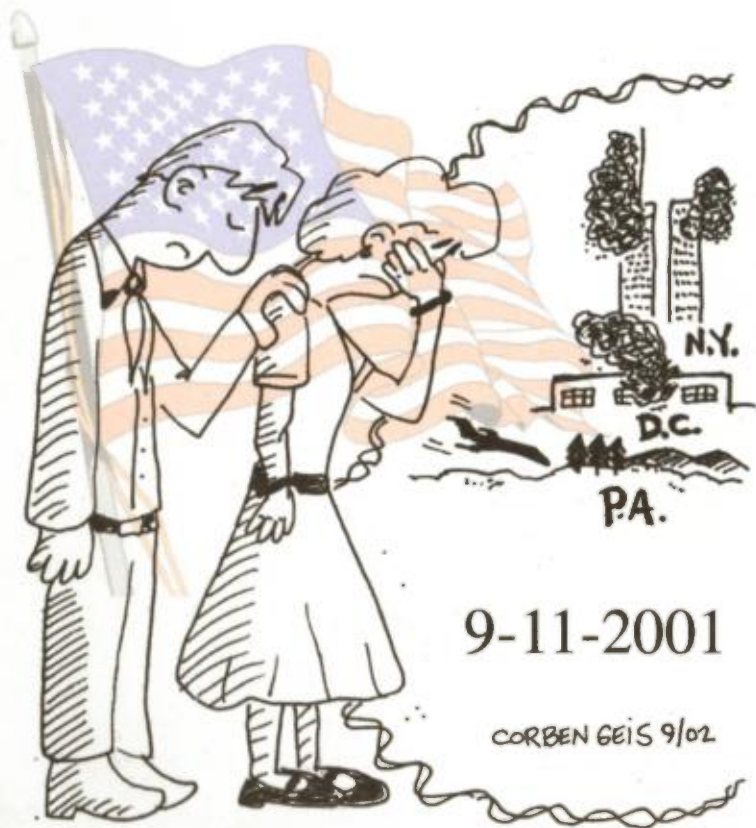


# AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

September 2002  
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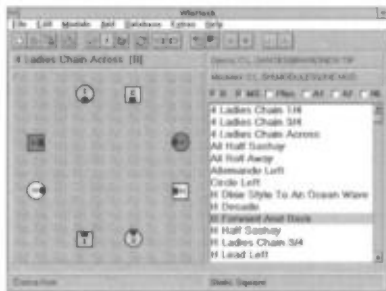
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## AUTUMN BEGINS SEPTEMBER 23

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**AMERICAN**   
**SQUAREDANCE**

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
Ed & Pat Juaire

**Volume 57      Number 9      September 2002**

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*In St. Paul at the National Square Dance Convention on June 28, Jerry Junck presented the Keynote Address at the Leadership and Educational Seminar. We are presenting it here in its entirety and we thank Jerry.*

## **ATTITUDE IS EVERYTHING**

*By Jerry Junck*



Good morning. Welcome to another of the leadership and educational seminars sponsored by the 51<sup>st</sup> National Convention. It is my pleasure and privilege to address this distinguished body of leaders from nearly every organization involved with our wonderful recreation of square dancing. Without leaders and leadership, no business or recreation can expect to enjoy any degree of longevity. This presentation is a first for the National Square Dance Convention, and I commend the committee for having the courage to try something different. I applaud each

I made at a leadership seminar for the state of Minnesota in 1998. As I began to think about that presentation, it became clear to me that although part of it is still appropriate, there are new and additional issues that need to be discussed. While it is my personal opinion that we are privileged to enjoy the greatest recreation available, it is apparent that our attitudes do not always reflect that fact. It is also my belief that attitudes play a major role in the success or failure of any endeavor. Therefore, I have chosen to title this presentation "Attitude Is Everything."

There are two questions we need to ask. What attitudes should we be addressing? What attitudes should be of concern to each of us? Quite honestly, today's square dance activity

**What attitudes should we be addressing?**

**What attitudes should be of concern to each of us?**

of you for your devotion and leadership over the years, and for taking the time to attend this session today. The simple fact that so many have chosen to attend is a very positive sign for our favorite recreation. It is great to see this kind of participation.

Initially, the convention committee asked me to present an address that

is suffering from a great many more negative opinions than positive attitudes. However, do these negative opinions and attitudes apply only to square dancing, or do they mirror our society as well?

**It is my opinion that we need to look at our activity with a more realistic and objective view than we have done in the past.**

Let's be perfectly honest and admit that this past year has been an especially trying and stressful time in our country. The events of September 11, 2001 changed the world and had a profound affect upon everyone in this country. It changed our attitudes about many things. Some have said that our world will never be the same. It is my view that the world has always been changing and that people constantly make adjustments to accommodate those changes. The attitudes of this country changed after the Revolutionary War. They changed forever after the Civil War. They changed again after World War I and the Depression. Then came World War II and the whole world changed. Vietnam made a huge change in attitudes in this country, most of them extremely negative. We have been living and dealing with those negative attitudes for some thirty years. Would it be too presumptuous to speculate that recruiting for square dancing may have suffered more from a change in our society, than from structural problems within our activity?

It is my view that our society has never had a greater need for square

dancing than now. I called dances every night including and following the terrorist attack on September 11. It was a very difficult time for everyone. However, it quickly became apparent that dancers desperately needed the

company of others and that there was a great deal of comfort derived from the feeling of family that square dancing has to offer. We have something that a great many people in

our society not only want, but need as well. I think now is a perfect time to reach out and invite non-dancers to become part of our family. However, before we do that, we need to evaluate our own attitudes and feelings about square dancing.

It is my opinion that we need to look at our activity with a more realistic and objective view than we have done in the past. We need to recognize that there are things we can control, and things we have little or no ability to influence. It is important that we identify those things that we, as a group, can improve upon and work to address those issues, while not squandering our time with issues we have little or no ability to control. Now, let's take a look at some issues that I see that we have an ability to affect in a positive manner. To be sure there are other issues, but these are the ones I think are the most important.

Please bear in mind that some of these issues may be controversial to some. However, it is imperative that we, as leaders in the activity, try to be as objective as possible, and put our own personal feelings aside for the good of the activity. My approach to this presentation is that it should be

the beginning of open and positive discussion regarding all of our issues, including those deemed controversial. If there might be a criticism we could make of ourselves, myself included, it is that we all suffer to some degree from tunnel vision. It is extremely difficult to look forward, have a vision, and see the whole picture. I challenge each of you to join me in this endeavor. I absolutely believe that we, all of us together, can accomplish anything we want to do. Our recreation is too great and our leadership too dedicated and too passionate, not to accomplish our goals. But, we must keep in mind that all of us, collectively, may have to make some difficult decisions. No one will do it for us. We will have to have vision, be honest, open, and accept the fact that some change will be necessary. We will have to be able to exercise diplomacy and negotiate. Some may not get everything they want, but we must support the decisions made in order to rebuild and revitalize this wonderful activity we all love.

Let's begin by addressing our attitudes toward square dancing in general, caller and dancer attitudes alike. One attitude I would like to see completely eliminated is what I perceive to be an overall negative attitude toward square dancing as a whole. I can't begin to count the number of times in the past year that I have heard callers and dancers say that the activity is doomed to die. I'm too much an optimist to accept that

perception of square dancing. But, let's be objective and recognize that square dancing isn't for everyone. Neither is skydiving! However, that does not mean that square dancing has no appeal to today's society. I firmly believe that is not possible. But accepting the fact that square dancing isn't for everyone does suggest that we need to work harder at recruiting. Obviously, there are numerous other recreations and pastimes attempting to recruit the same people. We need to convince non-dancers that we have a better product. We need to make those we do recruit feel welcome and part of

**It is extremely difficult to look forward, have a vision, and see the whole picture. I challenge each of you to join me in this endeavor. I absolutely believe that we, all of us together, can accomplish anything we want to do.**

our square dance family.

Being aware of the above, and at the risk of appearing to be simplistic, what one single thing would greatly reduce many of our current concerns? The answer is that we need an influx of new and energetic dancers. This one factor would resolve a great many of the challenges facing the square dance activity. Having said that, let's not be so naïve as to think recruiting new dancers is easy. We all know better. However, we cannot escape the fact that we find new dancers through recruiting, and they will stay

in the activity only if we make the necessary effort to retain them. Rebuilding and revitalizing our activity is completely dependent upon our ability to successfully address recruitment and retention.

## **We must stop finding reasons why we can't recruit or retain new dancers.**

Therefore, recruitment and retention of new dancers are the two most significant challenges facing our activity. Rebuilding and revitalizing our activity are completely dependent upon our ability to successfully address these two issues. It will require an increased commitment from both dancers and callers alike. There is no way around that fact. We need experienced dancers to recruit and make the new dancers feel welcome, and quality callers to teach and entertain them.

We must stop finding reasons why we can't recruit or retain new dancers. This is totally within our ability to address. For instance, using the issue that the program lists are too long or need to be modified before we can recruit is simply not true. Do the program lists need change? Probably! Change is necessary and healthy for any business or activity to adjust to the current styles and tastes of the times. But, modifying or consolidating the program lists will have little effect upon the recruiting of new dancers.

"Why not?" you may ask. The answer is simple. New dancers have

no idea what calls are on the program lists. They only know they want to dance. The fact that there are fifty, or one hundred-fifty calls, on the program lists has no meaning to them. Only current dancers and callers are interested in program content. New dancers really don't care. Therefore, the number and content of the calls on any program list has very little bearing on recruitment.

That being said, the number of calls, and the length of time necessary for new dancers to achieve proficiency, does have a direct affect on retention. The goal of new dancers is to be able to attend open dances. To that extent, program content does influence whether or not new dancers choose to stay in the activity. Areas in which Mainstream is the entry program appear to be considerably better able to retain new dancers than those areas where the Plus program is the primary destination for new dancers. Are we asking too much of new dancers?

Even acknowledging my statements about recruitment, I still honestly feel that we have recruited a sufficient number of dancers over the years to have had some positive effect on the activity. However, I also believe we can do better at recruiting. That will only take increased effort. Have you heard dancers say that they have asked everyone they know? Well, how about asking someone you don't know.

We can improve retention also, but that may not be as simple as we might think. Improving our retention rates will require a concerted effort from



everyone to change our **ATTITUDES**, callers and dancers alike. This change requires all of us to take a hard look at our attitudes and work on two things - understanding and tolerance. Understanding that it is not easy for beginners to learn square dancing, and tolerance toward the new dancer during classes, and more importantly, after graduation. Remember, dancers tend to reflect, or mirror, the attitudes of their caller. Therefore, it is imperative that callers, as **LEADERS**, set an example with their **ATTITUDES**.

Now, before everyone gets excited and begins denial, let me present some examples of the **ATTITUDES** we need to change. We have all heard the following statements at one time or another. I spent an

entire summer collecting them. They are just a few representative examples of dancer and caller **ATTITUDES** pertaining to either, new dancers, teaching, or to the Mainstream program. They were collected from all over the country.

First, and this is from a full-time caller. "I think the Mainstream program is a terrible program to call." Do you know callers that have made the statement that Mainstream is uninteresting? I hope you don't, but I do. Do you think the dancers that follow and support this caller will also reflect that position? Absolutely!

Second, when I asked callers about their beginner classes, the most common response I received was, "I've called a lot of years and paid my dues. Let someone else teach them." Are you surprised? I was. Do you think this type

of attitude will eventually be reflected in dancer attitudes? How many new dancers will be brought to this caller by his club? Do you think callers with this attitude can motivate dancers to promote lessons? Can callers exhibiting this type of attitude be expected to do an effective job of teaching?

Do any of these examples sound familiar to you? Do they express your opinions? Do you think these negative attitudes affect recruiting and retention? Definitely! Can we change our attitudes? I think we

**Have you heard dancers say that they have asked everyone they know? Well, how about asking someone you don't know.**

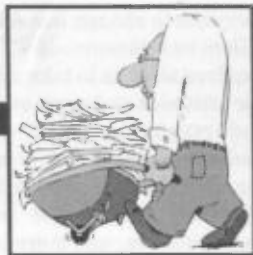
must. The bigger question is, "How do we do this?"

First, we simply must realize that the Mainstream program is the most important program in square dancing. It is the foundation for all the other programs we enjoy. We need only to look back in history to recognize that when square dancing was at its peak, 70% of the clubs danced the Sets In Order 75, which closely resembles today's Mainstream program! That should speak volumes to us.

Having said that, does everyone want to dance only Mainstream? Certainly not. That's the purpose and beauty of the variety of programs square dancing has to offer. Literally, we have something for everyone. However, those of us that enjoy the other programs need to recognize the

⇒ *Continued on page 68*

# FROM THE MAIL ROOM



Dear ASD:

This is a comment to Jim Mayo's Past Chairman Speech (in ASD June 2002 page 56/57).

We need to re-establish the true Basic Program, i.e. from Circle Left to Box The Gnat, as a program in its own right. It could be named "*The Classical Square Dance*." The CDP never was successful, because for most callers it is too limited to feel comfortable with. If you want to do something fancy with the CDP, you have to study its possibilities thoroughly. On the other hand, as soon as you step into an ocean wave, you crossed a shore line. With the introduction of the ocean wave, the modern square dance begins, and both the caller and the dancers have to think in a new way. Whether you stay within the Mainstream Program or venture into Plus and beyond, is like crossing the three miles line way out in the

ocean; you must be afloat there, in any case. So, immediately before the ocean wave, there is a natural line to draw a limit for a program.

But to have clubs and dances within that limit, would have to be done by the callers. The existing clubs will not support it, because it would be a real Phoenix Planburn the old and re-create it anew.

Yours squarely

*Heiner Fischle  
Hannover, Germany*

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## **Horn Heart Fund**

Tar Heel round and square dancers have joined forces to organize a fund-raising campaign to provide money to pay current and medical expenses for one of their own with a heart transplant. The needy dancer is Arnold Horn, a member of the Wagon Wheelers in Shelby, NC. Arnold's wife Janice is also a member of the same club. The Horns have three daughters, all living at home. A son died of cancer.

