

# AMERICAN SQUARE DANCE



*"The International Magazine of Square Dancing"*

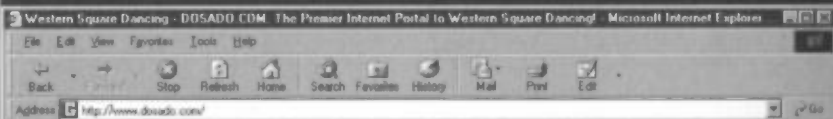
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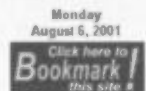


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### Multi-Cycle Classes!

It's peak dancer recruiting time with the traditional beginning of the new dancing season. Give consideration to the various "Multi-Cycle" programs that have been running successfully around the world. One of the continuing problems with recruiting new square dancers is that the classes typically start ONLY in September and that they last too long! Counter these problems with a more flexible program with classes starting more frequently with a shorter time commitment for the new dancer! Once they get dancing they'll be having so much fun, they'll continue on with the activity.

By using "Multi-Cycle" programs, you can have several "cycles" dancing on the same night. That saves lots of money for the club and enables all of the dancers to get a lot of review time for moves that have already been taught.

Below are some of the excellent articles on this subject! Take the challenge and try a new strategy for the coming season!

Bill Heyman - Webmaster

### Summary Multicycle Program For New Dancers

by Mike Seastrom

#### Introduction:

The Multi-Cycle Program is a method of conducting square dance lessons that start more than once a year. The additional designations of 10 + 10, 13 + 13, and 17 + 17 indicate how many weeks each class is taught before proceeding to the next phase or list of calls. It also indicates how many weeks before a class begins again.

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**AMERICAN SQUAREDANCE**

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
Ed & Pat Juaira

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# FROM THE EDITORS

ED & PAT JUAIRE



## Why No Mainstream Dance Hall?

Many of us do a lot to encourage and promote Mainstream square dancing. Can anyone tell us why Mainstream dancing is excluded at some festivals or conventions? We are not talking about Advance and Challenge conventions but conventions which feature Plus, Advance, and Rounds from Phase II through Phase IV.

Why is a Mainstream dance hall considered a stigma? Do the programmers believe that nobody will dance Mainstream and therefore the hall will go unused?

Have the programmers scheduled good Mainstream callers in Mainstream halls?

Conventions and festivals without any Mainstream dancing are not doing anything to help their growth and we believe all dancers should bring their influence to be sure a Mainstream dance program is present at any function which includes the Plus program. Do not put out a "Mainstream Dancers Not Welcomed" sign at your convention or festival.

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## **Knot Head Anyone?**

Years ago the square dancers in South Dakota formed a "Knot Head" group.

At this time it took 4 couples to travel 100 miles in the state to earn their "Knot Head" badges. It is made out of wood that has a face painted on it. Then you



will get a gold tooth every time you would go with 3 other couples a 100 miles and so on.

Then when cars got smaller and gas prices got higher, it was cut back to 3 couples. What an enjoyable way to get new and older dancers to travel.

Once a year, a club would bid for a Knot Head Banquet Dinner. Usually on a weekend. We would dance in the afternoon and shutdown for everyone to go eat. This was arranged ahead of time and arrangements were made with a restaurant large enough to handle a large group. Then we would go back to dancing in the evening.

It gradually died out as a lot of things do in time. This past year, The Spares & Pairs of Sioux Falls, SD have tried to get it back going again. They are doing good at getting dancers to travel & earn their badges & gold tooth. Here is a

picture of a Hat Dance that was held at their regular dance. There are some new and former Knot Heads just in our area alone.

I understand that there maybe another banquet coming up in the near future. What an interesting way to get people back traveling again.

Maybe this is something other clubs could try to get their dancers to travel. It's always more fun to go to out of town dances with a group. Try it, you may like it.

*Mary Anderson  
Sioux Falls, SD*

## **Stratford Square Dance Club, Shelton, CT Celebrates 50<sup>th</sup> Anniversary**

Stratford Squares Dance Club will celebrate its 50<sup>th</sup> anniversary with 2 dances, an A-1 dance on Oct. 5 with John Hendron calling and a Plus dance on Oct. 19 with Rusty McLean. Sue Lucibello will cue both dances.

STRATFORD SQUARE DANCE CLUB, the oldest club in Connecticut, was organized in February 1952 by 8 couples. Over the years we have danced in several different halls and currently dance in the Huntington Congregational Church Hall. Our current membership consists of 16 members and we dance once a month.

The club had 6 callers, Al Brundage, Jim Murray (one of the founders who later became club caller), Chip Hendrickson, Bob Paris,



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Jerry Schatzer and Rusty McLean, and 6 round dance cuers, Mary and Ed Feather, Linda Lamaire Ristau, Lee McLean, Lesley Hughes and Lois Testa, and currently Sue Lucibello. In 1979 Stratford became an A-1 club, and in 1980 started using computer slips.

Mary Lou Murray is the only one of the founding members who is still dancing.

Come help us celebrate this Golden Anniversary.

For further information, call Dick House at 203-925-9180 or Eva Paige at 203-929-6622.

## **They Love to Square Dance**

Brandon and Kendra have been going to square dances most of their lives with their grandmother, Ruby Livingston. From the time Kendra was about 3 and Brandon 5, their grandmother would dress them in square dance outfits that she made for them and take them to the dances. She still makes all the outfits that they wear.

When they reached 6 and 8 years of age, their grandmother signed them up for square dance lessons with Belton Dennis of the Mid-Carolina Twirlers of Newberry, SC in 1999. With the children taking lessons, they were able to get their mother to take lessons with them.



In 2000 they took Plus classes from Al & Amber Tarver. In 2001, Al & Amber began a class in order to start a new club, The Dixie Strutters, of Gilbert, SC, where the children finally got their dad to take lessons, thus making it a family affair. Brandon and Kendra, along with their parents, Kenny & Tonya joined the newly formed Dixie Strutters as charter members. The Dixie Strutters have a wide age range of dancers. The youngest dancer is 6 and the eldest is 73 years young. Boy, you should see the both of them dance. The club has 9 dancing children members whose age ranges from 6 to 13.

Brandon and Kendra are both playing with the idea of being future callers. Kendra has actually tried a singing call with Al. Brandon and Kendra both have several records

and practice at home.

Going to special dances such as the SC State Convention, Federation Dances and Clubs' Anniversary dances is a special love of Brandon and Kendra. They enjoy meeting and dancing with new people. Once they make a friend, they look for them and make sure they dance with them at the dances. Both have made a lot of friends in the world of square dancing but there is one special couple that comes to mind that they hunt down and run up to any time they see



*Brandon Epting, age 11 and his sister, Kendra Epting, age 9, of Newberry, SC, at the fashion show held at the SC State Convention in Charleston, SC in February, 2002.*

them. Bill & Dixie Schott of the Camden Hi-Steppers have a special place in Brandon's and Kendra's hearts.

All the adults and so few children don't intimidate Brandon and Kendra. They will run from the front of a room to the back to fill a square even if they



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don't know anyone in the square. They have learned the activity of square dancing that will be a life long recreation for the both of them.

*Tonyja Epting*

## **U.S. West National Handicapable**

### **Square Dance Convention**

The U.S. West National Handicapable Square Dance Convention will be held July 17-20, 2003 at the Circus Circus Hotel and Casino in Reno, Nevada.

This will be the first west coast convention for the U.S. Handicapable Dancers. Previously the conventions were held only every two years on the east coast. Attendance is normally around 600 dancers.

Gerald Yerby is the general chairman and is also the caller for the Sacramento Guys and Dolls, the Host Club, and the Motherlode Dancers in Auburn California. The Guys and Dolls were formed in 1995 and have two nights at different dance programs with approximately 55 dancers plus some adults who dance Mainstream and Plus.

The Riviera Hotel in Las Vegas has been contracted for the 2005 U.S. West National Handicapable Square Dance Convention.

## **Linked Squares Wins Award**

Linked Squares, the regional publication of the Akron, OH, Area Square and Round Dance Federation was selected as the Judges Grand Champion Award at the 51<sup>st</sup> National Square

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Dance Convention this past June. The award was for the best overall square dance publication. The judging was a part of the Showcase of Publications and had entries from across the United States.

Linked Squares is a quarterly publication and has a circulation of over 525. It is mailed to subscribers each February, May, August, and November. The editor is Rosemary Vandegrift assisted by Fred Cornell, advertising, Roz Howard, schedules and Bonnie Henthorne, subscriptions.

In a look at a recent table of contents the following topics were listed; President's Message, Federation News, State Corporation News, Share and Care, Area Club News, Club Directory, Caller/Cuer Directory, Quarterly Club Dance Schedules, State and National Convention News and Special Club Dances and Ads.

*Tom Rudebock*

this year. Though the dancers favorite flying movement is The Flying Weather Vane such figures as the Merry-Go-Round, a full-fledged Flap (girls' feet were well above the boys' heads), and a helicopter have been added. Twenty of the thirty plus members, ages 8 to 24, made the 9-day bus trip to Minnesota. Exhibitions were held on the way to the nationals at the Nebraska Historical Museum and for a church youth group in Omaha. Other activities included a day of swimming at Lake McConahay in Nebraska and inner-tubing on the Apple River just outside of St. Paul.

Thoroughly introduced to the mass



### **Young Dancers Wow Crowd at 51<sup>st</sup> National Square Dance Convention**

The Rocky Mountain Dancers again held the attention of thousands at the 51<sup>st</sup> National Square Dance Convention in St. Paul, Minnesota. Most thrilling was the standing ovation from over 4,000 onlookers at the Friday evening's performance.

Started over three years ago to present the Lloyd "Pappy" Shaw's Cheyenne Mountain Dancers style of exhibition dancing for the Dance Pageant at the 50<sup>th</sup> National in Anaheim, this group of youngsters presented a more complicated routine

of industrial sized mosquitoes in Minnesota, the kids and their entourage of adults also endured a drenching downpour their first night at the national's campground. Sleeping bags and tents quickly sat in five inches of water. Coming from drought plagued Colorado the group was astounded at the ferocity of the storm. While kids dressed in damp outfits the next morning the adults hit a laundry to dry out the soaked bags and clothes. By noon all was in order for the first official day at the convention.

The group presented seven different shows during the four-day convention. When not preparing for shows the

kids could be found in the contra and Mainstream halls (to the delight of the adults they danced with). Youth hall organizers didn't know what to do about the 20 kids arriving at 10am each morning expecting to dance - they didn't want to do the craft stuff available - they just wanted to dance! So they entertained the chaperones in the youth hall by humming or singing the tunes they needed to dance to when no callers were scheduled. They had a marvelous time.

