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AMERICAN 
SQUAREDANCE

"The International Magazine of Square Dancing"

Volume 58 Number 3 March 2002

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FROM THE EDITORS

ED & PAT JUAIRE

Club Subscriptions



Since we introduced the offer for new dancers to receive ASD for free for 6 months, we have been really surprised at the number of requests we have received. It's been more than we thought might occur.

At the same time, some requests we received we just could not honor. As indicated in the ad, this offer is for new dancers, not every member of clubs. We have received some requests to include all club members but unfortunately we cannot do that - not for free. But it does bring something up which we will offer. With our other publication, we offer a club subscription rate which we will now make available to clubs who want to subscribe to ASD.

Here's how it will work. To qualify,

you (the club members) must submit on forms we provide, at least six (6) subscriptions - new or renewals - send us one (1) check and you get the benefit of a reduced rate. For handling the paperwork, the person submitting the subscriptions will receive ASD for one (1) year free. When it comes to renewal time, we submit to that person a form with all subscriptions listed and the process starts over again. If anyone is a current subscriber, the renewal will be added onto their current subscription.

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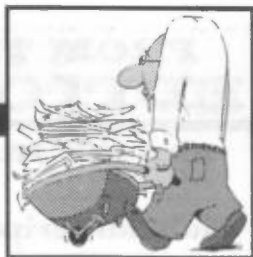
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FROM THE MAIL ROOM



Dear Ed & Pat,

I'm not one that usually writes letters to the editor, but after reading *From the Mail Room* in your January issue, I was compelled to do so.

First, let me say that it is neither an injustice nor is it unpatriotic to display the American flag incorrectly, it is simply a sign of not knowing how to properly display the American flag. As a fellow editor and 25 year US Navy veteran the only thing that I see that could be construed as unpatriotic here is the lack of knowledge displayed by the writers of those letters. It is obvious to me and undoubtedly it will be obvious to many of your readers that these individuals do not know what they are talking about.

One reader, the World War II veteran, even stated, "The field of stars is always supposed to be in the upper left hand area of the flag, just as it is when the flag is displayed in public." This paraphrased statement is abso-

lutely correct and supports your display. However it is clear to me that this person did not truly understand what he wrote. The following is an excerpt from Public Law 94-344, known as the Federal Flag Code, which contains rules for handling and displaying the US flag. "When displayed against something, such as a wall, the union should be at the top and to the flag's own right, the observer's left - whether displayed horizontally or vertically." This excerpt shows that the reader's statement is 100% correct, but most importantly, it corroborates that the way you displayed the American flag is the correct and proper way to display the symbol of our great nation in a vertical display.

The only injustice here was committed by the writers of those letters. Not only should they apologize for their

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cruel and insensitive words spawned by their lack of knowledge, they should be thankful to you for sparing them from public embarrassment by not publishing their names. I, personally, feel that it should be the patriotic duty of every American to know and understand the proper way to display the American flag.

The following links to web sites are provided for the education of all. For the Federal Flag Code go to www.va.gov/pubaff/celebAm/Flagdisp.htm. For Flag Etiquette go to www.vfw.org/yourtown/you_FlagEtiquette.htm.

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Keep up the good work. God Bless
America!
Sincerely,

*Rich Stewart
Southwest Dancer
Albuquerque, NM*

.....
Good Evening Ed and Pat,
You certainly have a big responsibility as editors of ASD and NSD magazines.

I enjoyed "Where Have all the Dancers Gone," by Jon Jones and Gary Shoemake's ACA Viewpoint (January 2002 ASD).

One thing that comes to mind when I read the many articles about our waning recreation is this. Before I became a very involved square dancer I socialized a lot more than I do now. I used to entertain my friends, my family and my families friends, the in laws and out laws current co-workers and ex-co-workers etc. I knew a lot of people in various social circles. Now, other than my family, the only people I see socially are square dancers.

What ever happened to my broad base of friends? My closest square dance club friends and neighbors are within walking distance from my house. Lessons, 5-10 minutes away depending on traffic. The club dance, 10-15 minutes away. My family and other friends were 10, 20 or 30 miles away. So guess what, I started to do what was the easiest for me, spend time with those people that were most accessible. With square dance being the only "community" I belong to, I have no church or fraternal group to recruit dancers from. I wonder how many others find that their lives have become lopsided with one activity dominating their lives?

I am impressed with your sewing editor, Donna Ipock. She has an enjoyable introduction to each of her articles.

Sincerely,

Margaret Miller

Ed & Pat

I have been a subscriber to your magazine for a number of years and

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have written articles that have appeared in your magazine, most recently in April 2000. We have square and round danced for about 6 years. We have been

American SquareDance, March 2002

association officers for three years.

I sent an e-mail to our association leaders telling them about your free 6 months subscription for new dancers. I hope the all clubs make use of this great benefit.

The reason that I am writing this e-mail is to ask permission to use the article written by Jon Jones on page 39 of the January 2002 issue in our Top Tex Square & Round Dance Association newsletter. If possible would you send me an electronic version of the article. We need leaders of this caliber and stature to speak up and lead.

Your crew does a great job with this publication.

Thanks,

*Mike Solomon
Hereford, TX 79045*

.....
Mike,

I really enjoyed your first column in ASD. Glad to see the definitions. I belonged to the NTA some years ago and had a hard time resolving their "together" with the Round Dance "close."

Your first line dance selection was superb! It has a 32 count (8 measure) format. The rhythm of the 1st & 2nd measures matches the 3rd & 4th; and the steps mirror. The same is true with the 5th & 6th. The rhythm of the 7th matches that of the 8th. And you don't have to be an acrobat to do the steps.

As an aside, we knew Jo Thompson when she was a teenager here in Texas. Glad to see that she is still active.

We look forward to your next column.

Best regards,

*Jack & Ann von der Heide
Arlington, TX*

.....
Dear ASD:

I have a couple of comments on articles in the December issue.

John & Linda Saunders wrote about their experiences with the singing call "Light the candles around the world." It was one of our favorite records before September 11 and we made a point of singing it at our first club night after that disaster. We sang it again at our Christmas wind up dance, the lights out and the dancers all holding light sticks.

Herb Chisholm wrote about "Restoring the Base." I run our "open nights" for new dancers along the same lines, getting people to do real dances in a very short space of time and Herb has given me some further ideas. One thing was missing - it is all very well quoting the most popular dances by the name of the record, but what about printing the figures used? Or is there a source I can find on the internet? (I am aware of the "Dancing for busy people" website). I'd be grateful for more information on this.

Regards and keep up the good work - I enjoy the magazine.

*John Addison
Fantail City Squares
Upper Hutt
New Zealand*

**Send your letters to:
ASD Mail Room, PO BOX 777,
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40th Anniversary Dance

On October 19, 2001 the Star Thru Squares of Lakewood, NJ celebrated their 40th year as a square dance club, as well as Manny Amor's 40th year as the club caller. This was also Manny's 1,312 dance called for the Star Thru Squares. The theme of the dance was "40 years of fun." And what better way to celebrate 40 years of fun than to have a circus square dance theme. With the use of crepe paper, the hall was turned into a circus tent. The walls were decorated with



original circus posters drawn by Beat and George Humphris and the stage

was covered with huge stuffed animals as well as a red and white canvas tent

for the caller. Pictures of clowns were everywhere. There were balloons and "40's" all over the walls as well as clowns, barkers, animals, trapeze artists, a ring master, and many other costumed performers mingling throughout the crowd. All the singing calls, which were written by Manny, had either a circus or 40 years theme. The refreshments, which were served all night, were hot dogs, animal

crackers, peanuts, popcorn, lemonade and various candies. The dance which was chaired by copresidents Don & Pat Stephens and Bud & Barbara Magahan, had as one of its highlights, a black light tip. All the lights were turned out and what a surprise to all the dancers when their whites and loud colors of their costumes and decorations shined in the dark. It was truly a circus atmosphere enjoyed by eleven happy squares, and one that will be talked about for many, many years.

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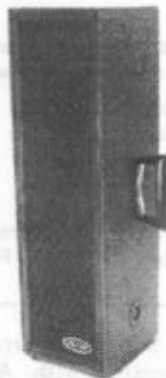
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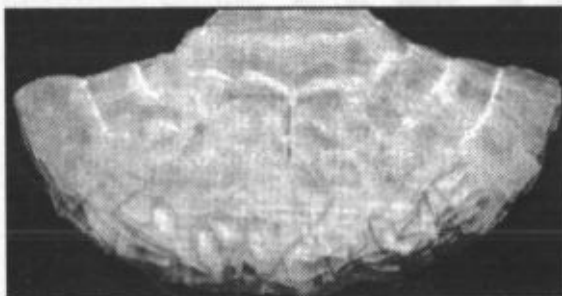
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TV Time

Connecticut had some great news coverage. Tasha Jamerson of WFSB-TV filmed a spot on square dancing at the Soundsteppers dance in Clinton on December 22. Promos were shown about 8 times during the day on Friday, January 4, and then the full spot ran on the 11pm news, and twice on the morning news on Saturday. The spot was a very positive look at square dancing, well done, with lots of enthusiasm.



Help with this came from the younger generation with Alex & Zack Robinson giving great interviews, showing this as a fun, family activity. Steve & Jan Mazeau were also interviewed, having met through square dancing. Caller, Mike Petitbon and cuer, Liz Becker did a super job of keeping the floor moving.

Ginny Valenti
CASDC Publicity

4th Annual St Jude's Children's Research Hospital Benefit Dance

Our 4th Annual St Jude's Children's Research Hospital Benefit Dance on November 4, 2001 raised \$2000.80 for the St Jude's Midwest affiliate.

Everyone who helped with this event are to be congratulated on a job well done. Esther Cooper, Dennis Clifton, Jean Junus, Barb Veach, Lorraine Jackson, Betty Powell & Millie Stull collected donations from area merchants and coordinated the raffle, door prizes and bake sale. Raffle items included season tickets to arena football team, jewelry and an overnight stay at an area hotel.

Donating their time and talent were callers Novis & Evelyn Franklin, Ruth & Lester Paxton, Gary Eby and Herb Edwards. Line dance instructors & cuers were Jeri Roe and Jean Destino. Many line dancers were in attendance. Also in attendance was Amy Miller, who is the representative from St Jude's Midwest Affiliate.

We especially thank Bill & Mickey Birge from Bloomington for taking the pictures at our dance. They published them in the Square Chute book that lists the dances in our federation. They

have graciously consented to make our flyer for next year.

Proceeds from our previous dances were 1998 - \$1100.00, 1999 - 1256.00, 2000 - 2095.67.

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Presenting the check to St Jude are from l to r: Esther Cooper, Novis Franklin, Jean Junus, Dennis Clifton, Evelyn Franklin, Barb Veach & St Jude Representative, JoAnne Guoat

donates the Owens Rec Center for our dance.

All callers, cuers & dancers are welcome. Anyone needing information or directions can call Novis Franklin at 309-266-9870 or write to us at 353 S Carol Ave, Morton, IL 61550-1901

*Novis & Evelyn Franklin
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Berea Ohio Children's Home

With the temperatures in the low 30's and a light snow falling all day 243 Northeastern Ohio Square Dancers turned out to support the Annual Charity Dance for the Berea Ohio Children's Home on January 6, 2002. The dance had 2 halls. In the main hall there was plus squares, rounds and line dancing. The second hall featured advanced and DBD squares. In addition to dancing there was a square dance shop and a registration table for the 2002 Ohio Dance Convention to be held in Akron, Ohio, May 3 to 5.

The largest total to date, \$4,279.00, was donated to the home. In addition to paid admissions, funds were raised from a 'Chinese Auction', split pot drawing, and a silent auction which had several Thomas Kinkadee prints. Bob Cadman, again conducted his "Caller For A Dollar" raffle. He sells tickets all year and then calls a free dance for the club of the winners choice. Since the start of the Charity Dances in 1982, over \$40,000.00 has been donated to the children's home.

The Berea Children's Home and Family Services is a non profit charitable corporation offering residential foster care programs, counseling and parent education programs for abused and neglected children. This past year they provided assistance to 13,000 children and families in Ohio. The Berea Children's Home has a covenant relationship with the United Methodist Church.

Callers and cuers donating their talents were: Danny Beck, Norwalk, OH; Janet Brazil, Burton, OH; Hank Butler, Brecksville, OH; Charlie Brown, Mantua, OH; Bob Cadman, Mineral Ridge, OH; Judy Cadman, Mineral Ridge, OH; Dennis Kalal, Parma, OH; Jay Kaser, Canton, OH; Kristy Lake, Hanoverton, OH; Ray Miller, Middlefield, OH; Skip Reuschman, Mogadore, OH; Tom Rudebock, Leetonia, OH; Scotty Sharrer, Uniontown, OH; Al Wolff, Brunswick, OH; and Mack Yokum, Chardon, OH.

In addition to the callers and cuers there were many clubs and individuals who assisted by selling tickets and conducting the auctions. All dancers

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

Terpichore's Holiday

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

Don Armstrong Memorial Dance

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

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helped with refreshments by donating a plate of cookies with many cookies being sent to the Children's Home.

