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## AMERICAN SQUAREDANCE

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
Ed & Pat Juaire

**Volume 58**      **Number 4**

**April 2002**

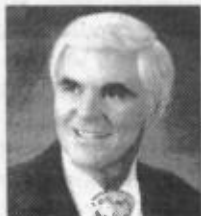
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# FROM THE EDITORS

ED & PAT JUAIRE



## Things We Would Like To Know About.

Last June we discussed the starting times of dances in various parts of the country. Some areas have been starting at 7:00pm rather than the more traditional 8:00 and they end by 9:30 or 10:00. As was stated then, this gives the younger dancers plenty of time to visit their favorite spot for food and drink and the seniors to get to bed earlier than midnight - if they so desired.

How is this working out? We would like to know - both the good and the not so good sides of this idea.

The Multi-Cycle program. Has

you club tried it? If you did, how's it working for you? If not, why not? What are your thoughts about the method of letting the new dancers come along in their square dancing abilities?

As a caller, do you teach the new dancers using some other format?

As a club, how do you integrate your new dancers with the "seasoned" veterans?

What about your promotions to attract new dancers? What has worked and what has not?

We want to share your experiences so let us know.

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# FROM THE MAIL ROOM



Good for you, Ed & Pat.

We couldn't have said it better ourselves. We are referring to "Let's Talk E-Mail" in February 2002 issue - page 5. After reading your message and how politely you handled the problem, we sat down and wrote our own version of your editorial. Thank you for feeling the same way as we do, although our computer is strictly for home use, many seem to think we want and need whatever they choose to send us. Many times we receive the same "drivel" over and over again.

Much appreciated,

*Jack & Martha Jaremko  
Daytona Beach, FL*

will help out in your situation.

Please send 6 months of ASD to the new president of a local club I call for here in middle Georgia. They just graduated (!) (you know how hard it is for retiring boards to find replacements...). I'm trying to help them out with my 30 years of calling experience. Also, I want to get them hooked on ASD!

Thanks and keep up the GREAT work!

*Bob & Marie Shiver  
Warner Robins, GA*

Hello Ed and Pat...

Marie and I just finished reading the February issue of ASD and I wanted to say it's too bad you had to take up valuable space to address "junk e-mail." It's hard to believe there are so many inconsiderate e-mail users on line. We try hard to keep off of our friends/customers "forwarding" list... but so many continue to do it. I suppose they have a lot more time on their hands than we do. We hope your "Let's Talk E-Mail"

Dear Ed & Pat,

Thank you very much for sending complimentary issues of your magazine to us. We received them just in time too! The class received their copy on graduation night and we received so many nice comments. I really do think the articles within the magazine will broaden their knowledge enough to make them want to continue dancing for a long, long time.

We will have another class graduat-

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ing in May and I hope we can make this a tradition of receiving and giving copies to our graduates.

Once again, thank you very much ... we are very appreciative of your gift.

Sincerely,

*Deanna J. Taylor  
Wichita Wranglers  
Wichita Falls, TX*

ASD Editor,

In the *Straight Talk* column back in the July 1994 issue, the late Don Armstrong makes the case for ongoing open square dances requiring no lessons. Herb Chisholm's more recent articles also have advocated that

callers broaden their skills in the area of public square dancing.

The two public venues in western Massachusetts are using area musicians. Both callers however travel from Connecticut. At times when I couldn't call the Bernardston, Massachusetts dance, either a New Hampshire (Dudley Laufman) or Vermont (the late Ted Glabach) caller filled in. This may change.

Through a regional program funded by the National Endowment for the Arts, the Institute for Community Research, the Rhode Island State Council on the Arts and the Massachusetts Cultural Council, I have three caller apprentices who will staff a

dance this spring. This grant should add more local "voices" perpetuating the square dance culture in the region. We could use more of this.

*Bob Livingston  
Middletown, CT*

ASD,

Where can I purchase the Sew & Save Book? It was mentioned in the February magazine.

We are sewer's at Hoe-down dances.

*Evelyn Dahl  
Hopwood, PA*

*Editor's Note: Evelyn, you can purchase this book from the National Convention website, it is [www.51nsdc.com](http://www.51nsdc.com).*

Dear ASD

I greatly enjoyed Bob Howell's column in the February issue and especially learning that one of my favorite traditional dances "Darling Nellie Gray" is now available on CD. The footnotes that Bob quoted are contained in the "All-American square dances" booklet by "Allemande" Al Muller (1941). In order to avoid confusion as to which lady to swing with, most of the New England and upstate New York callers that I danced to in the 1940's used the term "and swing with your Op'site Nellie Gray."

*Herb Chisholm  
Alexandria, VA*

Dear Friends,

I just had to include a note along with my subscription renewal to tell you that I totally agree with the points made by Jon Jones in the article in the January issue entitled "Where Have All the Dancers

Gone?" I especially agree that Round Dancing is just getting too difficult. Most Square Dancers I know are in their upper fifties to seventies and just are not able to execute the fast and intricate moves required in some of the upper level Rounds.

Thanks for your coverage of Square Dancing and I hope someday to see you in a square.

Sincerely,

*Tom Hansen  
Independence OR*

Dear Ed and Pat,

Another "thank you" for the generous gift of American SquareDance magazine. We included one in each of our grad's gift bags.

We had thirty-seven graduates (singles, couples, and families), eighty-one experienced dancers and callers, and approximately fifteen spectators in attendance at the January 24 graduation.

Nice crowd, good dancing, good food, and the air of excitement was enhanced by door prizes and the gift bags.

Thanks for the support. I can not remember that we ever demonstrated to new dancers the world wide scope of square dance as we have with this group. It is attributable to American SquareDance and a gift of National Squares Magazines.

Again, thanks. See you in Saint Paul.  
Very truly yours,

*Jim & Dorothy Bobo  
Co-Chair Publicity Committee  
Memphis, TN*

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## Multilevel At Work

In a recent issue, you read about the exciting start to our fall season: all of our fifteen June graduates had returned, and fifteen enthusiastic new students were attending classes. Thirteen class members have completed the basic calls and are now learning the mainstream program. Club members continue to be very supportive of the new dancers, with strong attendance, and a willingness to share partners so everyone has a chance to dance. Our caller Bill Fulton, and his wife, Norma, maintain a steady pace of alternating tips. We have been averaging four to five squares at every workshop!

We are following through with our commitment to a multiple entry program and began a January to June class. A five-member recruiting committee used newspapers, radio and local TV to publicize our two Fun Nights, held January 15 and 22. In addition, club and class members were encouraged to invite friends and relatives to join them for this great activity. Imagine our delight when sixteen new dancers arrived and we saw eight squares on the floor! The five couples and six singles (including two men!) immediately got into the swing of it! We are hoping for good weather, at least on Tuesdays, to allow all our students to progress. Our dancers are traveling to Brunswick from Bath, Boothbay, Damariscotta, Georgetown, Harpswell, Madison, Old Orchard, Portland, Sabattus, Topsham, Wiscasset and Yarmouth!

We are also maintaining a busy dance schedule. Our own dances have been successful, with up to ten squares in attendance. In addition, two to three squares have been traveling to dances in surrounding communities. We are choosing to attend Mainstream and Class level dances which can include our June graduates and new class members. We recognize the importance of dancers experiencing different calling styles to expand their skills.

*Denise Deshaies  
Brunswick, ME*

## Shallotte, NC Wheel & Dealers

"You can burn calories, strengthen bones, strengthen your heart, and make new friends," simply by square dancing. So states a flyer issued by the Shallotte, NC Wheel & Dealers to prospective dancers.

Organized in 1980, this club has 31 active members and 38 associate members. Average attendance at a weekly club dance is 3-4 squares.



Shallotte Wheel & Dealers charter members still actively involved in the club are, from left to right, Charlie & Marie Holden and Ellen & Ray Zuber.

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Occasionally this number reaches five squares on those nights when dancers from clubs in Southport, Wilmington, and Myrtle Beach visit. Rounds, lines, and an occasional contra dance between tips offer a variety of dance styles.

Hal Dodson of Elizabethtown has been the caller since 1992. Mark Christie, the club's first caller, called for two years and was succeeded by Howard Phelps, who called for the club until 1990. Several

callers from the surrounding coastal area took turns calling during the two-year hiatus between Howard and Hal. Cuers are hired for two special dances each year - one during the Christmas holiday season and the other an anniversary dance in the spring.

Special club events in recent years have included (1) a dance exhibition at Farm Heritage Days held at nearby Indigo Farms on the first two Saturdays in October, (2) Shallotte Assisted

Living Exhibition/Involvement dance held quarterly, (3) Fall Festival at a neighboring Presbyterian church, and (4) dancing at the annual meeting of the Atlantic Telephone Co. Some of these events involve members of the Southporters, a club based in nearby Southport. Several dancers in the two clubs are members of both.

The Wheel & Dealers club is sponsored by the Brunswick County Parks and Recreation Department. Club president Susan Morgan, now serving her third term, notes that "this sponsorship is a mutually beneficial arrangement - they provide the facility - Shallotte Middle School cafeteria - and we provide another recreational activity at no expense to them."

Only two couples in the Wheel &

Dealers can claim charter memberships. One of these is Charlie and Marie Holden, who recall that the club was formed because Shallotte residents prior to 1980 had to travel to Wilmington or Myrtle Beach to promenade and swing. They also recall that several married couples in the club first met one another at a Wheel & Dealers dance. In 2000 the Holdens became honorary club members.

The other couple holding charter member status is Ray and Ellen Zuber, who are associate members. Another veteran member couple is Ed and Billie Carlson, who joined the club in 1989. Ed says the two continue to dance because "it's good mental and physical exercise."

Several members attended the 50<sup>th</sup> NSDC in Anaheim, CA last year



Current Wheel & Dealers officers and caller are, from left to right, Laura Morrison, secretary; Charlene Jones, treasurer; Hal Dodson, caller; Millie Evans, Vice-President; and Susan Morgan, President. A caller for three decades, Hal also calls for three other clubs.

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and plan to attend the annual North Carolina Federation dance in Raleigh this August. Without a doubt every Wheel & Dealers member believes an evening of square dancing is much more pleasurable than a day on a nearby beach or golf course, even if the weather is ideal.

*Al Stewart  
 Greensboro, NC*

## **Fifteen Minutes Of Fame! (Well Okay, Ten Minutes)**

Williams Lake hosted the British Columbia Winter Games in February 2002 and the Whirlaways were asked if they would be part of the entertainment at the torch lighting ceremony held on November 23. We were given a 10 minute time slot and decided to do two singing calls - "I Found a New Baby" and "Let it Snow" (with words written to fit the occasion) and one Round Dance - "Boot Scootin' Boogie," choreographed by Mary Anne.

As this was to take place at the stampeede grounds on the open air stage in front of the grandstand, we were able to hook the turntable into the massive sound system. (Now I know what Garth Brooks feels like - sigh!) Two squares danced with Neil Vant from the Broken Wheelers filling in for Orist Sharun who was out of town. Over a thousand spectators attended and they were clapping and swaying to the music.

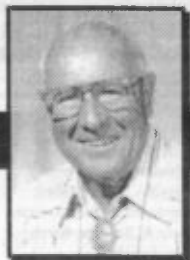
This was a great way to be able to show off square dancing to a big crowd. Let's use all the opportunities we can to dance in public. A big thank you to all the dancers who helped make this occasion a huge success.

*Nick & Mary Anne Turner  
 Reprinted from  
 the Cariboo Connection*

*Send items of interest to ASD NEWS. Please include your name, address and phone number.*

# EASY LEVEL

## BOB HOWELL



Ken Croft and Elena de Zordo, two of the finest round dance instructors in the San Francisco area have written a line dance book entitled and featuring "Simple Line Dance Routines." Round dance cuers especially will find the book highly useful. It is available from Ken Croft, 235 Buckingham Way #402, San Francisco, CA 94132.

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1 ROCK FORWARD, BACK TURN 1/4 LEFT, SIDE/CLOSE, TURN 1/4 LEFT;

R L R L R

2 WALK, 2, FORWARD/CLOSE, FORWARD;

L R L R L

3 ROCK FORWARD, BACK TURN 1/4 LEFT, SIDE/CLOSE, TURN 1/4 LEFT;

R L R L R

4 WALK, 2, FORWARD/CLOSE, FORWARD;

L R L R L

5 ROCK FORWARD, RECOVER, (Back Hitch 3) BACK/CLOSE, FORWARD;



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R L R L R

6 ROCK FORWARD, RECOVER, (Back Hitch 3) BACK/CLOSE, FORWARD;

L R L R L

7 SLOW SIDE, BEHIND, SIDE/CLOSE, SIDE;

R L R L R

8 (Spot Turn) CROSS IN FRONT, TURN RIGHT, ON AROUND/2, 3;

L R L R L

ENDING: ROCK FORWARD, RECOVER, (Back Hitch 3) BACK/CLOSE, FORWARD;

R L R L R

ROCK FORWARD, RECOVER, (Back Hitch 3) BACK/CLOSE, FORWARD;

L R L

WALK, 2, POINT FORWARD,-.

