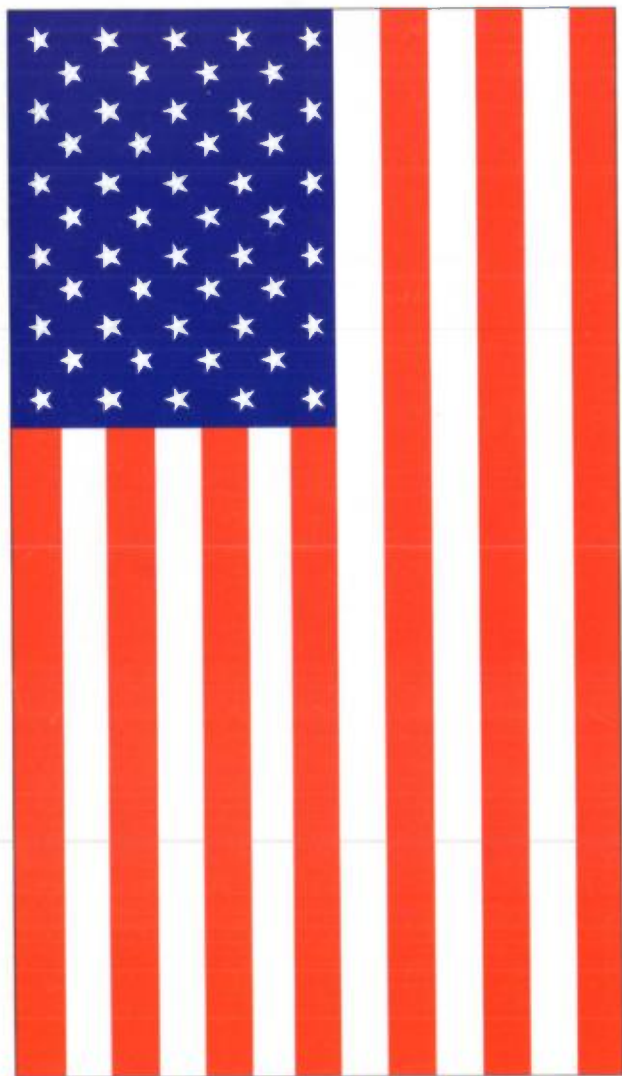


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AMERICAN 
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"The International Magazine of Square Dancing"

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FROM THE EDITORS

ED & PAT JUAIRE

Condolences and Thanks



Because of our cruise to Hawaii, this column is being written just 17 days after the September 11 atrocity.

Condolences go out to those who lost a loved one that dark Tuesday. Many of us were touched in several ways. It has never been the policy of this magazine to get into political and moral issues but things are different now, so we make this exception.

Our cover this month speaks volumes about how we feel. It is the first time both magazines we publish have a common cover and we believe it is appropriate to convey our feelings about the country we live in. We treasure the

United States of America and we are proud to be citizens of this great country.

We hope that our President and those around him are given the guidance needed during these trying times. We hope that their resolve, along with those citizens of many other countries, will mean that the future generations never have to see or feel what we saw and felt September 11, 2001.

This coming Thanksgiving, let us all take a few moments to give thanks to all who will give of themselves, including their lives, to continue to make this country, and hopefully the entire world, a wonderful and safe place to live.

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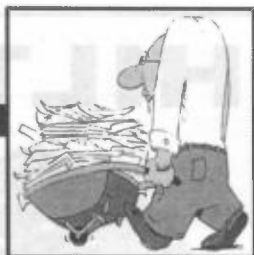
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FROM THE MAIL ROOM



Dear ASD:

Our sincerest sympathy to all American people, Square Dancers and friends.

We want to openly express our deepest emotions of sympathy, solidarity and mourning to you and all American Square Dancers as representatives for all citizens of the United States.

Our special thoughts and prayers are with those who lost beloved ones in this senseless, cruel act against humanity. May God bless America in this special time of need.

*Merry Mixers SDC,
Boeblingen, Germany,
Sparkling Diamonds SDC,
Leonberg, Germany,
Renegades Quicksteppers
Clogging Club, Leinfelden-
Echterdingen, Germany.*

Hi Ed & Pat,

There has been much confusion regarding the dress code for the National Square Dance Convention. The following is the Convention's position.

The 51st National Square Dance Convention would like to include as many dancers as possible in our events so they can participate in the friendship, sociability and fun of the National Square Dance Convention. The Dress Code for the 51st National Square Dance Convention will be "Traditional" and "Proper." "Casual Attire" will not be acceptable.

Thank you.