Upon their return to Colorado the exhibition schedule was still packed with nine shows scattered through July and August. They performed at Rocky Mountain Dance Round Up on Guest Night and at Folk Fellowship's guest



night. Adams County Heritage Festival scheduled them for two shows the first weekend of August. They also shared shows with a youth exhibition group from Barea, Kentucky on August 6 as that team travels to the west coast.

Recruiting for new members is underway with an emphasis on middle and high school boys. Upcoming plans are for an expansion of dance styles to include rounds and the Royal set (8



couple squares exhibited by the Colorado State University Aggie Haylofters from the mid 1950's to early 1990's). This will offer a greater variety of dance forms for all ages to exhibition. The Rocky Mountain Dancers have been invited to Salt Lake City for a National Folk Organization weekend on Youth in Dance in February 2003, then it will be on to the 52<sup>nd</sup> National Convention in Oklahoma in June. Come see and dance with this great bunch of kids.

For information on joining in on the fun or scheduling a possible show for your group or organization, please contact Bob Riggs by e-mail at [RLRiggs@aol.com](mailto:RLRiggs@aol.com) and please put Rocky Mountain Dancers in the subject line.

*By Allynn Riggs*

### **Northeast Lacrosse Tournament**

Silver Sounds Records recently sponsored an 18 member men's lacrosse team at the annual Northeast Lacrosse Tournament held in Glastonbury, Con-

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necticut on July 20 & 21, 2002.

Pictured are John and Brian O'Leary (sons of Silver Sounds owner/producer Jack O'Leary). John & Brian played lacrosse for St. Anselm College in Manchester, NH. Brian holds the school record for goals and assists. Over 15 teams competed in the two day event.

The Silver Sounds squad was seeded 5<sup>th</sup> in the tournament. Most of the participants were players from a wide variety of colleges and universities including Syracuse, Maryland, Wass, Hobart, Saint Anselm, University of New Haven, to name a few.

Silver Sounds Records provided sponsorship in the form of registra-

tion fees and uniforms for the team.



Proceeds from the event benefited the Muscular Dystrophy Association.

*Jack O'Leary  
Glastonbury, CT*

*Send items of interest to  
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# ACA VIEWPOINT



## PATRICK DEMERATH

### THE "CAN DO" BELIEF

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 September ACA Viewpoint described an outstanding program on 2002 recruiting submitted by 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 the August ACA Viewpoints. These clubs like many clubs had difficulties in recruiting new square dancing students. Their testimony narrated what clubs and callers do when they get down to the bottom with red ink and empty squares all around them. Their scorecard is impressive. Three consecutive years before the new program = no students. This year the new program 42 students. 28 graduates.

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 [kingc@communioomm.com](mailto:kingc@communioomm.com).

This month's ACA Viewpoints continues to offer suggestions for clubs and callers to use to recruit new dancers to join square dancing. Recruiting new dancers is a never-ending task. With an estimated 10% decline in the number of dancers, clubs and callers, the recruiting of new dancers is more critical today than ever before. One might suggest that there is a certain element of defeatism in the minds of many dancers. The defeatism might be interpreted as follows: "If the problem of decline in the number of square dancers is everywhere, what can I do to help?" "I am just one person; I have already asked everyone I know."

ACA recognizes that many of today's dancers in the baby boom, generation X, generation Y and generation Z(E) desire a more instant gratification for their time and money spent. Unlike the senior's category, these newer groups want a simple way to start having fun. They appear to

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state that they do not want a long-term set of instruction. This apparent contradiction between the needs and wants of potential square dancers and the square dance product appears to confuse and complicate the problem.

Nevertheless, successful new dancer recruiting is working in different parts of the country. It appears that specific new dancer-based activities are attracting new dancers. As ACA has been conducting the marketing research on successful recruiting activities throughout the country, there has been two underlying "foundations" that continue to surface each time. A club or organization created and worked a plan to recruit new dancers. The second one is even more fundamental is that the club or organization refused to accept the fact they were victims of an overgrown and overdeveloped dance program and that people were too busy with multiple jobs, the internet, and cable television. What they did accept was the fact that there are many people who would like to give square dancing a try if they are invited.

These clubs were willing to boil it

down to one thing and that is a belief that "if we ask people to come, some of them will come to learn square dancing." This "can do" belief permeates every successful recruiting program that ACA has been able to spotlight. This "can do" belief is the critical difference. This "can do" belief rejects the "victim" of cable TV, life style changes and an overgrown dance program.

If your club or organization is to reverse its own decline in the number of dancers, then the first thing to do is to reject the "VICTIM" syndrome and accept the "CAN DO" belief. ACA has been able to present you numerous current successful mechanisms of new dancer recruiting. Try them. They work, but first commit to the "CAN DO" belief, recruit the new dancers, teach and retain them as new club members.

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. 🍻



# SQUARE-UP

**JOHN & LINDA SAUNDERS**



## TRIPS AND FRIENDSHIPS

When you read this we will have returned from England and Europe where we have been traveling with a group of square dancers for three weeks. We were in England, Denmark, Sweden, Finland, Estonia and Russia. We have led groups of dancers overseas for the past 10 years and we have certainly enjoyed it. When you are recruiting new dancers one of the selling points should be how universal square dancing has become. It is an activity that has no boundaries. Square dancing is popular all over the world and you will find that you are always welcome in any country.

There are still, regretfully, some countries where there are no square dance clubs, but I feel that this will change in the coming years. For instance, we went to St. Petersburg, Russia and there wasn't any square dancing. We, however, tried to dance in our hotel lobby. It was tough without an amplifier or speakers but we did a couple of tips. We try in some way to

dance in every country we are in. We hope this helps to promote the activity in a positive way wherever we are.

We had been to England, Denmark and Sweden before so we had made some good friends there. It was our first trip to Finland and we thoroughly enjoyed ourselves with some of the nicest people we had ever met there. Square dancing is relatively new in Helsinki and they don't have a permanent caller. I was honored to call the dance and we all had a wonderful time.

The dancing is fun in these foreign countries but the most gratifying thing is meeting the local dancers and learning some of how they run their dances. The refreshments can be interesting also. We have enjoyed these trips and we look forward to doing many more.

Square dancing is such a wonderful activity. It can bring people of all nationalities together for a wonderful time and can help people make lasting friendships with folks from all corners of the world.

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## **TITLE - Label**

## **ARTIST**

### **Where Were You - LM224**

### **Don Wood**

A cover of Alan Jackson's patriotic hit. Guitar lead with string background. Steady drum beat to set the rhythm. Another to add to your collection for those times when you want to salute the red, white, and blue and what it stands for. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, All Square Thru 4, Swing Corner, Promenade.*

### **Shamey, Shame - RMR2014**

### **Sonya Savell**

A saxophone lead with a solid piano background. Just enough bass and drum to set a good dance beat. Key change in the closer. *Hds (Sds) Square Thru, Tch 1/4, Follow Your Neighbor & Spread, Girls Trade, Linear Cycle, Boys Walk, Girls Dodge, Scoot Back, Swing Corner, Promenade.*

### **If You Say My Eyes Are Beautiful - GMP1105**

### **Doug Bennett/Lone Blume**

A full string sound providing nice background for some good piano and guitar playing. A smooth, 'candy to the ear' sound about 1/2 way up the energy scale. Croon, swoon, and harmonize. *Hds (Sds) Square Thru, DoSaDo, Slide Thru, R & L Thru, Flutterwheel, Pass the Ocean, Swing Thru, Swing Corner, Promenade.*

### **I Wanna Be Like You - SIR326**

### **Paul Bristow**

Western swing, with a good mix of guitar, fiddle, steel and a rhythm track that makes you want to get on the floor and 'cut the rug'. This will push near the top of the energy scale. Key change in the closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Ferris Wheel, Pass Thru, Swing Thru, Swing Corner, Promenade.*

### **Fifty Miles Of Elbow Room - SSR225 Gerry & Chuck Hardy**

Spiritual style dance tune. Listen and you'll hear a piano, organ, xylophone, glockenspiel and bells. Steady rhythm throughout. Good one for duets and harmony. Key change in the closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

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**Slow Boat To China - HH5256**

Guitar, fiddle and piano weave in and out of lead to melodic fill to give it a full sound. A steady drumbeat with cymbals sets the beat. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Reverse Flutterwheel, Sweep 1/4, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Promenade.*

**Buddy Weaver**

**Last Time I'll Feel Blue - SSR226**

An energetic number with some good guitar riffs, piano, steel and electronic fill. This one says quit feeling blue and let's dance. *Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru, Pass Thru, Circle To A Line, Tch 1/4, 8 Circulate, Boys Run, Swing Corner, Promenade.*

**Larry Shipman**

**Back In My Younger Days - 4B6147**

Guitar, steel, electric piano with a steady rolling drumbeat make for a danceable number. Also available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru 3 Hands, Fan the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Tom Roper**

**Leaving On A Jet Plane - ABC17**

Fiddle, guitar and an added touch of what sounds like a piccolo with bells and rolling percussion - a lonesome sound of parting lovers. *Hds (Sds) Square Thru, Swing Thru, Spin Chain Thru, Boys Circulate 1X, Recycle, Pass Thru, Trade By, Swing Corner, Promenade.*

**Jiri Slaby**

**Follow Me - SSK114**

Electronic keyboard featuring organ, piano and a steady drum beat. Also available as an MP3. *Hds (Sds) Promenade half, Pass the Ocean, Extend, Swing Thru 3 Hands, Fan the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Milt Floyd**

**Corena - HH5260**

A Spanish flavor love song with muted horns, xylophone, and guitar. A happy come and dance sound. *Standard Ferris Wheel Figure.*

**Ernie Kinney**

**My Heart Is Lost To You - LSR2002****Gary Sanders**

A haunting sound featuring a harmonica, guitar and banjo with a solid rhythm track, instrumental break in the middle. A relaxer to use after you have been working the dancers. *Standard Ferris Wheel Figure.*

**She Comes Around - BBP102****Len Christiansen**

A country sound featuring an acoustic guitar, steel and bass. Good record for some harmonizing. Also available as an MP3. *Standard Ferris Wheel Figure.*

**In The Good Old Summertime - Grenn 12173****Dick Jones**

An old fashioned Dixieland style. Happy lilting sound with guitar, banjo, bass and piano. The figure on the called side by the late Dick Jones is one that can be used for party nights or early class sessions.

**Hoedowns On Vinyl****Rockin' Mary Lynn - TAR121****Hal Dodson**

Happy upbeat sound with a piano, organ, steel, and guitar. Good solid picking and playing. Hal calls Mainstream on the flip side.

**Tally - Hoe - 7C's120****David Cox**

Fiddle, banjo, mandolin bass and drums with a key change at the end. David calls some interesting plus on the flip side.

**CD's****Rockin' The House - LMCD501**

This is a compilation of previously released Lou Mac records on vinyl. There is an instrumental and a vocal track with the original artist. Music included is: Charlie Brown, Cupid, Don't Think Twice, I Think I'm In Love, Rockin' Robin, Runaway, Last Thing On My Mind, Your Moma Don't Dance.