## SHORT CUES

- 1 RK FWD, BK TRN 1/4 L, SD/CL, TRN 1/4 L;
- 2 FWD, 2, FWD CHA;
- 3 RK FWD, BK TRN 1/4 L, SD/CL, TRN 1/4 L;
- 4 FWD, 2, FWD CHA;
- 5 RK FWD, REC, BK HITCH 3;
- 6 RK FWD, REC, BK HITCH 3;
- 7 SLOW SD, BHD, SD CHA;
- 8 SPOT TRN;



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This being the month for Tom Foolery, following are a couple of dance gems. Looking for fun? Here is a routine that Otto and Nora Warteman of Trinity, TX shared with a group of callers at last year's CALLERLAB pre-convention CDP session. He didn't give his gimmick a name, I'm going to call it -----

### STOOP

**FORMATION:** 3 persons facing 3 persons in a large circle around the hall

**MUSIC:** Probably any hoedown or singing call tune would do.

#### **ROUTINE:**

Break:

- 8 In lines of 3 go forward and back.
- 8 Everybody dosado the person across from you.
- 8 The two center persons go forward and after clasping each others shoulder they stoop (they stoop as far down as they can maintaining hand hold on each others shoulders).
- 9 The four corner persons now make a right hand star over the heads of the stooped couples and turn it once around.
- 10 Come back with a left hand star.
- 11 Same four corner persons circle left
- 12 Then circle right the other way back.
- 13 The squatters rise and they and their right and left persons pass thru to a new line of 3 to begin the dance again.

Here is an old timer that I dug up a while back and have used at my traditional square dance club. It is a fun dance that brings smiles to everyone's faces especially when the gals "shoot their man" as they pass him bye. It is called - - -

## **SHE DIDN'T KNOW THE GUN WAS LOADED**

**FORMATION:** Square

**MUSIC:** She Didn't Know The Gun Was Loaded. Available from the Kentucky Dance Foundation on a CD

**ROUTINE:**

### **OPENER:**

JOIN YOUR HANDS, MAKE A RING, CIRCLE LEFT NOW WHILE I SING OF  
A LADY AND A GUN THAT WASN'T LOADED  
VERY MUCH

ALLEMAND LEFT, RIGHT 'N' LEFT GRAND, ON THE FLOOR THERE LAY  
HER MAN AND THE PISTOL IN HER HAND IT WAS  
A-SMOKIN' (PROMENADE)

SHE DIDN'T KNOW ... THE GUN WAS LOADED, AND SHE'S SO-O-O  
SORRY, MY FRIEND WALK 'ROUND YOUR CORNER,  
SWING YOUR BABY, SHE'LL NEVER, NEVER DO IT AGAIN

**Calls are self-explanatory. This opener sets the mood for the dance by relating the unfortunate incident of the gal who knew nothing about firearms.**

### **FIGURE:**

HEAD TWO GENTS RIGHT ELBOW SWING, NOW YOUR OWN THE SAME  
OLD THING

THEN IT'S CORNERS ALL A RIGHT ELBOW AROUND THAT PRETTY THING  
SEE-SAW ROUND YOUR PARTNERS THERE, LADIES WALK INSIDE THE  
SQUARE

NOW SHOOT YOUR MAN AND SWING THE NEXT ONE WAITIN'  
(All sing) "SHE DIDN'T KNOW ... THE GUN WAS LOADED"

LEFT ALLEMAND ... THEN PROMENADE

YOU PROMENADE, THE GAL IS LOADED

BUT SHE'LL NEVER, NEVER DO IT AGAIN

**Gents 1 and 3 swing right elbows once around in center, same gents swing left elbows once around with partners. All turn corners with right elbow swing, then all see-saw partners passing left shoulders. Four ladies promenade CCW inside set, pause in front of partner, cock and fire an imaginary pistol, then pass on to next gent and all swing, gaining new partner: The swing is a long one with everyone singing "She Didn't Know ... The Gun Was Loaded." All allemand left with new corners and promenade with new partners back to gents' home positions.**

*Repeat Figure with head gents active again*

*Repeat Figure with side gents active*

*Repeat Figure with side gents active again*



Elmer Sheffield



Bill Harrison



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- ESP - 1065 WRAPPED UP IN YOU by Elmer
- ESP - 1064 JUDE (Hoedown) by Bill
- ESP - 1063 WHERE I COME FROM by Elmer
- ESP - 1062 DANCE WITH ME by Steve
- ESP - 1061 BY AND BY by Elmer



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Our contra this month was written by Glen Nickerson of Kent, Washington who continues to write very smooth-flowing choreography. It was developed last year at the time of the 62<sup>nd</sup> wedding anniversary of Charles and Virginia Kessner, who have danced with them 15 years or more. He named it - - -

**MY LIFETIME LOVE**

**FORMATION:** Alternate duple, 1,3,5,etc. active and crossed over. (Single progression).

**MUSIC:** Any good tune is suitable, but Glen uses "Just Because" on Chinook C-057.

**ROUTINE:**

- A1 8 All FORWARD and BACK
- 8 With corner, DOSADO
- A2 8 Same four CIRCLE LEFT
- 8 With corner SWING [face down]
- B1 8 Lines of four DOWN and Couples WHEEL AROUND
- 8 Lines of four UP and CASTOFF
- B2 16 Actives thru above FIGURE EIGHT [full]



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### **N'Allez Vous En (Don't Leave Me)**

*Phase III+1 (Diamond Turn) - Waltz - Grenn 14186 Harmony Waltz/Grenn 17207 Allez Vous En - Al Russ Orchestra - Allemande Al & Martha Wolff. Good music to a nice waltz, has diamond turns, progressive twinkles, canters, right turning box. Ends with a dip, twist and hold.*

### **New Love**

*Phase II+2 - Waltz - Grenn 14086 flip Carolina Morn - Al Russ Orchestra - Allemande Al & Martha Wolff. This routine is very good to introduce hover and spin turn to the Phase II dancer. Nicely written.*

### **Happy Rhumba**

*Phase III - Rhumba - Tarheel Records TARCD-117 - Wear a Happy On Your Face by Wayne Douglas - Billy & Sophie Moxley. An easy Phase 3 Rhumba with a CW flavor. Kiki walks, chase, new yorkers.*

### **Hello Dolly Foxtrot**

*Phase V - Foxtrot/Jive - Roper 284B - Peg & John Kincaid. Double top spin, cross hovers, feather finish, which fits the music perfectly. Don't pass this one up.*

### **Warm & Fuzzy**

*Phase II - 2 Step - SRD-2001 - Stampede - Sonya & Terry Jones. We love the beat and the rendition on this GREAT 2 step. Very basic, canters (or side draw close), broken box, basketball turn. This is a MUST for your record box, the dancers will love it.*

### **Bombolero**

*Phase IV - Samba - Special Press - Jerry & Diana Broadwater. Looking for a VERY basic samba this is it. Sequence is A,B,A,B, and ending. Basic, whisk, traveling voltas, traveling locks, very useable samba.*

### **Senor Meteo**

*Phase IV+1+1 Unphased - Cha Cha - Special Pressing-OBX-003 Flip of Foggy Dew - Bill & Olga Cibula. Great cha cha beat and wonderful dance. Has sweethearts, knee point, triple cha's with an extra cha, umbrella turn, very cute ending.*

### **Lemon Twist**

*Phase III - Foxtrot/2 Step - HH 884 flip Moon Waltz - Larry & Marg Clark. Part A is Phase II 2 step. Part B is Phase III foxtrot, with wrap and unwrap sequence.*

## Is You Mine

*Phase II* - 2 Step - Grenn 17223 - Barbara & Jim Connelly. Good music, has Charleston and sandstep and circle chase included in routine.

## I Can't Dance

*Phase II+1* (Fishtail) - 2 Step - Lamon 10122 by Roy Yelton - Nancy & DeWayne Baldwin. Easy 2 step with wrap and unwrap and change sides. Lace across, scoot included in choreography.

## A Thousand Eyes

*Phase III+2* (Triple Chase & Chase w/ double peek-a-boo) - Cha Cha - Col. 6028-A - The Night Has A Thousand Eyes by Bobby Vee - Peg & John Kincaid. Great music to this well written cha cha. Open break spot turn shoulder to shoulder to a left hand star into triple cha's. Fits the music to a "T" for thousand. Just kidding.

## Another Blue Monday

*Phase IV+1* (Triple Trav. & Roll) - West Coast Swing - Coll. 6051-A - Blue Monday by Fats Domino - Peg & John Kincaid. Sugar push, sugar kick & spin, left side pass, sailor shuffles. Chicken walks, wrapped whipped. Nicely done.

## Good Old Days

*Phase III+2* (Qtr Turn & Prog. Chasse) - 2 Step, Quickstep & Jive - SMASH 2010 by Roger Miller - Irv & Betty Easterday. Part A is all 2 step, with a slow pivot 2. Part B is quickstep, quarter turn and prog. Chasse, Charleston points, whaletail. Part C is single swing, with rock the boat, throwaway, change hands behind the back, slow hip bumps.

## Foxtrot Tonight

*Phase V+1* (Throwaway Oversway) - Foxtrot - Roper 172 (Flip Long Ago & Far Away) - Kristine & Bruce Nelson. Closed telemark, open reverse turn, hover telemark, open natural. Feather finish checking to a double top spin. Great foxtrot music.

## Love & Marriage

*Phase IV+1* (Double Rev) - Foxtrot - STAR 501 CD - Irv & Betty Easterday. Nice to see so many foxtrots in this grouping. 3 step, feather, outside swivels, impetus, chair and slip. In and out runs, hover fallaway with a weave ending. Frank Sinatra's singing a great addition to this routine.

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

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

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

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

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

### My Lucia 6

*Phase VI* - Waltz - Special Pressing - Carlos & Nancy Esqueda. Intro starts in shadow position with an arm caress, lady roll to lunge line, lady syn. roll to bjo. Figures included in this dance are hairpin, same foot lunge, telespin, twist turn, sync wheel. Definitely for the experienced Phase VI dancer.

### 3 Amigos Cha

*Phase III+2* (Flirt & Triple Cha) - Cha Cha - Special Pressing (Flip of Slow Boat Foxtrot) - Carlos & Nancy Esqueda. New Yorkers, reverse u/a turns, flirt. Solo fence lines, kick to the 4. We would phase this as a strong Phase III routine. Great music.

### Tuxedo Junction FT

*Phase IV* - Foxtrot/Jive - Belco B271 or B407CD or B407 - Hank & Judy Scherrer. Intro has slow snaps, part A has in and out runs, feather, diamond turns. Part B is also foxtrot. Part C is jive and has triples, change L to R ending is foxtrot.

### It's A Cold Day

*Phase IV* - Slow 2 Step - BNA 62235 Cold Day In Hell - Lyn & Bob Kenney. Choreographer suggests you speed to 47 rpm's. Traveling chasses, lunge basics, right turn with o/s roll, and basic phase slow 2 steps are included in this routine.

### Que Sera Sera

*Phase IV+2* - Waltz - Roper 273 (Flip Champagne Waltz) - Hardie & Sara Hartung. Choreographer suggests you slow speed to 38 rpm's. Sways, weaves, chair and slip. Drag hesitation, impetus, box finish, double reverse turn, cross hovers. A strong phase IV waltz. Music and dance blend to make a nice routine.

### Spring Time Waltz IV

*Phase IV+2* (Double Rev. & Qk Lock, slo lock) - Waltz - Special Pressing - Carlos & Nancy Esqueda. Overturned Spin, open telemark, open impetus, prom. weave. Drag hesitation, back passing change, lady develop. We would also classify this as a strong Phase IV dance.

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# ACA VIEWPOINT

## PATRICK DEMERATH



### Recruiting New Dancers Birmingham, Alabama

The ACA Viewpoints for the July, August, September, October, and November 2001 in *American SquareDance* magazine focused on the American Callers Association's commitment to help clubs and callers by collecting current and successful new dancer recruiting and retention information that clubs are doing and sharing this information with the *American SquareDance* magazine readers. ACA has received several positive comments on the new dancer recruiting and retention viewpoint articles.

This April ACA Viewpoints focuses on the successful recruiting and advertising currently being used in Birmingham, Alabama, The Magic City. ACA is indebted to and wishes to thank Mr Phil Mills for providing the information.

The Birmingham Callers Association under the sponsorship and direction of the Birmingham Square and Round Dancing Association is teaching new dancer classes, where new dancers come together to learn to square dance and can join a club upon completion of the instruction. The Birmingham Callers Association members rotate the teaching of the new dancers during the classes.

The question of recruiting came up during a recent visit with new caller, Phil Mills. What do they do to recruit the new dancers to the classes? There are nine very successful basic actions that the Callers Association, clubs and dancers do to recruit new dancers.

1. Veteran square dancers, callers and others are provided business cards with information printed on the square dance classes/new dancer dances. Veteran square dancers pass these business cards to anyone who might ask about their square dancing clothing. They also get the name, address and telephone number of people interested.