Seven years ago Arnold suffered a heart attack which required a heart transplant. Because of breathing and other difficulties, his doctor has advised him to have a second transplant. As of mid-June he was third on a list to receive such a transplant at the Carolinas Medical Center in Charlotte.

At present Arnold's monthly expenses for medicine total \$1,200. Of this amount, the hospital is paying \$800, with Arnold paying the balance. The couple is making a substantial car payment and liquidating a heavy debt to the hospital for past medical expenses in addition to regular household bills. Since Arnold is unable to work, he is not eligible for health insurance coverage. The family's lone source of income is Janice's work as a seamstress at their home.

Two groups - the Metrolina Dancers Association and the Metrolina Callers and Cuers Association - have cooperated to raise needed funds to defray Arnold's expenses. Paul Walker, caller from Kannapolis, and his wife Nita are benefit coordinators. Aiding the walk-

ers in this effort are 13 callers, cuers, and dancers in the Charlotte area.

As of mid-June, \$200 had been donated to the fund. A member of Cardinal Squares, a Salisbury club, contributed this entire amount. Letters containing information about Arnold's health and needs have been mailed to all 95 North Carolina club presidents as well as to 225 square, round, and line dance publications in the US. Plans are underway to hold a benefit dance for the Horns September 29 in Charlotte.

Checks from anyone in the square dancing community to defray medical bills are welcomed and should be mailed to Paul & Nita Walker, 5059 Overcrest Dr., Kannapolis, NC 28081. The Walkers may also be reached at their e-mail address - goo627@cs.com. Please identify Horn Heart Fund as the subject of your message.

*Al Stewart  
Greensboro, NC*

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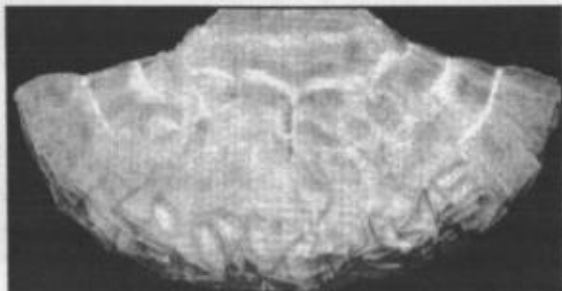
## **The This & That Squares**

In 1996, I volunteered at the Lakewood Health Care Center, in Hamburg, NY, on a weekly basis along with my square dance partner, Charloette Gundlach. The residents knew we were square dancers from the photos we would show them and the dresses that Charloette would wear. She loves to sew and had 87 square dance skirts and dresses at latest count. The residents begged us to have a square dance. Although, I am no

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professional caller and occasionally still get confused between my right and left, I gave in and we scheduled a demo using taped calls that we played on a boombox with help of several of my square dance friends.

It turned out to be a success and occasionally we would give more demos to those less fortunate. It was early this year that we officially gave the group a name and scheduled a demo each month.

We have a pool of about twenty couples from East Aurora, in the southern tier to Niagara Falls, in Niagara County which covers most of western New York. Each month, we



*The attractive red & white banner of the "This & That" Squares of western New York.*

entertain at a nursing home, adult day care center, senior luncheon, etc. Although, western style square danc-

ing is our speciality, we also sprinkle in cued round dancing, line dancing and do a brief sing-a-long as the dancers rest.

We have graduated from taped music to 45 rpm records. Our second hand sound system is not the greatest and I have to keep my fingers crossed each time we use it. The speakers are from a thrift store. Not bad for a non profit group.

We recently made an attractive red and white banner. I cut out the letters and Charloette laid it out. It sure dresses up our demos.

The *This & That Squares* got it's name from having a few members from this club and a few members from that club helping at each demo. I would like to thank the members of *8 Is Enough* of West Seneca, the *Waterwheel Squares*



*Entertaining at the Seneca Manor, in West Seneca, NY, were the "This & That" Squares. Pictured are (l to r) Charlotte Gundlach of "8 Is Enough", Henry Holzschuh of the Waterwheel Squares, Sis Chafer of the Valley Squares, Roy Hankin of "8 Is Enough", Vera Bunch of "8 Is Enough", Richard Hoesel of "8 Is Enough" and Bud from the Village Squares.*

of Williamsville, the *Village Squares* of Tonawanda, the *Curly Q's* of Lockport and the *Falls Squares* of Niagara Falls who have helped make the *This & That Squares*, very successful.

Thank you

*Richard M Hoesel  
West Seneca, NY*

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### **CALLERLAB Foundation Logo Approved**

The CALLERLAB Foundation

Board Of Directors has recently approved the logo for the Foundation. The logo will be used on all official CALLERLAB Foundation correspondence and materials. The logo is designed to reflect the ideals and goals of the Foundation. The logo symbolizes the unity of the various related dance forms and the joining of music and dance which is so important to our activity.

Initially the logo will be used along

with the words *The CALLERLAB FOUNDATION For the Preservation and Promotion of Square Dancing.*

This will begin to establish the logo as an identifiable symbol of the CALLERLAB Foundation. Eventually the words will be dropped and the logo will stand alone.

The logo, either with the words or as a stand alone symbol, may only be used for official Foundation



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

All tiny babies are angels.  
But their wings grow shorter as their legs grow longer.

# MOORE ON CONTRA

PAUL MOORE



## A TRIBUTE TO DON ARMSTRONG

Over the Memorial Day Weekend dancers and callers from all over North America and Europe met in Albuquerque, New Mexico to pay honor to the legacy of Don Armstrong.

Not many contemporary square dancers know of Don, even though he was one of the most influential dance leaders in the world. He started calling during WWII as a way to relax from his day job of being a test pilot. Don flew over 240 different models of airplanes in his career as a test pilot, and he wrote the flight manual for most of those aircraft.



*Marie Armstrong & Mary Moore*

But Don gained his greatest fame as a square dance caller. Because of his lively style and outgoing personality,

Don became very popular throughout the U.S. He recorded countless songs on a number of different labels, often



*Square Dance legend  
Bob Osgood*

playing drums in his own band. He branched out into contra dancing and folk dancing. He wrote the Contra Caller's Teacher Manual, which is still considered the text by most contra leaders. Don was also one of the founding members of CALLERLAB, and was its first contra committee chair. He also was one of the founders of the Lloyd Shaw Foundation, which is dedicated to the preservation and promotion of all kinds of American folk dance – square dancing, round dancing, contra dancing, etc. Don also was the recording director for LSF and made available a wide variety of good





*The Litchmans with the  
Silver Spur Award*

dance music. Often while on trips to Europe, Don would discover good bands playing American style music, and he would record them so that the rest of the world would have access to that good dance music.

Don was one of the most generous callers. Anytime he went to a festival or workshop, he would have a book of the dances he used available for other callers. Oftentimes he would bring along cassettes of the music so callers would not have to search for the music themselves. He never grew tired of talking with dance leaders about how to be their best.

Marie Armstrong, Don's wife, is as special as Don. She is an excellent caller and teacher of contra dances, round dances, and old time square dances. Much of the time she worked in the background taking care of the business end of calling, publishing, and recording. It is always a treat when she steps forward and takes the microphone herself. She is a talented guitar player, and often played and sang at

*American SquareDance, September 2002*

after parties at festivals. She has made several songs (such as "Friendship Ring") standards at dance camps.

So we met in Albuquerque in memory of Don and in honor of Marie. Dance leaders came from Washington to Virginia, and from Germany and Switzerland. German square dance caller Erich Fritz brought a group of dancers. Gisela Brogle, one of the organizers of the Beckenheim New Year's Dance Camp, came all the way from near Zurich to show the love of dance Don instilled in dancers in Europe. Grant and Ann Logan, the leaders of the York (PA) Thanksgiving Contra Dance Weekend, came all the way from Toronto, while Paul and Mary Moore traveled from Southern California.

Square dance legend Bob Osgood interrupted the Saturday night dance



*Don's daughter,  
Terry Stanley*

with a surprise that would have made Don very proud. Bob presented Lloyd Shaw Foundation President Bill Litchman with CALLERLAB's Silver Spur award for Bill's tireless dedication and achievement to square dancing.

We spent the weekend doing what Don would have wanted most: we danced together in love and friendship. ■

# EASY LEVEL

**BOB HOWELL**



Five years ago, Cal Campbell of Castle Rock, CO, Ken Kernen of Albuquerque NM and Bob Howell of Fairport Harbor, OH collaborated on a book called, "DANCING FOR BUSY PEOPLE", which has become an excellent reference for 400 dances that are adapted for "easy level" references. The publication has assisted many hundreds of callers, prompters and cuers in finding "One-night-stand or party" routines. This past spring Cal produced a CD with the music that can be used with well over 20 of the dances featured in the book. The book and CD are now available from: Calvin Campbell, 343 Turf Lane, Castle Rock, CO 80104.

Following are four dances, each with instructions from the book and music featured on the new CD.

The first offering is one contributed by Ken Kernen. It goes by the name of --

## I DON'T KNOW WHY

**Formation:** A single circle of couples all facing the center of the hall, with hands joined with adjacent dancers.

**Music:** Dancing for Busy People - CD, number 6.

### **Routine:**

Cues:

Intro: ----, -- *Circle left*

1-8 ----, -- *Circle right*

8-16 ----, *Everybody forward & back*

16-24 ----, *Just the ladies forward & back*

24-32 ----, *Face the corner & DoSaDo*

32-40 ----, --- *Swing*

40-48 ----, -- *Promenade & sing*

48-56 ----, ----

56-64 ----, -- *Circle Left*

The next dance is an old-timer, but still a great crowd-pleaser

## Patty Cake Polka

**Formation:** Double circle, facing partners, butterfly dance position, men facing the wall, all ladies facing the center of the hall. Footwork is opposite for the ladies and the men throughout the dance. Instructions are given for the man.

**Music:** Dancing for Busy People CD, - Number 14.

### **Routine:**

*Intro* ----, *With your partner heel & toe*

1-8 ---, Slide, ---Heel & toe

9-16 ---, Slide, --- Clap hands

17-24 ----,--- Turn Right

25-32 ----,---, Slide to the right & heel & toe

### Description

1-8 In butterfly position (partners facing, both hands joined, out to sides, shoulder high) touch left heel out to left, then touch left toe alongside right foot. Repeat. Slide quickly clockwise by stepping to left on left foot, close right to left, step to left on left foot, close right to left, step left to side again and touch right alongside of left, keeping weight on left. (Heel, Toe, Heel, Toe, Slide, Slide, Slide, Touch.)

9-16 Touch right heel out to right, then touch right toe along side left foot. Repeat. Slide counterclockwise by stepping to right on right foot, close left to right, step to right on right foot, close left to right, step right to side again and touch right alongside of left, keeping weight on left. (Heel, Toe, Heel, Toe, Slide, Slide, Slide, Close.)

17-24 Clap partner's right hand 3 times, left hand 3 times, both hands 3 times, your own knees 3 times.

25-32 Hook right elbows (or Right Ann Turn) and turn your partner one full turn in 4 steps. Release elbows and each dancer moves to the left to face the next person in 2 steps. Stamp 3 times in place (Right,Left,Right). Take butterfly position with this new partner.

*Note: This dance has been modified from the original instructions to simplify the movements so the dance can be used in a larger variety of party situations. When used with adults and small children dancing together~ place the children on the inside of the set and the adults on the outside. If the three hand claps are too difficult for the younger people have them clap just once for each hand. You may also want to eliminate the changing of partners.*

Cal & Judy Campbell choreographed this next smooth couple mixer a few years back and I have had great success with it. It has proved to be a winner. They have named it with their initials of their first names and called it the ---

### **C. J. Mixer**

**Formation:** Couples in a circle, lady on man's right, facing counterclockwise around the hall Varsouvianna dance position (see note). Footwork is the same for the man and the lady. Directions are given for the man.

**Music:** Dancing for Busy People CD. Number 1

#### **Routines:**

*Intro: ----, ----, ----, --- Walk Forward*

1-8 -- Turn backup, --- Go forward

9-16 -- Turn backup, --- Star Left

17-24 ----, --- Star Right

25-32 ----, With new partner walk forward

#### Description

1-8 In varsouvianna position, walk forward counterclockwise around the circle 3 steps. While maintaining the hand hold, turn 1/2 right face individually on 4<sup>th</sup> step to face clockwise with lady on outside and the man on inside. The lady is now on the left side of the man. Back up counterclockwise around the circle 4 steps. (A total of 8 steps counterclockwise.)

9-16 Walk forward around the circle clockwise 3 steps and turn 1/2 left face as a couple on the 4<sup>th</sup> step to face counterclockwise. This places the lady back on the right side of the man. Back-up clockwise with 4 steps. (A total of 8 steps clockwise.)

17-24 Drop right hands but keep left hands joined and guide the lady to the inside of the circle making a Left Hand Star (2 hand.) Turn the Star for 6 steps; then turn around in 2 steps and Star Right.

25-32 Turn the Right Hand Star for 6 steps. On steps 7 and 8 the man moves back (clockwise) and lady forward (counterclockwise) to a new partner and assume varsouvianna position ready to repeat the dance.

**Ending** Walk forward 3 steps and turn. Backup 4 steps. Walk forward 3 steps and turn. Backup 3 steps. Face your partner & bow.

*Note: Varsouvianna position-The lady on man's right and both are facing counterclockwise around the hall. The man's right hand and arm is extended behind the lady's back slightly above the shoulder of the lady and holding the lady's right hand. The man should be careful to not rest his right arm on the lady's right shoulder. The lady's left hand and arm is in front of the man at waist level holding the man's left hand.*

And the contra this month is one that everyone can sing while they dance. I've had a great deal of fun with this one. I named it after the title of the tune. It is called ---

## MARCHING TO PRETORIA

**Formation:** Couples facing couple in a double circle. One couple in each foursome with their backs toward the wall. One couple in each foursome with their back toward the center of the hall.