**Strolling Banjo / Medley - C3506CD****Chaparral Staff**

Strolling Banjo features a banjo rolling in and out of minors to add variety. Steady percussion track. Songs in the Medley are: Five Foot Two, New York Town, Hazel Eyes, Zippity Do Dah, Heart Of My Heart, Best Things In Life Are Free, When the Saints Go Marching In. The Chaparral staff calls Mainstream with some good spots for barbershop style harmonizing.

**Belly Up / Back In The Swing Of Things / Sheik Of R & B - CC117CD****Curt Braffet / Jack Pladdys**

Belly Up has a guitar and banjo with an electronic rhythm track recorded in three keys. Curt & Jack call Plus on track 4. Back In The Swing Of Things is a smooth number with a steel, fiddle, guitar and a heavy bass. (2 Keys) Jack uses a standard ferris wheel figure. Sheik Of R & B has an electronic sound which gives you the mental image of the Sheiks of old and their harem. (2 Keys) Curt uses an easy Plus figure on the called track.

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## My Life / Honey Toast - HH9026

My Life is a happy number with a guitar, steel, piano, harmonica and a rolling rhythm track. Signature Hi Hat music with a key change in the closer. Buddy calls Advanced on the third track. Honey Toast is a rhythm hoedown with a guitar, bass and drums. *Hds (Sds) Square Thru, DoSaDo To A Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing corner, Promenade.*

## Buddy Weaver

## Easy Rhythm / Circle Rhythm - RHY307CD

Easy Rhythm has a fiddle, banjo, steel and a rhythm track with variation clear thru. Circle Rhythm has a banjo, steel, and fiddle. Both have extended play time.

## Jesse James / Get In and Go Hoedown - STCD2017

Jesse James has some good banjo pickin', fiddle and guitar. Get In and Go has a banjo, steel and fiddle rolling in and out of the lead. Both have lots of energy.

## Mockingbird / Rachel - BMV3039CD

Mockingbird has a fiddle and banjo sharing the lead with some harmonica and a bass rhythm. Rachel is in the traditional style with a fiddle lead, and some banjo and bass for rhythm.

## MP3's

## My Life's Work - SIR605

Smooth steel with a fiddle, some great guitar riffs, good drum licks, and a piano all put together for a relaxing number. Key change in the closer. Also available on vinyl. *Standard Ferris Wheel Figure.*

## Jack Borgstrom

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## Blue Spanish Eyes - HH9005

South of the Border sound from a steel, xylophone, and an acoustic guitar with a smooth rhythm track to set the beat. Use this for that special theme dance or a change of pace. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, Teh 1/4 Scoot Back 2X's, Swing Corner, Promenade.*

## Buddy Weaver

## Things I Treasure - HH9019

Guitar lead with an electric piano and steel sharing the lead to make for some good music. Rolling rhythm track. Another smooth easy mover. *Hds (Sds) Teh 1/4, Walk & Dodge, Swing Thru, Spin the Top, Recycle, Star Thru, Pass Thru, Swing Corner, Promenade.*

## Buddy Weaver

## Kingston Town - HH9020

A good cover of a popular folk tune. Calypso beat featuring a guitar, mandolin, a background flute, organ and bass. *Hds (Sds) Promenade Half, Star Thru, California Twirl, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, swing corner, Promenade.*

## Buddy Weaver

**Note:** There is an advanced track available on each of the above HH MP3's. Another month with a lot of good music. Something for every taste. Check them out on your tape service. Till next month - have FUN dancing and calling.

Recordings reviewed are supplied by  
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<http://square-dance.com/cruises.htm>

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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month, let's have some fun with some A2 choreo, with an emphasis on the call CROSS TRAIL THRU. Enjoy!!!

- 1) HEADS pass thru  
separate around 1 to a line  
cross trail thru  
explode & pass in  
CENTERS square thru 3  
left allemande
- 2) SIDES pair off  
cross trail thru  
CENTERS cross trail thru  
leads roll right to a wave  
trade circulate  
left allemande
- 3) SIDES cross trail thru  
separate around 2 to a line  
cross trail thru  
turn and deal and roll  
trade circulate  
extend, right and left grand
- 4) HEADS square thru 2  
cross trail thru  
horseshoe turn  
pass and roll  
circulate 1 & 1/2  
right and left grand
- 5) SIDES square thru 2  
cross trail thru  
spin the windmill outsides  
right  
1/2 tag, swing thru  
circulate, right and left grand
- 6) HEADS pair off  
cross trail thru  
CENTERS cross trail thru  
peel and trail  
touch 1/4  
split transfer  
acey deucey  
scoot back  
right and left grand
- 7) HEADS cross trail thru  
separate around 1 to a line  
cross trail thru  
step and slide  
leads roll right to a wave  
circulate 1 & 1/2  
right and left grand
- 8) SIDES cross trail thru  
separate around 2 to a line  
touch 1/4  
circulate  
transfer the column  
slip, right and left grand
- 9) HEADS cross trail thru  
separate around 1 to a line  
pass the ocean  
trade circulate  
left allemande
- 14) SIDES star thru and spread  
cross trail thru  
turn and deal and roll, mix  
extend, right and left grand

- 10) SIDES pair off  
double star thru  
CENTERS cross trail thru  
peel and trail  
touch 1/4 and cross  
clover and pass the ocean  
extend, inroll circulate  
girls trade  
1/2 sashay  
pass the ocean  
right and left grand
- 11) Sides lead right and circle  
to a line  
cross trail thru  
explode & cross trail thru  
ends fold  
pass thru, left allemande
- 12) HEADS pair off  
double star thru  
CENTERS cross trail thru  
trail off  
pass the ocean  
circulate 1 & 1/2  
right and left grand
- 13) Heads star thru  
double pass thru  
peel and trail  
cross trail thru  
boys run  
scoot and weave  
recycle, left allemande
- 15) Heads Lead right and circle to  
a line  
cross trail thru  
ends bend  
split square thru 2  
CENTERS cross trail thru  
centers in  
cast off 3/4  
touch 1/4  
split transfer  
circulate, swing thru  
right and left grand

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Walk Right in, Sheffield ..... ESP 1069  
The Winner Takes it All(1,3), Scohak ..... ABC 19  
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Raining in My Heart (1,3), Tulloch ..... DWN 108  
I'm Walkin', Bristow ..... SIR 331  
My Heart Is Lost to You, Miller ..... ESP 320  
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# THE KOREO KORNER

STEVE KOPMAN



Let's stay with the A2 theme call of Cross Trail but from a different starting position.

HEADS 1/2 sashay & Cross Trail thru  
THEN:

- 1) separate around 1 to a line  
star thru  
zoom  
CENTERS pass thru  
left allemande
- 2) separate around 2 to a line  
square thru 4  
right and left grand
- 3) separate around 1 to a line  
pass the ocean  
remake  
extend, right and left grand
- 4) separate around 1 to a line  
touch 1/4  
checkmate  
1/2 tag  
acey deucey  
scoot back  
right and left grand
- 5) separate around 2 to a line  
pass the ocean  
swing thru  
motivate  
cast off 3/4  
right and left grand

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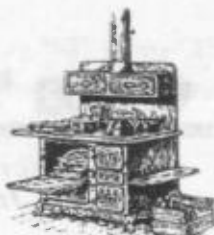
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# HAPPY HALLOWEEN!!!



# Country Kitchen

By Louise Harrop



## Pumpkin-Cranberry Bread

- 2 1/4 C flour
- 1 TBSP pumpkin pie spice
- 1/2 tsp baking soda
- 1/2 C egg substitute
- 1 1/2 C sugar
- 1/2 C canola oil
- 1 C pureed pumpkin
- 1 C chopped fresh cranberries
- 1/2 C walnuts, optional

Sift together flour, spice, baking soda and salt onto a large piece of wax paper. Set aside. Beat egg substitute with sugar; add oil and pumpkin and blend well. Add dry ingredients to pumpkin mixture and mix well. Stir in cranberries and nuts. Spoon batter into 2 greased and floured 4X8 inch loaf pans. Bake in preheated 350° oven for

45 to 60 minutes, or until wooden pick comes out clean. Cool 10 minutes, remove from pans and continue cooling on a wire rack.

## Hot Cider

- 2 C water
- 2/1 C brown sugar
- 1 tsp cinnamon
- 1 tsp cloves
- 2 qt apple juice
- 1 qt cranberry juice
- 2 C lemonade or grapefruit juice
- 2 C orange juice

Mix water, brown sugar, cinnamon and cloves in pan. Bring to a boil and simmer for 5 minutes. Add apple juice, cranberry juice, lemonade and orange juice.



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# CUE TIPS

SELECTED BY  
FRAN & JIM KROFF



"It's Been One Of Those Days" Bet everyone has had a day where nothing goes right. But "Life Goes On" Watch out for the Ghost and Goblins.  
Have a nice Halloween.

## IT'S BEEN ONE OF THOSE DAYS

Tony Speranzo

**RECORD:** CURB 10560

**FOOTWORK:** Opposite

**RHYTHM:** Two Step

**PHASE:** III

**SEQUENCE:** Intro, A, B, Inter, A, B, C, B, End **SPEED:** 45

### INTRO

OP FCG PTR/W WAIT 2 MEAS;; APT PT; TOG SCP/LOD, TCH;

### PART A

2 FWD TWO STEP TO FC;; 1/2 BOX; SCIS/LOP/RL0D; BK HITCH; SCIS THRU;  
2 FWD LOCKS; WALK 2 TO FC; 2 TRNG TWO STEPS TO SCP;; CIRCLE  
AWAY 2 TWO STEPS;; STRUT TOG 4 TO BFLY;; SUSIE Q;;

### PART B

FC TO FC; BK TO BK; BASKETBALL TURN;;  
SCIS TO SDCAR; SCIS TO BJO & CK; FISHTAIL; WALK 2 TO FC;  
STROLLING VINE;;;;  
2 TRNG TWO STEPS;; TWIRL VINE 2; WALK 2 TO FC;

### INTER

LF TRNG BOX;;;;

### PART C

LACE UP ;;;; DOUBLE HITCH;; TWIRL VINE 2; WALK 2; 2 FWD TWO STEP TO  
FC;; BOX;; BK HITCH; SCIS THRU; 2 TRNG TWO STEPS TO BFLY;;

### ENDING

2 FWD TWO STEPS;; 2 TRNG TWO STEPS;;  
TWIRL VINE 2; APT & PT

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### **LIFE GOES ON**

Mike Seurer

**RECORD:** MCA 0881721697

**FOOTWORK:** Opposite Except Where Noted      **SPEED:** 45

**RHYTHM:** Rhumba      **PHASE:** IV

**SEQUENCE:** Intro, A, B, A, B(1-8), C, Mod B, A (9-16), Ending

#### INTRO

WAIT THRU PIANO INTRO+ 2 MEAS;; CIRCLE AWAY & TOG (BJO);;  
WHEEL 6 ;; CUCARACHAS;;