The coordinating committee was callers Bob Cadman, Ray Miller, and Tom Rudebock.

Charity Dance 2003 will be held January 5, 2003 at the Berea, Ohio High School.

Tom Rudebock
Leetonia, OH 44431

Happy Birthday Lester

On October 15, 2001, Lester Powell, from Landrum, SC celebrated his 90th birthday. Lester was honored at a special dance hosted by the Peach Blossom Squares where he was a charter member.

The Foothill Strutters where he is currently a member also held a special dance in his honor. Lester graduated from lessons in 1981 and dances through the C-2 level. He supports classes for at least two clubs each year and attends dances or classes almost every day of the week. Not only does



Left to right Lester Powell Jimmy Foster, President of Peach Blossoms Tom Pustinger, Caller

Lester dance every tip, he also does the line dances between the tips!

Nancy Pustinger
Moore, SC

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Is Your Attitude Helping or Hindering Your Club

By: Larry Cole

Is your attitude helping or hindering your club? We all have a personality and an attitude. Now our personality stays pretty much the same all the time, we are basically who and what we are twenty four seven. However, our attitude can change like the wind, from day to day and from situation to situation. A square dance club takes on the collective personality and attitude of it's members. We have all visited clubs that were happy fun loving and joyful people with a good attitude. When visitors arrive they are greeted warmly and made to feel welcome. The members get out on the floor and dance every tip, they have a great time and foster goodwill and a friendly atmosphere at the dance. Guests are always invited to go to the refreshment table first and are never made to feel unwanted. When new dancers are

brought in the attitudes of the club members transfer to these folks in a heartbeat. They are treated as equals, made to feel special and recruited into all functions of the club. This club grows and prospers because of the individual and collective attitudes of it's members. Attitude of this kind helps a club. Is your attitude helping or hindering your club?

Attitude and the perception of attitude is extremely important. Let me allow to chronicle for you some actual circumstances (horror stories) that I have witnessed at dances that I have called. I have waited and watched while club members refused to fill a square that needed one more couple and then ran out on the floor and made their own square after these three guest couples gave up and walked off the floor. Wow, really makes you want to visit that club again. Another club, that didn't



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have the best reputation for friendliness to begin with, announced at refreshment time "oh by the way we won't have any refreshments tonight because we had a dinner before the dance so you can stop at a restaurant on your way home." Can you believe what a mountain this little mole hill became? Their attitude should have been more caring, simple cookies and punch would have made everything better. We really need to think before we leap. I called several times for a club whose members didn't dance the first two tips because it took all of them to get the kitchen and refreshments ready. The guests felt very uncomfortable and awkward with this situation. Ah, worse yet, they didn't dance the last two tips because it took all of them to clean up the kitchen and refreshment area. Somehow I believe they were missing the point of making guests feel welcome and putting on a good dance, also the perception of their attitude was not warm and fuzzy. One more and then I will leave you to evaluate the structure of attitude and it's influence on people. I was calling the last tip of a dance and the club members began to take the chairs up and put them in the racks. Now, I have had this happen many times and while it is not a good ending for a dance there is more to this story. There

were some guest, who were not dancing the last tip, sitting and waiting for their friends. The club members requested them to stand and took the chairs away and put them in the racks. These folks were left to stand for the remaining time and went home with a very negative reaction to their evening of square dancing. Oh yes, there is more, two club members then came and stood beside the table that my equipment was sitting on and waited there while I finished calling the last tip. They were very impatient as I told everyone good by (no, I had not run over the ending time) and thanked them for coming to the dance. As I was packing up my equipment they actually lifted the table and held it while I finished. Was their attitude helping or hindering their club?

You may read these occurrences and say "That never happens in my club!" You're probably right. They are extreme. But look at the smaller things in your club. How does it treat guests? The caller? His/her partner? The club officers? Think about it. Does your club have a collective positive attitude in all areas? If not, be sure that others will notice. I say again, attitude and the perception of attitude is extremely important. Is *your* attitude helping or hindering your club?

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By Mike Seastrom



Many great articles have been written in this magazine over the last couple of years about marketing our activity. Bernie Coulthurst has not only written many fine articles in ASD, but edits and distributes a very useful and informative monthly publication called "The Club Leadership Journal." Patrick Demerath, in ACA Viewpoints, has spelled out terrific ideas for recruiting new dancers that have been in use and time tested. John & Linda Saunders, Eddie Powell, and Jim Hensley, of Creative Marketing Services, have also written fine articles discussing their perspective of promoting the fun and fellowship of square dancing.

There are many methods for recruiting new dancers that have been written in publications distributed by LEGACY, USDA, and other sources. I'm sure that most of us will agree that there is not a more successful method of bringing in new dancers than by direct one-on-one contact. If any of us have a friend, co-worker, neighbor, or relative, that we can personally talk to and successfully, as well as physically, bring to class, we've got a good chance of having a new dancer.

While this one-on-one recruiting is a great way to go, it takes a great deal of effort and time. Many of us have run out of contacts that we haven't already talked to. The beauty of the Multi-Cycle Program of running our new dancer sessions, with multiple starts every year, is to build momentum and use our

new dancers as our primary recruiters. Many square dance clubs have grown over the last several years because they have used these tried and true methods. The key is that these successful groups have really worked to achieve their results. Clubs that have not consistently carried on a new dancer program have declined in numbers. It takes work and effort, but there are success stories, and your club can be one too.

The CALLERLAB Board of Governors has been committed to a much broader vision of marketing. While our existing methods will never grow out of style or diminish in importance, we feel that a long - range marketing plan will be the key to our growth in the future. We have discussed this "Phoenix Plan" before in this column and while significant progress has been made in the first phase of this three-part program, there is still much work to be done.

Market research in the first phase has been completed and over \$100,000 has been raised toward that research and to other parts of the plan. Due to the diverse and independent nature of square dancing's leadership, we have



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yet to get all of the major organizations and associations committed and involved. One of the most important goals in Phase I of the Phoenix Plan, is to get all of us working together to raise funds and make it happen. The Phoenix Plan will only be as successful as our funding allows. Utilizing professionals in marketing is expensive and there is additional on-going research that is needed to continue this long-range program. Demographic research is also needed to better position our activity for corporate sponsorship and for obtaining grants.

One idea for an easier type of fundraising is to have \$1 added to the admission of every convention and festival, no matter how many dancers attend. The organizers of the event would then tally up the number of

dancers and send \$1 for each paid admission to the Foundation for the Promotion and Preservation, 467 Forrest Ave, Suite 118, Cocoa, Florida 32922. For more information, please contact our home office staff at 321-639-003, between 9:00am and 4:00pm, Monday through Friday, Eastern Standard Time.

By having conventions and festivals help in the fundraising, it takes the burden off the individual clubs and shares it equally with those attending events. Talk to those leaders organizing the events that you attend to help them put this program into action. We can all do our part in promoting and preserving this activity for future generations by making a very simple idea work. Thanks in advance for your participation!

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THE COUNTRY LINE



MIKE SALERNO

Greetings line dancers. It is time for "Line Dancing - The Series."

First, this news item from the "Department of Oops." Please be on the look out for the dreaded enemy of the step description, that little error demon, the gluke flich. Regrettably, on occasion, despite the best attempts to prevent it, that little error demon sneaks into computers and causes havoc. Well, one got into the step description for Shoop Shoop in the January 2002 issue. Instead of a 1/2 pivot turn as previously stated on step 30, it should have been a 1/4 pivot turn. We, at the "Department of Oops," apologize for this "faux pas" and regret any confusion that this may have caused. Although no reward is being offered, any information leading to the capture and elimination of any error demons would be greatly appreciated.

Since I am on the subject, I would like to discuss that unavoidable and necessary evil of the dance world, the step description. Step descriptions are never perfect and, depending on your level of understanding, can be confusing and frustrating. As a choreographer, I know that sometimes the thought process and the typing process do not necessarily coordinate their efforts. My goal is to present you with the most thorough and accurate step description that space allows. Please let me know if you ever find anything that does not make sense or is inconsistent in a step description.

This month's offering is a fun and easy classic dance loaded with lots of good fundamental steps. You should enjoy it. 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. Until next time, I will save you a spot on the dance floor.

This month's line dance is called Ski Bumpus.

Basic Steps (Official NTA Definitions):

BASIC STEPS: Triple Step, Step, Jazz Box, Kick-Ball-Change, Point, Pivot Turn.

Jazz Box (Square): A dance pattern with four weight changes. It may start with a forward step or a cross.

Kick, Ball, Change: A syncopated

rhythm with 3 weight changes in 2 beats of music counted 1&2. 1) Kick foot forward, (&) Step on the ball of un-weighted foot, 2) Change weight to other foot.

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

Pivot Turn: AKA Step Turn or Break Turn. A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn,

returning or replacing the weight to the original foot.

Step: The transfer of weight from one foot to another.

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight

changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, or in a circle in 3rd position or to either side in 2nd position.

* Prompting Cues are in Bold Lettering

SKI BUMPUS

40 Count 1 Wall Beginner Line Dance

Linda DeFord, Nashville, TN

Music Tempo Suggestions:

Slow - Callin' Baton Rouge by Garth Brooks (108 BPM)

Medium - Thirty Days by The Tractors (116 BPM)

Fast - Against The Grain by Garth Brooks (136 BPM)

Or Any Moderate to Fast Polka Tempo 110 - 140 Beats Per Minute (BPM)

COUNTS/STEP DESCRIPTION

Right Triple Step Forward, Left Triple Step Forward, Step, Pivot, Repeat

1& Step Right Foot Forward, step
Left Foot Beside Right Foot

2 Step Right Foot Forward

3& Step Left Foot Forward, Step
Right Foot Beside Left Foot

4 Step Left Foot Forward

5-6 Step Right Foot Forward, Pivot
a 1/2 Turn Left, Transferring
Weight To Left Foot

7-12 Repeat Steps 1-6 Facing Back
Wall

Two Right Jazz Boxes

13-14 Cross/Step Right Foot in front
of Left Foot, Step Left Foot
Backwards

15-16 Step Right Foot to Right Side,
Step Left Foot Forward

17-20 Repeat Steps 13-16 Point Side
Right, Step, Point Side Left,
Step, Repeat

21-22 Point Right Toe to Right Side,

Step Right Foot Beside Left Foot

23-24 Point Left Toe to Left Side, Step
Left Foot Beside Right Foot

25-26 Point Right Toe to Right Side,
Step Right Foot Beside Left Foot

27-28 Point Left Toe to Left Side, Step
Left Foot Beside Right Foot

Right Kick-Ball-Change, Right Kick-Ball-Change, Step, Pivot, Repeat

29& Kick Right Foot Forward, Step
Lightly on Ball of Right Foot
Beside Left Foot

30 Step Left Foot in Place

31& Kick Right Foot Forward, Step
Lightly on Ball of Right Foot
Beside Left Foot

32 Step Left Foot in Place

33-34 Step Right Foot Forward, Pivot
a 1/2 Turn Left, Transferring
Weight To Left Foot

35-40 Repeat Steps 29-34 Facing
Back Wall

Repeat



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SQUARE-UP

JOHN & LINDA SAUNDERS



SPRING

We are coming into the spring season. This season, to me, is a time of rebirth. The flowers and trees that have been dormant all winter start to bloom again. New plants are planted and as the spring progresses new color is added to the scenery. For folks who live in cold climates who have been cold for a time there is a hint of warmer weather to come. We have March winds, April showers and May flowers. It is a wonderful time of year and it also means something in the square dance world.

Classes that began in the fall are coming to a graduation and a rebirth as dancers. Don't get me wrong, they have been dancers since they started, but now they will be official. I don't care whether they have been in a mainstream class or a class which attempts to go through Plus in the one season or whatever they are now ready to be introduced to the world of square dancing. Normally they will be nervous, especially the first night, and I hope they will be treated in such a way that they will feel welcome and realize that the nights of classes have been worthwhile. You can make this really one of the special times for these new graduates by realizing that you were once a beginner too.

I have noticed that new dancers have a tendency to be excited and

enthusiastic right out of class. They join the club at the first chance and then somewhere along the way they lose their enthusiasm. Sometimes this is due to someone being sharp with them and hurting their feelings. The new people aren't always at fault when the square breaks down. Sometimes they dance a figure better than an experienced dancer but when they get to their position the experienced dancer isn't there and the new dancer tends to blame themselves and try to find the right position. Then the more experienced dancers blame the new dancer for the square breaking down. Enough of this and the new dancer loses all confidence and the fun is gone. If you, as an experienced dancer, makes a mistake or even if you don't, be willing to take the blame and make the newer dancers feel welcome.

If you don't like to dance with newer dancers and if you feel you have to look down on them, maybe it would be better for you to stay home. This is a harsh statement but it is how I feel. I don't want to lose anyone from the activity, but if there is someone who, by their attitude, might cause 2 or 3 couples to quit then that person is expendable.

Let's bring the new dancers into the activity with a lot of caring attention just like we would our new spring flowers. ■

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



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 information on the dance, "Snow Mountain Reel" by Allyn Riggs. This dance is in Beckett formation, and uses the music "Merry Christmas Polka."