**Music:** Marching to Pretoria. Dancing for Busy People CD. Number 13

### Routine:

#### Prompts

*Intro:* ---, -- 2 Ladies Chain

1-8 ---,---- Chain back

9-16 ---, Same four star left

17-24 ---,-- Star right

25-32 ---,--In your big circle march single file.

33-40 ---, Come back to the same couple

41-48 ---,--Right & Left Thru Pass Thru

49-59 -- Wheel left, -- 2 Ladies Chain

#### Description

1-8 2 Ladies Chain with the facing couple.

9-16 2 Ladies Chain back.

17-24 Same 4 Star Left.

25-32 Same 4 Star Right.

32-40 The inside couples Promenade Single File counterclockwise with the ladies following their partner. The outside couples Promenade Single File clockwise with the ladies following their partner.

40-48 Reverse the direction of both circles and Promenade Single File until you reach the same couple.

49-56 Right & Left Thru with this couple.

56-64 Pass Thru the same couple and then each couple wheel to the left to meet a new couple. ■

### PRETTY LOW

One day, while lecturing to his Shakespeare class, Harvard's famed George Lyman Kittredge accidentally stepped off the platform and fell to the floor. Scrambling to his feet, he remarked, "In 40 years of teaching, this is the first time I have ever descended to the level of my audience."

# CUE TIPS

SELECTED BY  
FRAN & JIM KROPF



Labor Day is coming soon and "She Always Talked About Mexico" for our vacation, and dancing the "Mi Casa Su Casa." It's time to start your new round dance class, and send your children back to school.

## SHE ALWAYS TALKED ABOUT MEXICO

Jim & Bonnie Bahr

**RECORD:** Dualtone Nashville # 80302-00001-7

**FOOTWORK:** Opposite except where noted

**RHYTHM:** Two Step

**PHASE:** II+2

**SEQUENCE:** Intro, A, BRIDGE, B, A, B, TAG

### INTRO

WAIT ;; ACK SCP;;

### PART A

2 FWD TWO STEPS FC/W 2 TURNING TWO STEP CP/LOD;; PROG SCIS WALK OUT 2;

PROG SCISS WALK CK TO BJO; FISHTAIL WALK FC; TRAVELING BOX W/ TWIRL;;

SCP HITCH FWD & BK; 2 SCOOT-SWALK 2; VINE APT 2 SIDE CL TURN; LUNGE-TURN TWO STEP TOG;

TRAVELING DOOR;; SLOW SIDE CL- LEFT TURN BOX W/HOPS-SLOW FWD CL;; SCP

### BRIDGE

2 FWD TWO STEPS;

### PART B

OP/LOD SLOW FWD LK, FWD/LK FWD; SLOW FWD,LK, FWD/LK, FWD;

LUNGE, TURN IN, FWD/LK, FWD; LUNGE, TURN IN, FWD/LK, FWD;

SLOW SIDE CL SIDE/CL, TURN 1/4; CP/W SLOW SD CL, SIDE/CL, TURN 1/4;

SCP 2 TWO STEPS RLOD; OP/RLOD SLOW FWD, LK, FWD/LK, FWD;

SLOW FWD, LK/FWD; LUNGE, TURN IN, FWD/LK, FWD;

LUNGE, TURN IN, FWD/LK, FWD; SLOW SIDE CL, SIDE/CL, TURN 1/4;

SLOW SIDE, CL, SIDE/CL, TURN 1/4; CIRCLE AWAY 2 TWO STEPS;

STRUT TOG 4; BASKETBALL TURNS;

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TAG

SCP 2 FWD TWO STEPS; 2 TURNING TWO STEP;  
CIRCLE CHASE;; 2 TURNING TWO STEPS;  
STROLLING VINE;; ROLL 4;  
OPEN VINE 4; TWIRL VINE 2 POINT.

**MI CASA SU CASA**

Charlie Brown

**RECORD:** RCA 47-6815

**FOOTWORK:** Opposite except where noted

**RHYTHM:** Waltz

**SEQUENCE:** A, A, B, A, A, Inter, A, A, End

**PHASE:** II

INTRO

OP/FC/WALL WAIT 2 MEAS;; APT PT; TOG TCH;

PART A

WALTZ AWAY & TOG;; BAL L&R;; SOLO ROLL IN 6 TO BFLY;; VINE 3; THRU FC  
CLOSE;

PART B

BOX;; DRIFT APT; WRAP TO LOD; FWD WALTZ;  
PKUP IN 3; 2 LEFT FC TURNS FC/W;;  
LEFT TURNING BOX;;; TWIRL VINE 3; MANUVER; 2 RIGHT TURNS TO BFLY/W;;

INTERLUDE

LEFT TURNING BOX OVERTURN TO LOD;;;  
FWD WALTZ; MANUVER 2 RIGHT FC TURNS FC/WALL;; BOX;; DRIFT APART;  
WRAP TO LOD;  
FWD WALTZ; PKUP; 2 LEFT TURNS TO BFLY/WALL

ENDING

APT POINT; WRAP; HOLD AND KISS; ■

*By Mike Seastrom*



What's the most effective method we've ever had for bringing new dancers into square dancing? It's time tested, can work like a charm, and is also a great way to keep our dancers in lessons. You guessed it; it's face to face, one on one, word of mouth (WOM) communication from a present dancer to his or her friends, neighbors, family members and coworkers. Since it is our best method, is there a way to make it better? You bet there is!

Few of us have ever been formally trained in the art of effective communication. Consequently when we talk about square dancing and an upcoming class, not very many of us have the tools or knowledge we need to show the potential dancer the many benefits our activity has for them. Here are some things to consider when using the word of mouth (WOM) method to inform others about the opportunity to join in the fun.

**1. Use words that paint a visual picture.** – Effective communication creates a visual image in the minds of those on the receiving end. It stimulates a clear, bright, and dynamic picture that triggers an emotional response.

“You can't believe the feeling of moving to music with a breeze in your face. People are smiling and laughing and the energy that's shared by a group of people dancing as a team is amazing. It's so much fun!”

**2. Make our activity special.** – Make it special because it is. What other recreation can you participate in where people from all walks of life can dance, exercise, and have fun together in a team like sport, without really competing?

“It's not that old dance that we used to do in school. We use a variety of great music that makes you want to get up and move your feet. It's great exercise without the feeling of really exercising and it's an excellent way to keep your mind active.”

**3. Say something noteworthy about our activity.** – It's telling about the wonderful history, dancing in the movies, famous people that have danced, dancing in unusual settings, or that dancing throughout the ages has always been a part of the celebration of life.

“Square dancing is also very popular in Sweden, Germany, England, Australia, New Zealand, and Japan. It's always called in English, and is standardized, so you can dance almost





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anywhere you travel."

4. Use a promotional gimmick or hook. This could be rewarding your dancers that bring the most new dancers to class, or it can be something special you offer to the new dancers. Consider offering a prize, gift certificate, or theater tickets to the club member that's your best ambassador. You might even raffle off a free set of lessons, a CD player, or other prizes the first couple nights your class is open. Use your imagination!

The most important part of talking to non-dancers about the opportunity in dancing, is known to those in sales as **Closing**. In other words, we should then ask them to come and join us. It's the most important part of the whole discussion!

During this conversation, we should give those we are talking to a chance to ask questions to be effective in our communication. We should allow our potential new dancers to:

1. **Feel understood**
2. **Genuinely know we care**

about them and their concerns

3. **Be thoughtful with our questions and respond in terms they understand.**

"Doesn't this sound like fun? Isn't it a great way for people to join together for laughter and exercise at the same time? Can you see it isn't the same old dance we used to do in grammar school? Isn't it a great way to keep the mind active?"

These are all "yes" questions that can lead our friends to say "yes" when we ask them, "How about coming a week from next Tuesday to our new dancer dance?" Give them a business card with all the information and be prepared to pick them up and take them if need be.

This process can be fun and challenging, but with the right tools and a little practice, we can be so much more effective and successful. Give it a try, don't become discouraged, be persistent, have fun, and you'll be amazed at the results. We have a great activity to share! 🎵

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Take a  at what is just released...

### **And That Reminds Me 4**

*Phase IV* - Foxtrot - Coll 0208B by Della Reese - Larry & Marg Clark. Great music accompanies this very usable foxtrot. It encompasses many of the Phase IV figures very nicely.

### **Run For The Roses**

*Phase IV*+2 (curved Feather & Dble Rev. Spin) - Waltz - Epic 14-02821 - Stella & Peter Tennant. Choreographer suggests 46.5 rpm's. Outside change, hovers, telemarks, hover fallaway are included in this routine.

### **The Waltz Of The Night**

*Phase III*+2 (Telemark & In and Out Runs) - Waltz - Roper #134 - Jim & Bonnie Bahr. Good routine to introduce some new figures to your Phase III group. Open telemark, wing, turn L and R chasse. Spin turn, box finish. X hovers. Ending is chair and hold.

### **Spanish Shawl**

*Phase III*+1 (Open Telemark) - Tango - Grenn 14305 - Ronnie & Bonnie Bond. We like this tango a lot. It introduces gaucho turns, criss cross, and the routine fits the music to a "T" ...for Tango.

### **You're An Old Smoothie**

*Phase II*+1 (Strolling Vine) - 2 Step - Grenn 14032 Smoothie (Flip w/ Mozart Waltz) 17075 - Allemande Al & Martha Wolff. Catchy music accompanies this 2 step that includes a strolling vine and basketball turn. Goody for your record box.

### **Sorry Jive**

*Phase VI* - Jive - MCA 0881722137 Sorry by Gary Allan - Jim & Bonnie Bahr. What a great jive, don't miss out on this one. It has side breaks, point steps, simple spins, catapult. Arm circles & hip bumps, a tunnel, flicks into breaks. This is a winner and a keeper.

### **Travelin' Man Two Step**

*Phase II* - 2 Step - UA 11075 or Coll 6126 by Ricky Nelson - Gus & Lynn DeFore. Traveling box with twirl, circle chase, sombrero bjo wheel, skate. Basic 2 step.

### **Crazy Java**

*Phase II*+1 (Traveling Door) - 2 Step - Coll. 4586 Java - Yasuyo Watanabe assisted by Shifeyuki Yamashita. This is pure vanilla, no surprises, a basic 2 step very useable at an open dance.



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### **Pretty Blue Eyes Rumba**

*Phase III* - Rumba - Coll 3701 by Steve Lawrence - David & Teri Meyer. This is a routine that can be used to introduce rumba to your Phase II group, after you have cliniced the steps in rumba. Basic, NY, fenceline, crab walks, sh to sh end in bolero banjo and wheel. Good music accompanies this routine.

### **El Pero Merengue**

*Phase III* - Merengue - Roper A Geronimo Merengue by the Latin All Stars - Olga & Bill Cibula. Basic, bal. L&R, glide. Part B conga walks, part C arm slide, riverboat shuffle. Fun routine.

### **That Girl From Ipanema**

*Phase II+1* (Fishtail) - 2 Step - Grenn 14296 - Allemande Al & Martha Wolf. Routine is basic 2 step with a fishtail, good music.

### **Dreamin' Jamaica**

*Cha/Merengue* - *Phase IV+1+1+1* (Op Hip Twist, Un/PH. Full Turn Chase + MG) - Star 167 SPD - Stella & Peter Tennant. Catchy music and a very cute routine. Parts A & B have all basic cha figures. Interlude 3 and the ending are all merengue figures. Fun dance.

### **Almost Jamaica**

*Phase III+1* (Alemana) - Cha Cha - STAR 167 by Bellamy Brothers (Flip of Spinning Wheel) - Brenda & Lloyd Juhala. Good music to a basic Phase III cha cha. No surprises.

### **Christmas Cookies**

*Phase II* - 2 Step - CD Christmas Cookies by George Strait MCA 088 170 232-2 - Les Houser & Friends. Tuck this one away until the holidays or use it all year long. Good music and very basic 2 step with Charleston sequence.

A word of encouragement during a failure  
is worth more than a dictionary of praises after a success.

### **Hearts of Stone**

*Phase II+1 (Fishtail) - 2 Step - Col. 3708 by Fontane Sisters - Bob & Jackie Scott. Basic 2 Step including fishtail and traveling box and twisty vine.*

### **Seventeen**

*Phase III - Q/Step & 2 Step & Single Swing - Col. 3708 by Fontane Sisters - Bob & Jackie Scott. This is 1 price for 2 dances. The one listed above and this one. Part A is q/s very basic, part B is 2 step, part C is single swing. Routine is nicely done.*

### **Big Mountain Rumba**

*Phase IV - Rumba - Grenn 14285 flip w/ On The Carousel or New Record 17268 - Allemande Al & Martha Wolff. Rumba Box, New Yorker, spot turn, basic and whip, time step, chase and cucharacha. Ending stomp 3 times and shout "ole."*

### **Gardenia Tango**

*Phase IV+1 (Rock Turn) - Tango - Col. HOF 13-33122 - by Marty Robbins Gardenias In Her Hair (Flip - Tonight Carmen) - Casey & Sharon Parker. Swivels, lunges, telemark, criss cross. Develope and whisk are included in this nice tango.*

### **Maggie May**

*Phase III - 2 Step - Mercury 30157 by Rod Steward - Mike Seurer. Basic 2 step with broken box, fishtail, strolling vine, rock the boat. Good beat makes you want to dance.*

### **Happy-Go-Lucky**

*Phase II+1 - 2 Step - TNT 190 - Dorothy Sanders. Scoot and basketball turn and fishtail are included in this easy 2 step.*

### **Dream Baby**

*Phase II+1 (Sand Step) - 2 Step - Coll. 4602 by Roy Orbison - Dan & Marsha Wynn. Part A and B has lace across, sand step, fishtail. Part C has wrap sequence in it. Cute dance.*

### **Mama Inez**

*Phase IV+2+1 (Op. Hip Twst, Parallel Breaks + Follow The leader) - Rumba - Roper 266 Mama Inez (Flip of Canto Karabali) - Peter & Beryl Barton. Great music to this nicely written routine. Choreographer suggests reducing speed to suit. Hockey stick overturned, basic, some transitions in this routine. Parallel breaks.*

### **First Time Foxtrot**

*Phase V+2 - Foxtrot - Roper 154 (Flip Of Spellbound) - Peter & Beryl Barton. Great music, reverse turns, three step, reverse wave whiplash, ronde, contra check and switch. For the experienced dancer.*

### **Duerme**

*Phase IV+2(Nat'l Top , 3 Cuddles) - Rumba - Special Pressing Time Was (Flip Castles & Kings) - Ken & Irene Slater. Wonderful music to this very basic rumba routine. 3 cuddles, rev. u/a turn, natural top, kiki walks. Good for a weekend teach at a square dance event.*



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# SQUARE-UP

JOHN & LINDA SAUNDERS



## FUN! FUN! FUN!

We just returned from the 51<sup>st</sup> National Square Dance Convention in St. Paul, Minnesota and we really had a good time. We got to see dancers that we don't see but once a year at the convention and we met and made some new friends. We also learned some things about people. They want to laugh. They need to laugh. People want to have fun and they want to have fun in a group, especially in this day and time with the events of September 11.