#### PART A

BASIC;; BREAK BK TO OP/LOD; PROG WALK 6;; AIDA; SWITCH CROSS (BFLY);  
CUCARACHA; FENCE LINE; WHIP; FENCE LINE; CRABWALKS;; WHIP;  
SHOULDER TO SHOULDER;;

#### PART B

CUDDLES 3 TIMES;;; UNDERARM TURN; ALEMANA;; LARIAT;; OP BREAK;  
SPOT TURN  
HAND TO HAND;;

#### PART C

DOUBLE PEEK-A-BOO CHASE;;;;;;; SD DRAW CL;

#### MOD PART B

CUDDLES 3 TIMES;;; UNDERARM TURN; ALEMANA;; LARIAT;; SD DRAW CL;  
OP BREAK; SPOT TURN; HAND TO HAND;;

#### ENDING

ALEMANA;; LARIAT;; SD DRAW CL; SD CORTE; ■



# EASY LEVEL

**BOB HOWELL**



Ollie Mae Ray of Charleston, IL has just published a new book entitled "SIT DOWN DANCING" in which she features 50 routines for those who want to or need to dance while sitting down. It supplies the reader with dances that can be used as "breathers" during an evening of strenuous dancing, or for entertaining residents of nursing homes, assisted living establishments, one night stands or campground settings. I have found her book offering me routines with which I was not familiar. It is a real gem and is available from Siddall and Ray Foundation, Inc. 1017 Williamsburg Dr., Charleston, IL 61920.

Here is a sample of what can be accomplished while using her text. It is called

## POP CORN VERSION II

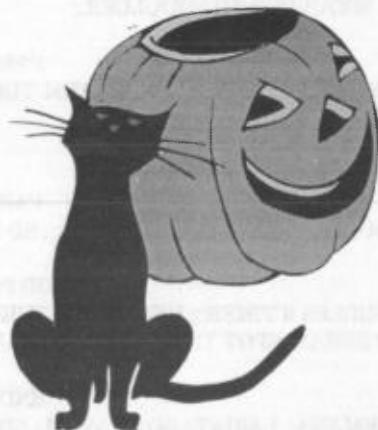
**Formation:** Dancers sitting in chairs facing the director.

**Music:** "Pop Corn" Record No. E-4009 Eric Records  
"Alley Cat" Record No. 45-6226 Atco Records  
"Alley Cat," Bill Justice Record No. NCS 27021 Smash Records

### Routine:

Counts:

- 1-2 Touch R toe in front
- 3-4 Step RF in place beside LF
- 5-6 Touch L toe in front
- 7-8 Step LF in place beside RF
- 9-10 Touch R toe in back
- 11-12 Step RF in place beside LF
- 13-14 Touch L toe in back
- 15-16 Step LF in place beside RF
- 17 Kick RF fwd in front of LF
- 18 Step RF in place
- 19 Kick LF fwd in front of RF
- 20 Step LF in place
- 21-24 Repeat cts 17-20
- 25-26 Clap hands once
- 27-28 Clap hands once
- 29-30 Slide feet apart
- 31-32 Slide feet back together





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Tea Cup Chain to Spin Chain

& Exchange The Gears

**PLUS SQUARE DANCE IN "D.B.D."** with Don McWhirter

Vol. 1: Tea Cup Chain to Relay the Deucey

Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

**A-1 SQUARE DANCE** with Mike Sikorsky

Vol. 1: Acey Deucey to Cross Over Circulate

Vol. 2: Quarter In to Mix

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While browsing on the web a while ago, I came upon an interesting site called the Barn Dance Repertoire by Thomas Green of England. He offered several real simple dances and the following caught my eye. He called it the --

### **CINCINNATI REEL**

**Formation:** A circle mixer. Start with men in one circle facing partners in an outer circle.

**Music:** 32-bar marches

#### **Routine:**

A1: Do-si-do partner; LH turn your left-hand neighbor once round.

A2: Do-si-do partner; LH turn your right-hand neighbor once round.

B1: Staying with the person you just turned, balance twice and swing.  
(Progression.)

B2: Promenade.

Note - I have been using it quite successfully at my one-night-stands. A great ice-breaker.

Following is an "old-timer" with lyrics from around 1927. My senior group really enjoys the melody and generally chimes right in with the call. This dance introduces the star and the sashay. It is called - - -

## EL RANCHO GRANDE

**Formation:** Square

**Music:** El Rancho Grande. Grenn 12148

### **Routine:**

1. Head couples circle left round the rancho,
2. Now circle right with your Sancho.
3. Side couples circle left round the rancho,
4. Now circle right with your Sancho:
5. You honor to your corner, then swing your Senorita,
6. Now promenade el rancho up to your own casita,
7. Then honor your Chiquita
8. You circle left round the rancho
9. Now circle right with your Pancho.
10. You dosado your corner lady,
11. Now dosado your own sweet lady,
12. Repeat 5 thru 7.
13. Head couples star round the rancho  
You star around with your Pancho
14. Side couples star round the rancho,  
You star around with your Sancho.
15. Repeat 5 thru 7
16. Head couples sashay 'cross the prairie,  
Now sashay back, don't be wary.
17. Side couples sashay 'cross so dandy,  
Then right back to Rancho Grande.
18. Repeat 5 thru 17.
19. You honor to your corner, then swing your Senorita,
20. Now promenade el rancho to your casita,
21. Now swing your corner lady,
22. And then you hug your own sweet lady.  
(Call 22 is an 8-bar tag at the end of the music).

Jane Carlson of Weston, MA works with a group of seniors each week and this past summer on one of her morning sessions wound up with only 6 dancers. The following is her comment, "we laughed the whole morning doing triplets because we only had 6 people. Ted's triplet #3 was a dip and dive, and they would laugh when it came to the dip & dive. Look it up. It is an easy level dance." Her suggestion was a mind-jogger as it had been a long time since I had prompted Ted's Triplets, but I have used it often since.

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### TED'S TRIPLET #3

By Ted Sannella

**Formation:** Three couples proper. Gents to prompter right, facing ladies line across the way.

**Music:** Ted preferred "Rose Tree", but any 32 bar tune is quite useful.

#### **Routine:**

- A1 Top two couples make a right hand star (8)  
The other way back with a left hand star (8)
- A2 First couple go down the center, cross over (8)  
Come up the outside to the top place (8)
- B1 First couple face down, the others face up, dip and dive all six (16)
- B2 First couple cast down the outside and swing at the foot of the set (16)

Dancing Tips: In A2 the lady is on the left side of her partner when the first couple goes down the center. They should go beyond the foot of the set and then cross over with the lady passing in front of her partner. There is plenty of time allowed for the figures in A2, so there is no reason to hurry. The dip and dive figure (see Glossary) begins with the first couple moving under an arch formed by the second couple and then raising their joined hands to make an arch for the third couple to pass under. Each couple turns as a couple when arriving at either end of the set so that the ladies remain on the right side of their partners throughout the figure. B1 concludes with all three couples in their original order. As the first couple moves down the outside in B2, the other two couples must move up to fill the first and second places.

## YOU'D CRY TOO...



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70¢ each time to get the new address. PLEASE, when you move, send us  
your new address immediately. **THANK YOU!**

# MILESTONE AWARD

## Bill Heyman

*Presented by - Mike Jacobs on  
March 27, 2002*

Officially, tradition dictates that we leave the name of the Milestone winner to the end of the presentation. Unofficially, many try to guess the identity of the winner from all kinds of clues including the connection of the presenters. My connection and in fact CALLERLAB's connection is our total respect for the man. All of us would like to have an individual touch our lives in ways that inspire, a person we truly admire, and a person that makes us feel better about ourselves because we call him friend. Many of his square dance accomplishments are of public record; there are many more from behind the scenes. The sum total of these actions help to earn him this award. He has undertaken many intricate, involved, "unsung" jobs for CALLERLAB and has always pursued them with a professionalism and competence rarely matched in this organization. More than this he is fair. He hears all sides, he looks at all possibilities, he does his research, and then makes his decisions. His commitment of his time and resources to square dancing have been unselfish and unmatched.

Most Milestone presentations list an extensive biography showing their

qualifications including longevity in the activity, superior accomplishments, unselfish dedication and the respect of their peers. Our winner tonight has all of that. However, I would like to tell you of his personal side, a set of actions consistent with his behavior within square dancing.

- 1 He volunteers once a week to teach grade school children.
- 2 He has donated much of his land to be managed as a preserve for public use.
- 3 He has helped to create a skateboard park for his community's children.
- 4 He has supported, in many ways, individuals who have needed a helping hand. He has done this behind the scenes, without their knowledge, because it was the right thing to do.
- 5 He has constructed a web-site for another of his hobbies to service their organization, even creating a section for children who may be doing a report for school.
- 6 He has hosted benefit concerts for the local Chamber Orchestra and has hosted receptions for the local dance institute.

"Once more unto the breach, dear friends, unto the breach." In Shakespeare's Henry V, the king rallies his troops at the Battle of



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Agincourt, where six thousand English troops held off 25,000 French knights at the English equivalent of the Alamo. What is different is they won because of this determination and a little invention called the longbow. Let CALLERLAB provide the longbow and you the determination.

Anyone would be proud to have these as part of any resume. The fact that he calls himself a caller allows all of us to stand a little taller.

A coworker once asked his wife, "Why does he talk so much?" He proudly responded, "Cause I have so much to say!" CALLERLAB and square dancing is indeed fortunate to be the beneficiary of so many things he has to say.

The person we have discovered in all these actions is a giver. A giver of his time, his money, his knowledge and his



skill. It is only fitting that this organization give him its highest award, the Milestone Award. That person is Bill Heyman.

If you are relocating for the winter months, you MUST notify us of your



address change no later than the 10<sup>th</sup> of the month  
preceding the move.



We will NOT be responsible for undelivered issues.

# CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Recently we gave a one hour presentation titled *"Recruiting and Retaining New Dancers"* at a Midwest state square and round dance convention. We covered the basics of marketing (**Public Relations, Publicity, Advertising and Selling**) and used the advertising of this education session as an example of how advertising works. The audience was excellent - eager to learn how to recruit new dancers. I asked the audience how many times they read something about this education session. (By the way, having education sessions at a square dance event is what makes it a convention instead of a festival or jamboree.) One said, they saw a flyer on the wall in the hallway; another said they saw it in the daily program sheets; another said that there was a flyer in our packet that we got from the registration desk. Another person said it was in the information letter that they received in the mail about a week before the convention.