*Jim & Sherry Zweerink
51st NSDC Publicity Chairman*

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Dear ASD,

Thank you for putting my letter in the American SquareDance magazine. This is appreciated. However, since my email address was not included, it is less likely that people will communicate with me without this quick way of replying.

Thanks again,

*Mona Cromb, Secretary
Waggon Wheel SD Club
Dunedin, New Zealand
monac@tekotago.ac.nz*

Ed's note: We did indeed omit your email address so here it is. For those who do not know what this is in reference to, check out the September 2001 issue of ASD and From The Mail Room.

The following is in response to a letter in the July issue which appeared on page 7.

Dear Bill Bogardus,

If you go square dancing three or more times a week, you belong to a small minority, and we cannot afford to shape square dancing according to your intentions. By the way, have you ever danced the ultimate mainstream call: 0-lines, ladies chain, ladies fold, see-saw to a left hand wave, centers trade, left swing thru, single hinge, boys start a swing thru, chain down the line.

Could you do it? Would your caller dare to call it to you?

Dear Ed & Pat,

I consider the above sequence the "ultimate Mainstream call" for its good

flow, without overflow, and with ever alternating use of hands. But I did not dare to call it in the mainstream hall in Anaheim. There, the polyhymnical sound of music from three different sources did not allow any fancy calling.

Besides, I felt a bit depressed. If a caller looks down from the stage and sees far away three squares dancing, and somewhere in the background a few more people sitting around, it does not feel like a convention. Sorry to say that.

Yours squarely,

*Heiner Fischle
Hannover, Germany*

Dear Ed and Pat,

I am a Council Member of Square Dance Callers Club of Great Britain (SDCCGB) and responsible for Work Permit Applications. This service is offered, free of charge, to make it easy for UK dance organizers to employ U.S. and other "Foreign" callers.

It is most advisable that overseas callers have work permits, as, without them, they may be denied access. I would be grateful if you could print this in ASD for the mutual benefit of all concerned.

Thanks, in anticipation, and keep up the good work.

I've personally subscribed for many years and find your publication, informative and useful to me, as a caller.

Regards,

*Barry Potter
barry@superpot.freeserve.co.uk*

**Send your letters to:
ASD Mail Room, PO BOX 777,
N. Scituate, RI 02857**

Hi Ed & Pat,

The Whirlaways Square Dance Club donated all monies taken in at their September 15 dance to the September 11th Fund via the Rhode Island Foundation to help families of the victims of the terrorist attacks. The contribution included all money received from admission fees, split-the-pot and refreshment line donations.

Dancers were able to contribute over and above the usual dance costs by dropping donations in a separate jar which was provided. From the six+ squares that danced that night, contributions totaled \$355. Over and above that, cuer Marge Headen and caller Everett Mackin donated their respective fees for the evening and even the Rocky Hill Grange, where the club dances, added a \$40 contribution.

*Scott Chase
Whirlaways
East Greenwich, RI*

12th North Carolina Convention

A bus load of 40 plus dancers from the Asheville area was among the approximately 550 dancers, callers, cuers, prompters and line dance leaders who attended the 12th North Carolina State Convention in Raleigh August 17-18. Because a large number of attendees were guests of the North Raleigh Hilton, the convention venue, the hotel waived the rental charge for ballrooms and vendor space used by convention attendees.

This year for the first time four

ballrooms were available for square, round, line, and contra dancing. The newest Federation club member repre-



Allison Courts (L) and Debbie Green (r), standing behind the counter, welcome Carol Sparrow of Chapel Hill to the 12th North Carolina State Convention at the North Raleigh Hilton August 17-18.

represented at the convention was the Raleighwood Squares. All four geographic areas of the state were represented during the two-day event.

Seven clubs entered exhibits in the competition for best exhibit depicting club activities. Winners of cash prizes for their exhibits were: 1st place - Gulls and Buoys of Morehead City; 2nd place - Sandpipers of Sanford; and 3rd place - Magic Squares of Wake Forest.

Twelve participants modeled 16 outfits in the Fashion Show Saturday afternoon, with the youngest 18 years of age and the oldest 85 plus. Show coordinator was Shirley Privette, a member of Magic Squares. The East Wake Strutters, a group of senior citizen line dancers, entertained spectators during the show's intermission.

A highlight of Friday evening was

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the availability of ice cream to all attendees without charge. Only a few dancers failed to take advantage of this treat, provided by the Charlotte Convention & Visitors Bureau. The caller-cuer team of Chuck & Chris Hicks of High Point, aided by several callers and dancers, delighted all who were present at the Saturday evening after-party with several comedy skits.