At the convention we were privileged in that we got to serve on a panel about after parties and skits with Chuck & Chris Hicks of North Carolina. There were 139 people at the panel. The room was full and this panel was held at 4:30pm. The people were there to have fun. There were dancers and callers and callers partners present and we got them all involved in the skits.

During this panel there was a lot of laughter, hooting and hollering and just some good clean fun had by everyone there, including the panelists. They enjoyed being able to laugh without any of the pressures of worrying about levels or phases of dancing. They enjoyed watching people making fools of themselves and of being a part of it.

All this says to me that we should be promoting square dancing as an

activity where people can come and have fun with other people. They can get involved with other people and get away from their jobs and worries. They can laugh and have fun.

Too many times I hear dancers tell new class members that they really won't start having fun until they learn the next level. I don't know why we tell new people that. I'm sure they think they are having fun where they are and then we tell them otherwise. When Linda and I were in class we had more fun than you can imagine. We enjoyed the other people and we enjoyed the caller/instructor. There was a lot of laughter during the classes and we all became friends. There were no politics involved and we looked forward to every Friday night. We were having fun.

When we graduated we joined a couple of the clubs in our area. We found out about politics in these clubs. Some of the dancers in one club wouldn't dance at the other club and there was a battle for new dancers as to which club they would join. This is not what square dancing is supposed to be. Square Dancing is supposed to be fun. The dance is the thing, not individuals. Our activity must work together to put the focus back on fun and excitement and not on levels and abilities and technical aspects. We must put the **Dancing** back in Square Dancing. Make every dance the ultimate in FUN, FUN, FUN. ■

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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## CHOREO-WISE

**David Cox**

david@c-bar-c.com

This month's **Mainstream** section takes a look at Hinges, Trades, and Cast Off 3/4's, which can lend itself into some nice flowing combinations. Also included are some Get-Out Modules and some Odds and Ends sequences.

The **Plus** section theme is a continuation from last issue using Diamonds from non-Diamond formations.

Ends Bend is the call of the month for the A-1 program. At the A-2 program, Trail Off is workshopped, which happens to be one of the three calls David has found to give the dancers the most trouble.

The **Featured Call** section includes some simple Asymmetric routines, where the caller can still be in control of the choreo, and even use sight calling techniques and resolve the square.

In the **Hoedowning** section, David talks about his transformation from using the 'traditional' Square Dance sound equipment to some other options that are now becoming available.

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

## 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, several of the figures used in the latest record releases are included. Also included is a new idea from Mac Letson called, 'Eskimo Circulate'. The starting formations are either lines or waves, with the centers in a mini-wave. The Ends Circulate while the Centers Nose to Nose Sashay to change places with each other. Another new idea is called Change the Tag. The starting formation is any line with an even number of dancers. Start a Tag the Line, but when the Half Tag position is reached the leaders fold behind the adjacent trailer and complete the Tag. Then wait for the direction to turn, or the next call.

The **Mainstream (1-53) Program** call featured is Star Thru. The **Mainstream Program** call of the month is Dixie Style to a Wave. When called from a single starting Double Pass thru formation, the term 'on a Double Track' should be used. Also included are two pages of choreo using the popular **Plus** call, Coordinate.

**The Advanced and Challenge**



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**Supplement** includes: Chain Reaction; Scoot & Weave; and Chain Reaction at C-1, with the starting formation restrictions lifted from the Advanced program.

## CALLERLINK

### Australian Callers' Federation

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: <http://www.aussiecallers.org.au/>. Jeff Garbutt is the editor, and his e-mail address is: [jefftracie@westnet.com.au](mailto:jefftracie@westnet.com.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.

David Cox from Australia writes an article titled, "The Simple Art of Variety." The idea is to find different calls to call than the calls that have turned into a habit. After calling Heads Touch 1/4 from a Static Square, he lists 15 different possibilities to add some variety.

What is missing from the following statement? If everyone works together in a cooperative and positive environment, SQ\_A\_E DANCING will grow stronger and stronger.

Several pages are dedicated to the subject of "variable speed" and "variable pitch" options that are now available to the caller. Several different contributors explain what it means to them, and how it applies to them.

The quiz this month is a 'fill in the blank'. There is a starting sequence, and an ending result, with the caller to create the middle choreo. The first one is, "Heads Lead Right, Star Thru..... All 8 Circulate Once and a Half, Bow to the Partner.

Do you publish a note service?  
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Thanks, Frank.

Nowadays they spend \$10,000 for a school bus to pick the kids right up at the door; Then they spend \$100,000 for a gym so they can get some exercise.

# CLUB LEADERSHIP NOTES

*BERNIE COULTHURST*



Our congratulations go to Jay & Gail Richards, General Chairmen of the 51<sup>st</sup> National Square Dance Convention! They did a super job and their facilities were excellent. They could have easily provided excellent dancing for 20,000 square and round dancers. Jay & Gail reported the final attendance was 8828 with 267 youth dancers in attendance. Minnesota had 2019 dancers registered; Wisconsin had 584; Illinois - 487; Michigan - 485 and Iowa - 333. Canada had 65 dancers in attendance. The only negative worth mentioning was the separation of the round dancing from everything else. The entire convention, including round dancing, could have easily been held in the RiverCentre. The 5 blocks between the RiverCentre and the Radisson Hotel definitely discouraged dancer movement.

The Program Book is excellent! We thoroughly enjoyed the Press Breakfast where we met for the first time our long time friends from Canada, Jon & Faye Thomson, the former editors of Canadian Dancer News. Jon reprinted many, many articles from our publication, Club Leadership Journal, and we thank him for the privilege of having CLJ articles read by Canadian Dancers over the years. We also talked with Doc & Peg Tirrell, Executive Secretaries of LEGACY, at the Press Breakfast.

The Contra Program at the National Convention, under the leadership of Pat & Bob Kelm, was excellent despite the carpeted floor. Square Dance and Round Dance programming was also very good.

The Education program keeps getting better each year. The Club Leadership Certificate Program, under the leadership of Jim & Wanda Ochocki, was a real winner! Forty nine dancers completed the Club Leadership Program and received certificates at this year's National Convention. The program was started at the 50<sup>th</sup> National Square Dance Convention and it will be continued at the 52<sup>nd</sup> National Square Dance Convention in Oklahoma City. All 49 dancers will receive a free one year subscription to our publication, Club Leadership Journal, as a small token of appreciation of their efforts to complete the program.

Most clubs are already involved in their fall new dancer programs. Soon these new dancers will be on the dance floor at your club dances. Accordingly, we feel the following "Ten Commandments For Retaining New Dancers" are worth your attention. These commandments were submitted by Forrest & Pat Haskins.

Ten Commandments For Retaining New Dancers

1. New Dancers are the most impor-

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tant person in our square.

2. New Dancer is not dependent on us; we are dependent on him or her.

3. New Dancer is not an interruption of our dancing. He or she is the reason for our dancing.

4. New Dancer does us a favor when he or she joins our square. WE are not doing a New Dancer a favor by dancing with him or her.

5. New Dancer is a part of our activity; not an outsider.

6. New Dancer is not a statistic; but a human being with feelings and emotions like ours.

7. New Dancer is not someone to criticize or blame for his or her style of dancing. He or she is generally doing it the correct way. Our style is the one that varies from the style taught.

8. New Dancer is a person who brings us his or her enthusiasm. It is our job to make him or her comfortable and not stifle his or her enthusiasm.

9. New Dancer is deserving of the most courteous attention.

10. New Dancer is the lifeblood of our square dance club.

Moving on to another subject, we got an email (and a CLJ subscription) from Pauline Fletcher-Melville, Oklahoma City, OK. She and her husband, JR have danced 7 days a week for over four years now, dancing everything from Mainstream through Challenge. They belong to 11 clubs including two Mainstream clubs. Our hats are off to this dedicated couple for their unending love of square dancing, the world's best recreational activity that is "Friendship set to Music."

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](mailto:clj@wi-net.com).**

The best way to get a person's head out of the clouds  
and to put his feet on the ground  
is to place some heavy responsibility upon his shoulders.

# THE COUNTRY LINE



MIKE SALERNO

Welcome Back Dancers. It is September and time to fill those classes with prospective club members. I hope everyone has had a relaxing and restful summer. But, now it is time to get back to dancing. Since the beginning of these articles, I have tried to provide you with the building blocks of line dancing. I have presented dances that have taught you a variety of steps. The next step is to add syncopations. A syncopated pattern is a variation of something we already know. Syncopations take the

original pattern and include additional steps or holds. The syncopation in this dance is quite simple and is a good introduction to the world of syncopations. I hope you enjoy this month's dance. 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.

This Month's Dance:

## SWAMP THANG

### Basic Steps (Official NTA Definitions):

**Coaster Step:** A triple step that changes direction forward and back. Stepping backwards in 4<sup>th</sup> position (a walking step) on count 1, stepping backwards with other foot bringing the feet together in 1<sup>st</sup> position on the & count, and stepping forward with the beginning foot in 4<sup>th</sup> position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

**Ball, Change:** A change of weight from the ball of one foot to the other.

**Diagonal:** 45° away from the center of the Line of Dance (direction).

**Grapevine:** Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and or in front in 3<sup>rd</sup> or 5<sup>th</sup> position.

**Pivot 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).

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John

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**Triple Step:** AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3<sup>rd</sup> (Heel to Instep) position, or to either side in 2<sup>nd</sup> position.

**Syncopated Pattern:** Any variation of a defined dance pattern.

**Syncopated Rhythm:** Any rhythm pattern, which uses split beats and/or accents any beats other than those, which are normally accented.

### SWAMP THANG

(AKA Heart Like A Wheel)

Description: 40 Count, 4 Wall Intermediate Line Dance

Choreographer: Max Perry, Danbury, CT. 01/96

Music Tempo & Suggestions:

Slow: Confessing My Love-Shawn Camp (100 BPM)

Medium: Standing Outside the Fire-Garth Brooks (114 BPM)

Fast: My Maria-Brooks & Dunn (126 BPM)

### COUNTS/STEP DESCRIPTION

**Left Rock Forward, Step,  
Left Backwards Coaster  
Step, Right Rock Forward,  
Step, Right Backwards  
Coaster Step**

- 1-2 Rock/Step Left Foot Forward,  
Step Right Foot Backwards
- 3& Step Left Foot Backwards (3),  
Step Right Foot Beside Left  
Foot
- 4 Step Left Foot Forward
- 5-6 Rock/Step Right Foot Forward,  
Step Left Foot Backwards
- 7& Step Right Foot Backwards,  
Step Left Foot Beside Right  
Foot
- 8 Step Right Foot Forward

**Left Rock Side,  
Step, Left Triple Step,  
Right Rock Side, Step,  
Right Triple Step**

- 9-10 Rock/Step Left Foot to Left  
Side, Step Right Foot in Place
- 11& Step Left Foot Beside Right  
Foot, Step Right Foot Beside  
Left
- 12 Step Left Foot Beside Right  
Foot (\*Option: Full Turn L on  
counts 11&12.)
- 13-14 Rock/Step Right Foot to Right  
Side, Step Left Foot in Place
- 15& Step Right Foot Beside Left  
Foot, Step Left Foot Beside  
Right
- 16 Step Right Foot Beside Left  
Foot (\* Option: Full Turn R on  
counts 15&16.)



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### **Vine Left, Left Triple Step, Rock Backwards, Step**

- 17 Step Left Foot to Left Side
- 18 Cross/Step Right Foot Behind Left Foot
- 19 Step Left Foot to Left Side (\*Option: Full Turn L on counts 19-20.)
- 20 Step Right Foot Beside Left Foot
- 21& Step Left Foot to Left Side, Step Right Foot Beside Left Foot
- 22 Step Left Foot to Left Side
- 23-24 Rock/Step Right Foot Backwards, Step Left Foot Forward

### **Vine Right, Right Triple Step, Rock Step**

- 25 Step Right Foot to Right Side
- 26 Cross/Step Left Foot Behind Right Foot
- 27 Step Right Foot to Right Side (\*Option: Full Turn R on counts 27-28.)
- 28 Step Left foot Beside Right Foot

- 29& Step Right Foot to Right Side, Step Left Foot Beside Right Foot

- 30 Step Right Foot to Right Side
- 31-32 Rock/Step Left Foot Backwards, Step Right Foot Forward

### **Syncopated Step Left/Clap, Repeat, Step, Turn, Stomp**

- 33 Step Left Foot to Left Side
- 34& Clap/Hold (34), Step Right Foot Beside Left Foot (&)
- 35 Step Left Foot to Left Side
- 36& Clap/Hold (36), Step Right Foot Beside Left Foot (&)
- 37 Step Left Foot to Left Side With a 1/4 Turn Left
- 38 Step Right Foot Forward
- 39 Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
- 40 Stomp Right Foot Beside Left Foot

### **Repeat**



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# ACA VIEWPOINT

## PATRICK DEMERATH



### Recruiting - Louisiana Style What a Story - It Works

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on New Dancer Recruitment for most of 2001 and 2002. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers all over the country to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers.