In the Workshop ideas section this month, John looks at how we can use Circulates in different ways to create some workshop variety. The Circulates are from a T-Bone formation. These can be set-up by using calls such as designated certain dancers to Roll.

The Mainstream (1-53) Program call featured is Circulate, including Ends Circulate, Centers Circulate, All 8 Circulate, Couples Circulate, Single File Circulate, and Split Circulate. The Mainstream Program calls of the month are Turn Thru and Left Turn Thru. Also included for the Plus Program is the call Spin Chain Thru, recently added to the Plus Program.

The Advanced and Challenge Supplement includes: Lockit; Switch the Wave; and Scoot & Plenty/ (Anything) & Plenty.

CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm dissects the process of planning, or 'programming' a tip. He takes a step-by-step approach, going from the easy and building to the more difficult. Of course, the degree of difficulty would depend on the particular group being called to.

Included this month in the Mainstream 53 (Basic) page is the call Bend the Line, as well as choreo 'Dancing the Mainstream 53 Program.' The Mainstream featured call is Single Hinge, as well as a page of choreo 'Dancing the Mainstream Program.' For the Plus Program, Eight Chain Thru (1-8) is the highlighted call (moved from the Mainstream Program) and includes some Plus sequences 'Dancing the Plus Program'. For those calling Advanced, Norm workshops Partner Hinge, as well as a page of choreo dancing the A-1 Program.

Last month, in the page of Pass & Roll material, Norm mentioned that the definition allowed the call to be called from a Single Eight Chain Thru as well as from Ocean Waves. He includes a page of choreo using these two starting formations.

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One of the concepts of Advanced Dancing mentioned in the definitions preamble, is "expanding the use of Mainstream and Plus calls." A page of choreo sequences is included, using the calls Dixie Style to a Wave, and Centers In (between the tummies), and Centers Run 1 1/2.

CHOREO-WISE

David Cox

david@c-bar-c.com

If you are looking to incorporate more Left-Hand material into your program, David suggests using the call, Cross Extend. While not on the Mainstream Program, dancers pick up on the idea, and build on the knowledge they already have. It works the same way as Extend, except from Right Hand Waves dancers extend with a left hand, and from Left Hand waves dancers extend with a Right Hand.

The Mainstream section continues from last month with the dancers having to decide, "Who are the heads, and who are the sides?" The first few times you use this type of material, make sure you give the dancers time to work out who should be doing what.

The Plus section includes a formation/concept not on the Plus Program, which is the Disconnected Sex Set-Up

and Get-Outs. The formation is a funny sort of Tidal Wave/Line. In the routines included, the ladies are side-by-side, facing the same direction as each other.

Wheel Thru is the Advanced call for this month. This month's featured call is 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. Next month we'll Go Bananas.

Last issue's Hoedowning section looked at showmanship in general and musical showmanship in particular. This month continues with the musical aspect of showmanship. Some of the techniques that can be used might be: using music with background harmony vocals; calling in harmony with the record; yodeling, falsetto, talking or other vocal inflections.

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

**Do you publish a note service?
Would like it mentioned here?
Please send it to: 1720 W. Arrow
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Thanks, Frank.**

There's no fool like an old fool.
You just can't beat experience.

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



New dancer dance programs are in full swing throughout the square dance world. Some areas have special "Half Way" dances that are designed specifically for the new dancers. It gives them the opportunity to dance with other new dancers as well as experienced dancers and especially the opportunity to dance to other callers. If your area does not have a special "Half Way" dance you may want to consider having one soon. It is definitely an idea that works! Also having an area wide new dancer dance shortly after graduation is a good idea. Anything that gets the new dancers out dancing with other dancers and other callers pays big dividends when it comes to retaining these new dancers.

Many clubs and areas have used the usual ways to raise money for special projects - 50-50 raffles, silent auctions, live auctions, garage sales, bake sales, etc. As we review the exchange copies of square dance publications, we look for new fund raising ideas. We found one recently - The City Slickers Youth Square Dancers in Kamloops, British Columbia, sell excellent wholesale frozen meat and bakery products. They also hold basket raffles at Wal-Mart and sell Festival 2002 badges. Furthermore they hold a Benefit Dance that has a silent auction. Last year they auctioned off over \$2000 worth of new merchandise donated by local merchants in Kamloops. The City

Slickers use the money to send their dancers to the annual Pacific Northwest Teen Square Dance Festival. Now there is an idea that works - having area wide teen square dance festivals!

When marketing surveys are done, you will always learn something new. The Kamloops Square Tenderfoots did a survey recently to learn how their new dancers heard about square dancing. Most learned about square dancing from newspaper advertising, then friends and relatives. Seeing square dance demos was also mentioned. **Quoting June Towhey from the Tenderfoots, "Goes to prove that the seed has to be planted and nourished before it can grow. All the publicity that had been done for a number of years is starting to pay off. Let's hope with all the increased advertising square dancing will be healthy and grow in the future."**

Many of us are very concerned with our poor new dancer retention rate, and we are even more upset with no easy solution, at least no quick solution. CALLERLAB's goal to reduce the size of the Mainstream Program is the best solution I have seen for a long time. It will work if we want it to work. Everybody should support CALLERLAB'S efforts to reduce the number of moves in the Mainstream Program. Another thing that all of us can do is to have our new dancer programs take as much time as



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needed to get the new dancers to learn well the Mainstream Program. Quoting Jim Mayo, CALLERLAB Chairman, in his *Comment* column, in the December 2001 issue of *Northeast Square Dancer*, "As we start the new dancer season let's be sure that we offer an open community to those who have decided to try our recreation. It's not how many calls they can learn each week that is important. We want them to be a part of our community. Extend your hand in welcome." Too often the caller-instructor is working in a limited time frame to teach the new dancers. This always leads to the rush-rush-rush near the end of the new dancer

program to "get in" the last few moves. We have heard about this deficiency from several new dancers - they don't like the rush at the end to learn the remaining calls.

One of the tell tale signs of a club that is "not going to make it" is when they decide to reduce the number of dances per month. They decide to dance only once a month; then it goes to "a now and then" schedule. Before you know it, the club has folded. When your attendance at your club dances start to dwindle it is time for an real analysis of what is wrong. This analysis should consist of some tough questions to determine what are the

4-Bar-B



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Gary Mahrtien
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Damon Coe
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HOT 4 BAR B RELEASES

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- 4B-6145 RICHEST MAN IN THE WORLD - Tom
- 4B-6144 MARY LU - Jimmie (hoedown)
- 4B-6143 ONE NIGHT AT A TIME - Dave

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real problems within the club. Your club's problems could be quite simple or very complex. One way to find out what is causing dancers to not come to your club dances is to ask them via a written unsigned questionnaire. Some of the possible problems are: your club hiring the same caller all of the time; your new dancers not being taught well; the sound in your hall could be terrible; your dancers don't visit other clubs therefor other club members don't visit your club dances;

We are saddened to learn the news that *Canadian Dancers News*, edited and published by John & Faye Thomson, has printed their last issue in December 2001, after 31 years of service to Canadian square and round dancers. The Canadian Square & Round Dance Society decided to rely on their website to inform Canadian square dancers about square and round dance news. *Canadian Dancer News* was John Thomson. He spent endless energy keeping the magazine

going for many years. We wish John and Faye the best and hope that a new Canadian Dancer News will be resurrected in the near future.

The 51st National Square Dance Convention in St. Paul, Minnesota will be a reality soon. Many trail-in dances are scheduled just before the convention. One of these will be held at the Chula Vista Resort in Wisconsin Dells, Wisconsin, the resort capitol of the Midwest. Now is the time to plan this year's square dancing vacation in the Midwest. If you are not registered for the National Convention, now is the time to do it. See you there!

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.

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CUE TIPS

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FRAN & JIM KROFF



Saint Patrick's Day is The Irishman's Dream. With the wearing of the "Green Sleeves" and all the Irish "Green Eyes" smiling. We wish you a happy Saint Patrick's Day.

GREEN SLEEVES

Bill Bovard & Wilma Brown

RECORD: Hocter 1504 or Telemark 910

FOOTWORK: Opposite except where noted

RHYTHM: Waltz

PHASE: II

SPEED: 45

SEQUENCE: INTRO-A-B-A-B (1-15)-TAG

INTRO

OP/FCG WAIT 2 MEAS;; APT,PT,-; TOG TO BFLY,TCH,-;

PART A

WALTZ AWAY; FWD TWINKLE; TWINKLE TWD RLOD; THRU, FC, CL; (CP/W)
LEFT TRNG BOX;;; TO (BFLY) BAL L & R;; TWIRL VINE; THRU, FC, CL; (CP/W)
DIP BK; MANUVER; 2 RF WALTZ TURNS;; (BFLY/W)

PART B

WALTZ AWAY & TOG;; 2 SOLO TURNS;; (BFLY/W)
BAL L & R; TWIRL VINE; THRU FC, CL;
DIP BK; MANUVER; 2 RF WALTZ TURNS;; (BFLY/W)
BAL L & R; TWIRL VINE; THRU FC, CL;

TAG

LAST TIME THRU PART B CHANGE MEASURE 16 TO THRU, & POINT;

Please check your label.

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you will receive. If you have not renewed,
it's time to do it now!

A handy renewal form is on page 77.

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April 12-14

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Staff: Worlock's, Collipi's

June 7-9

Diamond Round Dance Weekend (IV-VI soft) - Montreal, Que., Canada

Staff: Collipi's & Cunningham's

July 7-10

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

Staff: Blackford's & Collipi's

Contact: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238
RVCollipi@aol.com ~ 603-898-4604 ~ members.aol.com/RVCollipi/index.htm

GREEN EYES

Dennis & Ginny Crapo

RECORD: Windsor 4-515

FOOTWORK: Opposite except where noted

RHYTHM: Rumba **PHASE:** 3+2 (Alemana & Chase Peek-A-Boo)

SPEED: 35

SEQUENCE: INTRO-A-B-C-A-B-C-A-B-C (1-7)-END

INTRO

WAIT ;; CUCARACHA L & R;;

PART A

BASIC;; NEW YORKER; SPOT TURN; HAND TO HAND; CRAB WALKS;;
NEW YORKER; BASIC;; NEW YORKER; SPOT TURN; HAND TO HAND; CRAB
WALKS;; NEW YORKER;

PART B

CHASE WITH PEEK-A-BOO;;; ALEMANA;; LARIAT ;;

PART C

BREAK TO OP; PROG WALK 3; SLIDING DOOR;; RK SD REC FWD; FWD 3 TO
FACE; SIDE WALKS;;

ENDING

NOTE THE LAST TIME THRU PART C MAINTAIN BFLY POS CHG MEAS 8 TO
THRU R,SD L,CL R, PT L TO LOD WITH LEAD HANDS LOW & TRAILING
HANDS HIGH, -;



ACA COMPLETES REVIEW OF INTERNATIONAL "1" FLOOR DANCE PROGRAM

Additions to the International "1"
Floor Program – **None**

Deletions to the International "1"
Floor Program –

- **Walk Around the Left Hand Lady**
- **Do Paso**
- **Box the Gnat**
- **All Eight Chain Thru Figures Except Eight Chain Four**

The revised International "1" Floor Program list is available from the American Callers' Association at P.O. Box 2406, Muscle Shoals, AL 35662

In an attempt to be of service to all callers and dancers, the American Callers' Association completed a revision of its International "1" Floor Program. The reviews were conducted during the second half of 2001, which included the chairman of the review committee asking for suggestions to modify the program. A complete list of the nominated figures was sent to all members to vote upon. The vote was calculated in December of 2001 and in January of 2002 approved by the ACA Executive Board. The purpose of the review was to be of service and support to the square dance community by providing a list that can be taught from 16 to 20 weeks. The elimination of the figures also follows ACA's research into what the current generation of Seniors, Baby Boomers, Generation X, Generation Y, and Generation Z (E).

All wish for a simple fun ease of entry to square dancing without a lengthy commitment to years of lessons.

