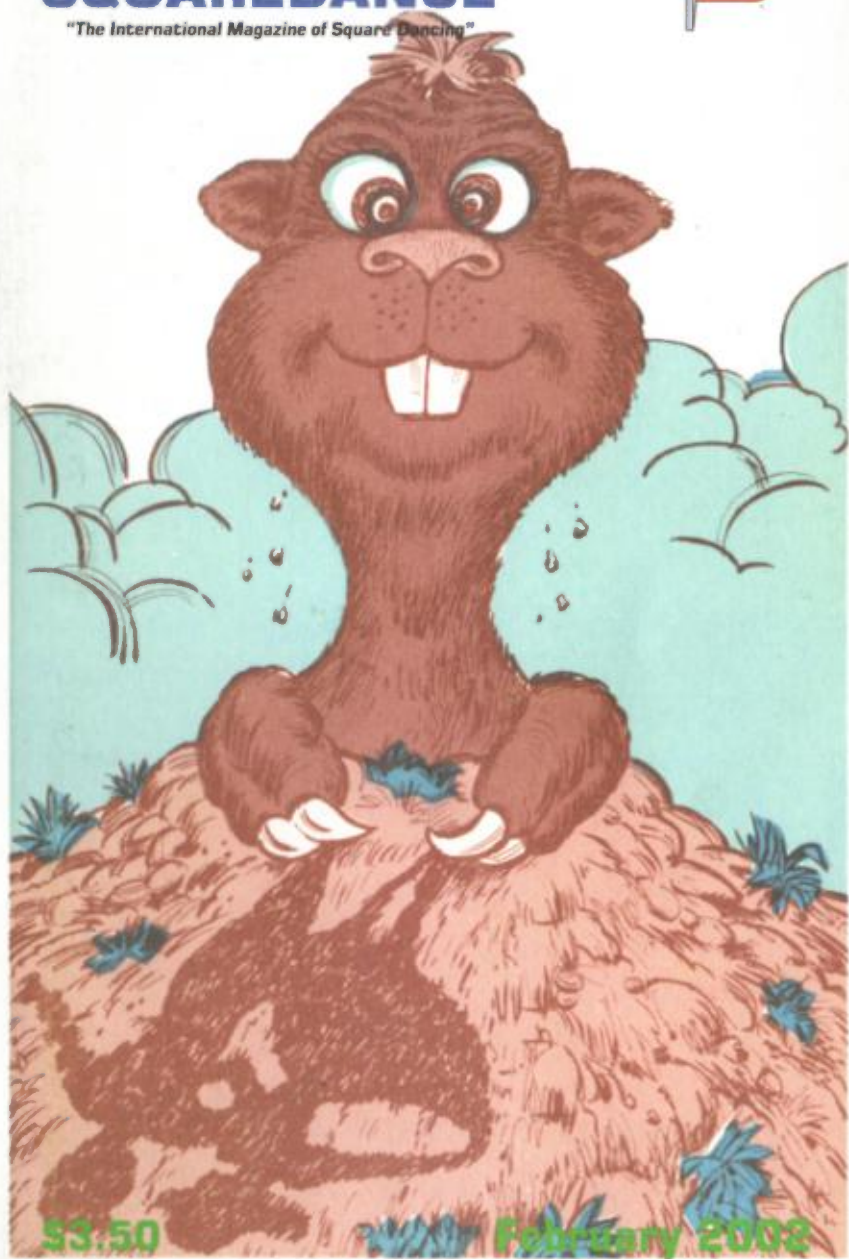


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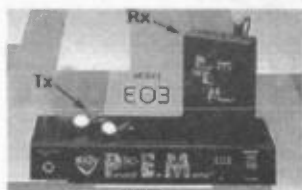
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FEBRUARY 18



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"The International Magazine of Square Dancing"

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Ed & Pat Juairé

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FROM THE EDITORS

ED & PAT JUAIRE

Let's Talk E-Mail



Each and every month we receive tons of e-mail from many sources. Much of it we appreciate and some we do not. We have absolutely no problems with any e-mail which has to do with square or round dancing, contra, clogging, etc. What we really have a problem with is e-mail not related to the latter subjects let alone junk e-mail.

We are asking all of our friends to refrain from sending jokes and similarly related materials. We do not have time to read them and it just bogs down the system. Quite often files are included with the jokes so that really bogs things down.

Speaking of files, we recommend all on line users purchase Norton Anti-

Virus and keep it updated. We have received many files with viruses which are caught by the software. If you have it installed, up to date and operating at all times, your system will not get infected and you will not pass it onto others. We cannot recommend that software enough.

Finally, if you attach large files to your e-mail, please "zip" them first. This will normally reduce the file size considerably, saving transmission times. Unfortunately, where we live, we must rely on a standard dial-up modem. If you don't know about "zipping," send us an e-mail and we will point you in the right direction.

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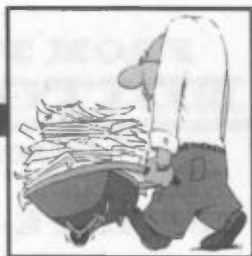
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*Paul & Nita Walker
Kannapolis, NC*

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The Mountain Mixers

The Mountain Mixers of Linville were welcomed as a new club of the Folk, Round and Square Dance Federation of North Carolina at the Federation's fall dance at the Charlotte Convention Center November 10. Mack Marcum is club president, with Bill and Lee Carter as cuers.

Approximately 200 dancers, callers, cuers, and line dance leaders representing clubs from Wilmington to Asheville attended the dance, which began at 2pm and ended at 11pm. Emcees for the five sessions were callers Gene Baker of Matthews, Frank Holland of Mooresville, Paul Walker of Kannapolis, and Bill Stroupe of Cherryville.

At the Council meeting following the afternoon sessions, ballots previously cast for election of 2002 Federation officers by member clubs were counted and the results announced. New officers are: Latrelle Batten of High Point, president; George Jackson of Pleasant Garden, vice-president; Lee and Sharon Bares of Asheville, secretary; and Ralph and Mary Ann Kornegay of Wilmington, treasurer. Latrelle is the second female to serve as president since the Federation was organized 50 years ago. Outgoing officers are Bill and Flossie Stewart of Hendersonville, president; and Jack and Linda Cauble of Salisbury, secretary.

President Stewart announced that



Wayne and Janice Bowman (l) were recipients of the Golden Slipper award at the Fall North Carolina Federation dance in Charlotte. Presenting the award were Gene and Connie Triplett (r). Both couples are members of the Sardis Stars, a Charlotte club.

the majority of clubs in the Tar Heel state, voting via mail ballot, supported the Federation's bid for Charlotte to host the 2007 NSDC. That bid will be presented to the National Executive Committee at the 2003 NSDC in Oklahoma City.

Bill Grindel, chairman of the Charity Ball Committee, informed dancers that over \$36,000 had been raised by Tar Heel dancers in 2001 to support hospices throughout the state. Eight hospice benefit dances were held in September and October in as many cities. Bill and his wife Moe sold 1,100 raffle tickets. Their total was exceeded by Curtis and Braxton Buchanan of Huntersville, who sold almost 1,200 tickets. The leading ticket seller was Lena Brigham of Siler City, who sold 1,212 tickets. Tar Heel dancers have been actively supporting hospices since 1991.

Lesley Green, chairman of the State Convention Committee, announced



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that the 13th state convention will be held August 16-17, 2002 at the North Raleigh Hilton and encouraged dancers to reserve a room there well in advance of the convention. An educational seminar as well as several dance clinics are scheduled for Saturday morning. A new feature of the convention will be the use of one hall exclusively for line dancing and Texas two-step.

Between evening sessions newly-elected President Batten presented two awards "for service rendered to square and round dancing."



Gene and Betty Baker (r) were selected as winners of the Hall of Fame award in 2001 and received this recognition at the Fall N.C. Federation dance in Charlotte. Presenting the award were Gene and Connie Triplett (l), members of the Sardis Stars, the club for which the Bakers call and cue.

The Golden Slipper award, presented to a dancing couple, was



Charity Ball Committee chairman Bill Grindel informed dancers at the N.C. Fall Federation dance that Tar Heel dancers had raised more than \$36,000 to support hospices throughout the state in 2001. Standing near Grindel is Bill Stewart, outgoing president of the Federation.

awarded to Wayne and Janice Bowman of Charlotte. Recipients of the Hall of Fame award, presented to a caller and/or cuer, were Gene and Betty Baker of Matthews. The Bowmans are active members of the Sardis Stars, host club for the Federation dance, and the Bakers are caller and cuer for the same club.

Future quarterly Federation dances will be held in Shelby February

16 and in Sanford May 18, 2002. The Wagon Wheelers will host the Shelby dance for the 37th consecutive year and the Sandpipers will host the Sanford dance for the first time.

A box earmarked for donations to the families of victims in the terrorist attack on the World Trade Center in New York and the Pentagon was placed at one end of the registration desk.

*Al Stewart
Greensboro, NC*

Village Square Oldies Dance

Poodle skirts, saddle shoes, bobby sox and derbies dotted the floor as the Village Squares held a Fifties - Sixties Square Dance. The only thing that I didn't see was the beehive hairdo. Larry Dunn's favorite patter call was "Poodle Skirts Up! Show a Little Enthusiasm!"

The Waterwheel Squares couldn't have picked out a better night to steal their attractive, red, white and black banner. An added attraction was the cueing of Nancy Fincher of the Batavia Silver Stars, who stopped in with her husband.

The Waterwheel Squares are ready to shout "help." They are running out of room to hang the many banners that they have collected from the other western New York square dance clubs. Besides their own banner, they have banners from the Cloverleaf Squares of Rochester, 8 is Enough of West Seneca and their most recent from the Village Squares of Tonawanda. A fourth would

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(l to r) Richard Hoesel, Larry Dunn (caller), Charloette Gunblack at the Villiage Squares Halloween Costume Square Dance

covered in one evening of fun and fellowship. According to that theory, my partner and I covered 15 miles over one weekend.

Add the Fifties - Sixties, the banner stealing and the Halloween costume dances, all together and we come up with fun, fun and more fun plus a busy few months. There is more to come with the special dances during Christmas and the coming New Year. Whew!

*Richard M. Hoesel
West Seneca, NY*

have been hanging on the wall from the Lockport Curly Q's but the unpredictable weather forced us to cancel.

I cannot forget the many Halloween costume square dances that I attended during that time of the year. According to statistics, 5 miles can be

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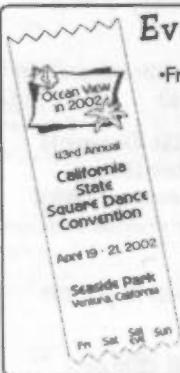
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Dear Friends and Readers,

February, for us, is a time which represents "LOVE and FRIENDSHIP" probably because of Valentine's Day. At such a special time, we should be thinking of not only sweethearts, wives, children, grandchildren but also of our neighbors and friends and also of those away serving our country. Enjoy each other's friendship and have a great time dancing. Please continue to send us your Round Dance selections for this article, we do appreciate each of you and have a wonderful February, 2002. God Bless You and God Bless America.