The ACA Viewpoints articles for July and August provided information on the perceptions of adult students and offered suggestions on how to attract them to and keep them in your square dance classes. Each article offered seven principles. The July Viewpoints addressed assisting square dance callers and clubs in improving retention rates in and immediately after classes. The August Viewpoints offered suggestions on quality teaching and attributed the responsibility of quality teaching to the callers.

This month's ACA Viewpoint is reverting to recruiting. ACA caller King Caldwell, West Lake, Louisiana and three local square dance clubs, the Bayou Promenaders, Cajun Capers,

and Swingin' Rebels contributed the information in this month's Viewpoints. These clubs like many clubs had difficulties in recruiting new square dancing students. This testimony narrates what clubs and callers do when they get down to the bottom with red ink and empty squares all around them. This story is like the Harley Davidson story of transforming a company in bankruptcy, blaming, and depression to a profitable company providing quality motorcycles worldwide with people waiting in line to buy them.

Over a period of several years, West Lake area clubs were unable to recruit new square dance students. Along came this new program. The clubs printed out signs to go in the back or side windows of each member's cars. They placed the signs in the cars about two months before the start of square dance lessons. The signs were very simple. LEARN TO SQUARE DANCE. Call: 334-555-4321. As the cars moved around the area, Nancy Caldwell began to receive calls of people interested in learning to dance or just trying it out. Club members placed the same signs in their front yards. LEARN TO SQUARE DANCE, CALL: 334-555-4321. More calls came in.



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They led to a newspaper advertisement. They led to several demonstrations specifically selected with the possibility in mind to recruit new students or bring back former dancers.

The three clubs chose a separate dance night for the lessons. Buddy Sonnier returned to calling to teach the lessons. This historical event story is happening now. Twenty eight students graduated in on July 11, 2002. Here is their scorecard. **Three consecutive years before the new program = no students. This year the new program 42 students. 28 graduates.**

In summary, these incredible dancers in Louisiana could be offering the "**New Beginning**" that square dancing needs, if we listen to them! Like Harley Davidson's recovery, their story was inspired from the top, but took root at the dancer level. Clubs can work

together so that all might benefit. This recruiting program can and is being done here and now. It is not difficult to do. Square Dancing will gain.

The American Callers Association would like to thank King and Nancy Caldwell for providing this information on this successful recruiting program. Any caller, club, square dancer or association who would like more information on this outstanding program is encouraged to contact King Caldwell at [kinge@commuinicomm.com](mailto:kinge@commuinicomm.com).

Any individual, club, caller, or association who wishes to communicate his/her 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.



# Country Kitchen

By Louise Harrop



## Too Good To Be True Chocolate Picnic Cake

- 1/2 pound butter
- 2 cups granulated sugar
- 4 large eggs
- 2 tsp vanilla extract
- 2 Tbsp Dutch process cocoa powder
- 1 1/2 cups all purpose flour (unsifted)
- 1 cup chopped toasted walnuts
- 1 cup white chocolate chips

Cream butter and sugar, using electric mixer. Add eggs one at a time, beating well after each one. Add vanilla extract. In another bowl, combine cocoa powder, flour and nuts. Add to creamed mixture a little at a time, mixing slowly until it is all incorporated. Mix on medium speed for 1 minute. Stir white chocolate chips in by hand. Pour into a greased 9 inch by 13 inch baking pan. Bake in a preheated 350° oven for 30-40 minutes.

While cake is baking, make the frosting:

## Frosting:

- 1 pound box of powdered sugar
- 1/4 pound butter, room temperature
- 1/2 cup light cream or half 'n half
- 1/3 cup Dutch process cocoa powder
- 1 tsp vanilla extract

Blend all ingredients together using an electric mixer...beat on high speed until fluffy.

As soon as cake comes out of the oven, pour 1 jar



of Kraft® Marshmallow Creme (which you

have "softened" in the microwave for about 15 seconds) over the cake...carefully spread with a spatula, being very careful not to tear the cake. Now spread the frosting over the top of the marshmallow layer. When cake has cooled and frosting has set up, sprinkle some grated semi sweet chocolate over the top. Hope you love this cake!

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# SEWING 101

WITH DONNA IPOCK



The heat here has been almost unbearable...but I promise not to whine...I don't like cold, cold weather either. With this heat wave it's been too hot for me to put on those layers...what with the underwear, panty hose, pettipants, petticoat, skirt, blouse or dress, that's a lot of layers, not to mention putting on a belt. Whew!!! I find myself wearing prairie skirts or broomstick skirts more and more. I've made and redesigned prairie skirts but have not attempted a true broom stick skirt till now. *The Smartest Man I Know* can't understand why it's taken me so long to "just make one." Well, I've had several sets of instructions but these seem to be the easiest to follow. I believe I got them from the National Convention in FL. Well, anyway... "just make one."

## Materials:

- 100% Cotton fabric, matching thread, 1 1/4" elastic, fusible hem tape or Thread Fuse.

- For determining the amount of fabric to use follow the yardages below:

- For average skirt lengths: under 5' tall = 3 1/4 yards up to 5' 4" tall = 3 1/2 yards up to 5' 9" tall = 3 3/4 yards over 5'9" tall = 4 1/8 yards. If your hip measurement is 43" or over, add 1/3

yard. This makes a nice, full skirt. If you don't want it as full, you can reduce the number of strips for the second and third tier.

- Use 1/4" seams except where indicated. Be sure to finish the edges of these seams since you're working with a cotton and it has a tendency to ravel. A serger or a zigzag stitch will work. Or you could double stitch each seam (I've seen that method in some ready to wear skirts).

## Now we're ready to cut....

Being sure to cut at right angles to the fold of the fabric as it comes off the bolt, cut 11 strips the width of the fabric by this measurement:

**Note: If your hip measurement is 43" or more, cut 12 strips.**

Under 5' tall = 10"

Up to 5' 4" tall = 11"

Up to 5' 9" tall = 12"

Over 5' 9" tall = 13"

Cut off the selvages from all the strips, at right angles to the cut edges. (If you're serging, you can do this as you sew the strips together.) Take two of the strips and cut them shorter than the width of the fabric by this formula: Hip measurement + 13, divided by 2. Example: hip = 40".  $40 + 13 = 53$ , divided by 2 = 26 1/2".

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Cut two pocket pieces from the pattern. Sew a pocket piece, right sides together, to the right short side of one of the hip pieces, 1 3/4" down from the top edge. Do the same thing on the other hip piece, on the left short side. Press the seam allowance toward the pocket.

Put right sides together, matching pocket and skirt pieces, and straight stitch as shown in the diagram, through both layers. This seam with the pocket will be at your right side if you're right handed, left if left handed. With this in mind, press the pocket toward what will be the front, and baste the top of the pocket to the skirt front.

Sew all the remaining strips together to make one very long strip. Test your gathering on one of the strips to get 10" to gather to as close to 5" as you can. Then gather the long strip to make one long ruffle.

Place the gathered side of the strip right sides together with the bottom raw edge of the hip piece (to be sure your pocket won't be upside down). Have the gathered piece on top. Sew until you run out of hip piece, being sure to take a deep enough seam that your gathering stitch won't show. Cut off the extra ruffled strip.

Add the third tier to the bottom of the second tier in the same way. Cut off the extra and save it for an applique or something!

Finish the bottom edge with a rolled edge on the serger, or seam finish using Thread Fuse® on the bobbin of your machine. Loosen your bobbin case (and get it back to normal with a Tension King®) or use an extra bobbin case. With an overcast foot and a zigzag about 1mm long and about 5 wide, sew with the right side up all along the edge. The Thread Fuse® can



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See page 53 for ordering information and other products.

then fuse the hem in place, and a double needle top stitch can hold it. (Use a magnetic seam guide to keep your stitching straight.) Another method is to use a 5mm hemmer on your machine, a regular needle, and a medium zigzag. If you have another way you prefer, feel free to use that method. (Be sure that the edges of the skirt are going to be the same length when you sew the side seam. If not, you can adjust the hem now.)

Seam finish the top edge of your piece, turn it down 1 1/2", and press it. Stitch this casing 1 3/8" from the fold. Cut a piece of elastic to fit snugly around your waist plus 1/2". Put the elastic through, securing it at both ends.

Sew the side seam, and you're sewing's done! (Note: if you prefer, you can finish the side seam first and then do the casing for the elastic and the hem in the round.)

**To wrinkle your skirt the first time and to keep it attractively wrinkled, you need to follow this procedure each time you wash it:**

Cut the old panty hose off at the

toes and down the crotch, to make two tubes. After you've washed your skirt and had it spin dry, pull it into the one of the panty hose tubes. Keep the hem from being turned up, and try to keep the skirt fairly straight. Put the other tube over the first one, with the crotch part at the other end. Secure each end with rubber bands or your skirt will crawl out of the nylons while it's in the dryer and you'll have a square dance skirt instead of a "broomstick" skirt!

Put the skirt through the drying cycle a few times. To speed drying at this point, I take it out of the panty hose, separate the folds just a little bit, and hang it on the clothes line this way. Usually it's dry the next day. If you keep your skirt in the panty hose between wearings, you won't need to go through this as often.

This is a really fun skirt to wear, and attractive on all figures. Take it when you travel, in the panty hose. It saves space, and wrinkling only enhances its appearance!

Sew Happy...

Donna



by  
**Ed Foote**



## CODE OF CONDUCT FOR TAPE WORKSHOP

In 1978 Vaught Whitney from Erie, PA wrote a Code of Conduct for Advanced or Challenge Tape Workshop. It is still just as applicable today.

1. Keep your voice low and your temper under control. It takes two people to fight. The person who can control his/her emotions always has the upper hand.

2. Do not be too critical of another's shortcomings. As we all have weakness, it could be you who is wrong next.

3. Help your set dance its best. We all need help sometimes, but be kind about it.

4. Admit your mistakes. It is better to admit when you know you are wrong than to try to cover up or cause a delay in working the material. Admit also when you do not understand material - it happens to all of us.

5. When a problem occurs about how to do a call on a tape, refer to whatever references are available. If the answer is not found, discuss alternate solutions and try them, one

at a time.

6. Always try to act in the best interest of the group. Think "is this going to hurt our ability to work together" before you say or do something that could hurt someone's feelings.

7. Be willing to accept constructive criticism. The purpose of a tape workshop is to improve abilities. Another person can often see your mistakes when you cannot.

8. Remember always: The one single factor responsible for small workshops breaking up is the fighting and hurt feelings they can lead to. We must all keep in mind how we feel when someone is overly critical to us and see that it does not happen here. Instead, if you know where a problem is in a figure, try to phrase your comments or advice to the person as privately as possible and without being overly critical or using ridicule.

9. Remember this is fun. So smile, keep your voice low, be kind and help your corner.

If you were to kick the person responsible for most of your problems and mistakes, you wouldn't be able to sit down for six months.

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**TITLE - Label**

**ARTIST**

## **Wonderful Tonight, SSR228**

**Jack O'Leary**

Signature Silver Sounds music with the sounds of a steel, keyboards, bells, banjo and a steady rhythm tract. Guys, sing this to your significant other. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Split Circulate, Single Hinge, Fan the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

## **How Do You Do It, SIR 328**

**Paul Bristow**

A happy, lilting tune. Guitar, keyboards, and harmonica with a little fiddle and steel. This will bring some sunshine to a cloudy day. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing corner, Promenade.*

## **Here Comes That Rainy Day Feeling Again, DR 98**

**Scott Zinser**

A smooth number where you can almost feel that rain coming down. Good blend of the sound of several strings and an electric keyboard. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru Swing Corner, Promenade.*

## **Electric Dreams, LM 223**

**Don Wood**

An electronic, modern sound with a good steady beat to dance to. Could also be used for patter for those who use some non-traditional music. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star left, Everybody Square thru 4, Swing Corner, Promenade.*

## **Keep On The Sunnyside of Life, COY 802**

**Don Coy**

Bluegrass sound with a fiddle lead, rhythm guitar and banjo with a steady rhythm track. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

## **I'm Gonna Be (500 Miles), DR 92**

**Brian Shannon**

An electronic sound with a good steady beat. Would also work for patter for those who use non-traditional music. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Slide Thru, Tch 1/4, Scoot Back 2X, Swing Corner, Promenade.*



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### **Tempted, AMR 103**

An electronic, truly modern sound that does not have a strong melody line. *Hds (Sds) Pass the Ocean, Recycle, Pass Thru, Swing Thru, Boys Run, Bend the Line, R & L Thru, Half Sashay, Pass Thru, Tag the Line, Cloverleaf, Swing Corner, Promenade.*

### **Bengt Ericsson**

### **Follow Me, GMP 604**

Signature GMP sound. Piano, steel, guitar, with some good instrumental riffs throughout that adds flavor. Steady drum beat. Key change in closer. The figure is a little different. Workshop it first. *Hds (sds) Square Thru, Swing Thru, Spin the Top, Single Hinge, Girls Run, Reverse Roll Her Away, Teh 1/4, Scoot Back, Swing corner, Promenade.*

### **Jerry Jestin**

### **Every Second, BBR 101**

A country sound that is a little thin featuring a steel, keyboards, guitar and bass with a drum track. A good one to croon and harmonize on. *Hds (Sds) Square Thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

### **Len Christiansen**

### **Bouquet of Roses, OT 1106**

Guitar, piano, steel, accordion and organ sharing the lead and harmony with a bass and drums. Also available as an MP3. *Hds (Sds) Lead Right, Circle to a Line, R & L Thru, Pass Thru, Bend the Line, Square Thru 4, Trade By, Left Allemande, DoSaDo, Promenade.*

### **Smokey Snook**

### **Shame Of The Beat / Swamp Thing, MR 5021**

Shame of the Beat is an energetic electronic rhythm number. Swamp Thing has a haunting electronic sound with a lot of enthusiasm.