American Callers Association Dance Program (Revised January 1, 2002)

1. FORWARD AND BACK
2. ALLEMANDE – LEFT & RIGHT
(Arm Turns)
3. PROMENADE
(full, 1/2, and single file)
4. RIGHT & LEFT GRAND & WEAVE
THE RING - (wrong way grand)
5. CIRCLE FAMILY
(circle left & right, circle 4 & 8,
1/2 & full)
6. SWING
7. RIGHT HAND STAR AND LEFT
HAND STAR
8. PASS THRU
(If you use circle four 1/2 and a
1/4 more at this point – pass thru
works well with it.)
9. PARTNER TRADE
10. DO SA DO
11. SEE SAW
12. SEPARATE
13. COURTESY TURN
14. LADIES CHAIN FAMILY
(two ladies, four ladies, and 3/4)
15. STAR THRU
16. RIGHT & LEFT THRU
17. CALIFORNIA TWIRL
18. PASS TO THE CENTER

19. SPLIT THE OUTSIDE COUPLE
20. BEND THE LINE
21. SQUARE THRU FAMILY (1-5)
22. STAR PROMENADE
23. LEAD RIGHT & CIRCLE TO A LINE
24. THAR FAMILY
(allemande thar, shoot the star)
25. SLIP THE CLUTCH
26. ROLLAWAY HALF SASHAY
(ladies in the men sashay)
27. U-TURN BACK & BACK TRACK
28. WHEEL AROUND
29. GRAND SQUARE
30. OCEAN WAVE
(right hand wave, left hand and Alamo Style)
31. PASS THE OCEAN
32. SWING THRU
(do not teach left swing thru until you have taught runs and trades.)
33. RUN FAMILY
(ends, centers, boys, girls, and cross runs.)
34. DOUBLE PASS THRU
35. TRADE FAMILY
(from lines facing out, ocean waves, and two face line boys, girls, ends, centers, and couples)
(couples trade 1/2 from a two face line and then you have taught the next call)
36. WHEEL AND DEAL FAMILY
(lines out and two face lines.)
37. EXTEND
38. ZOOM
39. CENTERS IN
40. CAST OFF 3/4
41. TOUCH 1/4
42. TRADE BY
43. FLUTTER WHEEL & REVERSE
FLUTTER WHEEL
44. CIRCULATE FAMILY
(couples, boys, girls, ends, centers, all eight, split, box and single file)
45. VEER FAMILY
46. SWEEP A QUARTER
47. EIGHT CHAIR FOUR
(if you need & do it twice)
48. FERRIS WHEEL
49. SPIN THE TOP
50. HINGE FAMILY
(couples, partner, single)
51. WALK AND DODGE
52. FOLD & CROSS FOLD
53. SPIN CHAIN THRU
54. TAG THE LINE & HALF TAG
(in-out-right-left)
55. TURN THRU
(extend trade and extend)
56. SCOOT BACK
(teach as extend Trade and extend out-facers fold)
57. RECYCLE
58. CLOVERLEAF
59. DIXIE STYLE TO A WAVE
60. TEACUP CHAIN
61. DIAMOND FAMILY
(circulate, flip, cut)
62. LOAD THE BOAT
63. PING PONG CIRCULATE
64. TRAC II
65. RELAY THE DUCEY
66. FOLLOW YOUR NEIGHBOR
67. ANYTHING & SPREAD
68. COORDINATE

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TITLE - Label

ARTIST

Fraulein - GMP 938

Al Stevens

A cover of an old Bobby Helms hit. Good Global Music with a full sound. Lead shared by several instruments with some nice riffs when they are not in the lead. About half way up on the energy scale. Key change in the closer. *Hds (sds) Promenade 1/2, Square Thru, Swing Thru, Boys Run, Couples Circulate, Ladies Trade, Bend the Line, Square Thru 3, Promenade.*

Senorita - HH 5257

Dan Nordbye

South of the border sound. Xylophone and guitar are the the lead with muted horns in the background. Guitar, gourd, and marimba provide the rhythm. This is a relaxer without a strong melody line. A key change in the middle and closer provides variety. *Standard Ferris Wheel figure.*

Sealed With A Kiss - AR 115

Phil Farmer

Minor key gives it the haunting sound of a lonesome lover saying goodbye after a summer romance. Guitar, piano and steel share the lead. Nice instrumental riffs and runs. Just enough drum to make you want to dance. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Pass the Ocean, Swing Thru, Boys Trade, Girls Turn Back, Promenade.*

Wrapped Up In You - ESP 1065

Elmer Sheffield

Simple melody line shared by a fiddle, acoustic guitar and mandolin. An occasional muted horn in the background. Busy rhythm guitar with just enough drum to keep you dancing. *Hds (sds) Promenade Half, R & L Thru, Square Thru, Touch 1/4, Split Circulate, Girls Walk, Boys Dodge, Chase Right, Swing, Promenade.*

A Teenager In Love - SIR 330

Paul Bristow

A 50's sound, reminds you of American Bandstand. A cover of a number done by Dion and the Belmonts. Electric guitar with a fiddle and steel to give it a touch of country. Steady rhythm with a key change in the closer. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Chain Down The Line, Pass The Ocean, All 8 Circulate, Swing, Promenade.*

Larry Cole

LColeSDC@AOL.com

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## Where'd You Learn To Love Like That - GMP 212

**Mike Bramlett**

Energetic melody will get the dancers moving. Nice instrumental riffs and runs give it a let's have fun sound. Steady, sharp percussion with a guitar, piano and steel. Key change in the closer. Interesting figures on the called side, but workshop them first. This is one of my keepers. *Hds (sds) Star Left With the Corner Flutterwheel, All Veer Left, Half Tag, Walk and Dodge, Partner Trade, R & L Thru, Lady Lead Double Pass Thru, Girls Go Left, Boys Go Right, Allemande Left, Swing, Promenade*

## They're Holding Up The Ladder - JRR 101 Robert Kennedy

Energetic blue grass spiritual. Lots of rolling banjo with several other strings accenting the melody line. Just enough bass to get you dancing. This one will lift the spirits of the dancers and get the hands clapping. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Spin The Top, R & L Thru, Square Thru 3, Swing, Promenade.*

## Garden Party - SIR 1001

**Soren Christianson**

Another oldie, this one by Ricky Nelson. Guitar, harmonica, steel, piano, fiddle weave in and out of the lead to rhythm. Smooth rhythm makes this more of a relaxer. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Spin The Top, R & L Thru, Square Thru 3, Swing, Promenade.*

## CD RELEASES

### Anniversary Song - STCD 1004 B Hotchkies & B Wonson

Salute to those celebrating another anniversary. Lively piano with electric guitar and horns. Energetic rhythm track. Novelty lyrics on called track. *Hds (sds) Pass The Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Everybody Veer Left, Centers Step Ahead, Ferris Wheel, Double Pass Thru, Cloverleaf, Centers Pass Thru, Swing, Promenade.*

**Barnacle Bill/Lorriane's Fiddle - BMV 3038CD**      **B Hotchkies**

Barnacle Bill has an instrumental and a vocal track. Novelty tune for that change of pace. Usable for a change and excitement with your new dancers. Only uses a few basics. Lorriane's Fiddle is a traditional fiddle tune with guitar rhythm. Vocal track has Brian calling advanced.

**Circus Man - CC 106**

**Jack Berg**

10 tracks – count em. Eight different instrumental tracks with 2 vocal tracks, one with Jack doing a singing call and one with patter. Horns and strings with busy rhythm that says get out of my way I'm here to dance. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ladies Hinge, Diamond Circulate, Cut The Daimond, Bend The Line, Square Thru 3, Swing, Promenade.*

**Serenade - PRL085CD**

**Sam Mitchell**

Lively, lilting melody with a Spanish flavor that says let's dance and party. Called track has the smooth voice of the late Singing Sam Mitchell. *Hds (sds) Promenade Half, R & L Thru, Rollaway, Star Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing, Promenade.*

**Don't Close Your Eyes - ENIS 2401 CD**

**Wes Dyer & Kenny Jarvis**

A relaxer with a prominent rhythm line played by an electric piano. A good one for all the crooners to sing to their significant other. *Standard Ferris Wheel Figure.*

**Wild About Honey - C203CD**

**Jerry Hang**

A CD release of an old Chapparral hit. Lots of rolling percussion the says "let's dance." Lead is shared by electric guitar, horns and paino. Key change in the closer. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend The Line, R & L Thru, Flutterwheel, Reverse Flutterwheel, Promenade.*

**Oh Lonesome Me - RHY 183 CD**

**Wade Driver**

A re-release on CD of a crowd pleaser that ranks high on the energy scale. Guitar, fiddle, and steel tag off of each other to create enthusiasm. *Hds (sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Trade, Roll, Star Thru, Square Thru 3, Swing Promenade.*

**Bull Dust Hoedown/Warning Sign - 4C-0002**

**David Cox/Jack Berg**

Bulldust is a solid rhythm number with very little melody, nearly 5 minutes long. 4 instrumental tracks and 3 tracks with David Cox calling mainstream, plus, and advanced. Warning Sign has solid rhythm with a string lead. There are 4 instrumental tracks and a vocal track with Jack Berg calling mainstream. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Weave, Swing, Promenade.*





### Singing Calls On Silver Sounds:

- SSR-225 50 MILES OF ELBOW ROOM  
By - GERRY & CHUCK HARDY
- SSR-224 GOD BLESS AMERICA  
By - BRUCE McCUE, JACK O'LEARY & BRUCE WILLIAMSON
- SSR-223 YOUR CHEATIN' HEART  
By - LORI MORIN & JACK O'LEARY

### Recent on Sounds 2000 Records:

- S2K-2009 BAILAMOS - By JACK O'LEARY

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Silver Sounds Records, P.O. Box 1196, Ridgefield, CT 06877 (203) 431-2243  
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#### **Townsend Medley/Chinese Breakdown - BMV 3037CD**

Townsend Medley features a busy fiddle with a second fiddle. Chinese Breakdown is more traditional sounding with a banjo sharing the lead. You can create enthusiastic patter with either of these.

#### **Dancers Boogie/Ralph - STCD 2008**

Dancers Boogie is a modern sounding hoedown with a ragtime piano and a walking bass. An enthusiastic lively number. Ralph features a 5 string banjo. Use this to let your dancers cut loose. Good for your "hot hash" tip.

#### **Ragtime Hoedown/Go Cat - PIONEER 5005CD**

Ragtime hoedown has a mandolin, fiddle and banjo with a solid boom chuck beat. This is a mover. Go Cat features a fast finger guitarist with rolling bass. Both of these encourage your dancers to whoop it up and have fun.

#### **MP3 RELEASE**

#### **Lomdada Hoedown - CK 147**

A lively number with a more modern sound and a south of the border flavor.

This was a busy month for the producers. Your comments are always welcome. Email me at [rudebts@Sky-Associates.com](mailto:rudebts@Sky-Associates.com) or [asd@squaredance.ws](mailto:asd@squaredance.ws). Until next month have FUN dancing and calling.

Recordings reviewed are supplied by  
**Hanhurst's Tape & Record Service 800-445-7398**

# ASD PROFILE

## Lee & Phyllis Breyer

A Texas couple who has readily adopted traveling long distances as their lifestyle admits without hesitation that square dancing is their first love.

As they begin their 11<sup>th</sup> year of square dancing, Lee & Phyllis Breyer

are temporary residents of Greensboro, NC, where they, their truck, and RV, a 36' King of the Road, are housed in a campground.

As Lee notes, "We might be here most of the year (2002), but we are prepared to move to another state if given an hour's notice." A prime require-

ment of his job as an inspector of nuclear materials and equipment is that the couple "remain flexible." The Breyers' permanent home is Sachse, TX, a small farming community near Dallas. Their 33-year-old son Rodney lives nearby and assumes responsibility for maintenance of his parents' house during their lengthy absences. The Breyers spend an average of six months each year at their Texas home; however, this time is likely to decrease in the future, Lee says.

Lee & Phyllis are members of the

North Texas Camping Squares, a 200 member club whose dancers meet one weekend each month to dance, play golf, attend a Sunday morning devotion, and enjoy a pot-luck dinner. The largest club in North Texas, it has 15

callers and 2 cuers. Their club dues may be the lowest in the nation - \$18 per year, including U.S.D.A. insurance. The Breyers have served as president of the Bay City Diamond Squares, vice-president of the Golden Gulf Council, and regional newsletter reporter for their



Permanent Texans and temporary Tar Heels Lee and Phyllis Breyer are shown above with Cleo Barker (far right), caller for the Carolinians, a Greensboro club. The Breyers have danced with several North Carolina clubs during their temporary residence in that state.

current club.

Since their marriage 38 years ago, they have lived in four states and danced with 93 clubs in 28 states, excluding Texas. New Jersey leads with 15 clubs, followed by Washington with 10. "Our goal is to dance in all 50 states," the couple states. They average dancing 4-5 nights per week 52 weeks a year. Outside the U.S., they have resided two years in Mexico and five years in Argentina.

Their most memorable experience on the dance floor was dancing



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to the calls of Deborah Carroll-Jones, who recently married Jon Jones of Arlington, a popular North Texas caller. The couple's affection for Deborah is attested by the fact their only square dance CD is one featuring her calls.

Since October, 2001 the Breyers' temporary residence has been Greensboro. They've danced with seven Tar Heel clubs, including a New Year's Eve dance at Hiddenite with the Emerald Squares attended by 100+ dancers. The chief appeals of square dancing to the Breyers are physical exercise and comradeship with fellow dancers. Phyllis stresses that the latter includes not only socializing but also obtaining useful information relating to other clubs in the area as well as tourist attractions, restaurants, and shopping centers.

Lee & Phyllis have attended five Texas state conventions and four nationals, the last one being in Indianapolis (1999). Because of his unpredictable work schedule they missed the 47<sup>th</sup> NSDC in Charlotte (1998) but hope to be in the Queen City when it hosts its second national.

Besides square dancing Lee's other hobbies are golf and traveling, while Phyllis enjoys sewing, crocheting, and reading. Both are avid ice hockey fans. During the season for this sport, they see an average of one game per week and cheer heartily for their team, currently the Greensboro Generals.

One thing is certain about this couple - wherever Lee's work takes him, he and Phyllis will be found in one or more dancing venues in that area.