2. Advertising flyers with information on the new dancer lessons are presented to each club. The club members are asked to pass them out to people they meet.

3. Public Service announcements are prepared and passed to the local Christian and Country and Western radio stations.

4. A large banner with plastic interchangeable letters is placed in front of the association square dance hall announcing the next set of lessons.

5. The clubs are asking their members to spread the news to non-dancers.

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6. Blue and white directional street signs providing directions to the square dance hall are placed at strategic locations in the vicinity of the hall. This was approved by the City of Birmingham.

7. Names of potential new dances are turned into the Birmingham Square and Round Dance Association coordinator who contacts the new dancers by telephone to invite them to the open houses.

8. If a dancer does not return, he or she is called to find out why and offer them any help and encouragement to return.

9. Fun dances are held bi-monthly for the new dancers. They are encouraged to bring their friends to introduce them to square dancing.

The Birmingham Callers Association working with the Birmingham Square and Round Dance Association and dancers have had great success using these recruiting methods. The cooperation of the callers, clubs, and dancers is commendable. Six separate square dance clubs have new members through this program. Birmingham

is called the "Magic City." The square dancers and callers have proven that Birmingham is the "Magic City Performing Miracles."

The American Callers Association wishes to thank Mr Phil Mills, the Birmingham Square and Round Dance Association, and the Birmingham Callers Association for sharing this successful recruiting information. ACA further hopes that this system may be of service and help other clubs/associations to create successful recruiting programs. From the Magic City, where square dance recruiting miracles are working, please remember the film the Field of Dreams "If you ask, they will come."

For further information on the Birmingham program, please contact Phil Mills at [pmsr@att.net](mailto:pmsr@att.net).

Any individual, club, caller, association who wishes to communicate their successful recruiting, retention, and retrieving programs is encouraged to contact the American Callers Association at [Loulet@aol.com](mailto:Loulet@aol.com) or Patrick at: [demerath@tsum.edu](mailto:demerath@tsum.edu).

Until Next Time, Happy Dancing. 🍷

# MOORE ON CONTRA



PAUL MOORE

## GOING AROUND IN CIRCLES

Circle dances have been an important part of dancing in all cultures, just think of Greek dances, Israeli dances, African dances, and Native American dances. In square dancing (American folk dance), most classes or one night stands start with circle dances.

The most common circle formation is a single circle with the man on the left and the lady on the right. Often we use this formation for doing basic instruction – allemande left, dosado, right and left grand, etc. However, there are many very good dances that use this formation. Many of them are mixers such as “Bingo Waltz” and “Country Mixer.” One I like especially is called “Kiwi Ring” which uses just a handful of basics, but is always a hit with the dancers. The music is 40 bars instead of the usual 32 bars. It is best to use the Lloyd Shaw recording called Kiwi Ring, a medley of Scottish reels by Stan Hamilton, though there are many other tunes that can be used (*Banjo Pickers Ball* on Top, *Java* on Sets in Order, or *Saturday Night* on Jay Bar L).

### *Kiwi Ring*

Circle Left - 8 cts

Circle Right - 8 cts

Ladies walk around partner - 8 cts. (pass in front and around in back to place)

Ladies walk around corner - 8 cts.

Men walk around partner - 8 cts.

Men walk around corner - 8 cts.

Face partner, clap 2 times, stomp feet 2 times - 4 cts; pass right shoulders - 4 cts

Clap 2X, stomp 2X; pass left shoulders - 8 cts

Clap 2X, stomp 2X; pass right shoulders - 8 cts

Clap 2X, stomp 2X; pass left shoulders - 8 cts (top of the dance)

There are two other common circle formations: one is with an inner circle of couples facing an outer circle of couples; the other formation has one couple facing another, with Couple #1 facing counterclockwise and Couple #2 facing clockwise. This is a Sicilian Circle. For those who teach beginner square dance classes, the Sicilian Circle is one of the best tools for instruction: any combination of basics that can be danced by two couples can be done in this formation. One of the great benefits of the Sicilian Circle is that the dancers get to mix with everyone in the circle: dance a few figures that zero out, then have couples pass thru to a new couple. That way, nobody is stuck with the weak dancers of the class for a whole tip of instruction. Another advantage is that you do not have to have an exact number of couples to make up squares.

There are many great dances that are done in Sicilian Circles. The

following dance was written by Stew Shacklette. He calls it S.A.C. For music, use something a little different: *Lighted Sconce* from Lloyd Shaw Foundation, *Angus Campbell* on "Contratoons," also from Lloyd Shaw, or *Bubble and Squeak* on Sting Records.

*S.A.C.*

#1's split #2, separate round one to place - 8 cts

Star right once around - 8 cts

#2's split #1, separate round one to place - 8 cts

Star left once around - 8 cts

Ladies chain - 8 cts

As a couple veer right - 4 counts, veer left - 4 counts

*NOTE: The veer right and left is like a zigzag so that the couples end up back to back.*

All reach back with the left hand over the left shoulder and star left - 8 cts

Men move up beside the lady in front as you promenade around that

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couple to the next couple

Sicilian Circles are so adaptable that you can take almost any alternate duple contra dance and bend it into a circle as long as you have an even number of couples. For example, try Tony Parkes' *Inflation Reel*. This dance feels very different for each piece of music. I use *Never See Maggie Alone* on ESP, which has a strong polka feel to it. *Inflation Reel* also dances well to almost any upbeat Scottish reel or traditional New England or Appalachian hoedown tune.

*Inflation Reel*

Dosado the one in front - 8 cts

Same one swing - 8 cts

Promenade in the direction the men were facing - 8 cts (inside circle goes counter-clockwise while the outside circle goes clockwise)

California twirl, come back - 8 cts

Face same couple, Right and Left Thru - 8 cts

Two ladies chain - 8 cts

Same four circle left all the way around

And one quarter more, pass thru - 16 cts

Give the Sicilian Circle a try. You'll provide variety in your dance program and you will also teach your dancers to dance to the music. You can't lose.

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## More on Paul Moore

Paul and Mary have enjoyed Square Dancing since the mid-1970s, and soon learned Contra Dancing and Round Dancing. On a whim, in 1983, Mary signed Paul up for a caller's class. It fit into Paul's previous diversions of musical theater, choirs, folk singing, and ballet/jazz lessons. We both thought it would be fun to know what a Caller goes through, never imagining the direction it would take. Paul thought it might lead to teaching one class a week, and that would be all. Now he teaches two classes (multi-cycle), calls square dances throughout Southern California, and has two active Contra Dance Clubs. Every fourth Saturday night, Paul calls the entire program - squares, contra, rounds, and line dances.

In their spare time, Paul and Mary publish the CONTRALAB Quarterly and now write the monthly column on Contra Dance for *American SquareDance* magazine. Paul is known throughout the world for his original Contra choreography, and has had several dances published in publications in Europe. Paul and Mary also sponsor the San Diego Contra Dance Weekend every July; the weekend

literally draws an international crowd, with dancers coming from Japan, New Zealand, Britain, Germany, and Canada, as well as from most of the states.

Paul has served on the Board of Governors for CONTRALAB, and still is in charge of the scholarship program. He also has been Contra Program Director for nine California State Square Dance Conventions and for the 50<sup>th</sup> NSDC in Anaheim. Annually he programs the Contra Dancing at the local dancer association festival. When he attends CONTRALAB, CALLERLAB, or a NSDC®, he usually gets roped into making a presentation on anything from music to the cross-over of Square Dancing and Contra Dancing to how to make your commands as a caller clear and understood.

In spite of the busy schedule (150 nights a year), Paul and Mary think of themselves as dancers first, and they believe that dancers come first. We must do all we can to make both our old-timers and our new dancers feel comfortable while dancing. We must remember that dancing is a social activity, not just lessons in kinetic geometry. Smooth dancing and time to visit with friends are extremely important to keeping our activity going. ■




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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month, let's look at an easy idea but a tricky formation that results from it. Enjoy

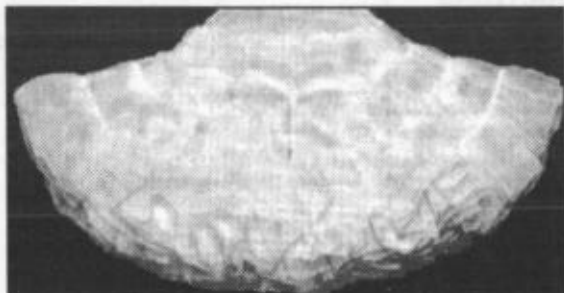
- 1) HEADS touch 1/4  
GIRLS pass thru  
CENTERS slide thru & touch 1/4  
girls run  
CENTERS pass thru  
swing thru  
linear cycle  
square thru on the 4<sup>th</sup> hand left  
allemande
- 2) SIDES touch 1/4  
girls pass thru  
CENTERS swing thru &  
spin the top  
ENDS hinge  
{each side} fan the top  
extend, right and left grand
- 3) SIDES touch 1/4  
girls pass thru  
CENTERS swing thru  
side girls run  
extend  
right and left grand
- 4) SIDES touch 1/4  
girls pass thru  
CENTERS swing thru  
side girls run  
ping pong circulate  
extend  
circulate, right and left grand
- 5) SIDES touch 1/4  
girls pass thru  
CENTERS pass the ocean & hinge  
girls run  
CENTERS pass thru  
single circle to a wave  
fan the top  
explode AND  
left allemande
- 6) HEADS touch 1/4  
girls pass thru  
CENTERS pass the ocean  
ENDS hinge  
{each side} fan the top  
boys run  
bend the line  
load the boat  
left allemande
- 7) SIDES touch 1/4  
girls pass thru  
CENTERS pass the ocean  
ENDS hinge  
{each wave} fan the top  
boys run  
couples circulate  
bend the line  
box the gnat  
square thru 4  
right and left grand



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8) SIDES touch 1/4  
girls pass thru  
CENTERS slide thru & LEFT  
touch 1/4  
boys pass thru  
CENTERS square thru 3  
ends u turn back  
left allemande

9) HEADS touch 1/4  
girls pass thru  
CENTERS pass the ocean  
ENDS cast off 3/4  
{each side} fan the top  
girls run  
square thru 2  
right and left grand

10) SIDES touch 1/4  
girls pass thru  
CENTERS square thru 3  
side girls run  
LEFT swing thru  
hinge, left allemande

11) HEADS touch 1/4  
girls pass thru  
CENTERS square thru 3  
centers in, cast off 3/4  
CENTERS pass the ocean  
diamond circulate  
flip the diamond  
split circulate  
scoot back  
extend, right and left grand

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5. SINGING CALL TAPE - MS - PLUS

#### ADVANCED SQ. DANCE VIDEOS

6. A - 1 PART A
7. A - 1 PART B
8. A - DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2



#### DANCE BY DEFINITION

23. DBD PLUS

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12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS  
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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- 12) HEADS touch 1/4  
girls pass thru  
CENTERS pass the ocean  
ENDS cast off 3/4  
girls run  
CENTERS wheel and deal &  
sweep 1/4  
ENDS bend the line  
CENTERS pass thru  
swing thru 1 1/2  
extend, right and left grand
- 13) HEADS touch 1/4  
girls pass thru  
CENTERS square thru 3  
ends trade  
girls pass thru  
CENTERS walk and dodge  
centers in, cast off 3/4  
pass the ocean  
left swing thru  
right and left grand
- 14) HEADS touch 1/4  
girls pass thru  
CENTERS square thru 2  
ENDS partner tag  
tag the line, face in  
touch 1/4  
coordinate  
couples circulate  
wheel and deal  
pass thru, left allemande
- 15) HEADS touch 1/4  
girls pass thru  
CENTERS square thru 3  
ends trade  
centers in, cast off 3/4  
CENTERS pass the ocean  
cut the diamond  
1/2 tag  
split circulate  
boys trade  
extend, right and left grand

# THE KOREO KORNER

STEVE KOPMAN



Let's stay with the somewhat different formation in the previous article, but add a little spice.

HEADS LEFT touch 1/4

boys pass thru

THEN:

- 1) CENTERS right and left thru & dixie style to a wave  
ENDS hinge  
{each wave} fan the top  
trade the wave  
boys trade  
circulate  
swing thru TWICE  
right and left grand
- 2) CENTERS pass the ocean  
ENDS cast off 3/4  
boys trade  
boys run  
hinge  
girls run  
pass to the center  
CENTERS turn thru  
left allemande
- 3) CENTERS swing thru  
head boys run  
extend, circulate  
scoot back  
split circulate TWICE  
right and left grand
- 4) CENTERS square thru 3  
SIDES pass thru  
girls walk and dodge  
boys trade, touch 1/4  
circulate, right and left grand
- 5) CENTERS pass the ocean  
ENDS cast off 3/4  
boys trade  
{each side} bend the line  
touch 1/4, girls trade  
split circulate  
extend, right and left grand

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by  
**Ed Foote**



## DANCING SCOOT & PLENTY

Last month we discussed that Scoot & Plenty will break down if the Step & Fold in the center wave is not done precisely, and also if one or more dancers begin the 2 Box circulates before all 4 dancers in the box are ready to move at the same time.