### **Butterfly Kisses**

### **GMP 941**

### **Kayla & Tony Oxendine**

Keyboards, steel, and guitar in a melodic arrangement of a popular country song. Kayla does a good job in helping out dad. *Hds (Sds) Promenade 1/2, Square Thru 4, R & L Thru, Pass Thru, Trade By, Teh 1/4, Scoot Back 2X, Swing corner, Promenade.*

**How Much I Love You, SNW 901****Wil Stans**

Fiddle and guitar share the lead with a string background. A steady rhythm track. Short on energy. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Face Right, Wheel & Deal, Turn Thru, Allemande left, Swing corner, Promenade.*

**But For Love, G & W 600****Ralph Trout**

Trumpet, piano, and guitar share the lead with a background steel and a steady drum/cymbal to set the beat. Also available as an MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Hoedowns On Vinyl****Believe / Ramblin Rose Rag, Ram 1001**

Believe is for the time when you want to let 'em dance and put a little wind in their face. A melodic hoedown with a velvet string background and not an overriding percussion track. Ramblin Rose Rag has a honky tonk feel with a piano, a little fiddle and some banjo mixed in. About half way up the energy scale. Both usable, also available as an MP3.

**Old Joe / New Joe, SSR 227**

Old Joe features a fiddle guitar, bass and banjo. A steady rhythm track with wood blocks in a more traditional style. New Joe is an uptown version with an electric guitar the primary lead with some keyboard sounds in the background. The rhythm track sets a good steady danceable beat. Both sides useable.

**Perkins Revenge / Crossfire, CD 504**

Perkins revenge has a steel, fiddle, guitar, and piano sharing the lead and doing the instrumental fill. Crossfire has the same instrumentation with a little more juice. Available as an MP3.

**CD's****Tree Huggin HD / Good Old Summertime, CCCD 115****Jack Berg**

Tree Huggin is an electronic hoedown with some interesting sound and musical effects. Jack calls easy Plus. Good Old Summertime is an electronic number featuring horns, strings, and keyboard with a prominent bass track. Both are recorded in 3 keys. Summertime has a harmony track. *Hds (Sds) Promenade Half, R & L Thru, Square Thru 4, DoSaDo, Swing Thru, Boys Trade, Boys Run, Partner Trade, Promenade.*

**Great Afternoon, C304CD****Gary Shoemake**

Another re-release of a Chaparral oldie. Some good trumpet, fiddle, banjo piano, xylophone, and guitar with a solid drum beat that makes you want to get on the floor and dance. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Dixie Style O.W., Slip the Clutch, Left Allemande, Promenade.*

## **You're The Reason God Made Oklahoma, RHY154CD**

**Wade Driver**

Steel, guitar and fiddle remind us the National will be in Oklahoma next year. Solid beat from a bass and drums. Harmonize on the tag lines. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, R & L Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

## **Bandit / Jack's Special, STCD 2016**

Bandit has a bass lead with a guitar, fiddle, banjo and piano providing the instrumental fill. Jack's Special has a more traditional sound with a fiddle, banjo, guitar and a walking bass.

## **Bonnie and Clyde, 7C's205CD**

**David Cox**

Organ, piano, saxophone, electronic keyboard, clarinet, bass and banjo all blend together for a swing number. Interesting sound effects. Available as an MP3. Three tracks – vocal, instrumental, harmony. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Dixie Style to an Ocean Wave, Extend, Left Allemande, Promenade.*

## **Mr Cash / Red Arrow, CCCD114**

Mr Cash is primarily rhythm with a heavy bass track with an occasional instrumental run and drum break to add variety. Butch Stohr calls Plus on the vocal track. Red Arrow is a rhythm number featuring several different instruments leading. Dave Sutter calls Mainstream on the vocal track. Both are recorded in 3 different keys.

## **Night Moods / Cindy Clark, PIO 5010 CD**

Night Moods has a non traditional electronic sound. Cindy Clark is a traditional tune with a fiddle, guitar, bass and drums for an old time feel.

## **Clogging Blues #1 & #2 / Dew In The Mountains, BVM 3046 CD**

Clogging Blues #1 has a banjo, mandolin, bass, a rhythm section, and an electronic keyboard with muted horns in the background. Clogging Blues #2 is the same tune with a different instrumental mix. Dew in the Mountains is a bluegrass arrangement of Mountain Dew.

## **Great American Duck / Their Coming, DDP 2007**

Computer generated music for the times you want to use a non traditional sound. Both are rhythmic hoedowns, each recorded in 3 different keys.

## **Available as CD's or MP3's**

## **Just Another Polka / Wheel Hoedown, HH 9003 B. Weaver**

Guitar, accordion, and clarinet share the lead and provide the background accompaniment with a good drum beat to make you want to get on the floor and dance. Wheel Hoedown is an arrangement of the Wabash Cannonball. It has a bass, banjo, mandolin and piano. *Hds (Sds) Star Thru, California Twirl, DoSaDo, Star Thru, Pass Thru, Tag the Line, Face Right, Ferris Wheel, Turn Thru, Left Swing Thru, Left Arm Turn, Promenade.*

**Fools Fall In Love / Boulevard Hoedown, HH9008 E. Kinney**

A country feel with a piano, banjo, bass and guitar. Boulevard Hoedown has a bluegrass flavor with a banjo, guitar and a walking bass. *Standard Ferris Wheel Figure.*

**Always Late / Sammie Howdown, HH9014 Buddy Weaver**

Always Late has a steel, guitar, fiddle, and piano sharing the lead and complimenting each other. Sammie has a steel, banjo, bass, fiddle and guitar in an upbeat minor key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**MP3's**

**Grand Old Flag, HH 9017**

**Buddy Weaver**

A patriotic tune featuring a guitar, banjo, and a piano with bass and drums for rhythm. Buddy has some help on the called track. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Star Thru, California Twirl, Allemande left, Weave the Ring, DoSaDo Corner, Promenade.*

**Hand That Rocks The Cradle, HH 9018**

**Buddy Weaver**

A guitar, fiddle, and steel weave in and out and compliment each other with a steady bass and drums for rhythm. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

**Two Strong Hearts, 7C 304**

**David Cox/David Todd**

An electronic sound that will add some variety to your program. About half way up the energy scale. Three tracks – instrumental, harmony and vocal. Harmonize with another caller on this one. *Hds (Sds) Promenade Half, Sides R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

**New York, New York, BS2431**

**Johnnie Wykoff**

A cover of a Frank Sinatra hit. Good keyboard sounds with horns weaving in and out and providing a good instrumental background. Check it out if you like oldie, big band music. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, Slide Thru, Star Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

Your comments are always welcome. Until next month have FUN calling and dancing.

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It is not enough, as the fellow said, for a gardener to love flowers.  
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See page 81 for office hours.

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with pass the ocean, from 1/2 sashayed positions and some things you might not have considered. Have fun

- 1) HEADS 1/2 sashay & pass the ocean  
extend  
swing thru  
hinge  
acey deucey  
circulate, right and left grand
- 2) SIDES 1/2 sashay & pass the ocean  
extend  
CENTERS trade  
girls trade  
box the gnat  
square thru 2  
right and left grand
- 3) HEADS star thru & square thru 3  
SIDES 1/2 sashay  
swing thru  
boys trade  
ENDS face in  
You're home
- 4) SIDES star thru & square thru 3  
HEADS 1/2 sashay  
pass the ocean  
GRAND swing thru  
hinge, circulate  
boys run  
zoom  
CENTERS pass thru  
left allemande
- 5) HEADS pass thru  
separate around 1 to a line  
pass the ocean  
split circulate  
scoot back  
extend, right and left grand
- 6) SIDES pass thru  
separate around 1 to a line  
pass the ocean  
centers trade  
[follow your neighbor]  
and spread  
girls trade  
scoot back  
extend, right and left grand
- 7) HEADS star thru and spread  
pass the ocean  
split circulate  
boys run  
cast off 3/4  
slide thru, centers roll  
You're home
- 8) SIDES star thru and spread  
pass the ocean  
scoot back  
acey deucey  
scoot back  
split circulate  
swing thru 1 & 1/2  
right and left grand



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- |  |   |
|--|---|
| <p>9) HEADS box the gnat &amp; square<br/>thru 2<br/>pass the ocean<br/>boys run<br/>CENTERS wheel and deal &amp;<br/>sweep 1/4<br/>ENDS bend the line<br/>dixie grand, left allemande</p>           | <p>11) HEADS square thru 2<br/>pass thru, u turn back<br/>pass the ocean<br/>boys trade, GRAND swing thru<br/>hinge<br/>coordinate<br/>ferris wheel<br/>zoom<br/>CENTERS slide thru<br/>You're home</p> |
| <p>10) SIDES box the gnat &amp; square<br/>thru 2<br/>pass the ocean<br/>GRAND swing thru<br/>cast off 3/4<br/>circulate<br/>girls run<br/>CENTERS pass thru<br/>pass thru, right and left grand</p> | <p>12) SIDES square thru 2<br/>pass thru, u turn back<br/>pass the ocean<br/>fan the top<br/>spin the top<br/>explode the wave<br/>trade by, left allemande</p>   |

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- 13) HEADS touch 1/4 and those boys pass thru on the diagonal pass the ocean GRAND swing thru cast off 3/4 Each Side: walk and dodge trade by touch 1/4 centers trade hinge extend, right and left grand
- 14) SIDES touch 1/4 and those boys pass thru on the diagonal pass the ocean fan the top boys run star thru square thru 3 left allemande
- 15) HEADS pass the ocean SIDES 1/2 sashay extend explode & pass the ocean split circulate scoot back extend, right and left grand



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boys run  
1/2 tag  
hinge  
extend, right and left grand
- 3) pass the ocean  
explode & slide thru, centers  
roll  
You're home
- 4) turn thru  
tag the line  
leads u turn back  
LEFT square thru 3  
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## LEARN TO SQUARE DANCE - *FAST*

*The following was sent to us by Tom Perry and is interesting food for thought. Let us know your thoughts at [asd@squaredance.ws](mailto:asd@squaredance.ws).*

### ***From Bow and Swing***

This editorial is based on something that is on the internet in conjunction with the 51<sup>st</sup> National Square Dance Convention in St. Paul Minnesota.

Learn to Square Dance in one weekend. On a web site Dan Sahlstrom says, "Learn to Square Dance in one weekend instead of 25 weeks." Is this possible? His web site lists - Friday evening 7:00 to 11:00 Introduction to square dancing and teach basic calls. Saturday 10:00 to 12:00 continue with basics. 1:00 to 5:00 continue with basics. 7:00 to 11:00 finish the basics list. Sunday 10:00 to 12:00 Intro to Mainstream, 3:00 to 5:00 Mainstream continued and finally 7:00 to 11:00 Mainstream dance with all dancers invited to participate.

My first reading I came up with all kinds of ideas why this would not work.

1. Caller commitment - How about it? Would a caller like to work that hard - and it would be hard work.

2. Promotion people would have to work to get their friends involved - it would have to be advertised - dancers would have to support the class.

3. Location - There would have to be a site accessible to restaurants, motels (if someone traveled) and a hall.

The next thing that I considered is

"Why Not?" Why not get two or three callers together and create a program for new dancers. We have a location and we have a time - The State Convention. Consider this, people could see dancers having fun. A room could be set aside for classes and a syllabus could be arranged so that at the end of the weekend all of the student dancers could finish their last dance in the Mainstream hall.

We could spend a year promoting the event. New students could make a fun weekend in Lakeland and see what this activity is all about. Memorial Day weekend could be a new beginning for our activity. How about it callers, would you be willing to take on this challenge and responsibility?

Just some thoughts - keep dancing and have fun.

William Boyd, Editor

Bow and Swing ([bow-n-swing.com](http://bow-n-swing.com))

### ***Response by Tom Perry***

Several years ago, I approached Ken & Sue Brown and Ken & Sandy Brasfield about having an introduction to square dance session at the State Convention. The board was consulted and the plan approved. The first session will be at the 2003 Convention.

Our plan is not as grandiose as the one presented above. We are only trying to interest the people of Lakeland and the surrounding area. We will present one session (probably on Saturday afternoon) and advertise it locally as an introduction to square

# Larry Cole

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dancing fun for those who do not dance. The program will be a typical one-night stand and we will have dancers present to help and representatives from the local clubs to talk to those who are interested in learning to dance.

As for the program being offered by the National Convention, I still do not believe in it. You may be able to present all of the calls in the Mainstream Program in one weekend but you certainly can't learn them. Square dancing is about 20% teaching and 80% practice. In fact, I believe that this program will have a negative effect on those who attend. It will present Square Dancing as an "all work and no play" activity. The attendees will come away having heads crammed full of information but still unable to dance.

There is a third thought which could work. As I see it, the advantage of the National program is that it professes to entertain visitors for the entire weekend opening the possibility of people bringing in non-dancers from far away. The advantage of our State Convention program is that it presents square dancing as a fun activity and the

attendees will actually be able to dance at some level when they are finished. Why not take the good from both.

There is a program called the Community Dance Program which contains only 25 calls and also includes Contra, Line Dances and Round Dance mixers. We have expert teachers in each of these fields who could share the program and the dances themselves are very easy to learn. In this way we could present a program which would last the entire weekend and provide both a gentle learning experience and the joy of dancing.

Dancers could bring in their friends, relatives and neighbors from all over the state because there would be entertainment for them throughout the weekend.

I can not help but believe that this would create some interest in the non-dancing public. As for hall usage, I believe that the hall would be popular even among the existing dancers.

I would be very interested in your comments.