*Al Stewart  
Greensboro, NC*

***Do you know something that deserves special mention?  
Is it about a dancer, caller, cuer, club or association?  
Send us the background information and do include at least one  
photo. We will feature that special profile in an upcoming issue.***

## DANCING WITH A SILENT KILLER

By Dave Robeson

Recently, a popular caller died unexpectedly of a sudden heart attack. At his memorial service speakers from far and near recalled him with humor. Similar leadership losses happened over the past few years and dancer friends also died of this disease. Their life spans were shorter than mine – now 78, the median for men.

Diseases of the heart and blood vessels, including stroke, are the leading cause of death and disability in the United States claiming the lives of nearly one million, according to the American Heart Association. Slightly more than half are women. Statistically, 176.2 die per 100,000 population according to Centers of Disease Control and Prevention. By calculation, over 500 will be square dancers, assuming they number 300,000 as estimated by CALLERLAB several years ago. The damage will double since one dancer's death sidelines a partner. The published statistics also don't include those who survive heart attacks.

A dancer population older than the general would compound the problem. Death rates from the disease take a jump at about age 44 and almost double by age 75 when 60% are afflicted. Most often cited causes are poor diet, obesity, smoking, and lack of exercise. Other than eliminating these habitual life styles, what can be done to preserve the lives of 125 squares of dancers annually?

Advice from a recent survey on

personal health in the New York Times: "Get at least 30 minutes a day of moderately vigorous exercise, like brisk walking, cycling, *dancing*, jogging or lap swimming. (This) aerobic exercise makes your heart a more efficient pump and raises HDL cholesterol, the 'good' cholesterol that cleanses arteries." (Any advisor on this subject will caution that no one should start or make a major change in fitness routine without consulting a doctor.)

More specific advice, from a study of thousands tested since 1948 at Framingham, Massachusetts, cardiologists concluded: "Those whose heart rates fell less than 12 beats in the first minute after exercising had four times the risk of death over the next six years as those whose heart rates fell by more than 12 beats. On average, rates fall by about 20 beats, and with elite athletes as many as 50."

I tested this theory while dancing with a heart monitor which is an inexpensive, commonly available instrument. It transmits instantaneous heart-beat rates to a wristwatch from a belt strapped around the chest. For example, after dancing a fast waltz Manuela, my heart rate dropped from 90 beats within a minute to an acceptable 72, a drop of 18. This waltz had the largest heart rate drop of any dance tested; it moved almost around a large dance floor.

Jive and Latin dances like mambo seem faster but travel less, and thus yield lower rate drops. Walking at my

regular pace yielded the same result, as did climbing a stair. The stair showed another characteristic of my heart; at the top its rate continued to rise a beat or two per minute for a few seconds as I continued walking. Your rates would be different from mine but consistent with your particular physical condition and the same partner

Closest to the waltz was the square dance singing call, which reached 85 heartbeats per minute. The caller's patter calling, however, was lower because of pauses to fix broken squares; two couples per square also stood as the other two danced some figures. Some authorities think short intense bursts of 2-10 minutes are effective and include them in some treadmill programs simulating hills and valleys. The square dance has the disadvantage of dancing in one spot.

I tried to generalize minimum aerobic dancing for others at my fitness center with variable tests on the latest model treadmill; it was programmable according to a widely used formula.

First, I entered the data needed to control a five minute fitness test - my highest comfortable walking pace, 3.8 miles per hour, age 78, 190 pounds, male. After a one minute warm up at zero level, it automatically increased the incline to 5% for the remaining four minutes and regulated my heart rate at 114 beats per minute before stopping. In the first minute my rate dropped as much as 26 beats and the console display flashed the usual "above average." In repeat tests I lowered the pace several times which also lowered the heartbeat rate toward 12 beats in the first minute after the test.

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# EASY LEVEL

## BOB HOWELL



It is certainly strange how everybody becomes Irish during the month of March and I'm going to capitalize on it for my theme this month. Some of the dances have been lifted from sources other than my own, but I'm going to do some creating myself. First and foremost I'm going to use the music of the Irish Washerwoman and create a simple circle mixer and call it ---

### HOWELL'S IRISH WASHERWOMAN

**Formation:** Single circle with ladies on gent's right, all facing center.

**Music:** Irish Washerwoman. Kentucky Dance Foundation. FDCD-056

#### **Routine:**

- 1-4 With hands joined in a circle,  
all circle left with a L, R, and a two-step L, (L, close R to L & L again.)
- 5-6 All balance forward on R
- 7-8 All balance back on L
- 9-12 All circle right with a R, L, and a two-step R, (R, close L to R & R again)
- 13-14 All balance forward on L
- 15-16 All balance back on R
- 17-24 Turn partner right hand around
- 25-32 Turn corner left hand round
- 33-40 Dosado partner
- 41-48 Swing corner
- 49-64 Promenade with same corner. End the promenade with all facing center of circle to begin again.

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PROMENADE TO PARADISE

For a lively change of pace, the following Sicilian circle gets everyone involved and moving. It is called the - -

### WEAVER JIG

**Formation:** Large circle of facing couples. One couple facing CW and the other CCW

**Music:** Back to Donegal Kentucky Dance Foundation Windsor 4183

#### **Routine:**

- A1: Join hands in circles four and circle left 8  
Make a left hand star back to place. 8
- A2: Do-si-do opposite 8  
Do-si-do partner 8
- B1: Dip and dive past 4 couples. The couple with the man on the outside (i.e. clockwise) arches first. 8
- B2: Basket swing with 5th couple. (When the fifth couples meet, the ladies join hands, the gents duck under the ladies joined hands and then the gents bring their joined hands over the ladies heads and behind the ladies backs to form the basket formation. All put left foot towards the center of the basket and pump with the right foot causing the group to circle to the left once around.) 8

Note: The dip-and-dive makes this pleasantly different from most simple Sicilian circles.

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As we toured through Ireland with a group of square dancers, we would have the bus driver stop in various towns with familiar names and we would get off the bus and dance with the town people. Well, when we got to Donegal, we put on the music: "Back To Donegal" and as soon as we began dancing several of the locals joined right in with us. What a joyous experience it was for all concerned. And here, for you to enjoy are the calls that were used while traveling the "Emerald Isle." What a wonderful, happy people with whom we met and danced.

## BACK TO DONEGAL

By Don Armstrong

**Formation:** Square

**Music:** Back to Donegal Kentucky Dance Foundation Windsor 4183

### Routine:

Opener, middle break and closer:

Head two couples go forward and back, the sides the same old thing  
The heads pass thru and separate, go round the outside ring  
The side two couples go forward and back, the heads the same old thing  
The sides pass thru and separate, go round the outside ring  
One and three a right and left thru and two and four the same  
One and three a right and left home and two and four the same  
Then promenade around the ring, yes - promenade 'em all  
Swinging down the lane you go, back to Donegal.

Figure:

Number one swing and number three split - to the left and right in lines  
One sashay down the hall, right elbow reel, and you reel 'em all  
Your partner now, with a right hand round, the first in line with a left  
Your partner then with a right hand round, the middle one with a left  
Your partner then with a right hand round, the last one by the left  
Your partner next, a right hand round, then sashay down the set  
All the way down and back you go, forward six and four fall back  
And swing your lassies one and all, back to Donegal



And while on that same trip, Phyllis and I ferretted out a real Irish Ceili one evening and the group did very well in dancing several of the Irish routines. When the "Siege Of Enis" was announced, several of the group began to sit out, but when I told them that the dance was almost like a familiar one that we do in America called "Dumbarten Drums", they again came out on the floor and did a respectable job of dancing, the ---

## SIEGE OF ENIS

**Formation:** Mescolanza, two couples facing two other couples. Four persons facing up the hall, the other two facing down

**Music:** The Siege Of Enis Kentucky Dance Foundation Avoca 33-AV-104

### Routine:

- A1 Lines of four go forward and back  
Right couple in front, sashay over. (To the left in front of the left hand couple) (The left hand couple sashay behind and to the right of the right hand couple).
- A2 Lines of four go forward and back  
New right hand couple in front sashay over. (Lines are now back in original order).
- B1 Center four dancers make a right hand star for eight counts, while end persons swing with their opposite person.  
Center four dancers go back with a left hand star, as same end persons continue a long swing.
- B2 In lines go forward and back.  
Arch to the head and dive to the foot. (Those facing toward the head of the hall make an arch with their partner and progress up the hall. Those facing the foot of the hall dive under the oncoming arch and progress away from the prompter.)



# Corben Geis

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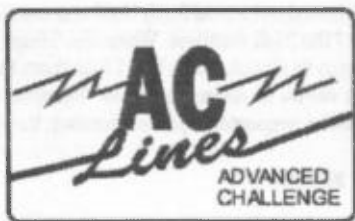
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Executive ability is deciding quickly  
and getting somebody else to do the work.



by  
**Ed Foote**

## DANCING SCOOT & PLENTY

Scout & Plenty is heavily used at C-1, yet many dancers perform it sloppily. This results in needless breakdowns or an uneasy feeling by the dancers even if it is survived.

There are two keys to the call, and both occur early in the action. First, after the Scoot Back, the Step & Fold must be done perfectly.

The Stepper has it easy - it is the Folder who causes problems. Specifically, the Folder will do a sloppy Fold, turning perhaps 120 degrees, or 150 degrees, but not doing the full 180 degrees required of a Fold.

The Folder is now on an angle compared with everyone else, so it is difficult to see the box which is supposed to form in order to do the 2 Box Circulates. This throws everyone off, resulting in sloppy Box Circulates which could cause a breakdown at the end of the call if people lose their orientation.

Another problem is that the Folder does a correct Fold, but does it too deeply, thereby finishing way behind the Stepper. This causes the resulting box of 4 to be formed late, and it is also too large. The result is the box of 4 is late finishing its 2 Circulates, and this

can spiral into a breakdown.

Important: The Step & Fold must be done very sharply and concisely. I tell the Folder to be close enough to the Stepper so as to be able to breathe on that person's neck if the caller gave that command.

Second, the first of the 2 Box Circulates can not be started until all 4 dancers are in position to do it. If the Box Circulates are started too soon, they will descend into jello and people will not know where they are.

The key here is the Stepper. That person must wait until the trailing outside person has completed turning the corner at the end of the outsides Counter Rotating before starting to do the Box Circulates.

Unfortunately, the Stepper is usually anxious. That person has the shortest distance to go to form the box of 4, so that person wants to take off right away on the Box Circulates. The Stepper finds it hard to wait and do nothing until the box is formed, but that is what is required.

The Stepper must be the quarterback on this call, waiting in the box until the outside receivers get in position before attempting to

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One final comment. A few callers have trained their dancers to wait for the box to form by having all say in unison: "I see the box" before starting the 2 Box Circulates. This is fine, yet many of these dancers still break down. Why?

Because the caller forgets to tell them about the importance of the sharp and concise Fold. So the dancers see the box, but it is so big that they take too

long to do the Box Circulates, and are now behind the rest of the floor.

A successful Scoot & Plenty requires discipline. The Folder must do a full 180 degrees and finish very close to the Stepper. The Stepper must wait until the outside trailing dancer is in position before leading the box of 4 into the Circulates. If Scoot & Plenty ever feels awkward to you, it is because one or more aspects of this discipline is absent. ■

# MOORE ON CONTRA

PAUL MOORE



## We Had a Swinging Time

In the December, 2001 issue of *American SquareDance* Herb Chisholm advocates going back to the style of dancing that was popular in the early fifties. Herb makes some valid points: one important one is that we need to find a way to make square dancing simpler and just fun. He goes on to mention several specific dances from the era, such as Hinky Dinky Parlez Vous and Bird in the Cage. No doubt, these dances are great fun. I pull them out regularly for one-nighters or for square dance clubs who want the variety of an old style barn dance.

The point Herb makes that I find most interesting is about the swing. He quotes Ralph Page as saying the the swing is "the best call ever invented." For many of us the name Ralph Page does not mean much, but Ralph was the king of New England style contra dancing. He wrote many great dances and tunes to go with them. He had a mimeographed newsletter called Northern Junket that was circulated throughout the country. Ralph started a contra festival near Keene, NH that is still going even though Ralph has passed on. There could be a whole column on just Ralph, what he did for dancing in America, and the type of person he

was. But that is getting off topic.

Herb and Ralph both are right in saying that the swing is the most perfect call ever invented. I say this with full knowledge that there are many ladies who wear badges saying "Please Don't Twirl Me" and many dancers say they get dizzy when they swing. Part of the solution to both problems is knowing how to swing properly and smoothly. Unfortunately, not enough dance teachers take enough time to teach the swing, not to mention what the swing is for. Many of us have forgotten the thrill of holding a beautiful lady (all ladies at dances are beautiful) or a handsome gentleman in your arms, looking into each other's eyes with excitement and joy, and feeling as one while whirling around the floor. I admit to getting dizzy when I swing, but it is not physical, it is emotional. The swing was one of the great ways that young people could court and flirt even while their parents were watching. Even more importantly, it is still a way to keep the spark alive as we get older.