This month we'll look at a variation of Scoot & Plenty and see how these rules apply. The caller calls "Scoot & Plenty but the outsides go left." This means that after the Scoot Back the outsides will Quarter Left and Counter Rotate.

The resulting box of 4 dancers on each side will have each of the dancers facing the same wall. Naturally it is important that the center wave has done a precise Step & Fold. But what is vital is that everyone in the box of 4 hesitates, so as to identify the 4 footprint locations in the box. If this hesitation is not done, the resulting Box Circulates will be sloppy and likely break down.

So how do we do 2 Box Circulates when everyone is facing the same wall at the start? I tell people to be sure to see the box, see where 2 Box Circulates will put you, and then just do it without worrying where anyone else is going. I also suggest passing right shoulders along the way. If you

look at other people while you are doing the Box Circulates, you are likely to get confused.

Now, the next vital point. After the 2 Box circulates everyone must hesitate again to see the box, so everyone will know whether they are centers or ends. Now it is easy to finish. The outsides will do their Counter Rotate & Roll, and the lead center will roll back (away from the adjacent center) to form a wave. If Scoot & Plenty began from a 1/4 tag formation, the ending formation will be a left 1/4 tag formation.

Note: For the 2 Box Circulates where everyone is facing the same direction, some dancers have invented a crutch, which says: "Leaders Trade, all Pass Thru, original trailers Trade." This may be ok on paper, but I have found it does not work well in actual practice, because once the action is underway people quickly forget whether they began as leaders or trailers, so they don't know where to finish. I have found it works much better to have each dancer concentrate on only doing their own 2 Box Circulates.

Ask your caller to give you practice on "Scoot & Plenty but outsides go left." It is a wonderful call to help build discipline in the square. ■

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# SEWING 101

WITH DONNA IPOCK



As I was beginning a sewing project it came to me that I really break a lot of sewing rules. Not that sewing has a lot of rules...just that I don't always do it the conventional way. Some of the things that I do and don't do I'll pass on here.....

Very, very seldom do I use the guide sheet? Oh, I'll look at it to see in what order the project is put together in or to get a general idea as to what to expect. Maybe even to see how the fabric is laid out for cutting...but I don't go step by step. This is so strange to me since I am always telling "the Smartest Man" to read the directions whenever he (we) get a new gadget to put together.

*I don't* cut away the excess pattern tissue from the pattern. This takes time!!!! Oh, yes and remember to cut away the entire black line on the pattern.....this is how the pattern will fit together.....not black line to black, but, piece to piece.

*I do* follow the suggested fabric given on the pattern.....after all, these are the experts. They should know what fabric type to use and not use. Follow their advice and save yourself some

heartache.

For instance if the pattern calls for a drapable fabric and you have your heart set on a firmer feeling piece.... it just won't be what you expected..... I have proof in my closet (don't tell the Smartest Man.) One is a wrap skirt that I thought would have a softer feel and hang better after washing.....boy was I wrong. It kept it's shape, too much.....It has a mind of it's own.....won't move at all and I could almost bet you that it crinkles when I bend.

*I do* use fusible interfacing but sometimes I've gotten in a hurry and it has bubbled on me. When this has happened I usually take stock on "what the heck did I do wrong" and try this quick fix.....press to soften the fusible, then gently pull the layers of face fabric and fusible apart. Allow to cool and to dry. You won't be able to repress, but the fusible interfacing will now feel like a sewn in one. Be very careful how you press the garment if it is washable...use a press cloth so the heat won't be so intense...you may have to repeat this

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process over again with each pressing. Also remember to always buy the brand name sold on bolts not the precut sold in plastic bags. The precut is usually sold for crafts not for garments.

*I do purchase the thread and all the notions I expect to use for the piece of fabric when I purchase it. Right now I must have four or five different shades of what I thought was the correct shade of pink, or fuchsia, or scarlet or.... anyway, I thought my eyes could be trusted to match the correct color from memory. At least*

buy the thread to match then if you need other notions you can carry the spool of thread (or a length of the thread) with you instead of taking a swatch. I sometimes carry a zip lock bag in my handbag with several lengths of thread taped to a sticky that has the yardage and what notions I need. This doesn't take up much room and you never know when you will find yourself in a fabric store.

Hope some of these will be useful,  
Sew Happy!!

Donna

# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear readers and friends,

We are already in the fourth month of the year 2002.

As the saying goes, time sure does pass by quickly when you are having fun. We truly are having fun by enjoying our favorite sport of dancing and it is truly a sport. Dancing is considered by physicians and experts related to several health problems i.e. osteoporosis, heart, etc. as an excepted form of exercise. Do you know someone who could value in this form of exercise? Let them know what fun they could have while they would be benefitting their health. Let them know when your new classes begin.

Please keep sending your monthly selections to us and remember, keep dancing (exercising).

### **Chicagoland Round Dance Leaders' Society Teach of the Month for February 2002**

*Jayne and George Sheldon*

#### Phase II

Around the World (Paull) II+1/Roper  
JH 405

#### Phase III

Movin' Quickstep (Holm) Grenn 17211  
or 14205

#### Phase IV

Drinking Champagne (Paull) IV+1/MCA  
79070 or 54277

#### Phase V

I Got Rhythm (Noble) V+1/Star 152  
Mitchell Ross

### **Minnesota Round Dance Council - ROM March/April 2002**

*Steve and Jean Philson*

#### Phase II

Cincinnati Rag (Schappacher) Star 136

#### Phase III

Dancing in the Fog (Cibula) III+2/SP

#### Phase IV

Summertime IV (Broadwater) Sp

### **ROM - May 2002**

#### Phase II

What the World Needs Now (Vogt) II+1/  
Star 146

*Spring Is In The Air...*



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### Washington State ROM March 2002

Ron & Georgine Woolcock

Moon River (Slocum) Roper 272 or  
JH 405

### DRDC Top Teaches as the Reported in February 2002

Mark and Pam Prow  
Newsletter Editors

1. Amapola 3 (Kennedy) III+3  
Rumba/Star 131
2. Choo Choo Ch'boogie (Goss) VI  
Jive/Star 126b
3. A Brief Romance (Rumble) IV+1  
Waltz/SP 362
4. Wounded Heart (Worlock) V  
Bolero/SP 377  
Que Sera Sera (Shibata) UP/Vien  
Waltz/SP/Col 13-33029  
Funny Face (Buck) IV/Waltz  
Star 166  
All That Jazz (Sechrist) V/Foxtrot  
Star 133  
Adeline (Shibata) V/Slow Two  
Step/SP 376
5. Tonight (Shibata) V+2/Waltz
6. Duerme (Slater) IV/Rumba/SP 51
7. Good Old Days (Easterday) III+2  
Mixed/Smash 2010  
Steppin' Out Quickstep (Vogt) V+2  
+1/Quickstep  
Answer Me (Palmquist) III+1  
Waltz/Hoctor H676

8. What a Wonderful World (Shibata)  
VI/Slow Two Step  
Tips of My Fingers (Palmquist) II  
Waltz/Hi Hat 928  
Through Your Eyes (Read) VI  
Rumba/SP 388  
Stuck on You (Rumble) IV/Jive  
Coll 4509 Elvis Presley  
Love Changes Everything (Pierce)  
V/Bolero/SP 378  
Foxtrot Tonight (Nelson) V  
Foxtrot/Roper 172  
I Wanta Quickstep (Palmquist)  
III+1/Quickstep
9. Spinning Wheel (Smith) IV/Waltz  
Star 167  
Liebestraum #3 (Shibata) V+1  
Waltz/SP 310  
Lefty Louie (Bond) IV/Jive  
Grenn 14218  
Crazy World 2001 (Finch) VI  
Waltz/SP 149  
Could I Have this Dance (Eddins)  
II/Waltz/Capitol 4929  
Anne Murray  
Chaka Chaka (Phillips) IV/Cha  
SP 157/Polydor 863-324  
Be My Lover (Shibata) Up  
Hustle/SP

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# ASD PROFILE

## Stan "The Karaoke Man"

Stan Williamson, music director for Red Boot Records, is a professional musician extraordinaire. He is employed by Tennessee Productions, Inc. of Knoxville, Tennessee. TPI is one of the major Karaoke Producers in the world along with their Big Mama's audio and video studios and other associated, music oriented businesses. He spends much of his time analyzing, arranging, planning and recording all kinds

of music for Karaoke. As a member of a full time team of musicians and engineers he specializes in reproducing piano and other keyboard sounds. He has the ability to reproduce almost any kind of recorded music and make it sound like the original which is important in Karaoke.

Many years of playing in numerous recording studios and also operating his own studio has prepared him for this unique position. The Karaoke World records everything coming and going in all kinds of music. Country, Rock, Gospel, Jazz Bluegrass, Broadway tunes, Movie themes, Latin Music,

Rap, Blues, Folk, Classical, Disco, Reggae, you name it and Stan and his



*Jeff Foxworthy (l), comedian and Stan Williamson (r) musician at a recent concert starring Lee Greenwood and Jeff Foxworthy.*

peers do it. Norbert Stovall is owner and director of TPI and is proud to have his company among the tops in the skyrocketing Karaoke field.

Stan, son of "yours truly" Don & Mildred Williamson, has been the primary arranger, musician and engineer on over 3000 square and round dance recordings for Red Boot spanning some thirty years. Two of his most successful musical creations for Red Boot were "Pink Cadillac" a singing call for me, and "Jacalyn's Waltz," a classic round dance arranged by Steve & Jackie Wilhoit who formally worked for Red Boot.

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Al & Linda Shaw, Co-Chairmen - [ashaw@roundalab.org](mailto:ashaw@roundalab.org)

Stan grew up square dancing traveling around with me. In his early teens he learned to dance and actually called a few singing calls. During his school years he also excelled in basketball and baseball. He was named after the famous baseball player, Stan Musial. His music talents, however came to the surface and he chose to become a professional musician. When he was 14 he began playing keyboard and guitar in the recording studios with the other musicians during recording sessions. He began to work with engineer John Taylor, of the University of Tennessee and the former Handy Studio in Knoxville, in learning to overdub, mix and handle various phases of engineering. John and I soon began to call on Stan to overdub various parts, correct mistakes and enhance

the recordings after the other musicians had left. This seemed to be the start that would shape his future. He now has 30 years experience in arranging, playing, and engineering in studios too numerous to mention.

Recording for Red Boot has actually only played a small part in Stan's musical development. In addition to a multitude of piano lessons along the way he attended Tusculum College in Greeneville, Tennessee, finished his course work for the music degree at Maryville College near the Smoky Mountains and worked with the staff at the University of Tennessee both as a student and as a staff member on some of their special projects.

As a performer Stan has played with bands and performers too numerous to mention. Some of the most recent were

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June 30-July 6, 2002, Colorado Springs, CO  
See Website or call Chris Richards, 363-688-6294

### *Cumberland Dance Week*

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

**LSF Membership** c/o Ruth Ann Knapp,  
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**LSF Dance Center** c/o Dorina Bauer,  
5506 Coal Avenue, SE, Albuquerque,  
NM 87108, 505-255-2661.  
[dfbauer@aol.com](mailto:dfbauer@aol.com)

**LSF Archives** c/o Bill Litchman, 1620  
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87104, [WMLitchman@yahoo.com](mailto:WMLitchman@yahoo.com)

**LSF Educational Resources** P.O.  
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**LSF Seminars** c/o Chris Bischoff,  
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Taylorsville, KY 40071,  
502-477-9192.  
[maddock@biglou.com](mailto:maddock@biglou.com)

in the Pigeon Forge Theatres with such performers as Lee Greenwood, Conn Hundley, The Four Guys, Jim Ed Brown and Helen Cornelius. He also played a couple of years with the Country Tonight Show of Pigeon Forge and toured Japan with their show. He toured with Lee Greenwood and still plays with him occasionally.

In the studio he has done customized work for many stars such as BJ Thomas, Mickey Gilley, the late Eddie Rabbit, the late Boxcar Willie, Stella Parton, Tareva Henderson, James Blackwood and dozens of gospel groups, choirs, quartets and individuals. He has done much work for Larry Butler, who did much of Kenny Roger's successful ventures. Stan spent some successful quality time on the Nashville Scene before moving back home to the Great Smokies.

Another phase of Stan's musical life has been his work as a music minister for a number churches. He has directed a number of church choirs and has

quite a reputation as a praise and worship leader.

Stan and his wife, Anona, live in Semour, Tennessee near Knoxville and TPI Headquarters. Stan has one son, Ryan by a previous marriage. Ryan is married and has two young step sons. Ryan is also an up and coming musician now serving as a praise and worship leader in Maryville, TN. Anona has two daughters (Autumn and Abigale) by a previous marriage. Stan and Anona are expecting another little Williamson in the near future.

The music industry, like square dance music, is undergoing tremendous changes. The MP3s, CDs, Mini Discs, computer and the internet seem to be coming to the forefront. TPI is on top of all this. Stan says it sure is exciting. Red Boot and yours truly plan to piggy back on some of this knowledge in an effort to give a spark to some new exciting music for the square and round dance field.