*Tom Perry*  
The Florida Dance Web  
(floridadancing.com)

# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

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#### Phase III

- ROQ Almost Jamaica (Juhala) Cha  
1<sup>st</sup> RU More Than Ever (Barbie)  
Rumba  
2<sup>nd</sup> RU My Foolish Heart (Stromberg)  
WZ

#### Phase IV

- ROQ Tuxedo Junction Foxtrot  
(Scherrer) FT/Jive  
1<sup>st</sup> RU Music Cubed (Prow) QS  
2<sup>nd</sup> RU Swinging Cha (Kenney) Cha

#### Phase V

- ROQ Chattanooga Cha Cha  
(Sechrist)  
1<sup>st</sup> RU Costa Azul Cinco (Maisch)  
Rumba  
2<sup>nd</sup> RU Tenderly (Noble) WZ

#### Phase VI

- ROQ Crazy World 2001 (Finch) WZ  
1<sup>st</sup> RU That's You (Lamberty/Halbert) FT  
2<sup>nd</sup> RU Serenade (Rumble) WZ

### ROUNDALAB Classic ROQ 3<sup>RD</sup> Quarter 2002

#### Phase II

Jacalyn's Waltz (Wilhoit)

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#### Phase V+2

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### NATIONAL CAROUSEL CLUBS MAY, 2002

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1. Adeline (Shibata) VI
2. Choo Ch'boogie (Goss) VI
3. And I Love You So (Childers) V  
Wounded Heart (Worlock) V  
Liebestraum NO 3 (Shibata) V
4. All That Jazz (Sechrist) V  
Beyond (Shibata) VI
5. Falling into You (Moore) IV  
Thru Your Eyes (Read) VI
6. What A Wonderful World  
(Shibata) VI  
Whistling In The Dark (Rumble) VI

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Love Changes Everything (Pierce) V
  4. Adeline (Shibata) VI
  5. Que Sera Sera (Shibata) Up  
Tonight (Shibata) V  
What A Wonderful World  
(Shibata) VI
  6. Choo Ch'boogie (Goss) VI  
Duerme (Slater) IV  
Java Jive (Childers) VI
- Jealousy Tango (Goss) VI  
Love & Marriage (Easterday) IV  
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White Lilacs (Hartung) V  
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# THE 51<sup>st</sup> NATIONAL CONVENTION

by Tom Rudebock

Twin Cities, Minnesota H. H. H. - Hot, Humid and Hazy; Happy, Historical Happening; Hubert H. Humphrey. All these have a reference to the 51<sup>st</sup> National Square Dance Convention in St Paul, Minnesota, June 26 - 29.

The weather for the week was hot, humid and hazy with the St Paul area having a near record rainfall for the month of June and temperatures in the 80's. On Friday, June 28, an attempt was made for a Guinness Book of Records entry with over 5000 people dancing on the Wabasha Bridge.

The attendance of 8,840, the smallest in recent history, did not dampen the enthusiasm of the dancers. All 50 states and several foreign countries were represented. Over 225 dance leaders contributed their talents for dancing in halls for all levels of squares, rounds, youth, contra, lines, and clogging. Again, the most popular was the evening Mainstream Hall which featured music by the Ghost Riders Band from California. There were over 80 different shops in the vendor area, with many different products for sale. On the down side the round dancing was in a hotel over a block away.

The St Paul Convention continued a program started at the 50<sup>th</sup> Convention in Anaheim, CA where attendees could earn their Club Leadership Certification. The most popular session was a Keynote Speech by Jerry Junck



entitled, "Attitude Is Everything." Other sessions were *Defensive Dancing, Do We Have Cultural Barriers, Great Ideas for After Parties, Recruiting and Retaining Ideas, Multi Cycle Teaching Programs, Secret Hints for Officers, Marketing and Promoting and Organizations and Associations.*

For those who like to sew there were over 15 different seminars. A few of those were *Embellishing with Embroidery Machines, Sew Like A Pro, Creative Sleeves, Adjusting Patterns, What A Computer Can Do For You and Adding The Glitz.*

Other seminars/workshops were *Introduction To The Next Level, Smooth Dancing, What Is USDA, Ideas For Fun & Positive Dancing, Health and Square Dancing.* For callers there were 4 hours of seminars each day hosted by CALLERLAB Caller Coaches. Topics covered were *Teaching, Kinesiology (Body Flow), Choreographic Control, and Degree of Difficulty.*



## SEPTEMBER 23

If you wanted to sit and rest a spell there where many exhibition groups that performed during the Convention. Appearing at their 36<sup>th</sup> Convention were the Maycroft Square Tappers from Michigan. Other groups were the California Heritage Dancers, Rocky Mountain Dancers, Michigan in Motion, Denim and Lace, Colorado Dancers and the wild Rose Cloggers.

For those wanting a diversion from dancing there were several tours available. Two of the most popular were the city bus tour and a Mississippi Riverboat ride. The city tour visited the Cathedral of St Paul, the MetroDome, a view of the historic sections of the twin cities, Minnehaha Falls, the Governors residence and the Hubert H. Humphrey burial site. The riverboat ride let the dancers relax and sightsee from the river. It is reported that several Akron Area dancers earned their dangle for dancing on a riverboat.

During the bid session, San Antonio, Texas was awarded the 2006 National Convention. Future Conventions are: 2003 - Oklahoma City, OK; 2004 - Denver, CO; 2005 - Portland, OR; 2006 - San Antonio, TX.

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# NEWS

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# POINT OF ORDER



In order to reverse the downward trend in square dancing, I had hoped that at the recent convention in Richmond, Virginia, CALLERLAB would at least incorporate, if not embrace, Traditional Square Dancing as the basic rung on the square dancing hierarchical ladder (followed by Community Dance Program, Mainstream, Plus and Advanced/Challenge). However, this did not happen, since as outgoing Chairman Jim Mayo noted: "Most of us in CALLERLAB... have trouble recognizing traditional as a related activity." This attitude is probably due to the basic philosophy of modern square dancing where CALLERLAB members give "... their greatest respect and admiration ... to the callers who deliver fancy choreography to the most dedicated dancers at festivals and weekends."

So, rather than embracing Traditional, consensus seems to be forming to instead try to "lower the bar" with a revised Community Dance Program involving fewer calls, but still retaining the basic dictatorial control of the caller. "It would be modern square dancing with choreography that can't be anticipated and that exercises the head as well as the body."

The Philosophy of Traditional Square Dancing is different. It involves a partnership (or power sharing) between callers and dancers. The

dancers know the songs and calls/patterns of the fifteen or so dances utilized in their community by heart, while the role of the caller is to sing melodiously and keep all the squares in relative unison. If the caller was a "no show" due to illness, accident or auto breakdown, the dance would proceed without him, with the dancers bellowing out the songs.

While a revised CDP may be desirable, I think this should be placed on the back burner while CALLERLAB not only embraces Traditional but encourages callers to establish a Traditional Dance in their communities on a regularly scheduled basis weekly, bi-weekly, monthly, etc. The primary emphasis should be to attract friends and relatives of modern western dancers who are too busy to make a commitment for a long series of lessons. Major selling point - Be as proficient as your grandparents in fifteen minutes - since most of the more popular traditional dances involve only two to six calls/patterns (average of four). As an added incentive for callers to broaden their range of expertise, CALLERLAB should establish milestone or other Special Awards for those callers who are most successful in establishing Traditional Dances in their communities. In addition, CALLERLAB should encourage the Foundation For The

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Preservation and Promotion of Square Dancing to provide scholarships for callers wishing to take up Traditional Square Dancing.

In summary, callers wishing to make the transition from Modern to Traditional must make two major philosophical adjustments: (1) Willingness to "share the power" with the dancers and (2) Willingness to "share the wealth" with musicians since live music was a basic (and attractive) feature of Traditional Dances.

Traditional Dancing in the Northeast has been kept alive primarily as a "Labor Of Love" on the part of callers and musicians rather than monetary incentives. To keep expenses down, a guitarist is frequently the caller at many dances.

*Herb Chisholm  
Alexandria, VA*

*American SquareDance, September 2002*

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## **Attitude is Everything**

From page 9

importance of the Mainstream program. We must also support the Mainstream program because without Mainstream, these other programs cannot continue to exist. When attending a Mainstream dance, we should enjoy the dance for the music and the people. We must become more tolerant of the Mainstream dancer and be willing to enjoy the dance at their level of knowledge and ability. We should not go with the idea of dancing only when the Plus tips are called. This will take a considerable change in attitude by today's dancers. But, it would do so much to make our activity much more

**Everyone - Mainstream, Plus, Advanced, Challenge, and even Round Dancers - are all going to have to contribute new dancers in order to perpetuate our beloved activity.**

inclusive, rather than exclusive.

Second, modern western square dancing consists of two types of people: recreational dancers and hobby dancers. Most recreational dancers dance the Mainstream program and perhaps a few of the Plus calls. They typically dance once or twice a month. Hobby dancers, on the other hand, may dance Plus, Advanced, Challenge, and/or Rounds. They tend to love their program to the exclusion of all other programs. This includes the exclusion of helping with, and the recruiting for, beginner classes. Isn't it a shame that our most enthusiastic dancers basically do very little to recruit for the activity they so enjoy? Are these dancers reflecting their

caller's attitudes?

Obviously, we are not replenishing our recreational dancers as rapidly as we need. But, we cannot expect to do so, when only 20% of the square dance population is doing the recruiting. The current Mainstream dancers cannot, and should not have to do all the work. Everyone - Mainstream, Plus, Advanced, Challenge, and even Round Dancers - are all going to have to contribute new dancers in order to perpetuate our beloved activity. This will indeed, take a **big change in ATTITUDE.**

The attitude by callers that "I've paid my dues, let someone else teach them" simply has to change. The single

most important thing we do as callers is to teach both new dancers and new callers. How many callers have taught a new class in the last couple of years? There are roughly 2000

callers in CALLERLAB alone. If each one had a class of only two squares, there would be 4,000 new squares, or 32,000 new dancers in one season!!! That's with only 2 squares each! Do you think that would help square dancing? Absolutely! But, **EVERYONE** has to contribute. We cannot survive with only a few doing the recruiting and teaching. Dancers, all of them, are our recruiting force. Callers, all of them, are responsible for teaching.

Our responsibility as callers is two-fold. First, we must set an example that will provide the motivation necessary to encourage dancers to become ambassadors for the activity. Second, callers must be the best teacher they can be. We don't

want to lose any opportunity. We must be motivated ourselves and prepared to make classes both educational and entertaining. Preparation is the key. You can't read a book until you can read a sentence. You cannot read a sentence until you can read a word.

And, you cannot read a word until you know your ABC's. Teaching square dancing is the same thing. We cannot expect dancers to be able to Coordinate when they have not yet learned to Circulate.

I have been discussing my thoughts on attitudes regarding recruiting and teaching. It is my opinion that our attitudes regarding new dancers are even more important to the retention of those people in the activity. Why don't we retain more of our new dancers? I feel a big reason for that is that we are not as friendly and tolerant of them as we should be. Earlier in this speech I said that we should be more objective when looking at ourselves, and our attitudes. Retention of new dancers is the area where we really need to re-assess our attitudes toward new dancers.

Why don't we retain new dancers? A primary reason is that after we get them started, we don't nurture and cultivate them. We don't take care of them or, worse yet, we take them for granted. In the past, we were very careful with our new graduates. Not anymore. How many of you have heard club officers say that their class is at the dance for the first time, but the club would like some Plus called during the evening anyway? He will usually follow

by saying that, "Although the new dancers don't know the calls, the club will split them up and PULL them through. They are going to have to learn it anyway." Sound familiar? Is this an attitude we need to change?

How different from the story Jon

**I firmly believe that many callers and dancers are far too fascinated with the complexity of square dancing. It is also my opinion that most of us call material that is far too difficult for the recreational dancer.**

Jones related to me regarding a California festival he did years ago. The main hall was full. However, the next hall had over 200 squares of new dancers. Jon asked to call for them. The reply was, "No way." They did not want an unfamiliar caller to destroy their confidence. Do you see a difference in attitude?

What else can we do to help dancer retention? Patience would be a big help. It is our responsibility, as callers, to provide an enjoyable dance experience. We have to be more tolerant and understand that we must **SELL** our activity to these new dancers first. I believe that too much complexity in lessons and dance programs **DRIVES** dancers from the activity. Let's hook them on fun and friendship first.

I firmly believe that many callers and dancers are far too fascinated with the complexity of square dancing. It is also my opinion that most of us call material that is far too difficult for the recreational dancer. Please understand that I'm not advocating limiting

variety. I'm advocating being different without becoming difficult. There is a huge distinction between the two. Today's square dancers are "survivors" and either enjoy, or tolerate, the challenge of today's dancing. But, it is

**Should we expect callers to donate their time to teach lessons so clubs can keep going?**

evident that the recreational dancer has not been intrigued with the challenge and has left the activity. They didn't complain. They merely left square dancing. Do we need to re-evaluate our attitudes with respect to recruiting and retention? I think the answer is absolutely, we do.

In my opinion, the topics just discussed may be somewhat easier to address than other issues we must also consider. Our activity is faced with some issues that are extremely controversial and will be met with passionate opposition. I have been addressing issues that deal with callers, dancers, and clubs. This next set of challenges deals with clubs and State and National organizations. These issues include dance fees, caller fees, and the dress code. Whether we like it or not, we are going to have to address these issues sooner or later. The only way to approach a problem is to discuss it. Not to discuss it, is to believe that the problem will just go away. That can't and won't happen. Hopefully, this presentation will start the dialogue that will eventually evolve into positive results.