I told the group that apparently the marketing of this education session worked - you are here despite all of the competition that this session has for your time. That is what marketing is all about - impulses of information from various sources hoping that one of the marketing efforts would get your

**ATTENTION**, create enough **INTEREST** to get you to **DESIRE** more information, and most importantly, motivate you to take **ACTION** - to come to this session.

All advertising efforts, regardless if it is a display ad, a radio or television announcement or commercial, a classified ad, a business card, a brochure, a placemat, a table tent card, a bookmarker - you name it - has to pass the **AIDA** test. **AIDA** is an acronym for **ATTENTION, INTEREST, DESIRE and ACTION**. If any one of these four actions is missing your marketing efforts will be less effective.

The **ATTENTION** part usually is a catchy **HEADLINE**. Yes, even a radio commercial has a headline. It may be a leading question with background music or it could be just music. The **DESIRE** and **INTEREST** part gives more information to motivate the person receiving the message to take **ACTION**. The **ACTION** part will encourage the targeted person to call, email, or write for more information. The action part of this education session was to encourage the dancers (and callers) to give the session a high priority and attend this session. Apparently, it worked!

I told the group that they are "living proof" that advertising



works! I noticed the smiles across the room as I concluded this portion of the presentation.

Then we got into the various types of advertising and publicity (free advertising). We talked about display ads, classified ads, radio & television commercials, brochures, placemats, tent cards, bookmarkers, etc. They were especially interested in the tent cards because of their low cost to produce and distribute to local restaurants. All participants received masters of the placemats and tent cards that we have created for the marketing of square dancing.

One participant asked when should we start advertising our new dancer program? My answer was: "Advertising should be a continuous activity in your area with special emphasis about two months before your new dancer program starts."

We then talked about the other three activities in the marketing of square dancing (attracting new dancers), namely PUBLIC RELATIONS, PUBLICITY, and, most importantly, SELLING. I told the group that they can have the best ads in the world but they will not work if there is not a salesperson on the receiving end of the ACTION phase.

During the final section of my presentation we got into Retaining New Dancers. I told the group that most new dancers drop out of square dancing within two years of their completion of the new dancer program. We have to change this if we are going to start growing in numbers again. One individual asked, "What can we do to retain more of our new dancers?" My

## THE FOUNDATION

### FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

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

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

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

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

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

answer was to treat your new dancers as VIPs, give them a lot of TLC, and most importantly, become true friends of these new dancers. Include them in all your other activities. Give them special invites to club activities. Take them to other club dances. Encourage them to attend area jamborees, other area special dances, and your state or provincial conventions.

I told the group about a true happening at one club. We attended this club's graduation dance - the new dancers were so proud of their accomplishments; they had big smiles from ear to ear. It was their special dance. A couple of weeks later this

club held their "The Club of the Month" dance. The dancers were there with all of their pretty outfits. They were all set to have a great time. They quickly got out on the dance floor and BOOM! The real world of square dancing set in - those smiles soon turned to sad faces. Most of the squares that had new dancers broke down frequently. I could go on with more details but you know the picture as well as I do. Then a Plus tip comes up - more sitting out. Then a couple of round dances - more sitting out.

I told the group that this set of new dancers were very well taught by an excellent teacher-caller. So, what happened? Different callers called at this "Club of the Month" dance; some called some "different" routines; some called some calls that are no longer in the CALLERLAB Mainstream list; etc. etc. etc.

I told the group that if this true experience is typical at their club dances, there are things you can change. I suggested that they keep encouraging their new dancers, telling them that things will get better as they get more experience dancing to other callers. Also tell your new dancers to discuss the calls that gave them problems with their instructor for possible review, etc.

I encourage them to have only one round dance song in place of the break - not two or more round dance songs. I encourage them to have only Mainstream tips during their regular dance and, if necessary, have a Plus tip after the regular dance.

The hour went by so fast. The next instructor was ready to take over the

room. I thanked the audience for coming and that I hoped they learned something about Recruiting and Retaining New Dancers. In closing, I said, "If you remember only one thing from this session, I hope it is AIDA. If you know and understand the AIDA test, you will be a successful new dancer recruiter."

Moving on to another subject, I received a letter recently from LEGACY stating that LEGACY is no longer in business. This is a sad day in square dance history. Personally I feel there is a viable place for LEGACY, as a leadership organization with a positive and realistic vision, in our square dance world. Who knows? Maybe LEGACY II will arise and continue the goals of LEGACY. As many of you know, we provided LEGACY with the Five Year Pocket Calendars that LEGACY marketed around the world. We will continue offering five year pocket calendars to square and round dancers at the same price - only \$5.95 + \$1 shipping and handling. Yearly Supplements will also be available. We will be designing a Marketing Packet, similar to the LEGACY Promo Pac, that will be available soon. Concerning other marketing of LEGACY products, we will be talking to LEGACY to see if Club Leadership Journal can continue offering these aids to the square dance world.

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 Silver Spur

Presented Memorial Day Weekend May 26-28, 2002  
To Bill Litchman  
at Albuquerque, New Mexico

For your leadership and tireless energies directed toward the square dance activity over the past several decades, we salute you and present to you, your SILVER SPUR.

For many years you have shared with so many the pleasures of square dancing in all its many forms. You and your wife, Kris, have traveled across America and into other countries spreading your knowledge, teaching and calling and sharing the pleasures of this activity.

You have aided in the steering of the Lloyd Shaw Foundation and served as its President. As a custodian of the Lloyd Shaw Archives Center you have gathered and protected so much of the past history in the form of films, recordings, books and papers in order that students of the future may carry the hobby forward.

...and, so, like the knights in the days of the crusades,  
"You have done your work well," and indeed, Bill,  
"You Have Won Your Spur."

## Update on the History of the Silver Spur

In the almost half a century of the existence of the Silver Spur the American Square Dance Society has seen fit to honor 25 recipients. The 26<sup>th</sup> presentation of this honor was made

when on Memorial Weekend 2002, Bob Osgood presented the Silver Spur to Bill Litchman in Albuquerque, New Mexico, saying, "Like the knights of the days of the crusades, you have done your work well, and have won your spur."

Recipients of the SILVER SPUR from the Sets in Order American Square Dance Society

- |      |   |
|------|---|
| 1956 | Lawrence Loy<br>Dr. Lloyd "Pappy" Shaw<br>Howard Thornton |
| 1957 | Harold and Thelma Deane                                   |
| 1958 | John Mooney   |
| 1967 | Ed Gilmore  |
| 1972 | Carl and Varena Anderson<br>Dorothy Stott Shaw            |
| 1974 | Steve and Fran Stephens                                   |
| 1976 | Charlie Baldwin   |
| 1977 | Corky and Paulette Pell                                   |
| 1979 | John Kaltenthaler;<br>Stan and Cathie Burdick             |
| 1981 | Dale Wagner<br>Jay Metcalf<br>Ted and Gladys Sparshatt    |
| 1982 | Gwen Manning  |
| 1983 | Dick and Jan Brown  |
| 1984 | George and Ann Holser<br>Mac and Mary McClure             |
| 1985 | Herb and Erna Egender                                     |
| 1988 | Nita Page   |
| 1990 | Mary D and Howard Walsh<br>Jerry and Becky Cope           |
| 1995 | Doc and Peg Tirrell                                       |
| 2002 | Bill Litchman   |

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Take a  at what is just released...

### **Forget Me Not**

*Phase II* - Waltz - HH EN-013 - Dorothy Sanders. Choreographer suggests reduce speed to 42 rmp's. Has wrap sequence, lace sequence and canter in routine.

### **Until It's Time 4**

*Phase IV* - Waltz - RCA 447-0685 or Coll. 80002 by Elvis Presley - Bill & Linda Maisch. Intro has spin manuv. to a sway. Overspin turn to a back box. Part A has in and out runs, whiplash, parts B and C have basic Phase III/IV waltz figures. Nice routine.

### **Remember III**

*Phase III+1* (Alemana) - Rumba - Atlantic 7-87955 Do You Remember by Phil Collins - Mike Seurer. This rumba contains basic rumba figures which also includes an umbrella turn. Fits the music very well.

### **Half Enough**

*Phase II* - 2 Step - BNA 62576-7 by Lorrie Morgan - Mike Seurer. Left Turning box, wrap sequence, rock the boat, broken box are some of the figures included in this choreography, good one for your record box.

### **Love Is My Song**

*Phase IV* - WZ - Roper 274B - Dorothy Sanders. Basic pure vanilla waltz. Has drag hest. X hovers, twinkles.

### **Left, Leavin, Goin or Gone Cha Cha Cha**

*Phase III* (W. Opp Ftwrk) - Epic 34-74399 by Doug Stone - Maxine & Dale Springer. Basic cha cha, with a little different touch in the choreography.

### **I.D. Cha**

*Phase III+1* (Alemana) - 2 Step & Cha Cha - Coll. 4756 Independence Day by Martina McBride - Mike Seurer. Part A is 2 step with a fishtail included as one of the figures. Part B is all basic cha cha steps, no surprises. Good basic dance.

### **Moon Dance With You**

*Phase III+2* - Foxtrot/Jive - STAR 112A Moondance - Bob & Jackie Scott. Great music to this nice foxtrot/jive routine. Whisks, twisty vine, diamond turns. Part C has basic jive steps, fallaway throwaway, Spanish arms and other basic figures.

### **One Love 4 Ever**

*Phase IV+2* - Waltz - Roper 400B One Love by the Roper Dance Orch. - Bob & Jackie Scott. Slow this one for comfort. Develop, hovers, slip pivots, wing, cross hovers, outside swivel, x hesit, slow sd lock. Diamond turns, drag hesit., whiplash, contra check. Nice choreography.

### **After Hours**

*Phase V+2* (Throwaway over sway/ Rudolph ronde & slip) + 1 unphased Peabody loop) - Peabody or Slow one step - Coll. 3712A After Hours by Erskine Hawkins - Charlie & Leona Lovelace. This one step or peabody is nicely done. Music is very dreamy and timing is a new venue for many of the dancers.

### **Mack The Knife**

*2 Step - Phase II* - Atlantic OS - 13056 by Bobby Darin - Jim & Adele Chico. Scis to scar, broken box, traveling box, vine 8 are some of the steps in this basic routine. Good music and a very useable dance.

### **Come On Baby**

*Phase III+2* (Pretzel Turn, Shldr Shove) - 2 Step/Jive - Coll. 6024B Let The Good Times Roll - Peg & John Kincaid. Very cute routine. Part A is jive, has basic jive figures included in the dance. Parts B and C are 2 step...and get ready to shake at shake time.

### **Fools Fall In Love**

*Phase IV+2* (Curving 3 Step, Dble Rev.) - Foxtrot - SP A Brand New Fool - Bill & Martha Buck. Excellent choreography to this nice music. Diamond turns, promenade weave, curving 3 step. Cross hovers, chair and slip are some of the steps included in this routine.