Washington State ROM - January 2002

Phase II

You Are My Sunshine (Schappacher)
Grenn 17254/14240

Minnesota RD Council ROM Selection January/February 2002

Submitted by Steve & Jean Philson

Phase II

Duffy Down Dilly (Paul) Roper 293

Phase III

The Stroll (Scott) Coll 4236 or
Mer 71242

Phase IV

Rumba of Love (Scott) IV+2/Roper 216

Tie

Starlight Waltz (Kenney) SP

FOR YOUR
VALENTINE



Chicagoland RD Leaders' Society - TOM December 2001

Submitted by Jayne & George Sheldon

Phase IV

Without You (Hoffman) Roper 268B

Winter Quarter 2001

Phase II

Cincinnati Rag (Schappacher)
Two Step Star 136

Phase III

Old Fashion Foxtrot (G & J Martin)
SP 316

Phase IV

Stuck On You (Rumble) Jive
Coll 1-1009/4509

Phase V

Foxtrot Tonight (K & B Nelson) V+1
Roper 172

Phase VI

It's June In January (Moore) SP 351



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ROM**

Submitted by Jacqueline V. McCarthy

March 2001

Phase II

Sweet Naomi (Hill)

April 2001

Phase II

Mabel Murphy (Floden)

October, 2001

Phase II

My Reason For Living (Buck)
Coll 4292 E. Humperdink

November, 2001

Phase II

You Don't Have To Be A Baby To Cry
(Stimler)/Coll4231

December, 2001

Phase II

Meat & Potato Two-Step (Knight)
Tarheel 112

Phase III

Mambo Bamboo (Barton) III+2
SP 186

January 2002

Phase II

Adam's Rib (Scheibner)
RCA 62761 Shenandoah

Phase III

Old Fashioned Foxtrot (Martin)
III+2+1/SP 316

Phase IV

Stuck On You (Rumble) Jive/Coll 4509
or 1009 Elvis Presley

**Dixie RD Popular Teaches
as Reported in the
Newsletter for
December, 2001**

*Submitted by Mary R. Simmons,
Editor*

1. A Brief Romance (Rumble) IV+1
Waltz/SP 362
2. Stuck On You (Rumble) IV/Jive
Coll 4509
3. Choo Choo Ch'Boogie (Goss) VI
Jive/SP/CD
4. Amapola 3 (Kennedy) III+2
Rumba/Star 131
5. Funny Face (Buck) IV/Waltz
Star 166
Love Changes Everything (Pierce)
V/Bolero/SP 378
Mambo Bamboo (Barton) III+2
CDN004
6. Love & Marriage (Easterday) IV
Foxtrot/Star 501CD
Slow Shag (Easterday) Slow
Swing Lam 10082/Star 149
Old Fashioned Foxtrot (Martin)
III+2+1/SP 316
7. Adeline (Shibata) VI/Slow Two Step
SP 376
Cincinnati Rag (Schappacher)
II+2/Two Step/Star 136
Steppin' Out Quickstep (Vogt) V
Quickstep
8. Crazy World 2001 (Finch) VI
Waltz/SP 149
Que Sera Sera (Shibata) Vi/Unp
Viennese Waltz/SP/CD
9. Good Old Days (Easterday) III+2
Mixed/Smash 2010 Roger Miller
Too Good To Be True (Shibata)
IV+2/Cha
I Wanna Quickstep (Palmquist)
III+2/Grenn 17050
Foxtrot Tonight (Nelson) V+1
Foxtrot/Roper 172
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Stranger In Paradise (Preskitt) V
All I Ask Of You (Drake) III+1
Rumba/Star 118
Meat & Potato Man (Bahr) III/Two
Step/Jive /AS69049
Love Ain't Here Anymore
(Schmidt) VI/Waltz
Someday (Read) IV
11. Whistling In The Dark (Rumble)
VI/Waltz/SP 382
Yakkity Sax (Liberti) III+1/Five
Count/Star 151
Sway (Worlock) VI/Cha
Hey Baby (Rumble) V/Cha
Star 138
Duerme (Slater) IV+2/Rumba
Liebestraum #3 (Shibata) V/Waltz
SP 310

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MOORE ON CONTRA

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A Note on Notation

Mona Cannell of Ohio made a very good point at CALLERLAB in St. Louis when she said, "There is no sight timing in contra dancing." She is absolutely right.

Contra dances must have exactly the right amount of dance for the amount of music, and good choreographers work hard to make sure that the dance is exactly right in timing, body flow, etc. And since contra choreographers are somewhat egotistical (as are most performers), we like to share our new dances with other contra callers. There is no point in writing a dance if no one gets the chance to dance it. So the question comes up, how do we write down the choreography in such a way that other callers can understand it. (Diversion: ballet people used to use words and drawings to preserve their choreography; now there is a special typewriter for ballet choreography.)

Contra callers have it easy because we use a limited number of basics, we know how much time each basic should take, and styling is pretty much standardized. The trick is to write the dance in such a way that anyone could pick up the written dance and understand what happens when. There are three basic styles of notation:

The first one is the style that Don Armstrong used in "The Caller/Teacher

Manual for Contras." This book is style available and is probably the best resource for new contra callers because Don clearly explains contra dance formations, progressions, and timing. Each dance is written out so that the new caller knows exactly when to make the next call. Since most contra dances are written to music which was eight phrases of eight beats, Don notes exactly where all 64 beats of the dance are. For example, here is Bob Howell's dance "Howell's Break" as Don would write it out:

Intro: _ _ _ _ , with your corner do a dosado – this is prompted on the last four beats of the intro, or if you use traditional music, on the introductory chord

1-8 _ _ _ _ , _ _ same lady swing

9-16 _ _ _ _ , put her on the right and go down in fours

16-24 _ _ California twirl, come back

25-32 _ _ Bend the line, _ _ 2 ladies chain

33-40 _ _ _ _ , _ _ chain back

41-48 _ _ _ _ , same four make a left hand star

49-56 _ _ _ _ , come back with a left hand star

56-64 _ _ _ _ , look for new corner and dosado

The numbers on the left indicate the beats. Notice that there are 64 beats of

American SquareDance, February 2002

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dance, and that the dance is broken down into eight phrases of eight beats each. Each dash indicates a beat of music, and the comma shows where the middle of the phrase is. So, during the last two beats of the first phrase (while the dancers are just finishing the Dosado, the caller gives them the next command. Since the next command is more complex, it takes four beats of music to get it all said in time for the dancers to do it. Then the dance gets into a series of four beat basics, so the call must be given before. Look in line 17-24: a California twirl takes only four beats, so the caller must make the call during beats 3 & 4 so the dancers do the California twirl on beats 5-8 of the phrase. Then

they are ready to start back up the hall on beat one of the next phrase.

This style of notation is very handy for beginning contra callers and for those who use recorded music exclusively. But there are callers who regularly work with live music. The caller may know what dances he/she wants to use, but does not know the band's repertoire. The solution is to write the dances down in musicians' notation, which is tied to the melody format. Instead of noting the beats, they note the structure of the melody. Here is the same dance in this style:

- A1 corner dosado
corner swing
- A2 down in four, California twirl
come back, bend the line

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- B1 ladies chain
ladies chain
- B2 same four star left
star right

In this style of notation a caller can talk to the band members and say that he needs something really rowdy at B1. The musicians can look in their music and easily find a section B1 that fits the caller's needs.

The third style saves a lot of space, but it assumes that the caller reading the dance knows how long each basic takes and can figure out the phrasing on his own. Here is the same dance in

that notation. Cr sw; Cr dsd; dn in 4, cal tw; back, bend; ld ch; ld ch; st lt; st rt. The semi-colons indicate the end of an eight beat phrase, and the commas show the middle of the phrase. Unless you are familiar with the short hand and the timing of each call, this is a difficult style to work with. However, some of the best sources of great contra dances are written in this format. It is worth the effort to learn how to work with all three styles. You'll be amazed with how much your calling skills improve and how your repertory grows. ■

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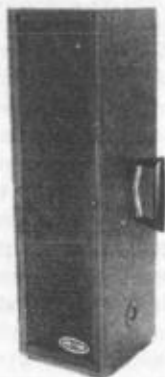
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SQUARE-UP

JOHN & LINDA SAUNDERS



Style

Have you ever experienced dancing in a square with people who have styling? That is to say people who dance with the proper timing, do the calls precisely, keep their body under control and have their hands in the right position for each call. Did you enjoy dancing with that square? I think the answer would have to be yes.

In contrast let me ask, have you ever danced in a square where at least one person and maybe more danced in a rough manner? That is jerky movements, rough handholds, rushing movements or too slow movements. I don't think that you would find that as enjoyable. I know I don't.

Callers should teach and dancers should learn proper styling from the first night of class and then the dancers should strive to improve their technique as they gain more experience in dancing. Dancers should be proud of their appearance and how they dance. Proper dress and movement should be practiced by callers and dancers at all times.

Dancers should try to learn and practice the following:

1. PROPER POSTURE.

Look your partner in the eye or over the shoulder. Don't look down at your feet. Looking down gives you the appearance of slumping and you can't see where you are going. Holding your head up high always gives an impression of self-confidence.

2. PROPER HAND HOLDS.

Everyone should practice proper hand holds. When circling left or right the men should always have palms up with the ladies hand resting palm down in the man's hand. This is also true of Promenades. Any hand hold should be gentle and as soft as possible. Some dancers have physical problems and tight hand holds can be painful. Some areas use hands up, palm to palm, to replace arm turns in some movements and that eliminates the squeezing of hands, but all areas didn't opt to use that method and still use arm turns. If your area uses arm turns then use a light forearm grip which will give you more control over the movement.

3. Use shuffling steps instead of heel to toe walking. Shuffling gives an impression of smoothness as if you were ice skating. Also, you have less chance of stepping on someone else's foot.

4. When doing a Courtesy Turn men should have their lead hand in front with the palm up and the lady should place her left hand in the man's lead hand. The man should have his free hand in the small of the ladies back and gently pushing on the back and leading with the lead hand turn the lady in a flowing motion. The lady should use her free hand to do skirt work.

5. Hands should be kept above the waist and forward, ready for the next call.

I don't think styling is stressed

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enough in today's activity. Maybe that is due to "the rush to plus" which doesn't give the caller time to put enough emphasis on styling. If the dancers would think of improving their styling and practicing it diligently then it would catch on and everyone would try it.

Smooth dancers are recognized at all levels and it is always a pleasure to watch and experience "proper styling". Remember smiling is part of proper styling. ■

CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



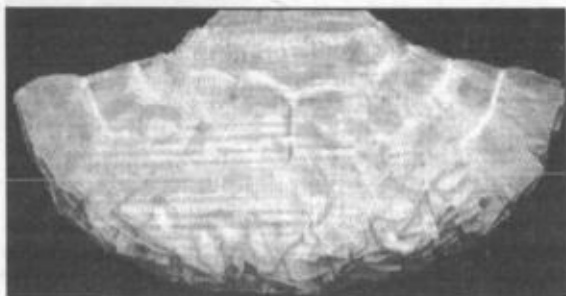
This month let's try something quite simple, but rarely called. Have fun with this one.