***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.***

# CLUB LEADERSHIP NOTES



*BERNIE COULTHURST*

We are sad to report that Joy Hoyt, the First Lady of Illinois Square Dancing, passed away recently. We got to know Joy and Earle quite well during our LEGACY years. She was the co-founder and the first president of the State Council of Illinois Square Dance Associations and a past co-president of the United Square Dancers of America (USDA). Our sympathy goes to Earle & Joy Hoyt's family.

A growing problem has been bugging me for some time now. The problem is that some callers who are members of the American Callers Association (ACA) are following the ACA program list when they call a dance instead of the CALLERLAB Mainstream list, the list that is followed for most new dancer programs across the country. We recently attended two dances where this experience happened. We told the caller that there are

new dancers on the floor that were not taught "Fan the Top," etc. We also told him "Fan the Top" was dropped from the Mainstream program by CALLERLAB. He said, "He didn't know that "Fan the Top" was dropped."

Several of the new dancers at these dances commented, "We don't know what "Fan the Top" is; we were not taught that call in our class." They had that look of confusion and frustration. Experiences like this is what drives new dancers away from square dancing.

If your new dancers were taught the CALLERLAB Mainstream list in your new dancer program, we suggest that you change your contract language so that the callers you hire to call at your club dances call the CALLERLAB Mainstream list with no exceptions. If a caller refuses to abide by your contract, we suggest you don't hire that caller anymore.

## DON'S CALLERS SCHOOL 2002



**WHAT:** Don's popular Callers School (4<sup>th</sup> year)

**WHEN:** Sun. July 28 at 8pm until - Thurs. August 1 at 12:00 noon

**WHERE:** Comfort Inn (former Holiday Inn)

1790 Andrew Johnson Highway, Greeneville, TN 37745

Phone 423-639-4185

(2 blocks west of Charray Inn, former location)

**CONTACT:** Don Williamson, Accredited Caller Coach

52 Crest Drive, Greeneville, TN 37745

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Cal Campbell, a member of the CALLERLAB Board of Governors did an independent survey on his own recently. His data was obtained from over 175 callers and dancers by e-mail, postal mail and telephone. The informal survey was conducted from December 2001 through January 2002. He set a goal of contacting two or more individuals in each state. He was successful in contacting individuals in all states except Alaska. He was only able to contact one individual in three States - South Dakota, New Hampshire and West Virginia. In many states several people responded. The high was eight people from Alabama.

His report is broken down into three sections. His first section assessed the square dance situation by broad geographic groupings. His purpose was two-fold: "1) To show where Mainstream dances exist to provide places for people graduating from Mainstream lesson programs to dance. 2) To show where Mainstream dancing is no longer a viable option for

graduates from Mainstream lessons.

The second section contains some observations that came from spontaneous comments by the people who chose to respond to my inquiry. It reflects opinions from the heart of the people who responded.

The third section contains his speculations on the progress of how Modern Western Square Dancing (MWSD) has moved from a program that was once almost universal in content to the widely disparate situation we see today. Quoting Cal, "From this I think we can make some predictions about what to expect in the future."

Cal tried to gather opinions from callers, (CALLERLAB, ACA and independents) and dancers. Most of the returns came from callers because he had the greatest access to direct e-mail addresses. With the dancers, he had to depend on e-mail forums.

I will report Cal's findings in this and future Club Leadership Notes column.

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destination program in the following states grouped by geographical region of the United States:

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**West & Midwest -**

Nevada (split, Las Vegas is Plus; the rest of the state is Mainstream), Montana, Wyoming (some cities are Plus), Colorado, New Mexico, Texas, North Dakota, South Dakota, Nebraska, Kansas, Oklahoma, Minnesota, Iowa, Missouri and Wisconsin.

**East and South -**

Maine, North Carolina, South Carolina, and Georgia.

Plus tips are featured at most so called Mainstream dances. These vary from one Plus Tip after the dance at some dances to a Plus Tip every other tip. As you would expect, the closer the clubs are to "Plus Only" areas the higher the number of Plus tips during the dance.

I feel it is safe to state that new graduates out of Mainstream classes would have opportunities to dance at the Mainstream level in all these states. I hope this puts an end to the speculation that Mainstream is no

longer a viable entry level into MWSdancing in the United States. The Mainstream program is not healthy in many states but it is certainly not dead."

More next month on Cal Campbell's independent survey. Cal is to be commended for his efforts. He recently shared his findings with the CALLERLAB Board of Governors. He wishes to emphasize that his project was not an official survey by CALLERLAB. The survey was conducted solely by him for his personal knowledge so he could be a more effective member of the Board of Governors. His survey is the first significant project since Dr. Walt Cole's research efforts for LEGACY. Cal gave us permission to quote his final report. If you wish to communicate directly with Cal Campbell, his e-mail address is cal@eazy.net.

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.

By Mike Seastrom

## The Phoenix Plan - A New Beginning

When the Board of Governors of CALLERLAB approved the name for our long range marketing plan, we knew that square dancing would benefit from a professional approach and a change of its widely held image of yesteryear. The phoenix is a rebirth and we felt that the activity not only needed a fresh start for its publicity, but also a new beginning.

All the time tested methods that have been used and promoted in our existing publications for recruiting new dancers would be much more successful if the general public could view our activity as a fun and social way to exercise, laugh, celebrate life and receive a healthy dose of mental stimulation. The CALLERLAB Board of Governors understands that there is no quick fix to significantly improving the promotion of our activity. Our vision is to preserve square dancing, and all its related dance forms, for generations to come.

There are three phases in the Phoenix Plan. The first phase has six goals and each goal has two to five objectives. The goals of Phase I include expanding communication and education within our activity and with other related dance and recreation organizations. It also includes creating an operational entity representing associated dance groups worldwide to administer promotional and

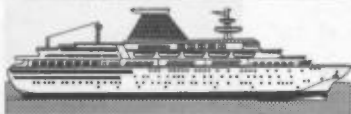


educational activities and handle funds and fundraising projects. The CALLERLAB Board and the Foundation for the Promotion and Preservation of Square Dancing currently serves this function. Our current marketing advisor, Jim Hensley of Creative Marketing Services (CMS), wrote about this new entity called the "*Alliance for Round, Traditional and Square Dance*" (the ARTS) in the CALLERLAB Viewpoints article last December. CMS began its initial work creating this ARTS last year.

Additional goals in Phase I of the Phoenix Plan include developing effective fundraising programs to successfully carry out our long range promotional efforts. It also includes continued market and image research to make our publicity and education projects as successful as possible per dollar spent.

In the last two goals of Phase I, CALLERLAB is working with other organizations in the dance community to





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more effectively promote existing marketing materials, and help to enhance, develop, and refine additional resources. By sharing current and future market research, and emphasizing cooperation, CALLERLAB is determined to make turnkey promotional packages, successfully tested by professionally accepted methods, more accessible to the dance community.

We have made progress toward achieving every goal in Phase I, and are currently working on the goals in Phase II and III. This includes applying for grants, improving our position for sponsorship, and recruiting new leaders in anticipation of our future growth.

More information on the Phoenix Plan will be included in future CALLERLAB Viewpoint articles. Stay tuned!

CALLERLAB is on the move and committed to the promotion and preservation of square dancing. We look forward to working with all dance and recreational organizations and individuals in expanding the activity that can so joyfully enhance the lives of its participants. We need your help and encourage all those interested to contact us at our home office. Our full time staff is available between 9:00am and 4:00pm, Monday through Friday, EST at 321-639-0039. Or, you can e-mail us at [CALLERLAB@aol.com](mailto:CALLERLAB@aol.com).

## ON THE RECORD

# SQUARES

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**TITLE - Label**

**ARTIST**

### **Old Cape Cod - GMP118**

**Doug Bennett**

An oldy with a nice guitar lead and a smooth string background. Guitar and piano riffs accent in the right places with just enough drum to set the beat. A nice smooth number when you need to relax the floor. A keeper. *Hds (sds) promenade 1/2, Pass the Ocean, Extend, Boys Fold, Girls Slide Apart, Boys Step In, Boys Trade, Cast Off 3/4, Boys Walk, Girls Dodge, Scoot Back, Swing Corner, Promenade.*

### **Puff The Magic Dragon - SSK113**

**Steve Ekin**

An old Peter, Paul & Mary hit. Piano lead with a string background. Drums and cymbals are the rhythm. This is a smooth relaxer. *Hds (sds) Promenade 3/4, Sides (hds) Right & Left Thru, Pass Thru, Swing Thru, Boys Run, Bend the Line, Touch 1/4, Circulate, Boys Run, Swing Corner, Promenade.*

### **One Of Those Songs - GMP932**

**Tony Oxendine**

Piano, guitar, fiddle, steel and some great runs with a relaxing string background make this a danceable piece of music. Key change in the middle and closer. *Hds (sds) Square Thru, Do Sa Do, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Star Thru, Square Thru 3, Swing corner, Promenade.*

### **God Must Have Been A Cowboy - TAR118**

**Vaughn Parrish**

Piano, guitar, organ weave in and out of the lead with rolling percussion. Good instrumental fill adds body to the music. Tag lines give it a spiritual feel. *Hds (sds) Right & Left Thru, 4 Couples Rollaway, Hds (sds) Square Thru, All 4 Couples Square Thru 3, Do Paso, Promenade the Corner.*

### **Wild Flowers - HH5258**

**Tom Perry**

Lilting piano, guitar, harmonica with smooth rolling percussion and just enough background instrumentation make this a smooth danceable number. Signature Hi Hat sound. *Hds (sds) Promenade 1/2, Square Thru, Right & Left Thru, Veer Left, Couples Circulate, Ladies Trade, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

## *Round Dance with Ralph & Joan Collipi*

June 7, 8 & 9

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Contact: Collipi's

July 7-10

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

Staff: Wayne & Barbara Blackford and Ralph & Joan Collipi - Contact: Collipi's

August 9-11

Round-E-Vous Round Dance Weekend - Phases IV-VI

Hayloft Barn, Sturbridge, MA

Staff: Bill & Carol Goss, CA and Ralph & Joan Collipi, NH - Contact: 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

### **Rockin' All Over The World - SIR803**

**James Wyatt**

An upbeat number with steady sharp percussion gives it a Rock 'n Roll feel. Fiddle, guitar, harmonica and a touch of steel. Key change in the closer. *Standard 8 Chain 4 Figure.*

### **All You Really Need Is Love - CRC155**

**Steve Jacques**

Energetic country melody with a good steady beat that says let's dance. Steel, fiddle, guitar share the lead and fill riffs. This one should get the hands clapping. *Hds (sds) Promenade 1/2, Lead Right, Do Sa Do, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Pass the Ocean, Boys Trade, Girls Trade, Pass Thru, Swing corner, Promenade.*

### **Heal The World - DGR006**

**Robert Hurst**

Electronic piano with overriding percussion. Vocals on the instrumental side. Spiritual lyrics. *Hds (sds) Square Thru, So Sa Do, Swing Thru, Spin the Top, Right & Left Thru, Square Thru 3, Swing corner, Promenade.*

### **Hoedowns:**

#### **Jude - ESP1064**

**Bill Harrison**

A mix of strings with a little harmonica for an added touch. Good strong beat that does not over shadow the instrumentation. A good addition to your record case. Bill calls some interesting and challenging mainstream on the flip side.

#### **Fitz-Giddiow/Dime-A-Night - SIR510**

Fitz-Giddiow has an electronic modern sound with a steady rhythm. Dime-a-Night has more of a melody line. Both usable. A diversion from the more traditional sound.



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## **CD's**

### **One Woman Man - ENIS2600CD**

**Tim Carman**

A little steel, a little fiddle, a twangy guitar all blended together to give a country sound. Steady sharp percussion. About half way up on the energy scale. *Standard Ferris Wheel Figure.*

### **Hi Neighbor - MAC1099CD**

**Jerry Helt**

Banjo, accordian, a muted horn, piano, and guitar all taking a turn on the lead with a toe tappin' beat gives this a Dixieland feel. *Hds (sds) Promenade 1/2, Square Thru 2, 8 Chain 4, Circle 4 Hhalf Way, Dive Thru, Circle 4 Half Way, Pass Thru, Swing Corner, Allemande Left, Promenade.*

### **One Promise Too Late - RHY234CD**

**Mike Seastrom**

Good blend of fiddle, steel, guitar, a muted horn and nice mandolin runs. About 2/3 up on the energy scale. This one will have them smiling and dancing. *Hds (sds) Square Thru, Right & Left Thru, Touch 1/4, Scoot Back, Boys Run, Right & Left Thru, Square Thru 3, Swing Corner, Promenade.*

**Buckets - MR49CD****Mark Clausing**

Spiritual style dance number with banjo, mandolin, and a busy bass. Vocals on the instrumental side. A hand clapper, near the top of the energy scale. This one would work as a hoedown. *Hds (sds) Square Thru, Do Sa do, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Weave, Do Sa Do, Promenade.*

**Smooth & Easy/Sentimental Journey - C317CD****Gary Shoemake**

Smooth and easy is a rhythm hoedown with a similar sound and feel all the way through. Sentimental Journey is from the Big Band era with horns, guitar, fiddle and piano all blended with a steady beat give it a full sound. *Hds (sds) Square Thru, Right Hand Star, Hds (sds) Star Left. Single Circle 1/2 Way, Rare Back, Star Thru, Roll To Face, Single Circle 1/2 Way, Rare Back, Star Thru, Roll To Face, Swing Corner, Promenade.*

**Hoedowns on CD****Berry Blossom/Jubilee In Jackson - BMV3032CD**

Berry Blossom has a fiddle lead with a second fiddle in minor. Would work for the reels. Jubilee in Jackson is an arrangement of Alabama Jubilee with guitar, fiddle, mandolin, banjo, bass and solid drum riffs. A mover. Both have a looping feature for extended play.