### **Sweet Georgia Brown Two Step**

*Phase II* - STAR 127A (Flip Combo Cha) - 2 Step - Sue Powell & Loren Brosie. Good music to this vue and cue. Has Charleston sequence in Part A.

### **La Novia Rumba**

*Phase VI* - Rumba - Roper 271A La Novia - Bill & Martha Buck. Horse and Cart, advance sliding door, rope spin o/t to shadow are included in Part A. Advance alemana, shadow breaks, stop and go hockey sticks in Part B. Ending has 3-3's included in the choreography. For the experienced dancer.

### **Sunny Side Of The Street**

*Phase II+1* (Hook) - 2 Step - Hi Hat EN-043 - Shigeyuki & Miwae Yamashita. Lace across, traveling box, vine and wrap sequence. Great 2 step music.

### **Tango D'Amor**

*Phase V* - Mixed Tango - Available from Choreographer - Desmond & Ruth Cunningham. Right foot basic prom. Link, 5 step. Contra breaks, inside swivel. Stalking walks, ochos. This is a mixture of Argentine and International Tango and very nicely done.

### **Foot Tapper**

*Phase V+1+3* (unph) - Jive - STAR 169A - Dwain & Judy Sechrist. Lots of synchopated timing throughout this routine. Double stop and go action, quick swivels, kick steps, five triple wheel with spin ending.

### **Together Hand In Hand**

*Phase V+2* (Telespin, Trael. Contra Ck) - Waltz - STAR 122A (Flip Shall We Dance) - Bill & Martha Buck. Running open nautral, back to top spin, back to hinge. Open in and out runs, diamond turns, double reverse spin. Nice routine to a lovely piece of music.



Recordings reviewed are supplied by  
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by  
**Ed Foote**



## JUDGING THE ABILITY OF A FLOOR

All callers need to quickly determine the ability of a floor at any program they call. At Advanced this occurs both for a full evening of dancing and also at the start of an extra Advanced tip called at a Plus dance during the food break or after the dance is over.

Here are some calls and call combinations I use at the start of the first Advanced tip to determine the ability of the dancers. Note that no Advanced calls are used at all - everything is Mainstream and Plus. I need to know if the dancers have a sound foundation in the basics and know how to keep themselves under control, or whether they have

a foundation of sand that will crumble at any time.

1. From an eight chain thru formation, the call is: "Centers In." Do the dancers know who the centers are? Weak dancers will do an "outsides in."

2. From parallel inverted lines (centers facing one direction, ends facing the opposite direction). The call is "All 8 Circulate." Do the dancers know that centers remain centers and ends remain ends? Weak dancers will start to float and instantly break down the square.

For myself and many callers, Circulate from inverted lines has long been a standard test as to whether a floor has a good background in the

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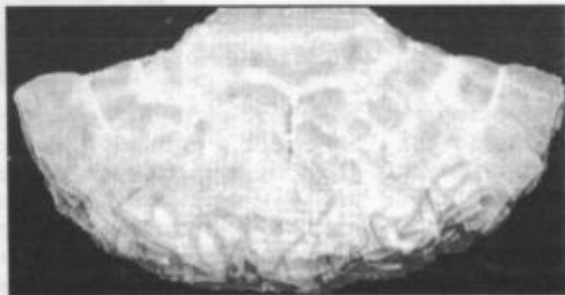
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fundamental calls of square dancing. If the dancers break down, it means they are top heavy, having piled the Advanced calls on top of a foundation of sand and their entire dance structure is very weak.

3. From twin Point-to-point diamonds (points are side by side thru the center of the set - normally the centers of the diamond are side-by-side thru the center of the set), the calls are: "Diamond Circulate, Flip the Diamond." If the dancers do the call correctly, ending in a tidal wave, it shows they understand formations. If the dancers finish in parallel waves, formation awareness is sharply lacking.

4. From columns, the call is "Scoot

Back." No square will break down, but I am watching the #3 dancer in each column - these are the ones who are looking in to the very center of the set. Do they realize they are looking out in their own box of 4 and they should do the 180 degree turn to the side? Or do they do a Triple Scoot by doing a Turn Thru in the center?

If they do a Triple Scoot, it means they are not thinking. By calling this twice with different people as the #3 dancers each time, I know right away how alert (or non-alert) the floor is.

These are my four basic tests. Next month we will look at additional combinations I use to determine the ability of an Advanced floor.



# THE COUNTRY LINE

MIKE SALERNO



Good Eevening Dancers. Boy, it is really tough to type like Dracula. Welcome to the realm of Line Dancing. Well, it is October and the dance season is back in full swing. October and Halloween allows us to be a little silly and to show some creativity in our dance program. Pull out that Halloween music, determine the beats per minute of the song, and try to fit something from your line dance program to the song. Figuring the Beats Per Minute (BPM) is very simple. Just find the beat in the music, pick a point on your watch's second hand and start counting. How long you count depends on how accurate you want to be. I generally count the number of beats in 10 seconds of the song and multiply by 6. Counting for 15 seconds and multiplying by 4, 30 seconds by 2, or just counting an entire minute are acceptable. Obviously, the

longer you count the more accurate you can be. Use a stopwatch if you must. There are even computer programs available to help you, but I find my analog watch with its second hand works just fine. Any option you choose will be close enough. I was thinking about giving you music suggestions but that would spoil your learning experience. So, check out the selection of Halloween music with your favorite music distributor or local music store and get creative. Your dancers will appreciate the variety. I hope you enjoy this month's dance and remember to beware of all those ghosts, ghouls, and goblins. 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:

## Snap Jack

### Basic Steps

#### (Official NTA Definitions):

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

**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.

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

**Knee Pop:** lift one or both heels off the floor by bending the knees. Return the heels to the floor. Pattern takes one beat of music, counted as "&1."

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

**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.

## SNAP JACK

Description: 32 Count 2 Wall Line Dance

Choreographer : Jo Thompson, Nashville, TN.

Music Tempo Suggestions

Slow: Big Bad Beat by Smokin' Armadillos (108 BPM)

Medium: No News by Lonestar (116 BPM)

Fast: Lucky in Love by Sherri Austin (126 BPM)

Halloween Suggestion: Ghostbusters by Ray Parker, Jr. (116 BPM)

(I know what I said but I could not resist!)

### COUNTS/STEP DESCRIPTION

#### **Vine Right With A Snap, Vine Left With A 1/4 Turn Left, Repeat**

- 1 Step Right Foot to Right Side
- 2 Cross/Step Left Foot Behind Right Foot
- 3 Step Right Foot to Right Side
- 4 Point Left Toe Forward, Turn Right Shoulder Forward, Snap Fingers
- 5 Step Left Foot to Left Side
- 6 Cross/Step Right Foot Behind Left Foot
- 7 Step Left Foot to Left Side With a 1/4 Turn Left
- 8 Touch Right Foot Beside Left Foot, Snap Fingers
- 9-16 Repeat Steps 1-8

#### **Three Points And A Snap, Reverse**

- 17& Point Right Toe to Right Side, (&) Step Right Foot Beside Left Foot
- 18& Point Left Toe to Left Side, (&) Step Left Foot Beside Right Foot
- 19 Point Right Toe to Right Side
- 20& Hold, Snap Fingers, (&) Step Right Foot Beside Left Foot
- 21& Point Left Toe to Left Side, (&) Step Left Foot Beside Right Foot

- 22& Point Right Toe to Right Side, (&) Step Right Foot Beside Left Foot
- 23 Point Left Toe to Left Side
- 24 Hold, Snap Fingers

#### **Ball Change, Two 1/2 Pivot Turns Left, Four Knee Pops**

- & Step on Ball of Left Foot Beside Right Foot
- 25 Step Right Foot Forward
- 26 Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
- 27 Step Right Foot Forward
- 28 Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
- &29 (&) Step Right Foot to Right Side, (29) Step Left Foot to Left Side
- & Bend Both Knees Slightly Lifting Both Heels Slightly
- 30 Straighten Both Legs Lowering Heels
- & Bend Both Knees Slightly Lifting Both Heels Slightly
- 31 Straighten Both Legs Lowering Heels
- & Bend Both Knees Slightly Lifting Both Heels Slightly
- 32 Straighten Both Legs Lowering Heels
- & Shift Weight to Left Foot

*Note: The knee pops should not make you bounce up and down.*

#### **Repeat**

*By Mike Seastrom*

## Demonstrations

Showing our dance to others is a great way to update our image, demonstrate the fun and team spirit of our cooperative group dance form, and interest others in joining our recreation. Yet, to really be effective in using demonstrations as a means of bringing new dancers into our activity, it has to be done right and with a plan.

How many times has your group been out to a mall, fair, chili cook off or some other event, and had a great time doing a demonstration with only limited success in people joining your next new dancer program or class? I've spoken with many club and association leaders over the last 25 years who have said that although they still do demonstrations, they hardly ever get new dancers that want to join their group. Many have just stopped doing them altogether.

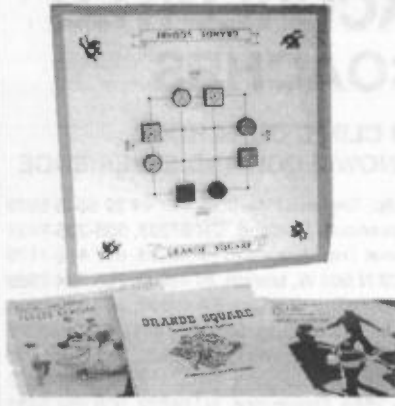
The following suggestions are my opinions. They come from personal experience, and by talking to those who consistently succeed in bringing new people into their new dancer programs by doing these demonstrations. I'm not talking about the times we entertain people with our dance in convalescent hospitals and the like. I'm talking about those events where others can see us and be excited enough to join.

**1. Music** - Think about the age of the group you would like to target and have your caller program the demonstration to what would appeal to



them. You'll also need to consider that the age of the dancers in the demonstration can't be too far off the group you are targeting. If all your demo dancers are in their 60's and 70's and you are trying to appeal to people in their 40's and 50's, you won't be as successful even if you use music that they like. Be realistic, but definitely consider the age and music preferences of those you want to attract.

**2. Dress** - If all your dancers come to the demonstration wearing their fancy square dance clothes, most of those watching will think you are all professional dancers and that they could never be as good as you are. They will also immediately think that it takes lots of time to be that good and will enjoy watching you, but will not participate when your caller asks all of you to go out and bring in volunteers to dance an easy number. It is my opinion that most of your group should wear clothes that your target audience would have in their own closet at that moment. It's much easier for your targeted group to imagine themselves dancing if they already own the type of clothes that your dancers have on. If a



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couple of your members absolutely have to wear their traditional clothes, then so be it, but I personally feel that it doesn't help your appeal.