- 1) Heads lead right
slide thru
CENTERS pass thru
centers run
CENTERS pass thru
centers run
star thru
trade by
swing thru
right and left grand
- 2) Heads Lead right and circle to
a line
centers pass thru
cast off 3/4
centers pass thru
tag the line
cloverleaf
centers pass thru
touch 1/4
girls trade
split circulate
right and left grand
- 3) Heads Lead right and circle to
a line
centers pass thru
cast off 3/4
ends fold
double pass thru
leads trade
square thru on the 3rd hand
right and left grand
- 4) Heads Lead right and circle to
a line
centers pass thru
centers run
star thru
double pass thru
leads trade
box the gnat
square thru on the 3rd hand
right and left grand
- 5) Heads Lead right and circle to
a line
centers pass thru
centers trade
touch 1/4
circulate
boys run
pass to the center
CENTERS square thru 3
left allemande
- 6) Heads Lead right and circle to
a line
centers pass thru
cast off 3/4
ends cross fold
CENTERS pass thru
touch 1/4
centers trade
cast off 3/4
right and left grand

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- 7) Heads Lead right and circle to a line
centers pass thru
cast off 1/2
centers trade
pass the ocean
circulate
split circulate TWICE
right and left grand
- 8) Heads Lead right and circle to a line
centers pass thru
cast off 3/4
ends cross fold
double pass thru
leads u turn back
pass thru, left allemande
- 9) Heads Lead right and circle to a line
centers pass thru
ANY HAND swing thru
pass the ocean
circulate
split circulate TWICE
right and left grand
- 10) Heads Lead right and circle to a line
centers pass thru
centers cross run
star thru
trade by
single circle to a wave
right and left grand

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- 11) Heads Lead right and circle to a line
centers pass thru
cast off 3/4
ends fold
CENTERS swing thru
extend
split circulate
circulate
swing thru 1 & 1/2
extend, right and left grand
- 12) HEADS square thru 2
slide thru
centers pass thru
cast off 3/4
circulate
centers trade
star thru
left allemande
- 13) HEADS square thru 2
slide thru
centers pass thru
ANY HAND swing thru
touch 1/4
circulate
boys u turn back
right and left grand
- 14) HEADS square thru 2
slide thru
centers pass thru
boys trade
centers trade
pass the ocean
circulate
acey deucey
scoot back
right and left grand
- 15) HEADS square thru 2
star thru
centers pass thru
centers run
star thru
centers [slide thru]
You're home



THE KOREO KORNER

STEVE KOPMAN



Let's stay with the inverted line idea but with a slight change.

**Heads Lead Right and Circle to a Line
ends pass thru
THEN:**

- | | |
|--|--|
| 1) ends run star thru leads trade pass thru, left allemande | 4) cast off 1/2 centers pass thru partner trade and roll right and left grand |
| 2) ends fold centers pass thru box the gnat square thru 3 left allemande | 5) ends cross fold centers pass thru touch 1/4 girls trade split circulate swing thru TWICE right and left grand |
| 3) cast off 3/4 centers trade slide thru square thru 3 left allemande | |

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ACA VIEWPOINT

PATRICK DEMERATH



Callers and Passion

The past eight months of the ACA Viewpoints addressed recruiting activities that were working today. It was a pleasure to conduct the research on the "sacred duty" of recruiting. The clubs who are using these recruiting activities are benefiting. ACA President Gary Shoemake January New Year Viewpoints pointed out the direction that he was leading the American Callers' Association. It also challenged all the leadership organizations to come together to work for the common good to reverse the declining trend of square dancing.

ACA is pleased to offer an article by ACA member caller **Mr. Larry Shipman**. Larry starts the article by asking the question. **Could it be that many square dancers and callers have lost their passion for square dancing?** He poses the question that if callers no longer go out to dance, if they no longer think they have to teach a class because they have paid their dues, and if they no longer encourage the dancers to do demonstrations, then where is the passion and love for square dancing.

Larry further argues if the only thing callers want to feel is the adrenaline rush from the crowd when calling a dance, then this is not the love

for square dancing that is needed to keep our beloved activity alive and vibrant. Every caller must teach classes including full time traveling callers or they lose touch with the heartbeat and life-blood of square dancing. Larry segmented all callers into four homogenous groups: the full time caller, the "I have paid my dues caller," the club caller, the caller without a club. All of them must teach new dancers and lead by example and participate in recruiting new students and live to teach these new students. Larry argued that square dancing as a fun-filled activity has not changed despite the serious problems with complicated and separatist dance programs / levels with classes for two years. He said that callers' attitudes have changed with money surpassing service to the dancers

Larry further argued that if callers are going to suck square dancing dry and not put anything back (new dancers, fun, friendship and fellowship), than perhaps they should quit calling and get out of the way so the rest of the well-intentioned callers can get something done to save square dancing and return it to its former greatness.

Larry addressed the idea of getting some national recognition for square

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dancing. It should be marketed as a real social activity. Dancers should be reminded that when square dancing, they are outside their insular lives and dealing with people, face-to-face from all walks of life. The change must come from the callers to the dancers to change one person, one club, and one location one at a time. It is a long and hard process that we cannot lose. The key is that **SOMEBODY HAS TO DO IT**. All club callers, national callers, and student callers have to participate in this renaissance or we as callers will not have to worry about the money, traveling, and the wonderful feeling of being a caller.

Larry discussed the fact that callers must deal with the time required to travel to a dance, set-up, calling, pack up and travel home and the \$ per hour is not a lot. Many callers sacrifice much

to call, but that is not enough as we as callers have to do more. Callers must re-connect and revive that special feeling of when we went out with dancers and enjoyed their after parties, rest home demonstrations, and their friendships. **IF WE DANCE WITH THE DANCERS, DO MORE DEMONSTRATIONS, GET INVOLVED WITH RECRUITING, DEMONSTRATE OUR ENTHUSIASM AND PASSION THAT WE CALLERS HAVE FOR SQUARE DANCING, OUR PASSION WOULD BECOME CONTAGIOUS.**

Larry's research argued that the clubs that are doing well are the ones that are having fun. The social orientated clubs. Therefore, let us look back to see what we did right to make our decisions for the future. Square dancing offers more than many other activities. We just have to let people



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know that we offer them exercise, family activity, friendship and fellowship.

Square dancing offers more for people than any other social activity. We can stop the 20% plus decline in the number of dances each year and win the battle for people if we show the passion and love for square dancing.

Larry Shipman lives in Salinas, Kansas. He is retired from the United States Air Force and has been calling for 22 years. He can be reached at LK1SHIP@aol.com.

The American Callers Association would like to thank Larry for his excellent article, which if implemented will make a real difference in square dancing. ACA would also like to remind the readers that it stands ready to work with all callers' and dancers' organizations to work together to work to reverse the decline in square dancing.

Now let's do the right things.

Until next time, happy dancing.

demerath@tsum.edu



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EASY LEVEL

BOB HOWELL



Let's open this month's column with a line dance befitting the month for lovers with a routine choreographed by Hope Pennock of Edmonton, Alberta from the book "Learn To Dance The Easy Way With CDP." She entitled her creation, the ---

COWBOY'S SWEETHEART LINE DANCE

Formation: Solo, all face HOH - 2 wall dance

Music: Lee Ann Rimes - CA Unchained Melody Curb D2-77856

Routine:

Intro: Wait 16 beats

Beats

- | | | |
|------|----------------------------------|--|
| 1. 4 | VINE KICK RIGHT | Step RF to right, Step LF Across In Behind RF (XIB). Step RF to right, Kick LF Across in Front (XIF) of RF. |
| 2. 4 | VINE KICK LEFT | Repeat #1 with opposite footwork |
| 3. 4 | STEP KICK, STEP HITCH | Step RF in place, Kick LF XIB RF and hit heel with right hand, Step LF in place, Hitch RF and slap right knee with right hand. |
| 4. 4 | STEP HITCH, STEP TOUCH | Step RF in place, Hitch LF and clap both hands under raised left knee, Step LF in place, Touch RF beside LF. |
| 5. 8 | 2 SHUFFLES FORWARD | Step RF fwd, close LF to RF, Step RF fwd, Repeat with opposite footwork. |
| 6. 8 | 2 SHUFFLES 1/2 RIGHT AND FORWARD | Repeat #5 turning 1/2 right and forward |
| 7. 4 | HEEL HOOK, HEEL STEP | Touch right heel diagonally fwd, Raise right heel in front of L leg. Touch right heel diagonally fwd, Step RF in place. |
| 8. 4 | HEEL HOOK, HEEL STEP | Repeat # 7 with opposite footwork. |

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This is a contra expressing the lover's theme. Ralph Page stated that this was the only contra that he knew that involved a circular promenade where the couples promenaded around outside the contra formation and returned to opposing lines. I believe that the following dance was danced around Otsego, NY around 1808. It is called - - -

MY HEART'S DESIRE

Formation: Triple proper. Couples 1,4,7,etc are active, but not crossed over.

Music: Suggested recording, "On The Road To Boston" Folk Dancer MH 1534 or it is available on CD from the Kentucky Dance Foundation.

Routine:

- Actives Cross Over, Passing RIGHT Shoulders and
Go Down the OUTSIDE below Two couples 8
- Meet Partner in the center and, Holding Right Hands, cross
over to original side and CAST UP around original
neighbor. (progression completed) 8
- Circle SIX Hands to the Left, All the way Around 16
- Three couples face Up, and led by COUPLE #2, followed
by Couple # 1 and Couple #3
- Promenade to the LEFT down the outside of the set,
turn Left again and Promenade back up to Place 16
- * Hold nearest hands in the above figure
- The Top Two Couples Right and Left thru over and back 16

A course in square dancing teaches us to SHARE (mistakes as well as funship), to LISTEN (to follow directions), to SOCIALIZE (Ho-Ho to those yellow rocks), to FIND FRIENDSHIP (your new corner could be the friend you haven't met yet), to stay HEALTHY (square dance exercise is fun!), to use your flair for design and styling, (in dancing as well as sewing those matching outfits), and to APPRECIATE (working together and dancing together!!)

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- | | |
|--|--|
| 1 When a dancer goes down, a second dancer attends him/her. | 3 Raise joined hands as high as possible in the form of an arched circle. |
| 2 Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room. | 4 On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid. |

Otto & Nora Warteman of Trinity, TX were at a CDP pre-convention workshop at CALLERLAB last spring and taped the sessions. They have shared a copy of that workshop tape with me, for which I am very grateful, and in this issue and some forthcoming issues I am going to share some of the dance routines that were presented. Clark Baker, a brilliant superb caller who hales from Belmont, MA presented this dance routine which I have named, "The Baker's Dozen" due to the fact that he took a square of dancers and added another person to each side of the square to get the setup that he wanted, that being two of one sex and one of another, with the odd person in the middle. Two men and a lady or two ladies and a man. Therefore, a dozen persons were involved. He then had any line of three face another line of three. And following, is his dance. - - -

BAKER'S DOZEN

Formation: Three persons, two of one sex and one of another facing three other persons anywhere on the floor. The "odd" person being in the middle of the trio.

Music: Any well phrased 32 bar tune.

Routine:

The left end person leads the line of three around the floor and finds another line of three. They join hands and circle six all the way around to the phrase of music, stopping on the phrase.

Lines of three go forward and back with each other.

All right hand turn their opposite person all the way around. (The one that they are facing).

All turn that same opposite all the way around with a left arm turn.

Now in each line of three there will be a normal couple with a man on the left and a lady on his right. (Figure out who they might be.)

Those four do a right and left thru.

In lines of three, again go forward up and back

Same six then do a basket swing.

Break the swing with the odd person in the middle. (That takes some thinking).

Find a new line of three and circle left with them

Enjoy. It is different, but such fun.

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Staff: Collipi's & Cunningham's

July 7-10

East Coast Round Dance Leader's College - Salem, NH

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Contact: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238

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And I'll wind down this month's column with a dance that goes back many years. One of my favorite dances was "Darling Nellie Gray", but due to the fact that the music has not been available and the old record that had served me so faithfully finally got so scratchy that I retired it.

Well, I just found out that the Kentucky Dance Foundation has the music in mint condition and can supply your needs on a CD. OH HAPPY DAY! So here goes with another love story dance.

DARLING NELLIE GRAY

Formation: Square

Music: Darling Nellie Gray. CD available from the Kentucky Dance Foundation. Darling Nellie Gray 001-4

Routine:

(Begin with the chorus)

Now all join hands, and it's circle to the left,
Circle with your darling Nellie Gray, Nellie Gray.

The other way back on the same old track.

Swing your Darling Nellie Gray

*First couple to the right

And it's circle four hands around

Swing with your Darling Nellie Gray, Nellie Gray

You leave her alone and swing with your own;

Oh you swing with your Darling Nellie Gray.