**Sticks/Walter - STCD2011**

Sticks features a 5 string banjo with a walking bass with a drum stick/bass interlude. The second track has just a walking bass interlude. Walter has a banjo, fiddle, bass and guitar. Both are peppy numbers.

**Dixie Patter/Foggy Mountain Breakdown - STCD2009**

Dixie Patter has a dixie land feel. Several instruments add to the variety. An upbeat, let's dance number. Foggy Mountain Breakdown is Blue Grass all the way with some good 5 string banjo playing and good string background music. A mover.

**Bull Winkle/Rocky - 4C-003CD****David Cox/Jack Berg**

Bull Winkle has a ragtime feel with a piano, banjo and busy bass. David Cox calls Mainstream and Plus. Rocky is a more modern sound extended play hoedown all rhythm instruments which build each progression. Jack calls Plus.

**Davey Duck/Duck Fat - DDP0223402004CD**

Davey Duck is all rhythm with no melody line, disco style. Duck Fat is a disco beat with some lead instruments. Both songs have a called track. This is a CD for those who like to use non standard music.

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## CALLERLAB MAINSTREAM EMPHASIS CALL

### WHEEL AROUND

Dana Schirmer, Chairman of the Mainstream Committee, is pleased to announce **WHEEL AROUND** has been selected as the Mainstream Quarterly Emphasis Call for the period beginning January 1, 2002. Submission presented by John Swindle, Mainstream Committee member from Melbourne, FL.

**Starting Formation:** Couple. For instance, parallel lines facing in or out, Two-Faced Lines, Static Square, Double Pass Thru, Completed Double Pass Thru, back to back couples, couples promenade, Trade By, Eight Chain Thru, etc.

**Arrangement:** Standard arrangement is "0" Normal Couple (BG)

**Definitions:** The couple, working as a unit, turns around (180 degrees). The left hand dancer backs up while the right hand dancer moves forward. The pivot point is the handhold between the two dancers.

**Styling:** If the dancers are Promenading when **WHEEL AROUND** is called, then they retain their Promenade styling until the call is completed. In all other cases, the dancers will join inside hands, men palm up and ladies palm down, with the forearms held close together in a locked-in position until the call is completed.

**Teaching Hints:** Advise dancers they will be facing the wall opposite to their beginning position.

**Timing:** 4 steps

**Ending Formation:** Dependent on starting formation.

**Dance Examples:**

**NOTE:** The call combination PASS THRU, **WHEEL AROUND** can be substituted any time for RIGHT AND LEFT THRU.

**Static Square Formation**

Heads (Sides) Right & Left Thru, Heads (Sides) Pass Thru, **WHEEL AROUND**, Flutterwheel, Sweep a Quarter, Slide Thru, Dancers are at home.

Heads (Sides) Square Thru, Swing Thru, Boys Run, Couples Circulate, Bend the Line, Pass Thru, **WHEEL AROUND**, Pass Thru, Wheel and Deal, Centers **WHEEL AROUND**, Allemande Left.

**Facing Lines of Four Formation**

Pass Thru and **WHEEL AROUND** (equivalent to Right and Left Thru).

**Two Faced Lines Formation**

The "Out-Facing" dancers **WHEEL AROUND** (transition to Facing Lines of Four). Be aware of the Body Flow of the call preceding the **WHEEL AROUND**. For instance, "Swing Thru, Boys Run, **OUTFACERS WHEEL AROUND**" violates good Body Flow.

"Swing Thru, Boys Run, Couples Circulate, **OUTFACERS WHEEL AROUND**" produces much better Body Flow.

#### Double Pass Thru Formation

Center Couples **WHEEL AROUND** (transition to an Eight Chain Thru Formation). Be aware of the body flow of the call preceding the call Center Couples **WHEEL AROUND**.

For instance: Heads Star Thru, **CENTERS WHEEL AROUND** - bad body flow.  
From Clockwise (Right-Handed) Two-Faced Lines, Ferris Wheel, **WHEEL AROUND** bad body flow.

From Facing Lines, Pass Thru, Wheel & Deal, **CENTERS WHEEL AROUND** - good body flow.

From Counter-Clockwise (Left-Handed) Two-Faced Lines, Ferris Wheel, **CENTERS WHEEL AROUND** - good Body Flow.

#### Completed Double Pass Thru Formation

Lead Couples **WHEEL AROUND** (transition to an Eight Chain Thru Formation).

#### Reverse Usage

Same definition except the right hand dancer backs up while the left hand dancer walks forward. The pivot point is still the handhold between the two dancers and the couple, working as unit, still turns around (180 degrees).

From standard couples back-to-back, Reverse **WHEEL AROUND**, Reverse Flutter Wheel works well.

Heads (Sides) Right And Left Thru, Heads (Sides) Pass Thru, **REVERSE WHEEL AROUND**, Reverse Flutterwheel, Sweep a Quarter, Slide Thru, Dancers are at home.

Heads (Sides) Square Thru 4, Touch 1/4, Walk & Dodge, **REVERSE WHEEL AROUND**, Reverse Flutterwheel, Slide Thru, Left Allemande

#### GETOUTS

(Zero Lines) Pass Thru, **WHEEL AROUND**, Star Thru, Pass Thru, Allemande Left.

In the sequences below, the dancers are doing the **WHEEL AROUND** from an Eight Chain Thru Formation.

(Zero Box) Slide Thru, Pass the Ocean, Swing Thru, Boys Run, Tag the Line, Face Left, Wheel and Deal, Pass Thru, **WHEEL AROUND**, Allemande left.

(Zero Lines) Slide Thru, Right and Left Thru, Half Sashay, Pass Thru, **WHEEL AROUND**, Right and Left Grand.

Our thanks and appreciation to John Swindle for developing and submitting the above Emphasis selection.

# SQUARE-UP

**JOHN & LINDA SAUNDERS**



## SHOWOFF TIME

Now is the time for all dancers to show off their talents. Yes, show off their talents. I don't mean their dancing abilities talent, but their abilities to get along with other people and their abilities to introduce the new dancers into their clubs. It is also a time to show off the new class members who are just beginning to graduate or are close to graduation. How can you do this? Let me count the ways.

First and foremost be willing to dance with these new dancers and make them feel welcome when they start dancing with the club whether it is for a full night or for selected tips during an evening. Try to ensure that these new dancers don't square up together all night. They will have a tendency to square up together because they feel comfortable together. If all the club members take a new couple and be sure that they dance with different people each tip this will go a long way toward introducing the new dancers into the club and to make them more comfortable with the club population.

Second you must be sure that you invite the new dancers to go with you to

your association dances and to other club's dances when you do visits such as banner raids and retrievals. If you take them to a dance that you know will be over their heads, with the thought that you can pull them through, you will be doing them a disservice and could maybe turn them off to the activity.

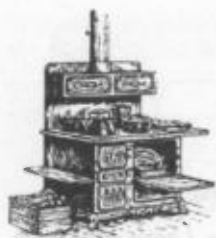
Third I would like to emphasize strongly that you should keep the new dancers away from politics. If you want them to be involved in club activities start with letting them assist in being greeters at the door and then maybe let them assist you or someone else with refreshments one night if they want to. Don't make them feel that they are obligated to do these things if they don't want to.

Whatever you do let them call the shots. Don't make them feel as if they are obligated to do anything that they don't feel comfortable doing. I know that you probably feel that if you are part of the activity you should be willing to help but they are new and they maybe aren't as sold on the activity as you are yet. Give them time to grow into the activity.

New dancers are hard to come by so let's all work hard to keep them.

Inflation is the price we pay  
for those government benefits  
we thought were free.





# Country Kitchen

By Louise Harrop



## Oatmeal Scones

- 3/4 C flour
- 3/4 C whole wheat flour
- 1 1/4 C oatmeal (not quick cooking)
- 1 Tbsp baking powder
- 1/2 tsp baking soda
- 1/2 tsp salt
- 1/4 C sugar
- 1/2 C raisins
- 1 egg, beaten
- 2 Tbsp melted butter (melt until lightly browned, do not burn)
- 1/2 C low-fat yogurt (I like vanilla yogurt)
- 2 Tbsp vegetable oil

Combine all dry ingredients. Form a well in the center and add egg, butter, yogurt and oil. Stir until moist. Knead on a floured surface 2 or 3 times and form into a ball. Pat ball into an 8 inch circle and cut into 8 wedges. Bake at 425° for about 12 minutes. Do not over-bake.

## Tea Rings

- 4 1/4 - 4 3/4 C flour
- 1/2 C sugar
- 1 pkg yeast
- 1 C milk
- 3 eggs
- 1/2 C butter, melted
- 3/4 tsp salt
- 1 1/2 C dried fruits
- 1/2 C chopped nuts

Dissolve yeast with milk and about 1 Tbsp sugar. Using a mixer, add butter and eggs, mix well. Add flour, salt and remaining sugar. Refrigerate dough until you are ready to form the tea rings. Divide the dough into thirds. Roll each piece into a 8 inch by 14 inch rectangle. Sprinkle with 1/2 cup dried fruits and 1/3 of the chopped nuts. Roll up along the 14 inch side and form into a ring. Place in a greased pie pan. Repeat with the other 2 pieces of dough. Cover and refrigerate from 6 to 24 hours. When you are ready, heat oven to 375° and bake for about 20 minutes.



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# Marketing Our Product

*By Bill Walsh*

I am encouraged to read that both caller organizations are writing about re-examining square dance thought patterns. Recent articles have even tip toed close to the possibility of changing our product. We are a large group of small businesses. Each caller and each club is a business. Our product is the dance program that we use. I believe each of us wants more dancers in his or her club and more people dancing at our levels. However, our product is very difficult to sell to a fast food, instant gratification society. It takes too much time and effort to become a square dancer.



All of these recent articles encouraged friendship, sociability, and welcoming of new dancers. The points are well taken. There has also been much discussion about clothing. Changes have been made. Perhaps more are in order. The prairie skirt is accepted

nearly everywhere. I have often seen skirts in an office at two o'clock in the afternoon that would be acceptable at the evening's dance. In any event while very important, the sociability and the costume are the packaging, not the product. It takes more than a good package to sell a poor product and the people we cannot recruit consider ours to be a poor product.

Many of us have worked hard to recruit new dancers. When I learned to dance each caller often said the same thing, "It is your job to get people here the first night. It is my job to keep them here." I haven't heard that statement for years. Of course when I learned, we were taught about 60 calls. There was no Plus program and square dancing was growing like wild fire. As I remember, a National Convention in California in the mid 70's drew 43,000 dancers. The last convention I at-

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by

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**PROMENADE TO PARADISE**

tended drew 13,000. The numbers tell us that the general public will not buy our product as it currently exists.

To make things even more difficult, when we do get people to the first lesson and they learn about the commitment involved it often becomes their last lesson. Some stay for a few sessions, others graduate, then drop out. Each dropout becomes a negative sales person for the activity. They tell their friends, "I tried it and I didn't like it." Can you imagine how many negative sales persons we have across the country?

Perhaps, working together, the caller organizations can do what they could not do separately, namely simplify the product. Do we need Acey Deucey on the Plus list? It seems hard to justify giving "ends circulate and centers trade" a special name. One more call for beginners to learn. How about Do Paso? How often have you heard it called without directions? If it can so easily be called directionally, why give it a special name? Is our activity a dance or a memory game? Would Plus dancers sacrifice anything

if these names were omitted? I think not. I also think at least a dozen other calls in the combined Basic, Mainstream, Plus list could be eliminated without any sacrifice by current dancers.

If the lists were thus shortened, we could really get into a marketing program. The "New Revised Modern Square Dance" might sell. It could get the attention of some who have been turned off in the past. Most sales people jump at the chance to talk to customers about something different.

It allows them to reopen a subject about which the potential buyer has closed his mind. Could you approach a friend to discuss a new improved activity? Wouldn't that be better than once more asking the friend to attend beginner dances? Think of how many products have successfully introduced "New and Improved" versions. The phrase is used because it works.

Would such simplification make square dance boring? I don't believe so. A good caller can keep any dancer alert and entertained using only the Mainstream list, but many dancers would be unhappy if they were told they were

# CALLER-CUER LINE-UP



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dancing Mainstream. However, if the program did become boring to some, it could be the best for both worlds. Imagine more dancers and more bored dancers. What an opportunity for recruiting at the Advance level.