A sizeable number of dancers were in the audience Saturday morning to hear Wayne Bowman and Gene Triplett of Charlotte, leaders in planning the

47th NSDC in Charlotte (1998) explain plans to submit a bid for the 56th NSDC in 2007, with Charlotte as the host city. Other speakers at this session were Carl & Joan McCarver, NEC members from Memphis, and two Charlotte CVB staff members. The latter two pledged their wholehearted support of this convention if held in the Queen City. Jim & Jill Larkin of Columbia, SC declared that numerous dancers from their state would join Tar Heels in planning for this event. Later that day at a Federation Council meeting those

present voted unanimously to authorize mailing of ballots to Federation member clubs to approve or reject a bid by the Federation to the NEC for Charlotte to host the 2007 convention. Results of this vote will be announced at the Fall Federation dance in Charlotte, November 10.

Bill Grindel of Newton, chairman of the President's Charity Ball Committee, informed attendees at the Council meeting that nine hospice benefit dances would be held in as many Tar Heel cities in September and October. Revenue from admission fees to these dances, coupled with funds from the sale of raffle tickets by club members, will be donated to local hospices throughout the state.

Janie Roberson of Oxford, chairman with caller husband Jimmy of the Promotional Committee, distributed copies of a new brochure giving information on square and round dancing in North Carolina designed



Connie and Gene Triplett (l) and Janice and Wayne Bowman (r) of Charlotte led a session on the possibility of Charlotte serving as the host city for the 56th NSDC in 2007 at the NC State Convention in Raleigh.

by committee members. Copies of the attractive three-panel brochure will

be placed in the state's seven welcome centers.

Lesley Green, co-chairman with



First place winner in the club exhibits competition at the North Carolina convention was the Gulls & Buoys of Morehead City. Club callers are Bob Price and Jim Jones, with Nanette Newsome serving as president.

wife Debbie of the State Convention Committee, announced that the 13th state convention will be held at the North Raleigh Hilton August 16-17, 2002 and encouraged dancers to make their reservations early.

*Al Stewart
Greensboro, NC*

A Sequel?

A number of people approached me, Aggi Thurner, about writing a sequel to Square Dancing in Wisconsin. I have already started work on book number two. It is tentatively being called Square Dancing in Wisconsin (subtitled and Around the World). As the title suggests, I hope to gather information on dancing in other states and countries, and vice versa. Including information from other parts of the world should help to spur book sales, as I will not be limited to regional marketing only.

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Publication will depend on obtaining grants or funding to help with layout and printing costs. There are many foundations and historical societies that offer funds for publishing purposes. I already have knowledge of some and will be looking into others. I anticipate publication by July 2003.

Since I live in the Southeast area I am most familiar with what is going on in the SDAW-SEA. I must turn to dancers and callers throughout Wisconsin, and adjoining states, to send in viable information. Don't worry about being a good writer; just send the material and I'll take care of the rest. Please help spread the word about the new book to other areas and states. I would like the entire state of Wisconsin to be represented. As always, suggestions and comments are welcome.

Following are suggestions for material that could be included and was not in the first book:

Club histories, long or short; Biographies, long or short, of dancers, callers, cuers, Advanced and Plus Clubs histories; National Organizations (USDA, Singles Square Dancers USA, etc.); How the advent of the computer and the internet has affected the square dance activity; Callers, cuers, dancers from other states and or countries that have called and or danced in Wisconsin; Dancers, callers, cuers that have danced and or called in other states and or countries; Snowbirds - where do they dance and call in the winter. Any differences in costume, types of dance or music in retirement areas; Minnesota National Convention and Wisconsin folk who helped out; Obituaries - brief profiles of square dance friends that have passed away since 1998; Pictures to accompany the articles; Stories about people who met their spouses at a square dance; Special or annual events put on by

clubs or sponsored by your area; Embarrassing square dance moments (most of us have at least one); Square Dance Pot Luck recipes - if I get too many it may mean book three; Short paragraphs on Everything I Know About Life I learned on the square dance Floor - Example: I learned that square dancing can cure depression. I may go to a dance feeling down in the dumps and before the first tip ends I'm feeling happy. Submitted by Marlene Johnson. If there are duplications I will accept the first item received.

Call me with your questions or suggestions. Material can be mailed, e-mailed or faxed to Agnes (Aggi) Thurner, 1711 West Fiesta Lane, Mequon, WI 53092-5731; 262-241-4152; fax 262-241-4153; E-mail A4aggi@wi.rr.com

Agnes Thurner

Museum Reopening

A group of square dancers from High Point, NC recently danced for 30 minutes as part of the program for the Grand Reopening of the High Point Museum. Caller for this significant event was Chuck Hicks, a veteran Tar Heel caller whose wife Chris frequently cues for dances in the Triad area of North Carolina.