Then it's on to the next

And it's circle four around

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Now you swing with your Darling Nellie Gray, Nellie Gray

You leave her alone and you swing with your own

Oh you swing with your Darling Nellie Gray.

Then it's on to the next

And you circle four around.

Change and swing your Darling Nellie Gray, Nellie Gray.

Now leave her alone and swing with your own

And you swing with your Darling Nellie Gray.

Then it's allemande left

With the Nellie on your left

And it's grand right and left with Nellie Gray, Nellie Gray

You meet your darling Nellie

And you swing her twice around;

Oh promenade with Darling Nellie Gray

*Second couple to the right, etc. Third and fourth couples, as above.

Note: This dance was sent to me with the following footnote. This is really the most popular change in the country. The first couple leads to the right and circles four hands around. The first gent swings the second lady and the second gent swings the first lady. The first gent then swings his own partner, the second gent swings his own. The first couple then lead to the third and fourth and home. "Grand right and left" half around, partners swing as they meet, then promenade. Circa of 1940, but as with Red River Valley and several others, this dance is a classic and I'm still calling it.

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- HH 5255 - "Just To Hear You Say That You Love Me" by Buddy
- HH 5254 - "I'm The One" by Dan
- HH 5253 - "Deep Water" by Ernie
- ELK0001 - "You Sing The Hits" a CD - Tom Perry/Ernie & Kip
5 old favorites with music & vocals.

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 - HH 5250 - "Honky Tonk Blues" by Buddy
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SEWING 101

WITH DONNA IPOCK



Hey,

By the time you read this it will be way past Christmas...but as I sit here...way behind in my shopping...it is just 12 days till. Believe it or not I'm still sewing and buying gifts that should have been taken care of at least two weeks ago. One item that I am making several of is.... another so simple little thing that I wonder why my family members want one. It is a cover up made from an oversize towel. This can be used in the summer as a swim suit cover up if made from a *beachy* towel, but I am concentrating on the after bath ones now.

I use a towel that is at least 30x52 (larger in width is better if you can find it) I also buy one matching wash cloth for a pocket. You can never have enough pockets on any garment!!

This is very easy to construct:

Measure a piece of elastic that is a comfortable fit (minus 2 inches) around the bust of the person you are sewing for. If you are unsure of the measurement.... just use your judgment. Sew this length of elastic

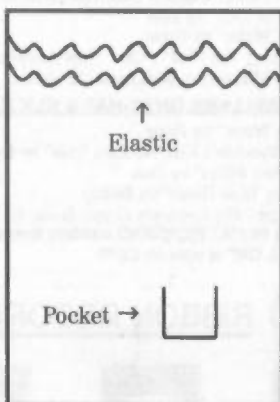
along one of the long edges, stretching or easing as you sew. Use at least 5/8" wide elastic...don't want it skimpy. Sew both edges of the elastic to the towel, or use a wide zigzag stitch. Either works. You can butt the elastic right up to the edge or sew it about 1/2" from the edge to give it a little ruffle effect.

Using the Smartest Man I Know's favorite invention makes the closing easy....Velcro!®

Sew a length of Velcro to both sides, sewing right onto the elastic. I use a 4-inch piece; anything less just doesn't seem to keep the weight of the towel together and this also helps with the overlapping of the towel.

For the pocket I cut the washcloth into two pieces. Depending on the pattern in the towel fabric, I either cut it in half crosswise or from corner to corner. Be sure to sew the raw edges so they don't ravel. You can serge the edge or use a basic zigzag stitch to go over the edge several times. Place the pocket anywhere you please, just be sure it is on the top that wraps

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over and not the under side. The other half of the pocket can be used to wrap up a special scented soap, or if you have used a large enough towel, make two pockets. On one wrap I folded the washcloth in half unevenly and sewed it in place. It made it kind of puffy but the pattern had dragonflies on the towel so it looked OK. You be the judge. These are so easy and if you look in some of the specialty magazines or bath stores you can see just how pricey

they are.

If you want to go the extra step...make a tote bag from the same toweling for a great take to the beach or pool look...Hey, are we thinking summer or is it just my imagination. These are quick and really fun to make. Try one for yourself and then make one for a friend or family member. Remember, it really does mean more if you take the time to make it yourself.

Sew Happy! 

ON THE RECORD

ROUNDS


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Take a  at what is just released...

Swingin' Down The Lane

Phase IV - Foxtrot/Soft Shoe - STAR 145-B - Bill & Carol Goss. We would phase this as a strong Phase IV teach. Continuous cross checks, monkey walks, solo turning boxes paddle turns, and step brushes are the soft shoe portion of the routine. The rest of the routine is standard Phase IV foxtrot. We really like this routine...very cute.

June's Tango

Noche De Amore (Night of Love) - Phase III - Tango - Roper JH-413B - Jack & June Smith. Easy Phase III tango. Standard Argentine tango figures. Has strolling vine included in routine and goucho turns.

We Really Shouldn't

Phase III+1 (Rocking Box) - MCA 72071 - George Strait - Cherly & Dave Pume. CW music to a basic 2 step which includes rocking box.

Love Ain't Here Anymore

Phase VI - Waltz - STAR 153 - Michael & Regina Schmidt. Lovely waltz written for the Phase VI dancer. Closed change, outside change, rumba cross, traveling contra check. Reverse fallaway to slip. Telespin ending, same foot lunge.

Como Va Cha

Phase IV+2 (Open hip twist & Sweetheart) - Cha Cha - SP 334 - Ron & Mary Noble. Great cha cha music accompanies this cute routine. Figures included are triple cha's prance walks parallel chase, open hip twist.

Stronger Than Me

Phase II - 2 Step - MCA 0881721947-B You're Stronger Than Me by George Strait - Mike Seurer. Basic 2 step, good music and can be done on cues. Has wrap and unwrap and change sides sequence.

Carolina Girl Two Step

Phase II +2 (fishtail & sd corte) - 2 Step - Tarheel Records 108 by Tarheel Ramblers - Nell & Jerry Knight. Peppy music to this nice dance. Has cut backs, fishtail, trav. door, solo lf trn'g box, wrap and unwrap sequence.

Carolina Girl Jive

Phase III + 1 (Windmill) - Jive - Tarheel Records 108 by Tarheel Ramblers - Nell & Jerry Knight. Here is a record that can be used at 2 Phases, and 2 rhythms. This jive has points steps, throwaway, rock the boat, link rock, and basic jive figures. Cute routine.

Daffy Down Dilly

Phase II +1 (Suzy Q) - 2 Step - Roper 293 - Bob Paull. Basic 2 step to great music... a vue and cue with a scoot and quick vine 8 and basketball turn.

Genesis Waltz

Phase II +1 (Cross Hover) - Waltz - Roper 140A - Ione & Wally Wade. Easy waltz, has 4 progressive twinkles, cross hover, left turning box and solo turns.

Love Train Cha

Phase III +1 (Hockey Stick) - Cha Cha - Coll. 4657 by the O'Jays - Bob & Gerry Tevlin. Intro starts with slide the door ending to tandem other than that basic Phase III cha cha routine.

Sweetheart's Waltz

Phase II - Waltz - Windsor 4726A - Dorothy Sanders. Easy Phase II waltz, has left face turning box and solo waltz turns.

Bumpy Blues

Phase II +1 - 2 Step - Windsor 4726B - Dorothy Sanders. Basic Phase II 2 step has strut 4 and also wrap and unwrap sequence, and also includes a fishtail.

Spring Fever

Phase II +1 (Traveling Door) - 2 Step - Coll. 6074A or Capital F3998 - Fever by Peggy Lee - Mike Seurer. Basic 2 step no surprises.

I Need To Know

Phase VI - Rumba/Cha - STAR 153 - Michael & Regina Schmidt. This is a soft Phase VI rumba/cha cha. Slow coca cola's are included in this routine. Cross body, advanced sliding door, whip and twirl. Good music.

Bambino Re

Phase V +1 - Waltz - Roper 402 The Little Prince - Brent & Judy Moore. Waltz figures in this routine are sync. roll to banjo, closed changed. Cross hovers, whiplash, same foot lunge, progressive wing, double reverse. Ends in an oversway.

Surfin' Safari Swing

Phase IV+3 - Single Swing - Coll 6035 by Beach Boys - Jack & Judy DeChenne. Good music to this jive. Has riverboat shuffle, modified tunnel, pretzel tuns, American spin.

Like They Used To

Phase II +1 (Fishtail) - 2 Step - Arista 12833 They Don't Break Them Like They Used To by Pam Tillis - Mike Seurer. CW music included in this basic Phase II dance.



Recordings reviewed are supplied by
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You've reached middle age when
you no longer think you may have forgotten something
but wonder what it is.

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



We commend CALLERLAB for dropping three moves from the Mainstream Program, namely *Fan the Top*, *Spin Chain Through and 8 Chain Through* in 2001. They will not be missed by this dancer and especially by the new dancers. It is CALLERLAB's intent to reduce the Mainstream Program and increase the Plus Program to a point where both programs will have about the same number of moves. Their decision will gradually improve our new dancer retention rate. The old Mainstream Program just took too much time to learn, leaving the new dancers frustrated when they entered the real square dance world.

We have read several articles objecting to the dropping of the above moves and encouraging others to write to CALLERLAB expressing their displeasure in their decision to drop *Fan the Top*, *Spin Chain Through and 8 Chain Through*. We suggest the

opposite - we suggest you write to CALLERLAB commending them for their efforts to improve the Mainstream Program on a gradual basis for the long term benefits of a shorter Mainstream Program. We honestly believe that "the silent majority" agrees with CALLERLAB's decisions. Maybe it is time for "this silent majority" to be heard?

Those who do not want change need to take a closer look at our dwindling numbers and our very poor new dancer retention rate. If you are still in favor of no changes, we think you owe it to the square dance activity to suggest alternative positive action to get our numbers growing again by retaining more new dancers. Complaining without offering alternative suggestions just doesn't cut it in my opinion.

Keep up the good work, CALLERLAB! Can we get a report on the progress that you and American

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July 28-August 3, 2002, South Central Kentucky
See Website or call Eric Schreiber, 618-374-2024



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December 27, 2002 - January 1, 2003, Weston, WV
See Website or call David Glick, 248-344-2059

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May 25-27, 2002, Albuquerque, NM
See Website or call Marie Armstrong 336-643-2975

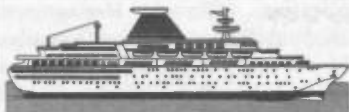
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Fanning
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Callers Association are making re-
garding more product improvements?

Many clubs are graduating their
new dancers who have been diligently
attending new dancer dances since
September. We congratulate you on
graduating a new group of dancers.
However, new dancer retention ef-
forts do not end with graduation.
Actually that is when your new dancer
retention efforts should be increased
to help your new dancers make the
transition from new dancer dances to
regular club dances. Some clubs have
club members adopt a new dancer for
a one year period by taking them to
other dances, calling the new dancers

to remind them of the upcoming club
dance, etc. In brief, give them a lot of
TENDER LOVING CARE (TLC) for at
least a year.

As we read our exchange copies of
square dance publications that we
receive regularly, we noticed that more
and more clubs are closing their doors
with one last "GRAND" dance. Also
many clubs are down to one or two
squares per dance. What should we do?
Your best answer would be to have a
complete change of leadership in your
club. If necessary, do away with your
club bylaws, giving your "revival task
force" a free hand to see and do what
needs to be done to revive the club.

THE FOUNDATION

FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

We know of one club that was down to three dancers. But they would not give up - they would not fold. Now this club is one of the strongest clubs in the area. What happened? An experienced caller moved to the city where this club is located. Her enthusiasm was contagious! She was determined to have a successful club in this city of about 10,000 people. She did it and continues to do it. The club now has over 30 members AND has a new dancer program at least once a year!