**3. Non Participating Participants** - I know this sounds a little shady, but having some of your group in "plain clothes" can really help the success of your demonstration. Appoint several of your own people to dress in the same attire that your targeted observers would be wearing. As they mingle on the outskirts of your demonstration, it makes it look like there are people watching already, so others will be more apt to stop too. It also is a great way to get your audience to join you when the caller stops and requests some of the audience to join. Your "non participating participants" gladly volunteer to join in an easy dance and this helps provide some additional incentive for others to join also. Believe me, it works. How far you go with this is up to you, but people are more likely to be interested and join you when they're not alone.

**4. Nams, addresse, phone**

**and email info** - Plan a way to have people sign up for some kind of a contest or raffle. Print tickets on your computer that give one the information on your next class or one night party as discussed in the CALLERLAB Viewpoints article in the August issue of this magazine. Have the other part of the ticket be your group's copy asking for names, addresses, phone numbers and email addresses. This information gives you the ability to follow up by mail, phone, or email and contact these interested people with further information about the next opportunity to join you. This leads us to the next point.

**5. Hold a raffle or prize giveaway** - Decide prior to your demonstration, what might appeal to your target audience. Some examples are, a color TV, free dance lessons, movie tickets, theater tickets, tickets to a sporting event or theme parks. Use your imagination and the resources of those in your group. Don't miss out on this golden opportunity to follow up and personally

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contact those that have shown interest, by failing to plan this important step. It's critical to your success. There may be some rules and regulation in your area dealing with prize giveaways, so check them out first.

**6. Dancing** - Be sure to have your caller keep the dancing easy and use movements that flow and look good. Your audience needs to picture themselves participating and if you're dancing figures like Relay the Deucey and Spin Chain the Gears, it can be a little intimidating to your observers

and diminish the success of your demo.

**7. Smile and have fun** - This point is pretty self-explanatory, but is often left out. Dancers should make eye contact with each other, smile, and have fun. Your success will go way up with this one.

There may be some points that I've missed and I would love to hear about other steps that have worked. Feel free to send those suggestions to this magazine or email me at: [MikeCaller@aol.com](mailto:MikeCaller@aol.com).

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# MOORE ON CONTRA



PAUL MOORE

## Becket

This is not an allusion to literary or historical figures such as Samuel Beckett (Irish author) or even St. Thomas a'Beckett (assassinated in the 13<sup>th</sup> century in Canterbury cathedral). No, this refers to a new contra dance formation. Most of the dances covered in this column have been Alternate Duple (Improper Duple Minor) formation in which your partner starts in the line opposite you. In Becket formation, your partner is beside you and you face another couple in the other line. The name was given by the originator of the formation, Herbie Gaudreau, who liked to name dances for towns. He happened to be at a dance camp in Becket, Massachusetts when he first introduced this formation. Therefore the title of the dance is Becket Reel.

Herbie's dance went over very well, and most contra callers use it regularly. What made the dance unique, besides the couple facing couple formation, was the way dancers progressed to a new couple. Also, your original corner stays your corner throughout the whole dance. Here is the dance.

Becket Reel by Herbie Gaudreau

In long lines, allemande left your corner (to the man's left, to the lady's right; at the ends, the person at the end of the opposite line)

Partner swing

Ladies chain across

Ladies chain back

Those who can, slant to the left and do a right and left thru on the diagonal

With a new couple straight across do a right and left thru

With that same couple star left

Star right (back to your original corner to start the dance again with an allemande left)

There are several pitfalls in the dance. The first one follows the second ladies chain. All of the dancers must slant left, that is, look diagonally to a couple in the opposite line. The courtesy turn for the ladies chain is a little bit further than usually to get to the diagonal position. Everyone must spot the couple diagonally to the left as they come out of the courtesy turn. The second pitfall is to complete the right and left thru. Any time dancers do a right and left thru, they must take the other couple's place. In this dance, there is a tendency not to travel far enough. Couples must travel far enough to end up where that other couple was. The third pitfall is for the couples on the end. The dance says "Those who can." If there is no one diagonally to the left, do not go anywhere. Many dancers feel uncomfortable just standing there; they feel they should be doing something, and so they cross over to





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the other line. Don't let them do that! The result would be that another couple is trying to do a right and left thru into that same position.

That leads to the next pitfall: when the diagonal right and left thru is completed, each couple must finish the courtesy turn to face a new couple straight across. They do not do the second right and left thru with the same couple they did the first one with. At the ends, assuming they stayed in place, they now have someone to do a right and left thru with. The end couples have changed from the end of one line to become the end of the other line. If the ends did cross, now two couples are looking for someone to do the second right and left thru with, and it is supposed to be with each other.

The courtesy turn on the second right and left thru leads smoothly into a left hand star. Since left hands are

already joined for the courtesy turn, keep them joined and reach out to the couple across to make the star. When finishing the right hand star, couples should have moved one position to the left, with the original corner there to do the allemande left.

A note for callers: use a piece of music that is very strongly phrased so the dancers can hear and feel when each movement should begin. I tend to go with Scottish music or New England style contra music, but there is no reason not to use a good strong singing call or hoedown. Also, try a variety of styles and tunes for the music. I have been at festivals where two or three callers used the same dance during the evening, but because the music was different, it felt like a different dance to the dancers.

In a future column, we'll show how Becketts have changed. 🍷

# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## CALLER'S NOTES

**Norm Wilcox**

[normwilcox@sympatico.ca](mailto:normwilcox@sympatico.ca)

In this month's 'Adding Creativity To Your Choreography' article, Norm looks at the Column formation and: 1) How to set them up; 2) What to call inside the formation; and 3) How to get out of the formation. Several ideas are listed on how to get into a column for example, from parallel Ocean Waves, Spin the Top and Single Hinge; Swing Thru, Spin the Top, Single Hinge. Also listed are eight suggestions of what to call in the Column, as well as five ideas to get out of the formation.

Included this month in the **Mainstream 53 (Basic)** page are the calls Veer Left and Right. There is also a page of choreo using these calls, showing how to use the calls for good flowing choreo. The **Mainstream** featured call is Tag the Line. A good suggestion for teaching Tag the Line is to start from a 'O' Arrangement RH Two-Faced Line, and call Tag the Line - face Left. Even though the ending formation is a LH Two-Faced Line, the couple arrangement will be normal. Another helpful teaching tool is to call Tag the Line from Lines facing out that are Half Sashayed. By calling Tag the Line - face In from there will result in a normal arrangement facing Line of four. For the **Plus** Program, facing

Diamonds are the featured formation. The most difficult thing for the dancers is to make sure they maintain the same shoulder to the center of the Diamond. There is a page of choreo sequences highlighting the call Spin Chain the Gears, but modifying the Star Turn.

For those calling **Advanced**, Norm workshops Chain Reaction and Out Roll Circulate. Remember that Chain Reaction is limited to a starting formation at the Advanced programs from Right and Left Hand 1/4 Tag only. Each call is followed by a page of choreo using these calls.

## CHOREO-WISE

**David Cox**

[david@c-bar-c.com](mailto:david@c-bar-c.com)

This month's **Mainstream** section looks at Circulate, and various permutations that can be used. These variations could be from Lines, Inverted Lines, 3&1 Lines, some T-bone formations, and the fractionalization of the call, either by Circulating 1 1/2, or just 1/2 Circulate by itself.

The **Plus** section theme concentrates on both Diamonds, and Circulate 1 1/2. Using the call Split Circulate 1 1/2 from parallel waves is a nice and different way to get into the Diamonds, rather than always calling 'Centers Hinge' from a two-faced Line.

Split Square Thru is the call of the

month for the A-1 program. At the A-2 program, Trail Off is workshopped, a continuation from last month's review. Last issue the call was used from Columns and Z's, and this month looks at Trail Off from the completed Double Pass Thru formation.

The Featured Call section looks at calling Any Hand, Swing Thru, with an Inverted Line as the starting formation. This will have each end and their adjacent trading with each other, followed by the new Centers trading (which will be a Partner Trade).

In the Hoedowning section, David continues talking 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 Dancing Contra section, by Don Ward, Don shares some dances that were called at the California Traditional Music Society annual music and dance weekend in Malibu, California.

In the **Workshop Ideas** section this month, the subject is one of the more popular choreographic methods used by a caller - Modules. These can be categorized as Get-In, Conversion, Zero, and Get-Out Modules, each playing an important role in controlling the choreography. If you find yourself calling the same sequence (or sequences) on a

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regular basis (for example, starting off each sequence with Heads Square thru 4, or Heads Promenade ½), this may be a way to add some variety to the choreographic presentation.

The **Mainstream (1-53) Program** call featured is Circle Left / Right. The examples listed are using the call from formations other than the traditional Static Square - all Circle Left. The **Mainstream Program** call of the month is Spin the Top. The main focus is to call Spin the Top without the usual preceding call, Swing Thru, that is used so often. Also included is some choreo using the popular **Plus** call, Spin Chain and Exchange the Gears, but from different dancer Arrangements.

The **Advanced and Challenge Supplement** includes: Explode the Line; Scoot Chain Thru; and 2/3 Recycle.

**Do you publish a note service?**

**Would like it mentioned here?**

**Please send it to: 1720 W. Arrow Highway #83, Upland, CA 91786.**

**Thanks, Frank.**

# SEWING 101

with *DONNA IPOCK*



What can you do with all those left over scraps of fabric from your sewing projects or, "Honey, will you please get rid of some of this STUFF in the sewing room"?

I know most of you have some, (or lots of) left over fabric from your sewing projects, just taking up valuable space. Now, this space is very valuable because it can be used for new purchases of fabric, right? Well, I am no different, but I have found a way to put most of the fabric to good use.

I make place mats, napkins, and even hankies. Some of these have been given as gifts, some kept for my own use, and some just given. Let me explain how easy this can be.

I originally purchased a pattern for placemats and through the years I have adapted it to my way.

If I am making 4 place mats, I cut out 4 sides of one fabric and then use another fabric, usually one to complement for the other side, which makes this a reversible placemat. It is very inexpensive to keep a roll of batting (fleece) on hand. You can usually buy this by the yard or already prepackaged. I buy the prepackaged crib size, it's 45" x 60" and 1/4" thick. I can usually make 10 to 12 place mats from one package of batting and the cost of

the batting is usually under \$4.00. Lay the place mat cut outs on the batting and cut out 4. You will be sandwiching the batting between the fabric. The easiest way that I have found is to pin through all thickness in several places, or use clothes pins, the kind that pinch, to hold everything together. Don't be skimpy with the pins, this can save you from a headache and (or) heartache when you are at the machine. There are several ways to finish the raw edges. If you have a serger, do it the easy way and just serge around all the outside edges. You can use contrasting, coordinating or even designer thread in your serger. If you don't have a serger, then you can zigzag with a tight stitch length all around the edges. If you have a straight stitch machine, you can still stitch all around the raw edges and then finish with bias tape, a purchased ruffle or a ruffle that you have made that will coordinate with both fabric choices. Most of us have bits and pieces of laces and ribbons left in our "left over pile." Use some of the ribbons to make designs on plain fabric, and you can use lace on some fabric to "fancy it up" to make some really nice one of a kind tea time place mats.