As for the other complaint, when you swing well, there is no need or time to twirl the lady. It is much more fun to keep her in your arms. If you feel that twirls are necessary, remem-

ber that a gentleman never twirls a lady – the lady twirls herself under her own control. That man's job is simply to give her a point of reference and balance.

To swing well takes knowledge and practice. First, the dancers must step up right hip to right hip, right foot to right foot; then the man must put a firm hand on the lady's back, preferably between the shoulder blades and waist depending on relative heights of the dancers, so he can give her a feeling of support. Both dancers then move forward around the pivot point between the feet. Either a buzz step or a smooth walking step in time to the music works. The other necessary element for a good swing is the dancers must lean back from each other. If they lean toward each other, the swing is very awkward and denies the laws of physics. Also, while you swing, look in your partner's eyes: it is marvelous to make contact with a dancer as if he or she were a real person. Also, looking in your partner's eyes will help with dizziness because you are looking at the only thing that is stationary in relation to you.

Herb mentioned the dance Lady Walpole's Reel several times. It is a special dance because of the flow of the figures from one to the next, it is easy to learn, and it has its own special music of the same name that makes the dance feel just right. The dance is an alternate duple contra (that is, couples 1, 3, 5, etc. are active and crossed over). The first 16 beats of the dance are a balance and swing with the corner. Most contra dancers will balance for four beats and swing for 12. In those 12 beats, enthusiastic

dancers can get around 3-4 times. When you finish the swing, the actives go into the middle of the set and promenade in two's toward the back of the hall. At the end of six beats, they backtrack and return to the people they swung (swinged? swang?) to cast-off 3/4s. The two ladies chain over and back, couples half promenade, and return to their own side of the set with a right and left thru. The dance begins again with a balance and swing with the new corner.

If you notice the swing comes early in the dance and the rest of the dance gives a great variety of types of motion. Lady Walpole's Reel is one of the great traditional dances that will be enjoyed for many years because it feels right.

If you are a glutton for swinging, try this dance (sorry, I can't remember the title or the author). It is in a four couple proper set (all the men in a line to the caller's right and their partners are opposite). Long lines forward and back; Couple #1 swing partner, put her on the right and face down the hall; swing the next person in line; leave that person and swing the next in line; leave that person and swing the next in line; #1 couple swing partner at the end of the set; #1 couple tries to come back up the center of the set with some dignity; #1 couple separates and goes to the foot of the set. Then there is a new #1 couple.

I really believe that the swing was the major attraction to square dancing when square dancing was at its peak. To attract more young folk into square dancing, we must have dances that encourage joyous, energetic movement to the music.

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## **Hello Dolly**

*Phase IV* - 1 (He go/ She go) - Single Swing - Roper JH 419B - Ed & Elvira Glenn. Fallaway throwaway, link rock, change hands behind back, right turning fallaway, shoulder shove, windmill. Cute routine.

## **Goin' Steady**

*Phase II* + 1 (Fishtail) - 2 Step - Cap. Starline X 6174 - by Wynn Stewart - Charlie Brown. Nice to see so many new Phase II dances coming out. This is another pure vanilla, no surprises.

## **Quentin's Theme**

*Phase II* + 1 (Spin Turn) - Waltz - Ranwood 104 - Nancy & DeWayne Baldwin. Always have enjoyed this music. Bal. and reverse twirl, twinkles. Step and point and spin man., lace across and cross twinkles. Nice routine.

## **Rock & Roll Waltz**

*Phase IV* - Waltz - RCA Victor 47-6359 by Kay Star & Hugo Winter Halter Orch. - Anna MacDougal & Benny Broccoli. Great music to a very nice routine. Left turns, weave, overspin, feather finish. Outside change, impetus, knee swivels, hitch apart, diamond turns. We like this one very much.

## **Till I Kissed Ya**

*Phase II* - 2 Step - Eric 260 - by the Everly Brothers - Bob & Gerry Tevlin. Box, reverse box, traveling box, traveling door, broken box. Good routine to teach your group the box family.

## **Playin' Possum**

*Phase II* - 2 Step - Arista 12385-7 by Alan Jackson - Mike Seurer. Good CW music accompanies this routine. Traveling door, wrap and unwrap sequence. Strut 4, vines, scoots.

## **And That Reminds Me**

*Phase III* + II (left whisk & Tele.) - Fox/Jive - Coll. 0208B by Della Reese Flip of Cry to Me - Larry & Marg Clark. Part A is Phase 3 foxtrot figures with 2 plus figures included. Part B has X hovers, impetus, whisk to a slow unwind. Part C is basic jive.

## **Happiness Waltz**

*Phase III* + 2 (Telemark, Weave 6) - Waltz - Grenn 17232 or 17257 Mike & Linda Liberti. Hover, canter, whisk, wing, step swing with a lift, spin man. Cross hovers with an option of a diamond turn. Very nice routine and great for introducing these waltz figures into your program.

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### Stuck On Elvis

*Phase VI - Jive - Coll. DPE 1009* by Elvis Presley - Jim & Carol Vincent. Modified Turnstile, lindy catch, curly whip, passing American spin. Traveling sandstep. Nice jive definitely for the advanced dancer.

### Papillon

*Phase III+2 (Dia. Turns & Telemark) - Waltz - STAR 129* - Nancy & DeWayne Baldwin. Nice to see this wonderful music utilized at Phase III. Solo turns, canters, cross hovers, chair, hover. Don't pass this one up.

### Baby I'm Ready

*Phase II+2 (Strolling Vine/Fishtail) - Col. 38-07798* by Ricky Van Shelton - Karen & Ed Gloodt. Basic 2 step...pure vanilla.

### Foxtrot in 'Frisco'

*Phase IV+2 - Foxtrot - Roper 288B* San Francisco - Bob & Judith Haworth. Telemark to semi. Open natural, 1/2 natural, hes. Change, check and weave, in and out runs. Feather finish, reverse wave. Nice foxtrot to good music.

### Norman

*Phase II+1 (Fishtail) - 2 Step - Coll. 3584B* by Sue Thompson - Tom & JoAnn Edwards. Broken box, scissors, solo skate sequence are in this dance. Nice routine to good music.

### Hard Headed Woman

*Phase II+1 (Whaletail) - 2 Step - Coll. 80008* by Elvis Presley - Ron & Claudette Logsdon. Easy routine to good music, does include a whaletail.

### My Cup Runneth Over III

*Phase III+2 (hes. Chge & sway) - Waltz - Roper 272 (flip Moon River) - Hank & Judy Scherrer.* Intro has spin man., 2 RF turns. Part A has twinkle sequence with arms, cantors. Part B is straight forward with a sway apart in this portion of the routine. Nice dance, nice music.

### Always You

*Phase II+1+1 (Open Impetus & Unph Prog. Twinkling Stars) - Grenn 17062 - Allemande Al.* The twinkling stars included in the routine fits nicely with the music. Routine ends with a dip and twist.



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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with scoot back. We so rarely call it from a 1/4 tag position and it's very easy to execute. First time will be a little challenging. Have fun.

- 1) HEADS pass the ocean  
scoot back  
CENTERS spin the top  
ENDS face in  
GRAND swing thru  
recycle  
box the gnat  
square thru 2  
right and left grand
- 2) HEADS fan the top  
SIDES roll away  
scoot back  
If you're looking out cloverleaf  
Centers spin the top  
dixie grand, left allemande
- 3) HEADS pass the ocean  
scoot back  
If you're looking out cloverleaf  
Centers spin the top  
extend  
girls trade  
split circulate  
right and left grand
- 4) SIDES pass the ocean  
scoot back  
CENTERS recycle  
trade by  
swing thru  
split circulate TWICE  
right and left grand
- 5) HEADS pass the ocean  
scoot back  
CENTERS recycle  
ENDS peel off  
pass the ocean  
swing thru, circulate  
swing thru TWICE  
right and left grand
- 6) SIDES pass the ocean  
scoot back  
If you're looking out cloverleaf  
Centers explode the wave  
pass thru, right and left grand
- 7) HEADS pass the ocean  
scoot back  
CENTERS swing thru  
ENDS trade  
extend, swing thru  
cast off 3/4  
right and left grand
- 8) SIDES pass thru  
separate around 1 to a line  
star thru  
CENTERS swing thru  
scoot back  
CENTERS recycle  
ENDS peel off  
star thru  
CENTERS square thru 3  
left allemande



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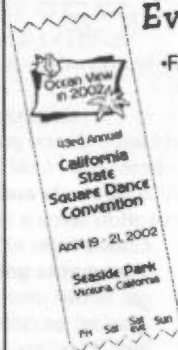
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- 9) **HEADS** 1P2P  
square thru 2  
If you're looking out cloverleaf  
**CENTERS** pass the ocean  
scoot back  
**CENTERS** recycle  
trade by  
swing thru 1 & 1/2  
extend, right and left grand
- 10) **SIDES** pass the ocean &  
swing thru  
**HEADS** 1/2 sashay  
scoot back  
**CENTERS** recycle  
trade by  
swing thru  
acey deucey  
scoot back  
split circulate **TWICE**  
right and left grand
- 11) **SIDES** pass the ocean  
scoot back  
girls run  
**CENTERS** wheel and deal  
head boys run  
**CENTERS** pass thru  
swing thru  
hinge  
right and left grand
- 12) **SIDES** fan the top  
**HEADS** roll away  
scoot back  
**CENTERS** spin the top & re-  
cycle  
**ENDS** face in  
star thru  
**CENTERS** pass thru  
swing thru  
right and left grand
- 13) **SIDES** pass the ocean  
scoot back  
girls run  
**CENTERS** crossfire  
**GIRLS** pass thru  
trade by  
swing thru  
hinge  
extend, right and left grand
- 14) **HEADS** lead right  
touch 1/4  
extend  
girls trade  
ping pong circulate  
scoot back, girls recycle  
trade by  
touch 1/4  
circulate 1 & 1/2  
right and left grand



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**15) SIDES lead right**

touch 1/4

extend

**IF you're looking out clover-  
leaf**

**Centers spin the top**

scoot back

**boys linear cycle**

**girls face in**

touch 1/4

circulate

**boys run**

**CENTERS pass thru  
single circle to a wave  
right and left grand**

**9) HEADS pass thru**

separate around 1 to a line  
star thru

**CENTERS swing thru**

scoot back

girls run

**CENTERS crossfire**

circulate TWICE

girls run

**CENTERS pass thru**

swing thru 1 & 1/2

**right and left grand**



# THE KOREO KORNER

STEVE KOPMAN



This month let's play around with 3 & 1 lines. Get outs should be pretty easy for your dancers.

Enjoy.

**HEADS** pass the ocean

extend

Girls walk and dodge

**THEN:**

- 1) girls run  
boys walk and dodge  
boys run, touch 1/4  
circulate, girls u turn back  
CENTERS LEFT square thru 3  
square thru 3  
left allemande
- 2) BOYS circulate  
girls face in & swing thru  
diamond circulate  
flip the diamond  
scoot back  
right and left grand
- 3) centers run, boys hinge  
GIRLS face in, extend
- boys trade, pass the ocean  
right and left grand
- 4) If you can recycle, others  
Wheel & Deal  
swing thru  
circulate, scoot back  
split circulate TWICE  
right and left grand
- 5) centers run & roll  
boys hinge  
extend, split circulate  
girls trade  
pass the ocean  
swing thru  
right and left grand

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# ACA VIEWPOINT

## PATRICK DEMERATH



### The Invisible Square Dancers

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided information on New Dancer Recruitment for the past six months in 2001. ACA really appreciated the nice comments and encouragement to continue this initiative.

This month's ACA Viewpoint will provide some information as to why some dancers do not attend area festivals, federations, and association dances and ultimately quite square dancing. The story is not a pretty one, but it might help us retain new dancers. What is an **invisible** square dancer? The answer is quite simple. It was the new dancer who graduated and learned that they could not dance well enough to dance with "experienced" dancers. It was the new dancer who was told by the "experienced" dancers that they didn't belong at an association dance because they could not dance up to the level required. When the "experienced" dancers see them coming, they close off their square quickly. They are invisible because

they stop coming.

ACA President Gary Shoemake's January 2002 ACA Viewpoints article laid down a challenge for all dancers, callers and associations. Gary said "Callers and dancers must stand side by side to find a way to save square dancing and stop the decline of square dancing." ACA caller Larry Shipman wrote the February ACA Viewpoints. Larry challenged the callers to get closer to the dancers and put more of their hearts into square dancing and supporting their clubs especially the new dancers.

After reading a great deal of opinions on recruiting, retention, dress codes, baby sitting services, dance levels, a certain thin thread began to connect each these seemingly unrelated item. It was a combination of nothing and everything. Everyone had great suggestions and ideas on what they would like to do, but most wanted to do it in their own terms not in the terms that would accommodate the needs of the new dancers. Many of the ideas would work well if square



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dancing was in the Product Life Cycle's Mature Stage not in the Decline Stage.

When it pointed out that the Baby Boomers, Generation X, Y, and Z (E), some of the contributors became irritated but refused to consider adapting square dancing, dress code and other programs to fit the needs of these new groups. The sad part is that until we focus on the needs of the new dancers, the decline will continue.