Your club can do the same. There is no such thing as "CAN'T!"

Stan & Cathie Burdick announced recently that their caller note service

publication, Mikeside Management, ceased publication effective December, 2001. As many of you know, Stan and Cathie were the editors of this publication for many years. We wish to thank Stan and Cathie for their many years of service to the square dance publication world. And "Happy Retirement" once again - is it for real this time? We will always remember the pleasurable moments with both of you at LEGACY conventions and at National Square Dance Convention Education Seminars!

June is coming up fast! Are you registered for the 51st National Square Dance Convention in St. Paul, Minnesota? Why not spend this year's vacation in beautiful Minnesota and Wisconsin in June and attend the convention. You will be glad you did!

If you can't vacation in June, consider vacationing in Idaho in August when the 5th USA WEST Square Dance Convention will be held August 21-24, 2002 in Boise, Idaho. The USA West leadership are doing an excellent job of providing regional quality dancing in the West when a National Square Dance Convention is not scheduled in their area.

We would like to hear more marketing success stories. Either send them to ASD or to us. Sharing your ideas that work will help others with their marketing efforts.

Till next time, happy dancing!

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: clj@wi-net.com.

NATIONAL SQUARE DANCE CAMPERS ASSOCIATION

Camping and Dancing at the International Camporee

The National Square Dance Campers Association, Inc. held its 44th International Camporee in Spencer, IA mid July. Over 230 rigs from all corners of the United States and the province of Ontario, Canada gathered for three plus days of fun and fellowship combined with lots of square and round dancing.

Although the Camporee officially began on Tuesday, some members set up as early as Sunday afternoon. Those who took advantage of this opportunity participated in early bird tours, shopped and renewed old friendships. Callers and cuers who came in early were available for impromptu evening Trail In dancing.

A daily newspaper, "The Snooper", kept all informed on happenings and any schedule changes. Mornings were devoted to sports and crafts with usually square & round dance workshops in the afternoons. A Grand March with all chapters in their chapter outfits preceded the Tuesday evening dancing program. In spite of only two halls available there was plenty of dancing for all. On Tuesday evening after the regular square and round dance program, the After Party included some ballroom dancing. After Party Skits on the following two nights were another happy ending to the daily activities.

Besides participating in the craft sessions, the youth had their own program of square dancing and sports (plus volley

ball & Frisbee), a scavenger hunt, a pizza party and a program on fishing by the Clay County Extension Service. The youth special demonstration Thursday prior to the usual evening dance program of squares & rounds was well received.

An extra treat this year at this Fairground was a building that housed the Miniature Rocky Mountain Railroad display with a fantastic train layout of about 4,000 feet of track.

Thursday afternoon, is always set aside for the Annual Business Meeting. We welcomed and presented a charter to our newest chapter #185 - The Central RV Square Dancers of Nebraska. Other good news was that 213 pounds of soda/pop can tabs had been collected for the Ronald McDonald House and that our next International Convention would be in Douglas, WY. Even though it was a very full three days, members always found time to share pot luck, renew old acquaintances and make new friends.

If you CAMP AND DANCE we extend an invitation to become a member and join us, not only at any of our over 125 active chapter weekly events in the United States and Canada but also in Douglas, WY at our International Camporee July 9-11, 2002. For information please write to NSDCA at PO Box 224, Little Chute, WI 54140-0224 for a membership application.

We hope to see you around the square campfire.

CUE TIPS

SELECTED BY
FRAN & JIM KROFF



"I Heard It On The Grapevine" that Valentine's Day is coming soon. So don't forget to buy your Valentine some Pretty Pink Jammies." And tell your sweetheart that you love her. We wish you a Happy Valentine's Day .

Pretty Pink Jammies

Mike Seurer

RECORD: RCA 69054-7

FOOTWORK: Opposite except where noted

RHYTHM: Two step **SPEED:** 45

SEQUENCE: INTRO-A-B-A-B-INTER-B-ENDING

INTRO

1-5 WAIT DRUMS,,, (CP/W) BOX;; REV BOX;; WALK TWO TO SCP;

PART A

5-8 SCIS CHANGE SIDES; 1/2 BOX BACK; BK HITCH 3; WALK TWO;

8-12 SCIS CHANGE SIDES; 1/2 BOCK BACK; BK HITCH 3; WALK TWO;

13-16 CIRCLE AWAY TWO TWO STEPS;; STRUT TOG 4 (STOMP ON 4TH STEP)BFLY/W

17 KNEE SWIVEL 4;

PART B

1-4 FACE TO FACE; BACK TO BACK; BASKETBALL TURN;;

5-8 LACE ACROSS; TWO STEP TO FC; BOX;;

9-12 FACE TO FACE; BACK TO BACK; BASKETBALL TURN;;

13-16 LACE ACROSS; TWO STEP TO FC; BOX;;

17 WALK TWO SCP (2ND & 3RD TIMES END IN BFLY/WALL)

BRIDGE

1-2 QUICK VINE 8;;

ENDING

1-4 BOX;; TWO SIDE CLOSES; STOMP 3;



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I Heard It On The Grapevine

Roger & Kathy Wright

RECORD: COL 518

FOOTWORK: Opposite woman as noted

RHYTHM: Jive Ph 3+2+1 Unphased (rooster walks)

SPEED: 43

SEQUENCE: INTRO-A-B-INTL 1-A-B-INT 2-INT 3-END

INTRO

- 1-10 WAIT 2 OPEN FACING;; VINE 7 TURN CLOSE BK TO BK;; VINE 7 TURN
CLOSE TO FACE;; CHANGE HANDS BEHIND BACK TWICE-KICK BALL
CHANGE TWICE;;;

PART A

- 1-12 LINK RK-LFT TRG FALLAWAY;;; LFT TRG FALLAWAY-CHG R TO L;;;
CHG L TO R TO HANDSHAKE-K/BALL CHG;;; TRIPLE WHEEL 3 FC COH-
HANDS BEHND BK;;;

PART B

- 1-8 LINK RK-JIVE WALKS;;; SWIVEL WK 4; TWO RT TRNG TRIPLES; RT
TRG FALLAWAY-FALLAWAY THROWAWAY;;;

INTERLUDE 1

- 1-4 CHICKEN WKS 2 SLOW-4 QUICK;;; ROOSTER WKS 4 SLOW;;;

INTERLUDE 2

- 1-8 CHICKEN WALKS 2 SLOW-4 QUICK;;; ROOSTER WALKS 4 SLOW;;; CHG
R TO L-DOUBLE RK CHG HANDS BHND BACK;;;

INTERLUDE 3

- 1-8 CHICKEN WALKS 2 SLOW; 2 QUICK TO SCP ROCK REC; 4 POINT STEPS
LOD;;;

END

- 1-5 VINE 7 TURN CLOSE BK TO BK;;; VINE 7 TURN CLOSE TO FACE;;; RK
APT REC & WRAP IN 2 TRIPLES;-; VINE APT 3 & POINT; ■

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERLINK

Australian Callers' Federation

This is the official newsletter from the Australian Callers' Federation. Their Web site address is: www.aussiecallers.org.au/. While some of the content (Letters To The Editor, etc.) relates to the square dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

George Kent explains when it is correct and legal to call 'Centers Zoom', from other than a Starting Double Pass Thru formation, and includes some choreo.

For variety in calling singing calls, the subject of a right-hand lady progression is brought up. Just make sure that if you do use a right-hand lady progression figure in the singing call, that you use all four figures with that progression.

The quiz for this month's issue is, write two or three singing call modules that start out with "Lead Right" and finish with a "Right-Hand Lady" progression, using Mainstream and Plus modules.

CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm workshops the new call on the Plus program, Fan The Top, which was moved from the Mainstream program.

Included this month in the **Mainstream 53 (Basic)** page are the calls Cross Run, as well as choreo 'Dancing the Mainstream 53 Program'. The **Mainstream** featured call is Couples Hinge, as well as a page of choreo 'Dancing the Mainstream Program'. For the **Plus** Program, Spin Chain Thru is the highlighted call (moved from the Mainstream program) and includes some Plus sequences 'Dancing the Plus Program'. For those calling **Advanced**, Norm workshops Triple Scoot; and Grand Follow Your Neighbor, the newly added calls on the Advanced program.

Pass & Roll is the A-2 call of the month, as well as choreo sequences with Cast a Shadow in an A-2 setting from various formations.

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CHOREO-WISE

David Cox

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David shares his teaching order he uses in his learners' class. He also explains his reasoning for the changes he has made.

The **Mainstream** section continues from last month with the dancers having to decide, "Who are the Heads, and who are the Sides?"

The **Plus** call comes from the pages of Al Stevens' and Rudi Pohl's *Notes For European Callers*. From parallel Ocean Waves or parallel Two-faced Lines the Center Dancers will step ahead as the End Dancers dodge together. This forms a momentary column of six dancers. From here we finish the Coordinate - the column of six will Trade and then the very center dancers and the very end dancers will move up to the outside of the next dancer.

Chain Reaction is the **Advanced** call for this month. Chain Reaction seems to be a call where, initially, dancers seem to have trouble. It is very important that when teaching dancers that the call is taught as per the definition.

Last month's Featured Call was Banana Peel. This month sees the finish of the Banana trilogy. Last month's call, Banana Split, was written by Bill Pendlebury - it had been inspired by David's call, Banana Peel. This month we *Go Bananas*.

Go Bananas is danced from an Eight Chain Thru formation. All dancers will Pass Thru. The new Centers will Pass Thru again and then Face In. Meanwhile, the new Ends will Cloverleaf. Everyone now dances a Double Pass Thru. The Leaders Cloverleaf, while the Centers

American SquareDance, February 2002

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Face In and Pass Thru.

Last issue's Hoedowning section looked at Showmanship in general and Musical showmanship in particular. This month the topic is continued as it looks at two other forms of Showmanship - Theatrical and Choreographic.

Both Brian Hotchkies and David share their record reviews of the recently released records.

Larry Cole

LColeSDC@AOL.com

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#### JOHN'S NOTES

##### John Saunders

johnnysa@aol.com

John includes a record review and things of interest section. There are several singing call figures included that are used in the new songs.

This month's article in Calling Contra, by Don Ward, provides some interesting choreography without complexity, well almost.

In the Workshop ideas section this month, John looks at equivalents and how they are used in the square dance calling world. "The use of equivalents can enhance the variety of your choreography and they are a necessary addition to your calling tools."

The Mainstream (1-53) Program call featured is Square Thru. This includes using Left Square Thru, and Square Thru, but on the last hand doing another call in place of the final

Pull By. The Mainstream Program call of the month is Scoot Back. Also included for the Plus Program is the call Fan The Top.

The Advanced and Challenge Supplement includes: Triple Scoot; Grand Follow Your Neighbor; and Flip Back.

#### MIKESIDE MANAGEMENT

##### Stan & Cathie Burdick

ifguild@capital.net

After over 10 years, Stan and Cathie are retiring from this publication. Thanks for the many years of information you have provided.

Do you publish a note service?

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Thanks, Frank.