I feel it is not important if the resulting program is one list or two. It could well be an improvement to have one list. The current theme seems to be "think out of the box." Let's try that. What we have been doing has not worked. Only a fool continues to do the same thing and expect different results. Get rid of the names Mainstream and Plus. Who wants to dance JUST Mainstream if Plus is available? We use Plus detergents and Plus gasoline among many other Plus products. The term Plus degrades the title Mainstream. It has been suggested that one list be called Square Dancing. That sounds good. If the decision is to keep two lists, they might be called something like Twofers and Fivers,

suggesting that the participants in that level usually dance two or five times each month.

I was disappointed that the CALLERLAB Plus committee recently passed up a good opportunity to shorten the list. Three calls were eliminated from the Mainstream list. The Plus committee chose to add all three to the Plus list. I recognize the stated goal is to equalize the number of calls on the two lists, but had hoped that there would be some reduction of each list in the process. It seems that many callers agree we would be better off with fewer calls, but it also seems there may never be agreement on which calls to drop. Perhaps a czar should be appointed. Tell him or her how many calls to drop, when to reach the target, and let the action begin. Democracy is great, but in this instance it is not producing the changes needed to make our product more saleable. 🍷

It may seem a hard thing for a man to say,  
that he is right and all the world is wrong;  
but, if it be so, how can he help it?

# THE COUNTRY LINE

MIKE SALERNO



Welcome back folks. It is time for our monthly Line Dance conversation.

Quite often in discussions with dancers, I find that we become "one trip ponies." With all the music that is currently available, we frequently limit ourselves to what we consider the "Real Song" for a specific dance. I always offer three music "suggestions" based on my interpretation of the dance. Today's Line Dancers are becoming increasingly cognizant of musical interpretation, phasing, rhythms, and tempos. They are becoming aware of how a dance fits the music. Choreographers have responded by tailoring dances to specific pieces of music. This requirement of specific music for a certain dance is fine if the music is generally available. Alas, this is typically not the case.

This month's dance is a prime example. It is a great dance that increases our knowledge base of basic steps, but the dance was choreographed for a song by an independent artist. The song is available by direct mail or on the internet if you want to purchase an entire CD. I have chosen a song that is more readily available. More important than having the "Real Song" is that the song you use is the same type of rhythm. The song might be very bouncy or might have a bluesy feel. Perhaps the song is a definitive Cha Cha or Latin rhythm. So, if a song suggestion is not readily available, find another song that you like with the same "feel" and the best tempo for your dancers. In fact, if you find a real good song for a particular dance I have presented, let me know.

This month's line dance was used in line dance competitions all over the world. The dance is fun and offers some variations of steps you already know as well as some additional 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](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## TURBO TWANG

### **Basic Steps (Official NTA Definitions):**

**BASIC STEPS:** Hook, Jazz Box, Kick, Pivot Turn, Rock Step, Sailor Step, Scuff, Toe Strut

**Hook:** The free foot moves as a pendulum in front or in back of the

weighted foot and is kept off the floor. A Lock is sometimes called a Hook. Lift the foot by bending the knee and pointing toe downward.

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

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**Kick:** Lift the non-support leg from the knee and straighten the knee, pointing the toes.

**Pivot Turn:** AKA Step Turn or Break Turn. A change of direction turn in the opposite direction of the forward foot in 5<sup>th</sup> position. Usually making 180° turn, returning or replacing the weight to the original foot.

**Rock Step:** AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5<sup>th</sup> position (Toe to Heel) while side Rock Steps are performed in 2<sup>nd</sup> position (shoulder width apart).

**Sailor Step:** A dance pattern accomplished by leaning in the opposite direction of the back crossing foot.

In a Left Sailor Step, lean to the left as the left foot goes back of the right foot. A Sailor Step is a triple rhythm movement, counted 1 & 2, that changes direction from side to side. Example of a Left Sailor Step. 1.) Cross/Step Left foot behind Right foot in 5<sup>th</sup> position, &.) Step Right foot to Right side in 2<sup>nd</sup> Position. 2.) Step Left foot to Left side in 2<sup>nd</sup> Position.

**Scuff:** To brush the heel forward.

**Toe Strut:** Moving forward or backward, place the toe and then the heel of the foot on the floor for counts 1, 2, with a weight change on count 2.

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

\* Prompting Cues are in Bold Lettering

## TURBO TWANG

32 Count 4 Wall, Beginner/Intermediate Line Dance

James Gregory and Jean Garr, Garner, NC.

Music Tempo Suggestions:

Slow - A Little Bit of You by Lee Roy Parnell (108 BPM)

Medium - Big Love by Tracy Byrd (116 BPM)

Fast - Twang by Neal McCoy (130 BPM)

Official Song: "Turbo Twang" by Rick Tippe (146 BPM). Available at  
www.ricktippe.com or 1-604 465 4727

### COUNTS/STEP DESCRIPTION

#### **Jazz Box, Vine Right With A 1/4, Scuff**

- 1-2 Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards
- 3-4 Step Right Foot to Right Side, Step Left Foot Forward
- 5-6 Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
- 7-8 Step Right Foot to Right Side With a 1/4 Turn Right, Scuff Left Foot Beside Right Side

#### **Step, Pivot 1/2, Step, Pivot 1/2, Left Toe Strut, Right Toe Strut**

- 9-10 Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
- 11-12 Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
- 13-14 Touch Left Toe Forward, Step Down with Flat of Left Foot
- 15-16.) Touch Right Toe Forward, Step Down with Flat of Right Foot

#### **Kick, Kick, Modified Charleston Step, Step, Pivot 1/2, Hook, Walk, Walk**

- 17-18 Kick Left Foot Forward, Kick Left Foot Forward
- 19 Step Left Foot Backwards
- 20 Point Right Toe Backwards
- 21 Step Right Foot Forward
- 22 Pivot a 1/2 Turn Left, *Keeping Weight Back on Right Foot*, Hook Left Foot in Front of Right Shin

*Note: This is the one exception to transferring weight to the lead foot on a Pivot Turn.*

- 23-24 Step Left Foot Forward, Step Right Foot Forward

#### **Left Sailor Step, Right Sailor Step, Rock Forward, Replace, Step, Scuff**

- 25& Cross/Step Left Foot Behind Right Foot, Step Right Foot to Right Side
- 26 Step Left Foot to Left Side
- 27& Cross/Step Right Foot Behind Left Foot, Step Left Foot to Left Foot
- 28 Step Right Foot to Right Side
- 29-30 Rock/Step Left Foot Forward, Replace Weight on Right Foot
- 31-32 Step Left Foot Forward, Scuff Right Foot Beside Left Side



# CUE TIPS

SELECTED BY  
FRAN & JIM KROFF



April fools jokes are a lot of fun if they are played on someone else. If "Someone Must Feel Like A Fool Tonight", don't let it be you. So beware and don't get caught being "Somebody's Fool."

## SOMEBODY'S FOOL

Dorothy Sanders

**RECORD:** Polydor 513 Connie Frances Coll 4205

**FOOTWORK:** Opposite except where noted

**RHYTHM:** Two Step

**PHASE:** II + 1

**SEQUENCE:** INTRO-A-B-A-B-A-B-TAG

### INTRO

OP/LOD WAIT 2 MEAS;; HITCH 6;; FWD LK FWD; FWD LK FWD; APT PT; TOG  
BFLY TCH;

### PART A

FC TO FC; BK TO BK; STRUT 4 TO PKUP;;

2 PROG SCISS;; FISHTAIL; WALK & FC;

LACE UP; FWD TWO STEP; LACE UP; TWO STEP TO FC; TRAVELING BOX;;;

### PART B

FWD HITCH 3; ROCK BK & REC; 2 FWD TWO STEP;;

FWD HITCH 3; ROCK BK & REC; 2 FWD TWO STEP BFLY;;

TRAVELING DOORS;;; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4;;

### TAG

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## SOMEONE MUST FEEL LIKE A FOOL TONIGHT

Russ & Wilma Collier

**RECORD:** Reprise 7018967 Kenny Rogers

**FOOTWORK:** Opposite except where noted

**RHYTHM:** Waltz

**PHASE:** III +2

**SEQUENCE:** INTRO-A-B-A-B-C-A-B(1-8)

### INTRO

WAIT 2 MEAS;; APT PT; TOG TCH;

### PART A

CP/W FULL WALTZ BOX;; WHISK; PKUP SD CL;

DIAMOND TURNS;;; OPEN TELEMARK; THRU FC CL; BAL L;

REV TWIRL VINE; TWINKLE RLOD; THRU FC CL BFLY; BAL L & R;;

### PART B

WALTZ AWAY; FWD WALTZS(W SOLO TRN LF) BOTH SOLO TRN LF 1/2;

BK BOX; OVERTURN SPIN TURN; BK CHASSE TO BJO; FWD, FWD/LK, FWD;

FWD FC CL CP/W;

REPEAT MEAS 1-8 PART B

### PART C

TWIRL VINE; WEAVE 6; MANUVER SD CL; OVERTURN SPIN TURN;

BK CHASSE SCP; THRU FC CL; CANTER;

REPEAT MEAS 1-8 PART C

### ENDING

REPEAT MEAS 1-4 PART C:::

BK TRN L TCH; SD CORTE;

*Correction: February's dance Pretty Pink Jammies: On Part A, 4 measures were left out, they should be; SCP TWO FWD TWO STEPS;; HITCH 6;;*

# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## **CALLERLINK**

### **Australian Callers' Federation**

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

A very thorough discussion of the Digital Music Media is written by Jeff Garbutt. While vinyl records are still the mainstay as a music source, there are now several alternatives in storing your music library. These choices are Music CD's, MiniDisks, and MP3 players. Your music can also be stored on the computer, and played with an amplifier. This article will be continued in the next issue.

David Cox shares some of his experiences as he traveled to Europe and the USA. This is a continuation from the last issue.

Now that Fan the Top, Spin Chain Thru, and 8 Chain Thru are on the Plus program, many of the singing call figures with these calls cannot be called at the Mainstream dance. Several equivalent modules for these calls are included as a substitute.

## **CHOREO-WISE**

### **David Cox**

david@c-bar-c.com

Some Fun Routines is the title of this month's Basic section. The routines listed are set-up in an Arky-style Circle (two Boys, then two Girls, then two Boys, and two Girls). All the dancers are in sequence, and their Partners are next to them. Same genders dance zero routines, and then finish with a swing with your partner.

The Mainstream section uses the calls Fold and Cross Fold.

The Plus section includes some routines that are relatively difficult for dancers. The reason for the difficulty is the combination of some figures change the axis of the formation. This change of axis and formation requires good formation awareness by the dancers.

Peel and Trail is the Advanced call for this month. This month's Featured Call is Cut the Mustard. The starting formation is any general line/wave formation. The definition is: Ends Slide together and trade (as in a Cut the Diamond). At the same time, the Centers will dance an All 8 Circulate BUT veer from the Center to the End position (i.e., they dance their part of a Cross-over Circulate.)

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

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## JOHN'S NOTES

### John Saunders

johnnysa@aol.com

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

In the Workshop Ideas section this month, John looks at two calls from the higher programs, Shazam, and Tag Your Neighbor (and Spread). Shazam can be used with Mainstream dancers, while Tag Your Neighbor (and Spread) combines a Half Tag with a Follow Your Neighbor (and Spread).

The Mainstream (1-53) Program call featured is Circle to a Line. This call can also be used any time you have couples facing with one another on the inside and another on the outside with

any arrangement of dancers such as two boys facing two girls. The Mainstream Program call of the month is Hinge, which is a half of a Trade. This includes Single Hinge, Partner Hinge, and Couples Hinge. Also included for the Plus Program is the call Fan the Top, recently added to the Plus program.

The Advanced and Challenge Supplement includes: the As Couples concept; Belles and Beaus; and the Stretch concept.

**Do you publish a note service?**

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# POINT OF ORDER



## Reply, Brief History and an Appeal for Help!!

By Larry Matchen

This letter is a reply to the article in the January 2002 issue of *American SquareDance* by Gary Shoemake titled ACA Viewpoint.

I am writing as a concerned square dancer and an executive committee member of USDA.

To begin, a brief history is necessary. At a winter meeting of the USDA Executive Board in January 1998, as Eastern Region Vice Presidents, we asked what USDA could do to stop the decline of square dancing. The USDA Executive Board was to think about it for six months and present some ideas at the June Board meeting.

After much discussion, the USDA Executive Board authorized me to set up a meeting for January 1999 prior to our winter meeting in Baltimore Maryland. The USDA president invited 13 National Organizations to come together in Baltimore and attend the Roundtable. The USDA was prepared to pay for two room nights for the invited organizations. Nine organizations accepted the USDA invitation to come together and discuss our mutual problem, which was and still is the decline in the dance activity.