Napkins are the easiest ever. Just make sure they are not skimpy. It is

# CALLER-CUER LINE-UP



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DaveHash@aol.com



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really neat to make matching napkins or at least coordinating in some way with the place mats. You can do a narrow rolled hem on your serger, a narrow hem on the regular sewing machines, or even stitch two rows of stitches close together (similar to top stitching) all around the four sides and then pull threads to make a fringed hem.

Hankies can be made from the sheerest fabric you have on hand. I don't own a fancy machine that can do all those fancy stitches in multiple colors. Mine is an old Singer Slant Needle with the drop in cams (remember those). I use the same cam (#11 - "ribbon") on all the hankies and some place mats that I have made. On some I used just one line of stitches in the same color as the fabric, this is an elegant look. On others I used different colors for two rows of stitches. The hankies I made were used by me that match my square dance outfits, to help

with the glistening that we "southern belles sometimes have a problem with, given to my mom, and to special friends that appreciate the hankie age.

There is something special about giving something that you made to your special friends and relatives. It doesn't require expensive fabric and time consuming patterns. Remember that some of our heirlooms were made from everyday items, but with lots of love. No one need know that you did not go out and spend time looking for just the right fabric to purchase for their special gift, they just know that you thought of them.

Hey, you can even keep some of these items for yourself. Let me know what you do with your leftovers. I know we never, never just throw them out, so let me know.

Remember, sewing is a gift, not everybody has the patience or creativity to sew, so enjoy this special gift.

*Donna*

# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Time flies when you are having so much fun. It is already October and nearing a festive of holidays coming up. We hope you are having a great time dancing and will enjoy the holidays soon to be. Please keep sending information for this article.

### Washington State Round Of The Month - September

by Ron and Georgine Woolcock

#### Phase II

Wrapped Around (Seurer) Arista  
69103-7 Brad Paisley

### Dixie Round Dance Council Top Teaches As Reported In The Newsletter for July & Aug

by Mark and Pam Prow,  
Newsletter Editors

1. More (Rumble) IV/FT
2. Costa Azul Cinco (Maisch) V  
Rumba Roper 226
3. Hola Chica (Worlock) V/Cha  
Obladi Oblada (Rumble) III/Cha  
Together Hand In Hand (Buck) V  
WZ Star 122
4. Switchin' In The Kitchen  
(Rumble) VI/Jive Star 172
5. A Brief Romance (Rumble) IV/WZ  
SP 362  
Fools Fall In Love (Buck) IV/FT  
Music Cubed (Prow) IV/QS Coll  
4226 Teresa Brewer  
Should I Do It (Read) IV/Jive
6. Let's Dance (Stone) IV/QS  
Mission Bell Waltz (Metzger) II/WZ  
Windsor 4768, 4796, 4658, 4525  
More Than Ever (Barbe) III  
Rumba Star 106

The Spinning Wheel (Smith) IV  
WZ Star 167

7. Around The World (Paull) II/WZ  
Roper 405  
Bolero de Carnival (Kincaid) V  
Bolero Roper 223  
Bye Bye Blues 2002 (Szabo) V  
FT/Jive Vernon 011  
Will You Remember (Slater) VI  
WZ SP 383  
White Sport Coat (Lefeavers) IV  
FT Col 13-33013 Marty Robbins  
Can't Help Falling In Love  
(Rumble) V/STS  
Dance Of Love (Goss) VI/Rumba  
Star 145  
Love Changes Everything  
(Pierce) V/Bolero SP 378  
Somos (Moore) V/Rumba  
Where Or When (Worlock) VI/FT  
Tips Of My Fingers (Palmquist)  
II/WZ MGR 068  
Tonight (Shibata) V/WZ SP

Send your round dance  
information to:  
Bev & Bob Casteel, 1540 Hull Lane  
Knoxville, TN 37931; 423-690-5498  
e-mail: bevbobcuc@aol.com

# Remembering

## **FRANCIS W. GATRELL 1946 - 2002**

In 1986, a new square dance club, near Youngstown, hired as its first club caller Frank Gatrell. Frank had only a few years of calling experience and the club didn't know or expect his special teaching and entertaining talent that dancers in Ohio and the surrounding Midwestern region have since enjoyed.

Frank Gatrell attended caller's school in 1983 and then began a professional western square dance calling career following employment in manufacturing. Soon after becoming the club caller for Jug's Station Singles in 1986, Frank and his wife Donna helped form Rainbow Squares in 1992.

With these two clubs and several Akron, Cleveland and Northwestern Pennsylvania clubs, Frank became an inspirational caller attracting dancers to attend his classes and dances to have "more fun" dancing. He provided Tough-Plus workshops and is fondly remembered for his Sunday evening Mixed Nuts dances. All who enjoyed a Jug's Annual Holiday Dinner Dance won't forget the student and Plus tips, and Frank's "Simon Says" tip.

While Frank's patter calling was

always interesting and challenging, his singing calls prompted real dancing. For several years, Frank offered a seminar on Smooth Singing Calling with Ed Foote's Calling College and has mentored new callers. Frank was a member of the American Callers Association.

Lately, he led SCOPE seniors in square and line dancing in Warren and Niles. As a Cleveland Browns fan near Pittsburgh Steeler territory, Frank kept the football rivalry and teasing going during dances with partial game scores and quips.

Frank Gatrell's interests went beyond square dancing and the Browns. He raised and trained beagles, was a member of the Over The Hill Beagles Club, enjoyed fishing and following NASCAR. He attended the Mecca Community Church.

Appreciation for the dancing benefits and fun from Frank's square dance calling and leadership is shown by the massive expression, from regional dancers and callers, of care and sympathy for his family and of the loss to square dancing. For the family's benefit, dances are being held and memorial photo dangles and albums of singing call recordings by Frank are available through Jug's Station Singles.

All area square dancers and callers are going forward with Frank's legacy of leadership and enjoyment of square dancing.

**Send Memorial Gifts to  
The CALLERLAB Foundation  
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Please include names and addresses of both the donor and the recipient.





## WHAT HAPPENED TO THE "DANCE" IN SQUARE DANCING!

*By Johnnie Scott, CCCA*

Do you ever wonder why our clubs are getting smaller? Why our 20 square dances are now 10 to 12? Why we cannot get a Beginners Class that will pay for itself? Why are more and more people Contra Dancing, Clogging and Round Dancing?

Could it be that we no longer dance in our squares? Have we let square dancing become a contact sport with the competition so keen to be first to finish that we can't even hear the music anymore.

When we first discovered square dancing in 1964, we were taught not only how to maneuver through the calls, but how many steps or beats of music were required to complete the call, how the hands should be positioned, how to move with style, how posture makes the dance graceful. Teamwork was stressed. It took all eight people moving together to the beat of the music to make the dance flow.

Today, I recognize the names of the calls, but seldom see the beauty and flow of the dance that we had then. What has happened?

Have you ever seen this? The Caller said "Heads Promenade half-way." The sides start to move forward, but

instead of Promenading, one or both the head couples burst down the center of the square like a Mac truck out of control. The next time this is called, the sides are ready, the heads aren't going to get away with that trick again. We'll form a blockade, they will have to go around. After the collision and much pushing and shoving, the heads eventually get where they are supposed to be but it's too late and now have to scramble real fast to catch up to the call.

**THIS IS DANCING?**

The call is Square Through Four Hands. Joe Knowit simply turns and faces his corner. After the other three have recovered from shock, there may still be time if we rush to catch up to the call. The call is Grand Square. I know it requires 32 steps, my record is 24, I think I can do it in 20 steps. Gee, I did it, now what can I do until the caller catches up? In most singing calls we are allowed 16 to 24 beats to Promenade Home and Swing, but we can't; Joe has taken 3 steps and shouted "Short," so we all stop and stand for 13-21 beats of music.

**IS THIS DANCING?**

I call it SQUARE STANDING.

Is this fun? I think not or folks

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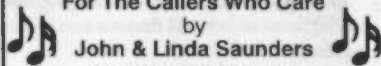
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wouldn't be in such a hurry to either move up to the next program or all the way out to the bowling alley or the movies.

Who is responsible for the state of affairs we find ourselves in TODAY? If we take a hard look in the mirror, we may see the culprit looking back at us. It is the responsibility of us all, callers and dancers, to preserve the activity we have chosen as our recreation. Remember, it's not necessarily how much we know, but how well we can do what we know that makes each dance successful and satisfying to each of us.

Dancing is moving the body and feet

rhythmically to music and a series of rhythmic movements and steps TIMED to music. If we don't take some positive steps to encourage and convince new people and the veteran dancers that square dancing really is fun, we may soon see our activity gone the way of "The Do-Do Bird."

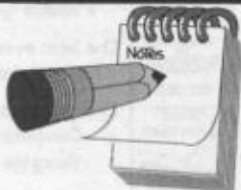
As a first step towards fixing whatever we may think is wrong with square dancing, why don't we try to make this the year that we put the "dance" back in square dancing.

*Editor's note: The above was written in 1986. Has anything really changed?*

# WHAT'S AHEAD

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

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



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

## NATIONAL CONVENTIONS

### U.S.A.

- Jun 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

## 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

## 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 Eentrance, 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

20-26 **HAWAII** - Hawaii Federation of SD Clubs, 38<sup>th</sup> Aloha State SD Festival, Ala Wai Golf Course Clubhouse. Henry Staehle, 808-672-3646; henrys@inix.com; Hawai'i Federation of Square Dance Clubs, PO Box 1, Pearl City, Hawai'i, 96782; www.inix.com/squaredancehawaii

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

## 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; 808-966-9807; 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; surees7@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@btopenworld.com; Tel: +44-0-1494-436592

## APRIL

18-19 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

25-26 **NORTH DAKOTA** - 51<sup>st</sup> North Dakota S&RD Convention, Shanley High School, Fargo. Gary & Dorothy Strebe, 1621 16<sup>th</sup> Ave E, W Fargo ND 58078; 701-356-3708; gldsds@ideaone.net; www.geocities.com/squaredancend

25-26 **MASSACHUSETTS** - Annual New England S&RD Convention, Sturbridge. www.tarrants.com/nescrd; www.squareandrounddance.org

## JULY

3-6 **ALASKA** - 37<sup>th</sup> Annual Alaska State S&RD Festival, Farthest North Square and Round Dance Center, Pioneer Park (formerly Alaskaland), Fairbanks. Registration: John Hanchett, P.O. Box 10041, Fairbanks, AK 99710.

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*American SquareDance, October 2002*

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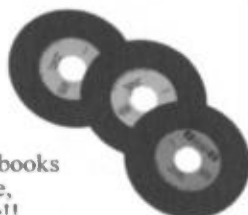
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