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# Country Kitchen

By Louise Harrop



## Decadent Chocolate Cake

- 1 Tbsp. instant coffee powder
- 1/2 cup hot water
- 1 (8 ounce) package semi-sweet chocolate, cut into small pieces
- 2 sticks (1/2 pound) butter, cut into bits and softened
- 1 cup granulated sugar
- 4 large eggs, slightly beaten
- Sweetened whipped cream

Dissolve the coffee powder in the hot water and cool. Preheat oven to 350 degrees. Line the bottom of a buttered 8-inch round cake pan with 2 rounds of foil. Butter the foil. In the top of a double boiler over hot water, melt the chocolate with the coffee mixture, stirring constantly. Stir in the butter

and sugar, a little at a time. Heat, stirring constantly until the mixture is smooth and very hot. Do not let boil. Remove the double boiler from the heat and add the eggs in a stream, beating while adding. Strain the mixture through a fine sieve into the cake pan. Set the cake pan in a baking pan and add enough hot water to the baking pan to reach halfway up the sides of the cake pan. Bake 45 - 50 minutes or until a crust forms on the top. Transfer the cake pan to a rack and let cake cool. Chill 1 - 2 days to allow the flavors to mellow. To serve, dip the bottom of the cake pan in hot water and run a thin knife around the inside of the pan. Invert the cake onto a cake plate and peel off the foil. Serve topped with whipped cream.

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Melt butter, add peanut butter, sugar and graham cracker crumbs. Press into a greased 9 X 13 inch pan. Melt chocolate chips and spread over the top. Cool and cut into serving pieces.



by  
**Ed Foote**



## **ACTION NEEDED - NOT WORDS**

In June, 2001 representatives of CALLERLAB and the American callers Association met "to explore how the two organizations could work together to address the problems facing square dancing and reverse the decline ... (For complete text of press release, see ASD 10/01.)"

The representatives agreed to form a working group to discuss problems in the square dance community and possible solutions. Fine. They also agreed "...that new dancers are too often encouraged to move into advanced dancing programs," and that ... "callers should encourage new dancers to gain experience and confidence with their initial square dance program rather than recruiting them into additional dance programs."

This latter point of agreement sounds great, but it will not work. Why? Because the callers won't do it.

The statement refers to "advanced dancing," probably both in terms of Mainstream dancers moving to Plus and Plus dancers moving to Advanced. Since many dancers in the U.S. graduate from class at the Plus program (undesirable, but that's the

way it is), let's look at moving from Plus to Advanced.

Now the statement is wonderful. Over the past 20 years we would be hard-pressed to find any caller who would disagree with it. But there in lies the problem: callers will readily pay lip service to the statement, and ignore it in actual practice.

How do we know this? Because most callers will admit anyone to an Advanced class. They will ignore the experience and the abilities of the dancers in order to add bodies to a class.

Callers will quickly respond "Oh, but I tell people a requirement is that they have experience and be comfortable with the Plus calls - I even print this on the flyer advertising the class"

Forget it! Dancers ignore such statements, because most dancers think they are better than they are. So they say: "I meet that requirement easily," no matter what their ability.

What is the solution? Callers must screen their Advanced classes, to be certain that dancers meet the admission requirements. Those who don't meet the requirements are not admitted. Likewise, dancers should be told

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the first night: "If after one month I don't think you belong in this class, I will ask you to leave. If you feel you could not psychologically handle my saying this to you, then it would be best if you do not return next week."

Callers respond: "Whoa! I could never risk offending dancers by telling them they can not take an Advanced class or by asking them to leave." They will also say privately to themselves: "I need as many dancers in Advanced class as I can get, because that gets me more money."

So we see how callers can pay lip service to the joint statement and then refuse to do what is necessary to implement it.

Advanced class is a "privilege" - it is not a "right." But most dancers do not think this way. They feel everything is their "right" as long as they are willing to pay for it. When callers admit anyone who has money to an Advanced class, or refuse to tell people in a class

that they need to leave because they can not handle the material, the callers are agreeing with the dancers that Advanced class is a "right."

One final note. Some callers will say "I need lots of people in the Advanced class in order to pay the hall rent, so I can't screen people for ability." My response: "Then don't have the class. This activity is not worth hurting just to cover hall rent so you can have one more night of calling."

In conclusion, the joint CALLERLAB/ACA statement is wonderful, and all callers will pay lip service to it. But it has not worked for 20 years, so there is no reason to think it will work now. As long as callers do not do what is necessary to implement it by screening dancers for Advanced class, as long as they agree with dancers who feel Advanced class is a "right" instead of a "privilege," then the joint statement will simply be empty words on paper. ■

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## ON THE RECORD

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### **TITLE - Label**

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#### **God Bless America - SSR 224 Williamson, O'Leary, McCue**

A march feel, this one makes you want to march around the room waving the Red, White, and Blue. If you do patriotic theme dances or for those special occasions, this is one to add to your collection. Listen carefully and you can hear the piccolo, horns, woodwinds, xylophone and drums, a full marching band. *Hds (Sds) Promenade 1/2, R & L Thru, Square Thru 4, Do Sa Do, Eight Chain 4, Swing Corner, Promenade.*

#### **Next Door To Alice - RYL 138**

#### **Jerry Story**

This one is off the 'oldie list.' Good blend of fiddle, mandolin, and steel guitar sharing the lead. Tag lines have vocals on the instrumental side. Middle of the road on the energy scale. The quality sound you have come to expect from Royal. *Hds (Sds) Promenade 1/2, Pass the Ocean, Extend, Recycle, Reverse Flutterwheel, Veer Right, Ferris Wheel, Centers Veer to the Right, Veer To The Left, Swing Corner, Promenade.*

#### **Living Next Door To Alice - HR003**

#### **Thorsten Geppert**

The second release of this title this month. Strings, flute, and keyboard sounds. Steady rhythm. Two totally different sounds on these records. You be the judge. *Hds (sds) Promenade 1/2, R & L Thru, Square Thru 4, Do Sa Do, Swing Thru, Boys Trade, Swing Corner, Promenade.*

#### **We'll Meet Again - DGR 003**

#### **Ron Markus**

A single instrument lead with a strong boomchuck beat. Interesting use of minors in some of the chord progressions. Background keyboards has a sameness sound to it. *Hds (sds), Promenade 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, Half Tag the Line, Scoot Back 2x's Swing Corner, Promenade.*

#### **One World - DWN 106**

#### **Richard Muir**

A galactic sound. No strong melody line, with a steady rhythm. Lyrics encourages harmony in these troubled times. Usable as a hoedown. *Hd (Sd) Ladies Chain, Hds (Sds) Promenade 3/4, Sds (Hds) R&L Thru, Pass Thru, Do Sa Do, Swing Thru, Boys Run, Chain Down the Line, Promenade.*

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### Where I Come From - ESP 1063

**Elmer Sheffield**

Signature ESP sound. An electric guitar and an accoustic guitar with a harmonica give it a bluesy feel. Not a lot of instrumentaion, but enough to make you want to dance. Retains the flavor of the Alan Jackson hit. *Hds (Sds) Promenade 1/2, Square Thru 4, Right Hand Star 1/2, As A Couple Veer to the Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

### Yodeling My Blues Away - JPESP 7011

**Bill Harrison**

For yodelers and non yodelers alike. A nice blend of fiddle, guitar and steel guitar weaving in and out from lead to rhythm makes you want to put those blues away and dance. *Hds (Sds) Square Thru, Do Sa Do, Slide Thru, R & L Thru, Load The Boat, Swing corner, Promenade.*

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**Hoedowns on CD's**

**Camptown Races/Oxbow Drive - STCD 2007**

Camptown Races is an old tune I haven't heard in quite a while. It has a strong boomchuck beat with a melody line that weaves in and out. Oxbow has more of a traditional feel with strong bluegrass overtones and no melody line. Both are very usable.

**Sneaky/Gray Eagle - Pioneer 5003 CD**

Sneaky has strong percussion with several instruments taking the lead. A faint melody line is blended in throughout. Gray Eagle has a strong old time feel. The background rhythm has a sameness sound. Both are useable.

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**51<sup>st</sup> National  
Square Dance Convention**

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**What's Up  
in Education?**

The Education Committee for the 51<sup>st</sup> National has planned an informative, inspirational program with experienced presenters. The 51<sup>st</sup> invites everyone to "Star Thru" to Education.

Here is a taste of some of the topics to show all dancers WHAT'S UP:

**Clinics:**

- "Mainstream DBD" with Mike Hogan
- "Smooth Dancing" with Ed Foote
- "Foxtrot" with Kay and Joy Read

**Panels:**

- "Making Multi-Cycle Teaching Programs Work" with Milt Floyd
- "Are We Too White?" with Herschel Tolson and Sylvester Nealon

**Seminars:**

- "Teaching New Dancers"  
(a Demonstration)
- "Spice Up Your Dancing"
- "Family Square Dancing"

**Organization Round Table:**

- "Looking to the Stars" - Some Positive Thoughts on the Future of Square Dancing moderated by Jerry Junck.

**Sew And Save**

The Sew and Save Book will feature information on a variety of skirt styles. These skirts will be on display in our Sew and Save workroom for a closer look. These skirt displays are only one of the many features that all interested in square dance clothes will find helpful.

Check these features in the Sew and Save book:

- Photographs of clothes on display.
- Narratives to describe skirts, blouses, accessories, etc.
- For men, photographs and narrative on shirts and information on men's ties.

Be sure to order your books now as there may be a limited number at the Convention. Have you thought about buying a Sew & Save Book as a gift for your square-dance friends? They will make excellent birthday and holiday gifts.



*By Mike Seastrom*

## Teaching Is Fundamental

CALLERLAB will hold its 29<sup>th</sup> annual convention at the Richmond Marriott in Richmond, Virginia on March 25-27, 2002. Callers from around the world will again be in attendance, and most national square dance organizations will send representatives.

Richmond is the capital of Virginia and its location puts many historic and natural resources within easy reach. Virginia has played a vital role in four centuries of American History, and many national historic figures were citizens of Virginia. The founding of Jamestown in 1607 is the birthplace of the United States. What better place can there be to hold a convention for callers of this historic dance?

Richmond has an abundance of historical and cultural attractions including museums, Southern plantations, historical parks, and churches. There are many fine restaurants and shops in the downtown Shockoe Slip area. In addition, there is Richmond's Canal Walk, the historic Maggie Walker home site, Jackson Ward, Maymont Park, along with Richmond's cobblestone streets, and steeple churches.

In Richmond, we will be focusing on making our recreation a great experience for the new dancers. "**Teaching is FUNDamental**", as noted above, is the theme, which demonstrates a



commitment to the goal of increasing the number of participants in the activity through an increased awareness of the importance of teaching. While most experienced callers realize that teaching is one of the most critical jobs we perform, teaching is not easy. It's an extremely important skill, but few callers receive formal training. Continuing education in updated modes of teaching is essential to keep a caller's enthusiasm and effectiveness at an optimum level. Training our new dancers properly, entertaining them and providing a fun and exciting atmosphere, are the keys to keeping these dancers in the activity.

Last year in St. Louis, we built on the spirit of cooperation and optimism as we focused on the marketing aspects of increasing our numbers. This year in Richmond, we plan to provide updates and information on our marketing research and efforts. However, we will also take a close look at ways to improve retention through



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FUN and EXCITING teaching. If you have experiences to share, or would like to learn new ways to make learning FUN, please plan to attend.

There will also be sessions dealing with effective marketing techniques and how to entertain and create enthusiasm with new dancers in the class setting and at one-night party dances. There will also be sessions on Showmanship, Multi-Cycle Programming, Choreography, Voice, and Digital Music. Professor Arden Hopkin will again be doing voice sessions, including one on one evaluations of vocal presentation with those who make appointments. Professor Hopkin is truly a professional who understands the unique nature of square dance calling and the vocal requirements facing each caller.

The CALLERLAB Executive Committee and Board of Governors have opened convention attendance to

dance leaders and other interested individuals as a way of increasing communication and understanding. Those interested may inquire about an invitation from a CALLERLAB caller or from the home office.

These annual conventions give attendees a chance to express concerns and opinions of callers and dancers alike to nearly 30 standing committees involved in almost every aspect of calling and dancing. Callers are ambassadors for their dancers and this input has helped shape the decisions made by CALLERLAB since its inception.