First of all, we must address dance fees. When I started square dancing, dance fees were \$4.00 per couple, hall

rents were \$15.00 to \$25.00 per night, new automobiles were \$2500.00, gas was \$.25 per gallon, square dance records were under \$1.00, and complete amplifier and speaker equipment could be purchased for \$250.00. That was thirty-five years ago, in 1967. Today hall rents are \$50.00 to \$200.00, a used automobile will cost nearly \$20,000.00, gas is around \$1.50 per gallon, square dance records are more than \$5.00 each, and a Yak Stack and Hilton amplifier will cost nearly \$3000.00! Yet, many clubs refuse to charge more than \$3.00 per person at their dances. Thankfully, that is beginning to change, but it is a slow process, and we need to do more.

Dancers should not, and cannot, expect callers to call for the same fees they did thirty-five years ago. Is it any wonder we have had so many callers retire? Should we expect callers to donate their time to teach lessons so clubs can keep going? Club callers are so important to the survival of square dancing. They are the backbone of this activity, and should be paid fairly and equitably for the tremendous job they do in keeping our activity alive. There are so many ways to enhance caller pay, without jeopardizing the fiscal stability of a club. All it takes is some common sense negotiation.

This is a two-way street, however. If dancers are asked to pay more for dancing, they have every right to expect a quality performance from their caller. Conversely, if callers are to receive an increase in pay, or a percentage of the gate receipts, they need to realize that dancers have a right to expect them to make a conscientious effort to improve

their skills. This can be done in one of two ways. Either they can attend a qualified callers' school, or ask someone they respect and admire to help them on a one to one basis. My personal recommendation is to attend a qualified school.

Remember when I indicated that we need a vision. One of my visions is that every caller should have an opportunity to attend a caller's school. Because of the cost and time commitment, this is simply not possible for many callers. Attending a full callers' school costs money. You may ask, "What can we do?" Caller training is where state and national dancer organizations could have a tremendous positive influence on our activity. Another part of my vision is that I hope each state and national organization would, at least, consider sponsoring one caller each year to a qualified school. Just imagine how much good that would do for the activity.

Furthermore, can we expect new dancers to want to be a part of our activity if we only rent "cheap" halls? Would we be better served to charge a reasonable dance fee so that we can afford a bright, clean, comfortable place to dance with good sound? Would that type of hall be more conducive to retaining class members? Would that type of hall be an incentive for outside guests to want to attend our club dances? I propose that it would. However, we are going to have to raise

dance fees to accommodate these two things. Again, this is completely within our ability to do. It will take a change in attitude, which starts with the realization that we need to take a more

**...every state and national organization will eventually have to address the issue of our dress code, whether we like it or not.**

**...step outside this coliseum and take a look at what non-dancers are wearing as they walk by.**

**Do you think they are of the mindset to follow a strict dress code?**

common sense approach.

Finally, every state and national organization will eventually have to address the issue of our dress code, whether we like it or not. It is surprising to me the intensity of passion exhibited by some when this topic is discussed. I would propose that this is another issue that can and should be discussed with a common sense approach. As I said earlier, our society has changed significantly. We need to realize that that is something we can't change. Instead, it is one of those facts that we are going to have to accommodate.

All we need do to recognize that fact is to step outside this coliseum and take a look at what non-dancers are wearing as they walk by. Do you see women in dresses? Very few are in dresses, if any. In fact, both men and women are predominately dressed in slacks. Most of the men no longer wear

a suit and tie. Many are actually dressed in blue jeans. Just go to the mall and take a look around. We have become a blue jeans society. Keep in mind that those are the very people with whom we are trying to market our activity. Do you think they are of the mindset to follow a strict dress code?

I have a couple of examples of attitudes that I collected this past year regarding the clothing issue.

**Everyone realizes that something has to be done if we are going to be able to market to today's society.**

This first example is from a lady that attended a weekend in which I was part of the calling cadre. The afternoon session was designated as casual dress. This lady approached the three callers and, in no uncertain terms, expressed her disappointment that the session was casual dress. After some discussion, she was asked if she would rather dance with three squares of dancers in costume, or thirty squares in casual dress. Her reply was three squares. That should illustrate the intensity of feeling with this issue. Is the lady wrong? Certainly not. She is entitled to her opinion and should feel free to express that feeling. Furthermore, she has every right to expect that others should respect her opinion. It would be my hope, however, that we might take a more open-minded view of the issue.

Another point in favor of a less stringent dress code is from my own experiences in Mesa, Arizona. I have one Plus dance that is a "square dance attire" dance. I have another Plus dance that has always had fewer dancers attend than the first. We

changed the second dance to casual dress and the crowd more than doubled. And this increase comes from dancers who have been dancing for years! Our customers are speaking. Are we listening?

Finally, I did a dance in western South Dakota this spring. The club had two new couples in attendance. Both were in their mid to late forties, and obviously were enjoying square dancing. One lady wore a wrinkle skirt, while the other wore blue jeans and a vest. I decided to visit with them about their attire. The lady in the skirt indicated that she liked the wrinkle skirts and actually wore them to work. The lady in blue jeans said that jeans were all she ever wore. In fact, she related that the only dress she had in her closet was her wedding dress. She had not worn a dress in over twenty years!!! Can we expect that lady to conform to a strict dress code? Which would we rather do: lose that couple (and all their friends) from our activity, than change? These are the questions we must ask? These are the ATTITUDES that we have to evaluate in ourselves.

The situation is complicated further by the fact that our activity has a number of quality vendors that deal in square dance attire. Is it fair to them to eliminate square dance attire? Is it fair to those that love the costumes to take those costumes away from them? I think the answer is no to both questions. But then, how do we resolve this situation? It is my belief that the answer is in common sense



compromise. Obviously, the clothiers are going to have to consider alternatives in styles as to what they offer to the public. That is already occurring to some degree. But what about the feelings of those that love the standard costumes? How do we accommodate them? I think the answer may be easier than we think. Instead of the statement "Square Dance Attire Required," why not use the statement "Square Dance Attire Welcome or Optional?"

Everyone realizes that something has to be done if we are going to be able to market to today's society. The question is, "How can we address the dress code issue to make it acceptable to as many people, current dancers and non-dancers, as possible?" Again, we need to take a common

sense approach to this issue. Just observing how churches had to change on this issue should be proof enough that change is inevitable.

In conclusion, how do we change our attitudes? Do we have to make big changes? Are these changes possible? I honestly feel the necessary changes in attitude are attainable. I also sincerely believe that there is nothing we cannot accomplish. However, we must make a conscientious effort to make that change. The most difficult part of making a change is to realize that change is necessary. Without change, things stagnate. The only thing certain in our world is that there will always be change.

How would I approach changing our attitudes? First of all, we need to motivate every dancer to recruit for

classes. But, we need to do more. We must impress them with the fact that new people won't come to class unless we BRING them. In addition, we need to nurture these new dancers by encouraging club members to participate in the class and making them feel like they are a part of our square dance family. And, we must recognize that we are a family. Furthermore, once classes are completed, we need to again TAKE them to their first few dances. Joining the club, or attending another club, is like starting over for them. How many more dancers would we save if we did

**I'm not advocating limiting variety. Rather let's make a conscious effort to use better judgment in what we call and how we call it.**

this? Would new dancers feel welcome, more at ease? Would this be a change in attitudes?

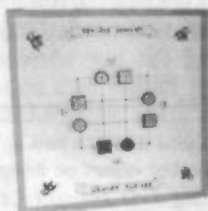
If we are to rebuild a prosperous square dance activity, callers must recognize that we have a real need to call less complex dances and classes. Again, let's not confuse the issue that less complexity automatically assumes limiting variety. I'm not advocating limiting variety. Rather let's make a conscious effort to use better judgment in what we call and how we call it. We must make a better effort at keeping everyone dancing. Our retention rate is mute testimony to that fact. I think it far more important that we change our attitude to one that restores fun, sociability, and the experience of successfully dancing to music rather than solving choreographic puzzles.

In reality, it will only take a small change in **ATTITUDE** in those of us who enjoy this activity so much. We must be more tolerant and understanding of the new dancer. We must demonstrate as much enthusiasm for square dancing as a whole, as we show for our favorite program within the activity. We need to extend some love and affection for our wonderful recreation of square dancing. We need to display a passion for the activity. We need to teach new dancers that there is more to square dancing than executing geometric figures to music. All of us need to look around at our circle of square dance friends. That is what square dancing did for us. That is really what square dancing is all about. It's the people. It's you. It's me. It's us.

Each of us would like to see the square dance activity of the future as a vibrant, healthy, and exciting recreation. I firmly believe this can happen. However, it will take effort, understanding, and tolerance on the part of everyone. It will take leadership and cooperation from everyone; callers, dancers, and all the organizations associated with square dancing. Let's

be positive, especially in our writing and our conversation. Let's be positive with each other. Let's see if we can't change our attitude and be positive and excited about our recreation.

Finally, it is my firm belief that our society needs square dancing even more so since the events of last September [2001]. Our activity has so much to offer in so many ways. It has been a long time since our society needed the warmth, friendship, and feeling of family that we, and our activity can provide. But, we have to market the activity and sell that feeling of family to a whole group of new people that are searching for us. We will have to make some changes to make that possible. I am absolutely confident that we can accomplish that. It will take some compromise, but is completely do-able. This is a wonderful activity with so many wonderful people. Most of us involved in square dancing share a passion and affection for the activity. Let's share that passion and affection with people that need what we have to offer. Let's enjoy square dancing and, more importantly, let's enjoy each other.



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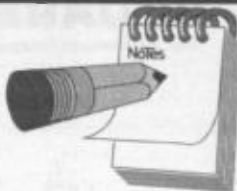
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*Not for profit* Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

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 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC  
Jul 2-6, 03 San Diego, CA IAGSDC  
Jun 23-26, 04 Denver, CO 53<sup>rd</sup> NSDC  
Jul 1-5, 04 Phoenix, AZ IAGSDC  
Jun 22-25, 05 Portland, OR 54<sup>th</sup> NSDC  
Jul 1-4, 05 Santa Clara, CA IAGSDC

## CANADA

Jul 18-20, 02 Saint John, New Brunswick

27-28 **PENNSYLVANIA** - Delaware Valley S&RD Convention, Holiday Inn, King of Prussia, 260 Mall Boulevard. Bob & Joan Gaunt, 654 Bridgeton Pike, Mantua NJ 08051; 856-468-6380; bobjoangaunt@cs.com

## OCTOBER

18-19 **TEXAS** - Houston S&R Dance Council 54<sup>th</sup> Annual Hoe Down, Ft Bend County Fairgrounds, Rosenberg. Preston & Carolyn Smith, 2401 Saddlehorn Tr, Katy TX 77494; 713-534-7732; 281-392-0713; carolyn.smith@shell.com

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

## SEPTEMBER

19-21 **GEORGIA** - 31<sup>st</sup> Annual Georgia State S&RD Convention, Coliseum & Convention Center, Macon. Bernard & Sandra Lowe, 75 Laurel Ct, Dallas GA 30157; 770-445-7035

20-22 **CALIFORNIA** - Central Coast SD Association Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-3762; dave@rvh2o.com

20-21 **NEBRASKA** - 32<sup>nd</sup> Annual Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Bruce & Kathy Fiscus, 1504 Claycomb Rd, Wayne NE 68787; 402-375-3707



## NOVEMBER

8-9 **CALIFORNIA** - 6<sup>th</sup> Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff; Jay Thiel, 18785 Palomino Dr, Red Bluff CA 96080; 530-527-3486; jthiel@rbuhsd.k.12.ca.us

10 **NEW JERSEY** - Northern New Jersey Square Dancers Association 29<sup>th</sup> Annual Mini-Festival, Bridgewater Raritan High School, Bridgewater. Frank & Helaine Penn, 973-746-4228; Jim & Joyce Kelly, 908-658-4271

15-16 **FLORIDA** - Northeast Florida Square and Round Dancer's Assn Fall Fiesta, Christ the King Church, Jacksonville. Jack McKinney 904-249-3224; emailSqrDansir@aol.com.

30 **SOUTH CAROLINA** - South Carolina S&RD Federation Dance, SC National Guard Armory, Cross County Rd, North Charleston. Roslyn & John Earley, 9422 Plowden Mill Rd, Alcolu SC 29001; 803-473-5713; earley1@ftc-1.net

## JANUARY '03

16-19 **ARIZONA** - 55<sup>th</sup> Annual SD Festival, Tuscon Convention Center, Church Street Entrance, Tuscon. Jim & Genny Young, 3242 N Calle de Beso, Tucson AZ 85750; 520-885-6273; jimgeny@aol.com; Bernice Taylor, 4109 E 1<sup>st</sup> St, Tucson AZ 85711; 520-795-8288; bert2@theriver.com; home.earthlink.net/~starthru/index.html



## FEBRUARY

14-16 **ARIZONA** - Fiesta Ole! 53<sup>rd</sup> Annual Yuma S&RD Association Festival, Yuma Civic & Convention Center. 928-345-0708; breynoldson@earthlink.net

## MARCH

7-8 **MISSISSIPPI** - Annual Mississippi S&RD Association Sweetheart Festival, Wahabi Shrine Temple, Jackson. Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo MS 38804; 662-842-1301

14-16 **HAWAII** - 23<sup>rd</sup> Annual St Patrick's Day S&RD Festival, Univ of Hawaii, Hilo. Deed Reimer, PO Box 366, Kurtistown HI 96760; 808-96-9807; deedreim@ilhawaii.net

21-22 **IOWA** - 41<sup>st</sup> IOWA State Convention, ISU Memorial Union, Ames. Bob & Shirley Hale, 1516 43<sup>rd</sup> St, Des Moines IA 503311; 515-255-6841; sures7@aol.com

21-23 **ENGLAND** - British Association of American Square Dance Clubs 50<sup>th</sup> Anniversary Celebrations, Hertfordshire, England. Details from John Wheeler; Doctor.John@bopenworld.com; Tel: +44-0-1494-436592

24-25 **SOUTH CAROLINA** - 28<sup>th</sup> Annual South Carolina S&RD, Palmento Expo Center, Greenville. Rosilyn & John Earley, 9422 Plowden Mill Rd, Alcolu SC 29001; 803-473-5713; earley1@ftc-1.net

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