Attendance at associations, festivals and state conventions appears to be somewhere in the area of 15%-18%. Why? Here are just a few of the results of study completed in early 2000.

1. Too many pet/pat squares that will only dance with their friends.
2. Associations make no effort to encourage experienced dancers to dance with new dancers.
3. The caller's call too fast, and no efforts were made to slow them down to accommodate the new dancers.
4. Club to club visitations are all but non-existent.
5. Experienced dancers pass a forming square to dance with their friends.

6. Dance levels are too high for the new dancers.
7. Experienced dancers scold new dancers even during the Mainstream tips for breaking down the tip.

These seven items were coined the "Seven Deadliest Sins of Square Dancing." Why would a new dancer put forth the effort to go to a special dance if he or she does not have fun nor feel welcome? Why do so many clubs go through the "motions" of recruitment of new dancers and never bring in anyone? Why not have simple-entrance programs for all to dance below the advance and challenge programs that can be taught in three to four months? Why not reverse the insane trend of "perfection" dancing or fail? Why not change our attitudes to accommodate new dancers, and they will not become **invisible**? They want to be with us and dance, but we won't let them and, we are crying because we are starving for more dancers.

We as square dance leaders and callers can work together and make a positive effort resulting in a positive difference.

Until next time, Happy Dancing. 🍷

# ROUND DANCE

## PULSE POLL

*BEV & BOB CASTEEL*



Dear Readers and Friends,

It is hard to believe that the third month of the year 2002 is already here. We want to thank you again for sending us the information for this article. We wish you a Happy St. Patrick's Day and Happy Easter.

### **URDC National Carousel Committee Summary Report for January 2002 Current Popular Dances**

All That Jazz (Sechrist) V  
Liebestraum #3 (Shibata) V  
Choo Choo Ch'Boogie (Goss)  
Adeline (Shibata) VI  
And I Love You So (Childers)  
Papillon (Lamberty) VI  
Beyond (Shibata) V  
Begin To Color Me (Read)  
Que Sera Sera (Shibata)  
Symphony (Slater) VI  
Whistling In The Dark (Rumble)

### **Most Popular Dances Taught this Report**

Choo Choo Ch'Boogie (Goss)  
Stuck On You (Rumble)  
A Brief Romance (Rumble)  
Wounded Heart (Worlock)  
Love Ain't Here (Schmidt)  
Que Sera Sera (Shibata)  
Too Good To Be True (Shibata)  
Adeline (Shibata)  
Falling Into You (Moore)  
Love Changes Everything (Pierce)  
Stepping Out QS (Vogt)  
Whistling In Dark (Rumble)

### **Toronto & District Square & Round Dance Assoc. Inc. Round of the Month**

*Jacqueline McCarthy*

#### Phase II

Cincinnati Rag (Schappacher)  
Star 136B

#### Phase III

Who Stole the Keeshka (Szabo)  
Ktel 378-2

#### Phase IV

Change Partners (Baldwin) Foxtrot  
Star 121B

### **Chicagoland Round Dance Leaders' Society Teach Of the Month January 2002**

*Jayne and George Sheldon*

#### Phase II

The First Spring Star 131

#### Phase III

Summer's Gone (Barton) Star 139

#### Phase IV

One Waltz with You (Drake)  
Roper JH 404

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### Phase V

Hey Baby (Rumble) Cha/Star 138

### Phase VI

Adeline (Shibata) Slow Two Step  
CD SP

### **Washington State Round of the Month February 2002**

*Ron Woolcock*

### Phase II

Like They Used To (Seurer) II+1  
Arista 12833-7

### **DRDC Top Teaches as Reported in the Newsletter January 2002**

*Mary Simmons*

1. A Brief Romance (Rumble) IV+1  
Waltz/SP 362
2. Amapola 3 (Kennedy) III+2  
Rumba/Star 131
3. Stuck On You (Rumble) IV/Jive  
Coll 4509  
Love & Marriage (Easterday)  
IV+1/Foxtrot/501 CD
4. Funny Face (Buck) IV/Waltz/Star 166
5. Crazy World 2001 (Finch) VI  
Waltz/SP 149  
Adeline (Shibata) VI/Slow Two  
Step/SP 376  
Love Changes Everything (Pierce)  
V/Bolero/SP 378  
Hey Baby (Rumble) V/Cha/SP 138  
Choo Choo Ch'Boogie (Goss) VI  
Jive/SP/CD  
Duerme (Slater) IV/Rumba/SP 51

All That Jazz (Sechrist) V/Foxtrot  
Star 133

Good Old Days (Easterday) III+2  
Quickstep/Smash 2010

6. Wounded Heart (Worlock) V  
Bolero/SP 377

Spinning Wheel (Smith) IV/Waltz  
Star 167

Love Ain't Here Anymore  
(Schmidt) VI/Waltz

Perfidia Foxtrot (Slater) V/SP 352

7. 2000 Blues (Nelson) IV/Jive  
Belco 426

Slow Shag (Easterday) IV/Jive  
Lam 10082/Star 149

Que Sera Sera (Hartung) IV/Waltz  
Roper 273

Hernando's Tango (Ackerman) III  
Tango/Grenn 27094/14155/14248

One Waltz With You (Noble) VI  
Waltz/Roper 404

Que Sera Sera (Shibata) V/SP  
Col 13-33029

I Got Rhythm (Noble) V/Star 152  
Almost Jamaica (Juhala) III+1

Cha/Star 167  
Too Good To Be True (Shibata) IV  
Cha/SP

Tuxedo Junction (Scherrer) IV  
Foxtrot/Jive/Belco 407

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# **SQUARE DANCING IS NOT OUT OF THIS WORLD**

*By Joe Lewis, Dallas, Texas*

*Continued from February 2002.*

Let's be realistic; if you would like to learn about club work, then study any successful club, Chamber of Commerce, Rotary, Federation of Women's Clubs, or church. We require the same committees with the same functions.

And your leaders - a real square dance leader is, a leader elsewhere. If you would have your club as successful as possible then choose your officers from those with the qualities of leadership. There must be a thousand books on the subject and their information is applicable.

Now this is no callers' clinic but to those who are callers - if square dancing is a form of entertainment and so help me it is, then you are in a form of entertainment (whether you like it or not). To have the most successful evenings you must realize that our activity conforms to the general rules of entertainment and anything you can learn and apply will be to the dancers' benefit. How do you learn this? Well one way is to create an interest in live entertainment for yourself. There are books on the subject too. Here is a hint, When you realize that "to have fun" or "to enjoy" is an emotional thing, then you are on the right track. You will soon discover that it is "how" and not "what" you call that counts. By the way, you will never learn to sing by reading a square dance book and a singing call is not calling. It is singing, But let's leave that for callers clinics.

There is one last fantastic notion which I would like to cover rather thoroughly before my time is up. This notion involves our greatest lack of foresight...the notion that, in any established activity, you can add to the number of basic parts which must be mastered by the participant, without hurting the activity. This notion has been running wild during the past two years and though anyone who would have thought objectively for five minutes would have seen the situation as impossible. It has only been in the last few months that the leaders in general have begun to recognize the truth.

Our new basics have been coming in through the guise of progress, necessary for the sake of variety, or "you older fellows accepted 'allemande thar' and this is just as good." Progress I'm for, but there is quite a difference in change and progress. Stable activities invite progress but resist change. Take bowling - try to make the alley narrower or add three pins, this is change, but automatic pinsetters, nurseries, free instructors and yes, entertainment directors, these represent progress for they increase the participants' enjoyment and without adding to the number of parts he must master. Golf or tennis fit into the same category and so do we.

True that these activities are not the same as they were many years ago. They have changed and progressed, but if you will check, I think that you will find that the number of basics to be



mastered by the participants remained about the same.

Our dancing had a very stable period just before and just after 1950 and yet several "changes" were made. We accepted quite a few new basics during this period. But the number to be mastered by the dancer remains about the same. This could be because we had so many awkward old calls like "dive for the oyster" which knocked off glasses and mussed up hair-dos. We could add a smoother figure and drop the old one to most everyone's joy. But the time came when everything we had was usable so we refused new basics entirely for a couple of years and then one day, a new one was added without dropping one. This is impossible, for if you add one you add fifty or a hundred. This is not an exaggeration for the sake of emphasis, for as you may know the latest booklet on basics used on the West Coast listed 96 basics, not including 34 single words like Taw, Corner, etc, nor did it include over 30 old traditional terms like "dosi ballonet" or "dive for the oyster."

For square dancing to be enjoyed by this greatest possible number it will have to settle down to earth and function like other similar activities. In the first place we must be able to teach it to new dancers. This is, of course, impossible now - no one can guarantee to teach square dancing, for he doesn't know what it is himself. He doesn't know what it will be at the end of the 36 weeks now required.

This week I talked with a caller in Kansas who told me that in the past three weeks three new basics had been introduced at dances which he had attended. Teaching and practice time for a new basic in class work is about

one and one-half hours. So in that area four and one-half hours were added to their beginner classes last week, This is about two nights at two and one half hours per night, This year we have had suggested enough new ones to add about eight nights to our classes. In defense of their publication, last month a friend of mine said, "I know, but our sheet hasn't suggested that many." Well, one sheet has as much right as the next to add basics in an irresponsible manner, just as one traveling caller has the same rights as the next. The truth is that no conscientious caller or responsible publication has the right, and if they keep it up we will all get what we deserve.

Finally, some callers are realizing that the step between class and club is too wide and all sorts of plans have been developed to teach the beginner more. The big cities are teaching thirty nights but they do not get half of the starters through to the finish. An area of heavy population can afford this inefficiency, but not Leoti, Kansas, In the big cities, even though they can afford the people it is a shame that so many must drop out because the lessons are just too much.

The intermediate, advanced classes, and the suggested year-long beginners clubs are only aids for a given situation; like physical therapy after a crippling disease. Why don't we try to cure the disease? If human nature has proven that only a few out of a hundred who start will go on until they have learned the 96 basics, but at the same time they will learn thirty before they get smothered, then to me the answer to the wide gap between class and club must be narrowed in another way. I believe this because I want square dancing for

the majority and not the few.

How then? Well I believe that in the future the clubs that last will be those clubs that adopt a sensible number of basics - they could even be in their by-laws and this number will remain fixed. The number will take into account how often the members dance; for example, if they only dance twice a month, about twenty basics are all they could keep their reflexes conditioned to - once a week they could handle thirty, etc.

Any caller working for this group could use these basics in any sequence he wished, but no other basics.

This plan does not preclude the adoption of new basics. They could be taken in occasionally but one would have to be dropped - for as soon as number thirty-one is added the plan will blow as high as it is now.

Before you brush this off as a nice idea which won't work let me assure you the successful clubs (my definition) have been doing this all along. Perhaps not written in the by-laws, but just as surely - by placing the selection of new material in the hands of a sensible caller who used only that number which suited the vast majority of the members.

This is no dreamy, unrealistic plan. It is practical and down to earth and could be adapted by any club immediately - and if they did, look at the advantages.

At last we would be able to do what other activities do - we could say "Yes: I can teach you to dance in fourteen weeks and it will be 85% guaranteed for two years." We could say "Sure, if you must drop out for six months, please come on back - your reflexes may be a little slow like in any sport, but you will enjoy most all of the dances the first night back."

And say, when you did accept a new basic it would be a good one. Why? Because you, the members, would not trade in the one to be dropped unless the new one was obviously better.

Could people who had fourteen lessons join your club without fouling it up for half of the season? They sure could.

Would about 14 or 15 percent of the members be dissatisfied, thinking that you should dance a larger vocabulary? Yes, but look at the beauty of the situation. Instead of brain washing the caller, as they do now, into chasing away half of the other members with wild calling - they themselves would have to leave and the club would remain practically intact.

It would even be possible to properly advertise a dance; not with vague categories like high, low, medium, but with a list of basics which are to be used without teaching. With such advertising a dancer would know what to expect. He wouldn't get in over his head nor would he have to go wading when he really wanted to swim. (With abbreviations such a list is quite possible even on tickets.)

A word now to that group of dancers for whom I work - the hobby dancers - the enthusiastic - the highly informed. I wouldn't deny you your type of dancing fun. I actually want your fun to grow and to point out a system which in the long run will make your group larger. In the past, you have been fighting nature by trying to teach every beginner what you want him to know. Please just lay off and let ordinary dancing grow to many times its present size and the group of enthusiasts will grow in proportion.

In all other business and pleasure there are those who want their

portion served differently - swankier, faster, of higher quality, This is true of cars, houses, food, vacations, etc., and it comes under the heading of special services - services not suitable to mass consumption. Your dancing is in this category. Please handle it in like manner. Get together with those of similar desire and dance - but pay the bill yourself as you would in any other field.

Handled this way - I'm with you - but invite one dancer or accept one member who can't enjoy your fun, so that his dues will lower the amount of your own - and you've lost me. It isn't fair.

A word to club callers who say that it is very hard to stay up with all the new words. Do you realize that most of the men who write new basics are essentially novices and many have less experience than you yourself? Use your own ideas. Do you realize that about a half a dozen people write most the danceable material - particularly that which lasts, and that not one of them has ever written a new basic? Do you realize that in the search for variety the easiest, cheapest form is a new basic and shows the least possible amount of effort on the part of the writer and the caller? In the game of writing a new basic is like lowering the net to three inches in tennis.