We salute all callers and partners who have gone the extra mile in their commitment to the activity by attending a convention. Make your reservations now by contacting the home office at 321-639-0039 from 8:00 to 4:30 Eastern Time, Monday through Friday. Our terrific staff is there to help. Don't miss out! ■

# THE COUNTRY LINE

MIKE SALERNO



Howdy line dancers. Welcome back to Line Dancing the sequel. This month I would like to talk about posture. Posture is as important in dancing as in any other activity. Standing with good posture makes our dancing effortless, and it makes us look and feel great. Good posture means standing up straight with our head, shoulders, hips, and knees all in a single alignment over the balls of our feet. Lift that head, roll those shoulders back, tuck those hips under, stand up straight, chest out, stomach in, you know the drill. I may be exaggerating just slightly but not much. How often did your mother preach good posture to you when you were young? Well, mom was right. She knew the healthy aspects of good posture and muscle tone. So whether you are line dancing, country dancing, or square dancing; remember posture, posture, posture. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

---

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## Basic Steps (Official NTA Definitions):

**Grapevine:** Vine is an abbreviation.

A continuous traveling step pattern to the side with crosses behind and or in front in 3<sup>rd</sup> or 5<sup>th</sup> position.

**Hook:** The free foot moves as a pendulum in front or in back of the weighted foot and is kept off the floor.

A Lock is sometimes called a Hook.

**Hitch:** The lifting of the non-support leg at the knee.

**Lock Step:** A tight cross of the feet in 1<sup>st</sup> or 2<sup>nd</sup> position.

**Point:** To point the free foot forward, backward, sideward or crosswise.

**Stomp:** To step with a change of weight.

**Swivel:** Isolating the upper body while rotating the hips and the heels or toes sideward.

**Touch (Tap):** The toe or heel of the free foot touches the floor without a weight change.

**Turning Vine:** A pattern which consists of a Vine with a 1/4 or 1/2 Turn off of count 3.



This month's dance - **Crossover**. \* Prompting Cues are in Bold Lettering

## **CROSSOVER**

Scott Lanius, Nashville, TN

32 count, 4 wall beginner line dance

Music Tempo Suggestions:

Slow: Right On The Money by Alan Jackson (114 BPM)

Medium: Easy In The Eyes by Terri Clark (125 BPM)

Fast: Shortenin' Bread By The Tractors (134 BPM)

### COUNTS/STEP DESCRIPTION

#### **Vine Right Three, Point Across, Side, Across, Side, Across**

- 1-2. Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
- 3-4. Step Right Foot to Right Side, Point Left Toe Forward Across Right Leg
- 5-6. Point Left Toe to Left Side, Point Left Toe Forward Across Right Leg
- 7-8. Point Left Toe to Left Side, Point Left Toe Forward Across Right Leg

#### **Vine Left Three, Point Across, Side, Across, Side, Across**

- 9-10. Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
- 11-12. Step Left Foot to Left Side, Point Right Toe Forward Across Left Leg
- 13-14. Point Right Toe to Right Side, Point Right Toe Forward Across Left Leg
- 15-16. Point Right Toe to Right Side, Point Right Toe Forward Across Left Leg

#### **Vine Right With A 1/4 Turn Right, Hitch, Forward, Lock, Forward, Stomp**

- 17-18. Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
19. Step Right Foot to Right Side With a 1/4 Turn Right
20. Hitch Left Leg Forward
21. Step Left Foot Forward
22. Lock/Step Right Foot to Left Side of Left Foot (Locked 1<sup>st</sup> Position)
23. Step Left Foot Forward
24. Stomp Right Foot Beside Left Foot, Transferring Weight to Right Foot

#### **Left Heel, Step, Right Heel, Step, Twist Down, Twist Up, Right Heel, Right Hook**

- 25-26. Tap Left Heel Forward, Step Left Foot Beside Right Foot
- 27-28. Tap Right Heel Forward, Step Right Foot Beside Left Foot
29. Shift Weight to Balls of Both feet, Swivel Both Heels to Left Bending Knees, Twist Down
30. Swivel Both Heels to Center Straightening Knees, Twist Up
- 31-32. Tap Right Heel Forward, Lift/Hook Right Foot Across Left Leg

Repeat



## CALLERLAB NEWS

### CALLERLAB Board Of Governors Election Results

The 2001 balloting for the 2002/2003 CALLERLAB Board of Governors has resulted in the election of the following individuals:

Clark Baker, Belmont, MA  
Doug Bennett, Dallas, TX  
Tim Crawford, Burlington, ON, Canada  
Larry Davenport, Foster City, CA  
Bill Harrison, Cheltenham, MD  
Jerry Jestin, Yuma, AZ, Delburn, AB,  
Canada

Tom Miller, Chest Springs, PA  
Nasser Shukayr, Lafayette, CA  
Dana Schirmer, Berryton, KS

Congratulations to each of these well-qualified callers! Their 3-year term on the Board begins March 27, 2002, following the CALLERLAB Convention in Richmond, VA.

Members currently serving on the Board Of Governors are: Clark Baker, Doug Bennett, Cal Campbell, Larry Cole, \*Tim Crawford -Vice Chairman, Larry Davenport, Betsy Gotta, Bill Harrison, \*Mike Jacobs, Jerry Jestin, Vernon Jones, Jerry Junck, John Kaltenthaler, Martin Mallard, \*Tim Marriner, John Marshall, \*Jim Mayo - Chairman, Tom Miller, \*Tony Oxendine Mike Seastrom, Nasser Shukayr, Al Stevens, Jerry Story, John Sybalsky and \*Jerry Reed - Executive Director.

\* indicates members of the 2001/2002 Executive Committee

### CALLERLAB Results Of Advanced Program 2001 Biennial Review

The final results of the biennial review are as follows:

1. Add **Triple Scoot** - yes
2. Change name to **Grand Scoot Back** - no
3. Add **Grand Follow Your Neighbor** - yes
4. Add **Divide** - no

As a result of the 2001 biennial review, the calls **Triple Scoot** and **Grand Follow Your Neighbor** are added to the Advanced Program. There were no calls removed from the Advanced program.

The placement and definitions for the added calls on the Advanced Program are as follows:

**Triple Scoot** - Placement: A-1 list following **Triple Trade** in teaching order.

Starting formation - Columns. Timing - 6. The definition for **Triple Scoot** is the same as when this call was part of the Plus Program: Dancers facing each other on a diagonal (three pairs) step forward to join adjacent forearms, turn one-half (180 degrees) and step forward to finish in the position vacated by the dancer who was originally adjacent to them in the column. Meanwhile, the #1 dancer in each column runs into the position vacated by the

adjacent #4 dancer who is doing the forearm turn. When done from right-hand columns, the dancers facing in turn by the right. When done from left-hand columns, the dancers facing in turn by the left.

### **Grand Follow Your Neighbor.**

Placement: A-1 list following **Triple Trade** in teaching order.

Starting formation - Columns. Timing - 6. The definition for **Grand Follow Your Neighbor** is the same as used when this call was part of the C-1 Program. From columns: The #1 dancer in each column does the leads' part of **Follow Your Neighbor** ("FOLD and ROLL"). The #2, 3, and 4 dancers do the trailers' part of **Follow Your Neighbor** (Extend and Cast Off 3/4). Ends in tidal wave. You can also do **Grand Follow Your Neighbor** and **Spread**.

### **CALLERLAB Establishes Alternate Involvement Requirement**

During the 2001 CALLERLAB convention a bylaws amendment was approved which directed the Board Of Governors to establish an alternative to convention or Mini-Lab attendance to establish Voting Member Status. That requirement was named the "Alternate Involvement Requirement."

Over the next several months the Executive Committee and the Board reviewed, discussed, and voted on numerous ideas and proposals. On August 27, 2001 the final version of the Alternate Involvement Requirement was approved by the Board.

The Board, under direction from the membership, approved the following as the CALLERLAB Alternate Involvement Requirement. A member who meets the other requirements for voting member status may complete any one of the three requirements listed below in lieu of attending a CALLERLAB convention or Mini-Lab. The other requirements for voting membership include: 1) calling more than three years, 2) calling at least 50 dance events per year averaged over the past three years, and 3) subscribe to the CALLERLAB Code Of Ethics.

The Alternate Involvement Requirement is:

1. Get the signatures of three full members of CALLERLAB on a recommendation that s/he be accepted as a full member  
or
2. Attend a caller school conducted by a CALLERLAB Accredited Caller Coach  
or
3. Teach three CALLERLAB Program classes.

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# SQUARE DANCING IS NOT OUT OF THIS WORLD

*By Joe Lewis, Dallas, Texas*

## PREFACE

With your permission I would like to preface this entire article with another which is in fact almost as 'long as the original. I do this because I have a background of engineering, a field which uses known facts to reach a definite conclusion. This article will be in that vein. Therefore several items such as square dancing, average dancers, etc., will have to be defined - and a goal will have to be set forth.

There are those who cling to the belief that, in any and all situations, they have a right to their opinion plus the right to express it; but in our system of mathematics would you have the right to express the opinion that two plus two equals five? Possibly, if your goal is to befuddle and confound those who listen, but if your goal is to help others reach the correct answer, then you have no right to express such an opinion.

A goal then is a necessary part of a sound opinion. In fact, an opinion without a goal is meaningless to the practical.

There are those who believe that nothing as sure as two plus two equals four can be found in the field of human behavior and if you believe this read no further, With knowledge of what people have done in the past in given situations, it is certainly possible to predict what they will do in the future (ex. traffic fatalities over holidays.)

This article needs a goal and here it is - square dancing for the greatest

possible number. This calls for me to be definite about square dancing.

On a given night in the US, club dancing accounts for more than 99% of the dancing. Possibly one third of one percent is furnished by festivals and traveling callers. Then square dancing to me is club square dancing. If all traveling callers ceased to travel and there were no more state and nationals, what would happen to square dancing? Nothing. It would go along nicely, perhaps better, because these have been the distribution agencies for the deadliest of club dancing material. The dancing is going along well holding its own - even growing in areas, but OH! What it could have been if those agencies could have had as their goal "dancing for the greatest possible number."

We don't know what percentage of the total population are potential dancers. But if we could face them all and ask a few questions we could learn a lot about planning for their dancing. There are, however, a few answers we will all agree would be forthcoming. Check these points. We ask how many will be able to dedicate as a maximum three nights a week to square dancing - or more - or two or one - or two a month. It has been proven over and over that the vast majority will lie in the once a week and less categories, If square dancing is to reach its greatest possibilities then this group must receive its proportionate share of attention.

Most callers will agree that it is impossible to give maximum dancing entertainment to a "12 times a month" dancer and a "4 times a month" dancer simultaneously. The caller then must decide, for the tip - for the night - for all of his calling, upon a goal, once he has set his goal to entertain a certain group, his course of action then becomes almost certain and the room for your personal opinion on this matter narrows sharply, because history will back up the kind of material suitable to each category.

When two goals must exist side by side, actions which will achieve one goal may be a detriment in trying to achieve the other. This is very true in square dancing.

Hundreds of our leaders and callers are now dedicated to the entertainment of a tiny minority of our most enthusiastic dancers and they are achieving this goal. They achieve their goal but in doing so, they cause a loss of thousands each year in the other categories.

If these goals must exist side by side, wouldn't it then be better to work toward our respective goals in ways which interfere the least, one with the other?

This article was prompted by the fact that a few of us were requested to present a one half hour lecture concerning the future of square dancing and these are the notes on one portion called "Square Dancing is Not Out of This World."

I am glad that this session is on the future of square dancing as I would have to disqualify myself for the field of "dance history," I am not a student of the history of "dancing" in any of its forms, except possibly one if it is a full fledged dance form. I refer, of course,

to the dancing called "modern western square dancing." I have been involved in this activity almost from its outset that time being the early forties.