After two days of interesting discussion with the major organizations (CALLERLAB, USDA, National Executive Committee, ROUNDALAB,

Legacy, American Callers Association, International Association of Gay Square Dance Clubs and USA West Square Dance Convention) it was agreed that all should meet again. Four goals were presented for consideration at the next meeting and they were:

1. New dancer recruitment
2. Image (marketing and dress code)
3. Promotion (advertising - national and corporate sponsors)
4. Retention of dancers in the activity

From this original Roundtable another organization was born. The NATIONAL COUNCIL OF SQUARE DANCE ORGANIZATIONS was formed and it became known as the "Council."

The Council had its one and only meeting in May of 2001 in Cleveland Ohio. I did not attend, but was informed by those who did that the Council agreed to further meetings and the Chairmanship of the group would rotate among the various national organizations in the Council. At this meeting the biggest issue discussed was the square dance dress code or attire.

Jumping forward! We arrived for the USDA winter meeting in January 2002 and were informed that the Council had somehow died on the vine. We were then given the ACA article by Gary Shoemake from the January 2002 issue of *American SquareDance*. The article



# Corben Geis

CALLER  
&  
CARTOONIST

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corygeis@nb.net

suggested that callers and dancers get together and work on solving the problems that face the dance community. Further into our meeting we were given a copy of a paper titled "A New Alliance Partnership in Growth" by James Hensley. The paper was the product of the CALLERLAB sponsored "Phoenix Plan."

The meat of the paper suggests that after many surveys another group should be formed to attack the problems we as dancers know exist. James Hensley suggests we form another group to be called, "The Alliance for Round, Traditional and Square Dance" (ARTS) to work on the problems of our activity.

The ARTS plan suggests areas we need to work on to try and reverse the declining number of dancers and the many problems clubs are having around the country. The sad part is that many of these issues were discussed at the Roundtable three years ago and it took the Phoenix Plan two years to come to some of the same conclusions that were discussed at the Roundtable. Yes, we have an image problem, we are losing members, we have difficulties attracting new dancers to our activity and we need a

corporate sponsor.

I think that the time has come for the dancers to get out in front and take the lead, work with the callers, and as Gary Shoemaker suggests, "save square dancing." We don't need another organization, we need action!

As I see it we need help from dancers with expertise in national marketing, advertising, media experience (TV, print, and radio), experience in finding a corporate sponsor that would have the same interests as those in the dance community. Yes, it is a large order to fill, but I believe that somewhere in the dance community we can find the individuals and organizations willing to work to save our favorite activity. I would strongly urge all to come together to work on our common problem. For those with the knowledge, experience, and desire to help, I would suggest they contact one of the following organizations: United Square Dancers of America, American Callers Association or CALLERLAB.

We need to work on solving the problems that we all know exist. We don't need more surveys or need to form more groups. Let's get working on our problems today or there won't be a tomorrow. 🍀

# CONVENTION FESTIVAL

# NEWS

Idaho Square & Round Dancers are proud to be hosting the Fifth USA WEST Square Dance Convention®, August 21-24, 2002.



Four days of educational activities, Square and Round Dancing, Contra and Clogging, as well as Country Western and Line Dancing await your dancing pallet.

Want to look good while dancing and give your square a higher success rate? Come join in a square for Be a Smoothie with Style to develop style and habits, which contribute to a stronger square. This workshop will be presented by a member of CALLERLAB. Do you feel awkward, when the command is for the gal to turn the guy? If so, plan to attend the DBD (Dance by Definition) workshop and gain confidence. Aug. 22-24 Education Presentations will be held Thursday and Friday from 10am till 2pm and on Saturday from 10am till noon. A member of ROUNDALAB will present Voice Presentation and Techniques and New Technology- the Laptop. A member of CALLERLAB will workshop Putting More Fun in Square

Dancing. Other topics scheduled are Leadership, Recruiting and Keeping New Dancers,

Effective Club Publicity, A Dance or a

Dance Workshop, and Planning Special Dances. The Round Dance Director has scheduled figure clinics. Sewing clinics and demos are also scheduled. Our plan is to have a learning experience for everyone.

Non-dancing visitors will be welcomed to view the activities at no-charge after a brief registration. Additional information on the Fifth USA WEST Square Dance Convention® is available on the web at: <http://www.squaredancing.com/usawest>.

If you would like additional information, please contact us by e-mail, mail or phone as listed below.

Sincerely,

*Barbara and Lars Hansen*

*Directors of Publicity*

*USA WEST Square Dance*

*Convention 5*

*5879 South Rock Rose Place*

*Boise, ID 83716-6916*

*(208) 336-2571*

*l-bhansen@msn.com*

**OLD BURGLARS NEVER DIE,  
THEY JUST STEAL AWAY THE NIGHT.**



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

Saint Paul, Minnesota

June 26-29, 2002

"STAR THRU TO SAINT PAUL IN '02"

---

## **EXTRA, EXTRA, EXTRA!!**

### **Read All About It**

Read all about what you ask? Why, all the extra items that a National Convention has to offer to help make your time at the convention a fun and enjoyable event. When you register for the convention, you'll notice that the registration form has a place to order items that will help you enjoy the convention more. Below is a brief description of the items available.

The Convention Program Book is a tremendous source of information about the convention. The Program Book includes a schedule of dancing, educational events, exhibitions, a listing of the shops and advertisements from the shops. This book will help you plan your time at the convention so that you can get the most out of the convention. The daily schedules, that come only with the Program Book, include the dance schedules, the room number and location of all educational events. The daily schedules are pocket size and can easily be carried while at the convention.

The Sew and Save Book has helpful sewing tips, information about the dresses on display, and information about the sewing machines being used in the Sew and Save Room. If you're sewing your own clothes, this book

should be able to offer some wonderful tips to help shorten your sewing time.

The Syllabi for the Rounds, Clogging and Contra include dancing routines for each of these types of dancing.

The "North Country" Cookbook is a compilation of recipes from the dancers from the "North Country", including recipes for main dishes, desserts, appetizers and even a recipe for very, very large groups. Bring one home and take a part of the "North Country" with you.

Be sure to order these items when you register, as there may not be extras printed, and we wouldn't want you to miss out on any of them. If you've already registered, just write or e-mail the registration office and let them know which items you'd like to order. You can add items to your registration without a change fee.

Don't forget to order tickets to our Special Event on Wednesday night, Steve Hall and Shotgun Red with the Shotgun Red Band. This is great family entertainment for the very reasonable price of only \$12 per person.

## **Shop, Shop, Shop**

Each year thousands of people come to Bloomington, Minnesota to shop at the Mall of America. The place is overwhelming! Hundreds of shops, miles of aisles, crowds of kids. A shoppers heaven - or nightmare,

depending on your point of view.

How about a pleasant alternative? Visit the 51<sup>st</sup> Ways and Means area for some wonderful souvenirs and fancy duds.

Do you need something to take home to the kids or grandkids? How about a slinky in the shape of a star? Or the wonderful Lottie Loon. Squeeze her gently and she will call you back to the north woods with the plaintive call of the loon.

If you like to wear your souvenirs, the 51<sup>st</sup> has a diverse line of T-shirts featuring river boats, wolves and stars. For a more subtle look, try the polos with discrete embroidery. Top it off with a genuine fisherman's hat (or must I say fisherperson's?) or a classic baseball hat. Even summer nights can get cool in the North Country, so don't forget a long sleeve denim or suede shirt or a jacket.

Everyone likes jewelry, especially if it is the unique belt buckle, scarf slide or bolo for the men or star earrings or necklace for the women. The blinking loon pins are a real eye catcher. The batteries have been known to hold up to several days of continuous use, but just in case yours wear out, we also sell spares for less than you would have to pay at a discount store.

Now that you have shopped so much you may have worked up an appetite. If so, be sure to pick up *North Country Cooking*, our award-winning cookbook. You will want to get the

lightweight flexible cutting board for all your chopping and dicing,

Last, but not least, you will need a bag to put everything in. For the dedicated shopper, we offer a super-size tote, or for the more conservative, a more moderate size. Both are navy-blue, water resistant and close with a sturdy zipper.

I think I forgot a few things. Senior moment, you understand. That's why I need my 5-year planning calendar (also available at Ways & Means.) It really comes in handy when we schedule callers a couple of years in advance.

See you in Saint Paul, and, don't forget – SHOP, SHOP, SHOP!

### **Outdoor Parade Of States And The Wabasha Bridge**

Put on your state or convention outfit and join the parade! The Outdoor Parade of States will be on Friday, June 28 and will march to the Wabasha Bridge over the Mississippi River. Plans are to attempt a world's record for the most square dancers dancing on a bridge. The number of dancers will be submitted to Guinness Book of World Records for admission. This will be our best opportunity to show all of Saint Paul that there are square dancers from all over the world in the city. The beautiful costumes will be striking, and heighten awareness of a secret kept too well! Make plans to be part of this special parade and record attempt.

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

**Well done is better than well said. -Ben Franklin**



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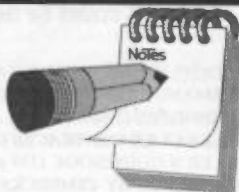


See page 81 for office hours.

# 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

## APRIL

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

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

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

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

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

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

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

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

A friend is a gift you give yourself. -Robert L Stevenson

## MAY

3-4 **MONTANA** - Yellowstone SD Council 48<sup>th</sup> Annual Magic City Hoedown, Metra Park, Cedar Hall, Billings. Glen Seavy, 406-259-3036; Ray Karls, YSDC, PO Box 20141, Billings MT 59104; 406-669-3101

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

16-18 **VIRGINIA** - VASARDA 14<sup>th</sup> State Convention, Terry & Marie Ingerson, 2020 Chicory St, Virginia Beach VA 23456; 757-368-9177

17-19 **MICHIGAN** - Northwest Michigan S&RD Council 47<sup>th</sup> Annual Spring Festival, St Francis High School, 123 East 11<sup>th</sup> St, Traverse City. Betty Mansfield 517-785-3153; Dennis Barnes 231-946-8673; dwlb@juno.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

6-9 **TEXAS** - Texas State Federation of S&RD 40<sup>th</sup> Annual State Festival, Waco Convention Center, 100 Washington Ave, Waco. Rick & Diann Griner, PO Box 185, Wallisville TX 77597; tbrv@juno.com

7-8 **ILLINOIS** - Chicagoland Round Dance Leaders' Society June Jubilee, Trinity Lutheran Church, 405 So Rush, Roselle. Gil & Judy Martin, 847-831-5413; gilwmartin@aol.com

**We hope to see you at the New England Square and Round Dance Convention in Sturbridge, Massachusetts. Stop by and visit us at our booth.**

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, 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

30-7/6 **COLORADO** - Rocky Mountain Dance Roundup, La Foret Conference & Retreat Center, Colorado Springs. Roy & Chris Richards, 1053 Bulkey Street, Castle Rock CO 80104; 303-688-6294; JchrisRich@aol.com

## 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

4-7 **ONTARIO** Cloverleaves and Maple Leafs 19<sup>th</sup> Annual Convention of the International Association of Gay Square Dance Clubs (IAGSDC), Fairmont Royal York Hotel, Toronto, Ontario, Canada. Registration enquiries: clml\_registrations@mail.com; convention Info: clml\_info@mail.com; mailing address Cloverleaves and Maple Leafs, PO Box 47, 552 Church Street, Toronto Ontario M4Y 2E3, Canada; www.toronto2002.com

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

26-28 **ILLINOIS** - Annual State Council of Illinois Square Dance Associations Convention. Peoria Civic Center. Larry & Ruth Wehmeier, PO Box 165, Mackinaw IL 61755; 309-359-9082; laru@triangler.net

28-8/ 2 **KENTUCKY**- Cumberland Dance Week, Kentucky Leadership Center, Nancy. Eric Schreiber, PO Box 32, Elsah IL 62028; 618-374-2024; bobcat@iw.edwpub.com; www.lloydshaw.org/cumbdrame.html;

## AUGUST

15-17 **TENNESSEE** - 28<sup>th</sup> Tennessee State Convention, Grand Resort Hotel & Convention Center, Pigeon Forge. Registration Chairman, PO Box 1297, Lavergne TN 37086

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

16-17 **NORTH CAROLINA** - 13<sup>th</sup> North Carolina Folk, Round, & Square Dance Federation Convention, North Raleigh Hilton, Raleigh. Contact Lesley & Debbie Green, General Chairman, Cat Tail Court, Durham NC 27703; 919-598-1104



### DON'T FROWN

To make a smile come, so they say,  
Brings thirteen muscles into play,  
While if you want a frown to thrive,  
You've got to work up sixty-five.

-Kay Harvey

16-17 **PENNSYLVANIA** - Annual Pennsylvania S&RD Federation Convention, Penn State Conference Center Hotel, State College. Bob & Ellen Williams, 2159 Palomino Dr, Warrington, PA 18976; 215-343-2969; 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

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; avmusser@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 & Iv Mindlins. Plus, A-1, A-2, C-1. Info: Cliff 413-443-3060; cliff@squaredance-hoedown.com; Red 941-423-7143; 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

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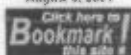
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Bill Heyman - Webmaster

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by Mike Seastrom

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