Variety can be achieved in a dozen ways, any one of which adds joy for the

dancer. Go to a clinic directed by a qualified caller and check on the other ways. You'll get more joy out of improving your delivery.

To those callers who are dedicated to entertaining only the most proficient of dancers - you've never been a successful club caller as described and therefore should limit your advice to those interested in the same field. Please don't make suggestions for a club. Follow this advice and you will protect your own source of supply.

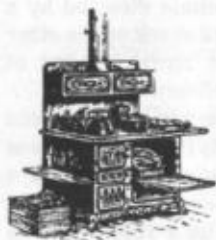
In our dancing we have perhaps been rushing from one thing to another - not taking time to find all of the beauty of any one. This brings to mind something that happened to me on one of several flying trips I made which carried me halfway around the world. Except for refueling we were in the air almost fifty hours.

When flying in an easterly direction the sun would rise so fast that you could actually see it changing position and the same was true of the sunset. From a plane sunsets are very beautiful but in the case described it was over too soon. However, when we flew in a westerly direction the sunrise and the sunset went on and on - we actually hung on, reluctant to let go until the very last moment.

If I may include you in a wish for the future, I'll wish that we dance, play, work, or better yet, live in a more westerly direction.

*This article was clipped together with correspondence between Jim Hilton and Joe Lewis. The article itself has no date on it but all of the correspondence between Jim and Joe was dated during 1960 and it appears this might have been written in 1959. It is very interesting to read the insight some callers had about square dancing back in the late 50's.*

*Thanks to Dick Henschel of Hilton Audio for allowing us to share this with you.*



# Country Kitchen

By Louise Harrop



## Sausage and Spinach Pie

- 1 lb. sweet Italian sausage meat removed from casing
- 2 (10 oz.) pkg. frozen chopped spinach, thawed and drained well
- 6 eggs (reserve yolk of one egg)
- 1 lb. shredded mozzarella cheese
- 1/2 lb. ricotta cheese
- 1/2 tsp. salt
- 1/2 tsp. garlic powder
- fresh ground pepper taste
- 1 Tbsp. water

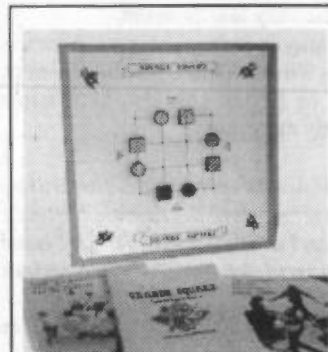
Pastry for a 2 crust 9 inch pie

Fry sausage until brown, drain off fat. Mix all other ingredients (except egg yolk and water) in a large bowl and place in bottom crust. Cover with top crust. Combine egg yolk and water and brush on top crust. Bake at 375 degrees for 1 hour or until pie is golden.

## Oven "French Fried" Zucchini Spears

- 3 Tbsp. packaged herb seasoned breadcrumbs
- 1 Tbsp. grated Parmesan cheese
- 1/4 tsp. garlic salt
- 1/8 tsp. pepper
- 2 medium sized zucchini
- 2 tsp. vegetable oil
- 2 Tbsp. water

Heat oven to 475 degrees. Coat a cookie sheet with non-stick spray. Combine the breadcrumbs, cheese, salt and pepper on a sheet of wax paper. Quarter the zucchini lengthwise, then slice each spear in half (or thirds) to make shorter spears. Put them in a plastic bag and add the oil and water. Close bag and shake well. Roll each spear in the crumb mixture. Arrange spears in a single layer and bake until brown and tender-crunchy, about 7 minutes.



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# AMERICAN SQUAREDANCE

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# SEWING 101

WITH *DONNA IPOCK*



Think Spring! The cold months are just not for me. Since we've been inside from the cold, it's time to get started on new projects, finish the ones we put down (getting ready for the holidays) and maybe do some mending. This is a good time to take inventory of your outfits and see how you can add to your wardrobe or redo some items.

When I first started sewing our square dance outfits, I always made a matching shirt for my husband. Well times they are a changing, or maybe I'm sewing smarter? I buy several (lots of) white shirts for my husband and try to always buy the same brand. This way I can make yokes from the fabric of my outfit without too much trouble. From one of the ready made shirts I bought, I took off the yoke and used this as a pattern for the yoke to be made from the fabric of my outfit. Well this was just too much work. You have to separate the yoke from the sleeve, the neck, the shoulder stitching, you get the idea. I did just that and believe me when I got all the pieces back together, it just didn't look exactly neat. So here is what works for me.

Trace the yoke by using wax paper, that's right, wax paper! Place the shirt on a hard, flat surface, lay the wax paper on the shirt, then trace one part at a time, using the unopened end of a pen. I use a closed felt tip pen. Whatever you use, just be careful not

to get any ink on the shirt. I label each piece; left yoke, right yoke, etc., and also add the brand of the shirt since all shirts are not created equal. My husband likes the neck band done, so I do the neck too.

Once you have the pattern, you are all set to make matching yokes for your partners shirts. The wax paper has a tendency to pick up every little mark so be sure to retrace this onto heavier paper. Brown wrapping paper works great. Now all you have to do is make the yoke from the pattern and you are ready with a quick matching shirt to your outfit. I sew the yoke on top of the existing shirt, not bothering to remove the original yoke. You can machine baste the yoke on the shirt for quick changes. This is what is done for most of our outfits and works great for our holiday outfits. It just didn't seem reasonable to me to have a once a year shirt (next to my once a year outfit) hanging in the closet. You can take the yoke off and keep it with your outfit, so when the time comes to dress up all you have to do is baste on a yoke. This is easier if you sew the yoke all together as one piece, instead of the three pieces, pieced together. You can serge the edges with a decorative thread and this works as a little something extra on an otherwise humdrum shirt. Make him look SPIFFY too!

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Now for a few tips. Be sure to take any dark colored yoke off a white shirt before washing. This is where the basting comes in handy. You don't want to ruin a nice white shirt if the fabric on the yoke might bleed. I still pre-wash all my fabric before sewing but sometimes there will still be that Murphy's Law thing and a surprise color shows up on something. Be sure to wash the yoke when you are washing your matching outfit, this way, if any fading is going to occur, it will happen to both fabrics and you won't have your outfit just a shade different than his yoke.

I have traced several yoke patterns from different manufacturers of square dance shirts and can tell you they don't mix and mingle well. Check to make sure that the shirts all have the same style back yoke. Some have a double point in the back while others have just one. Be sure to mark the pattern with

the brand name and size. It's a good thing to keep these patterns in a zip lock plastic bag since they are small pieces. Be sure to shop around for these shirts. Sometimes at the state and national conventions, vendors will have a two for one price on plain shirts. The matching yoke can be placed on any ready made shirt of any color that will coordinate with your outfit, not just a white shirt. You just have to have your eyes open for the perfect match that will compliment your outfit.

It is always nice to have a matching shirt for your partner. Even if you don't do your own sewing, you can still have a matching yoke made when your outfit is sewn for you. Then you can have matching outfits ready in a jiffy with some simple hand basting. Remember that sewing is fun, not some time-consuming chore and anytime I can find a short cut that works, I'll use it!

**Sew Happy!**

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

Saint Paul, Minnesota

June 26-29, 2002

**"STAR THRU TO SAINT PAUL IN '02"****Club Leadership  
Certification Program**

The Education Committee of the 51<sup>st</sup> National Square Dance Convention is excited to offer the Club Leadership Certification Program. This program, along with Club Officer Training, was offered for the first time at the 50<sup>th</sup> National with a large number of participants who had many positive comments. The 51<sup>st</sup> is combining the leadership and officer training into one program.

The Club Leadership Certification Program will provide a good foundation for anyone interested in becoming a leader in a square dance club. Many of us lack a working knowledge of the square dance world and the challenges of the square dance activity. This is one of many reasons many of us are not willing to accept a position of leadership.

The Club Leadership Certification Program will start with the basics and will progress through a series of topics

that will provide individuals with a foundation to make them effective leaders. The program will consist of eight hours of classes spread over three days. Four hours are in core courses given in the form of seminars and four hours are electives taken from eight different panels that are offered to explore more specific areas of interest. Core courses include:

- Introduction to Square Dance
- History and Traditions
- Organizations and Associations
- Marketing and Promoting Square Dancing

- So You Were Elected: Now What?
- Responsibilities of Officers

We are excited about this addition to the Education Program. Have we excited you? You can get more information and registration forms, by sending a note to:

*Education Committee*  
51<sup>st</sup> NSDC

Check out our Website at:  
[www.51nsdc.com](http://www.51nsdc.com)

*Do you have Convention or Festival News. Send it to:  
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*



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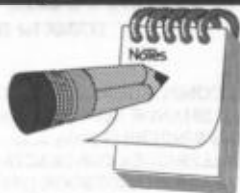


See page 81 for office hours.

# 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

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

## 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; ELGlines@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

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

13 **WISCONSIN** - 3<sup>rd</sup> Annual Breast Cancer Research Benefit Dance, St John's Lutheran Church, Oshkosh. Charlie Bitter, 920-231-3453; bittercw@athenet.net

Many people work harder today to pay taxes than they once did to earn a living.

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.tarrant.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; dubscott1@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; mararmst@bellsouth.net

31-6/1 **KANSAS** - Kansas State SD Convention, Bicentennial Center, Lenwood Park, Salina. David & Sherry Hubbard, 2277 First Rd, Junction City KS 66441; 785-238-1367; Forrest & Pat Haskins, Publicity, PO Box 2204, Topeka KS 66601; 785-233-8265; Fphashsda@aol.com

## 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

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### JULY

4-7 **ALASKA** - Alaska State S&R Dance Festival in Palmer. Carri Feaster PO Box 2765 Palmer, AK 99645; 907-745-1951; feaster4@worldnet.att.net

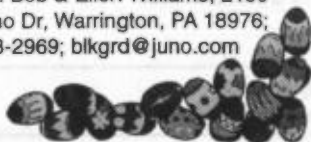
18-20 **CANADA** - 13<sup>th</sup> Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; [www.conv2002.com](http://www.conv2002.com)

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

### AUGUST

16-17 **MICHIGAN** - Michigan S&RD Convention, Valley Plaza Resort, Midland. Wayne & Margaret Nizon, 810-659-9283; [sewmarg@tir.com](mailto:sewmarg@tir.com); Lloyd & Linda Catey, 3462 Doane Hwy, Grand Ledge MI 48837; 517-645-7417; [catey@msu.edu](mailto:catey@msu.edu)

16-17 **PENNSYLVANIA** - Annual PA S&RD Federaton Convention, Penn State Conference Center Hotel, State College. Bob & Ellen Williams, 2159 Palomino Dr, Warrington, PA 18976; 215-343-2969; [blkgrd@juno.com](mailto:blkgrd@juno.com)



16-18 **WISCONSIN** - Wisconsin S&RD Convention, La Crosse Convention Center, La Crosse. Dean & Pat Peterson, Registration Chairmen, 118 S 27<sup>th</sup> St, La Crosse WI 554601; 608-782-8505; [callers2@mhtc.net](mailto:callers2@mhtc.net)

21-24 **IDAHO** - <sup>USA</sup>West SD Convention, Boise Convention Center on the Grove, Boise. Art & Reita Musser, 9911 Barnsdale Dr, Boise ID 83704; 208-375-9857; [avrmusser@msn.com](mailto:avrmusser@msn.com)

### OCTOBER

25 - 27 **VERMONT** - Tumbling Leaves 12<sup>th</sup> Annual Festival, Bennington College, Bennington. Red Bates, Cliff Brodeur, Tim Crawford, John Marshall, Tim Marriner, Jim Pulaski, Ralph & Joan Collipi & Esther & Irv Mindlins. Plus, A-1, A-2, C-1. Info: Cliff 413-443-3060; [cliff@squaredance-hoedown.com](mailto:cliff@squaredance-hoedown.com); Red 941-423-7143; [redbates@juno.com](mailto:redbates@juno.com)

26-27 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

**You don't see your festival or convention information listed here?**

**Did someone remember to send us the information?**

**We can only print what we receive - and it must meet the listed qualifications on page 74.**

## HANHURST'S TAPE & RECORD SERVICE CALLER EDUCATION SCHOLARSHIP FUND

Applications are now being accepted for the Hanhurst's Tape & Record Service Scholarship Fund for caller education. This fund was established by Bill & Peggy Heyman of Hanhurst's Tape & Record Service to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full CALLERLAB curriculum. "We feel very strongly that proper professional training will enhance the recipients calling performance, and ultimately, the square dance activity

as a whole."

New and experienced callers may request a scholarship application from them by visiting [www.Dosado.com/scholar.htm](http://www.Dosado.com/scholar.htm) or by writing to Hanhurst's Tape & Record Service, PO Box 550, Marlborough, NH 03455 or by calling 603-876-3636. Scholarships are awarded at the end of May for the colleges taking place next summer. Applications must be received by May 15.

To date, 53 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the U.S.A. and overseas.

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