Square dancing had certainly been around for many years before this, and as a matter of fact, so had I, but in the early forties square dancing (and I) discovered something seemingly small in difference yet so significant, that it created a new type of dance and for me a new type of life.

This change probably came about, at this time, because of the "then new" portable sound systems which enabled the caller to be heard over the music and the ambient noise of the dance floor. Possibly through bad memory as much as anything else some callers changed routines on the spur of the moment and "some" dancers decided that for them at least, it was more fun "not knowing" what was coming next and "modern western square dancing" was born.

There are several differences of "traditional" and "modern western" but to me the difference is that in one "the dancer insists on knowing what is coming next" and in the other "the dancer insists on not knowing what is coming next." This article applies only to this form of dancing and is based on my past experience in this field.

The immediate future of the world has been labeled the "space age" - my article is labeled with some space language. I would like to talk about the fact that "square dancing is not out of this world." It is, in fact, a very down to earth entertainment which offers its greatest rewards when it is allowed to conform to the already tried and tested rules of our society.

For some reason, which is beyond me, there is a tendency to believe that

here we have a dance form in which there is no necessity to dance, that we have clubs which will function properly with no club work, that we can have leaders with no background of leadership, that the man at the microphone who is actually directing the entertainment of the group is not an entertainer, that we can take material for our club from and act upon advice from people who have had no experience in the field of club work.

Now this amazes me for I know that in no other facet of your life would you be so unrealistic. Take the last of that list, the source of the material for your club. Material is very important to a club, I don't believe that it can make a club but it is a certainty that it can break a club and it has done so in dozens of instances during the past two years. In "modern western" remember we do not know what is coming next, then we hear - and then we do the call. In the past two years we have had a sort of new kind of material, the kind in which "we don't know what is coming next - then we hear - and then we still don't know." This material. I want to discuss later - for now, the question is where did it come from? In general you got it from magazines, record companies and traveling callers, but I'll bet that you didn't qualify the source, the originator, in any case. Would you turn your car over to someone for repairs if that someone had never successfully repaired a car before?

To qualify a source of advice to me is very simple, but to dispel some erroneous notions I would like to name some things which do not qualify a source:

To have been associated with the activity for many years

To have called in every state and Canada once (or even twice) To have written a popular dance or dances  
To have been recorded To have written a book To publish a magazine or to own a record company

How then would I qualify a caller? Just this, that he has been the caller for a successful square dance club. To me a successful club is one in which about fifty percent of its members are three year members.

Club dancing is the backbone of the whole activity and when a man does not know club calling he just does not know square dancing. This does not imply that dancing to his calling is not enjoyable, it might be the greatest for you on a given night. He might warrant rehiring year after year - but if he has not sweated through the tough job of being a successful club caller then beware of running back to your club with his material or advice. When you are told by a traveling caller that "everyone is doing it," remember that he hasn't seen everyone, for eight out of every ten club members in the world have never heard a traveling caller and never will until we start calling things they can dance.

Now back to the "out of this world notions." I have heard repeatedly that you don't dance during square dances - well, I do; anyone who fails to move to the music of the dance is missing a lot of enjoyment and perhaps this is why some turn to executing a maze of intricacies. Perhaps they are looking for "kicks" (no pun intended) which they miss because they don't know how to dance - hint, dancing is better.

*Continued next month*

*American SquareDance, February 2002*



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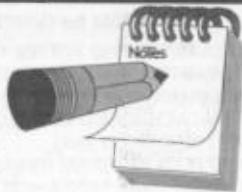


See page 73 for office hours.

# WHAT'S AHEAD

*Not for profit* Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and e-mail if any. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



***Send us the event information as early as you want but we must receive it at least 4 to 6 months in advance of the event's scheduled date.***

## NATIONAL CONVENTIONS U.S.A.

- Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Aug 21-24, 02 Boise, ID <sup>USA</sup>West  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC  
Jun 23-26, 04 Denver, CO 53<sup>rd</sup> NSDC

## CANADA

- Jul 18-20, 02 Saint John, New Brunswick

## FEBRUARY

1-2 **SOUTH CAROLINA** - Annual SC S&RD, North Charleston Convention Center, N Charleston. John & Rosilyn Earley, 9422 Plowden Mill Rd, Alcolu SC 29001; 803-473-2888; Earley1@ftc-i.net

8-10 **ARIZONA** - Annual Yuma Festival 2002, Yuma Convention Center, Yuma. Al and Fran Westphal, 520-305-2726, Space 83 Gila Mountain R.V. Park, 12325 S. Frontage Road, Yuma, AZ 85367; westphal640@earthlink.net

15-16 **ARIZONA** - 4<sup>th</sup> Annual Fiesta of Friends Jamboree, Cotrez High School, Phoenix. Maggie Russell; 602-438-1355 or 480-924-5262; fax 480-924-9566; maggie russell@juno.com



## MARCH

8-9 **MISSISSIPPI** - Annual Mississippi Sweetheart Festival, Wahabi Shrine Temple, Jackson. Reservations: Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo 38804; 662-842-1301

15-17 **CALIFORNIA** - Bakersfield Fiesta, Kern County Fairgrounds, Bakersfield. 661-399-3658; ELGlimes@aol.com

17 - **CONNECTICUT** - Annual Connecticut S&RD Festival, Wilby High School, Waterbury on March 17. Ginny Valenti, 20 Greenview Dr, Rocky Hill, CT 06067; 888-571-8831; ginnyvalenti@webtv.net

17 **OHIO** - Cleveland Federation Tip Topper, Cleveland. C. Storgard 440-526-0326; email: luv2sqdance@juno.com

22 **CALIFORNIA** - 34<sup>th</sup> Annual Redding Jamboree, Redding Convention Center Redding. Gus & Colleen Gustafson, PO Box 5, Artois CA 95913; 530-865-4511; colleengus@sunset.net

## APRIL

5-6 **MISSOURI** - Annual S&RD Jamboree, St Ann Community Center, St Ann. Art & Wanda Kruse, 519 S Geyer Rd, Kirkwood MO 63122; 314-822-1826; wanda50@earthlink.net: "Doc" Darrow, 815 Autumn Grove Dr, O'Fallon MO 63366; 636-978-8698

5-7 **NEVADA** - 55<sup>th</sup> Silver State S&RD Festival, Reno Hilton, Reno. Pat Riles, 775-856-3444; silverstate@yahoo.com; lindasawtelle@hotmail.com; www.squaredancenevada.com;

6 **OKLAHOMA** - Northeast Oklahoma SD Association 55<sup>th</sup> Annual Festival, Tulsa Convention Center, Tulsa. NEOSDA, 192 S 122 E Ave, Tulsa OK 74128; 918-438-4463

19 **VIRGINIA** - 41<sup>st</sup> Annual Cancer Benefit Dance, Fairfax High School, Fairfax. Ralph Driscoll, 205 Yoakum Pkwy Apt 502, Alexandria VA 22304; rdriscoll@rcn.com

19-20 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

26-27 **MASSACHUSETTS** - Annual New England S&RD Convention, Sturbridge. www.tarrants.com/nesrdc; www.squareandrounddance.org

27 **NEW YORK** - 40<sup>th</sup> Annual Clinton S&RD Festival, Clinton Central School, Chenango Ave., Clinton. R Bates, C Brodeur, M Callahan, D Schweitzer, E Mindlin, C Landry. Paul & Barb Credle, 10687 French Rd, Remsen NY 13438; 315-853-3464

## MAY

3-5 **OHIO** - Ohio Dance Convention, John S Knight Center, Akron. Dwight & Judy Witte, 42<sup>nd</sup> Ohio Convention, 6215 Sandalwood Ave NE, Canton OH 44721

9-11 **ONTARIO** - International S&RD Convention, Brock University, St. Catharines, Ontario, CANADA. Dorothy Budge, 2435 Kipling Ave #905, Etobicoke ON M9V 3A7 CANADA; www3.sympatico.ca/jerry.callen/t&d

10-12 **CALIFORNIA** - San Joaquin Valley SD Association Spring Jamboree, Lodi Grape Festival Grounds, Lodi. Scotty & Betty Scott, 916-689-1039; dubsco11@aol.com

24-26 **FLORIDA** - Florida State S&RD Convention, Lakeland Center, Lakeland. FSS&RDC, PO Box 4143, Ft Walton Beach, FL 32549

25-27 **NEW MEXICO** - Don Armstrong Memorial Dance Weekend, Lloyd Shaw Dance Center in Albuquerque. 20 leaders from the U.S., Canada and Germany will contribute to the program of contras, quadrilles, English, folk and squares. Only \$10 to cover coffee breaks and after-dance buffet. You arrange for your accommodations. Albuquerque has many good motels, RV parks, and restaurants. Contact Marie Armstrong, 8021 Linville Road, Oak Ridge, NC 27310; 336-643-2975; marmarmst@bellsouth.net

## JUNE

6-8 **NORTH DAKOTA** - International S&RD Convention, Civic Center, Jamestown. Mel & Joan Diers; 701-839-6237; Richard & Ruth Michaelson, 10627 22nd St SE, Rogers ND 58479; 701-646-6078

14-15 **COLORADO** - Colorado State Festival, Pueblo Convention Center, Pueblo. Bill Hill, 2020 Jerry Murphy Rd A203, Pueblo CO 81001

26-29 **MINNESOTA** - 51<sup>st</sup> National Square Dance Convention, June 2002, Saint Paul, MN. Info: Jay & Gail Richards, General Chairman, 3243 Casco Circle, Wayzata, MN 55391; 612-471-0510; fax 612-471-7864; jay@jrichards.com

## JULY

18-20 **CANADA** - 13<sup>th</sup> Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; www.conv2002.com

28 - 8/2 **KENTUCKY** - Lloyd Shaw Foundation's Cumberland Dance Week, Nancy. Eric & Lynn Schreiber, 618-374-2024; bobcvat@iw.edwpub.vom; www.lloydshaw.org/cumbdrame.html

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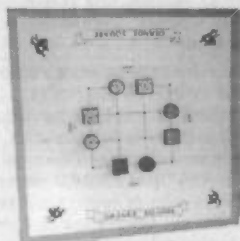
It was the little girl's first day at school, and the teacher was making out the registration card.

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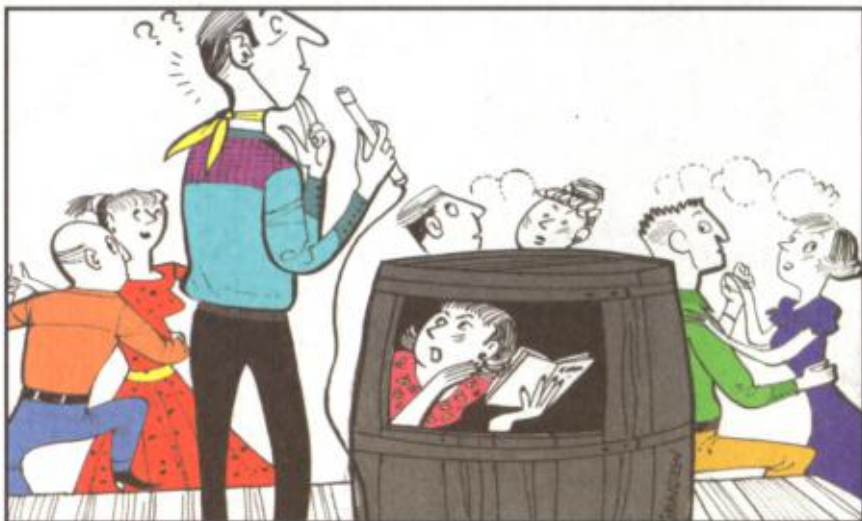
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