A dozen dancers, all members of the Koinonians, an inactive High Point club, entertained spectators at the reopening ceremony. The ceremony marked the reopening of the museum following two years of renovation to the building,



High Point, NC dancers who performed at the grand reopening of the High Point Museum are shown above. On the extreme left is Latrelle Batten, vice-president of the North Carolina Federation of Folk, Round, and Square Dancers.

which houses hundreds of artifacts relating to the City of High Point.

Other local dancing teams which performed on this occasion were the Colonial Heritage Dancers, Central High School Step Team, and the Patrice Walcott International Dancing Troupe. Exhibits open in the Historical Park adjoining the museum focused on flint knapping, blacksmithing, and colonial life.

*Al Stewart
Greensboro, NC*



Caller Chuck Hicks (second from left on back row) and High Point dancers, who performed at the High Point Museum grand reopening are shown above.

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40 Years and still Dancing

Several square dancers convened at Wells College in Aurora, NY to celebrate the 40th anniversary of the Cayuga Cut-Ups Square Dance Club and the 35th Summer Weekend of the club in August. Some stayed in the dorms and six couples camped in a parking lot.

Gloria Roth from Nova Scotia called at the Friday night dance, Saturday workshop and Saturday night dance. This was her last scheduled United States dance. She has been a caller and teacher from the age of 17 and her life has been filled with square dancing for more than 52 years. Gloria has conducted caller training schools for more than 40 years and is a CALLERLAB Accredited Caller-Coach. In the mid-70's Gloria was instrumen-

tal in organizing the Maritime Callers Association in "The House of Roth." This continues today to promote squares, round dance, contra, country, western and line dancing.

Joyce Reeves and Bert Willson were chairmen of the Summer Weekend. Don & Marian Ellinwood always do a lot of the work for the weekend and this year registered everyone. Naomi Norton, who usually does this, moved south and is missed. Others on the committee were Jerry Thorne, Shirley Noble, Earl Heck, Darlene & Josh, Ginnie and Dale Mecomber, Fran and Jack Hole, Carol Reed, Gene Miles, Winnie & John Willson, Alice and Bruce Tracey.

Club Historians, David & Jo Waiters had a display of scrap books with photos and other memorabilia. These



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were enjoyed by lots of people.

At the Friday night dance, we played a game guessing how many things in a jar. Sharon Kirch guessed closest to the candy, Bob Bioiaszewski guessed the closest to the macaroni and Elaine Day guessed the closest to the cereal.

After the dance, we had entertainment. Giny Mecomber clogged. Jane Brown sang two songs and had the audience identify them. Jack & Fran Hole put on a little skit which was very funny. Bob Stevens, a visitor, told a few jokes. Bruce & Alice Tracey told of their interesting hobby. Phil Eno, our club caller, and his wife, Elaine, did a George Burns - Gracie Allen skit. They were all presented with certificates, made by Phil Eno, and gift bags filled by Carol Reed.

Saturday Phil Eno held a round dance workshop. Several enjoyed the barbeque at the top of the hill at noontime. After the square dance workshop in the afternoon, several people took a walking tour of the college. Several dressed in Ruby Red

and Silver for the banquet and dance on Saturday night. One of the highlights of Saturday night was the Grand March.

After the dance, Jack & Fran Hole had hot dogs all cooked for the after party which was a lot of fun. Sunday morning we had a fun dance with Phil Eno doing the calling. Then several had brunch before departing from the weekend.

*Hazel Moses
Seneca Falls, NY*

USDA Scholarship

Another Tar Heel youth has won a \$500 scholarship awarded by the United Square Dancers of America to young square dancers. The 2001 recipient is Rebekah Faith Atkinson of Wake Forest, NC. A graduate of Wake Forest Rolesville High School, she enrolled at the University of South Carolina in Columbia this fall.

Rebekah has been an active member of the Magic Squares club in Wake Forest for the past three years. She was an organizer and participant in

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the Fashion Show at the 12th North Carolina State Convention in Raleigh this past August. She has danced with her club at the North Carolina State Fair and in local holiday parades. In high school she was a member of both the National Honor Society and the International Honor Society and was selected as the most valuable student in chemistry and foreign language. Offices held by Rebekah included vice-president of the National FFA and Latin Club, president of the Parliamentary Procedure Club, and secretary of the Chemistry Club. Her vocational goal is to be a physical therapist and work with senior citizens.

Rebekah describes square dancing as "an outlet in which my frustration has dissipated and my joy rejuvenated" and square dancers as "the most compassionate and selfless people I will ever meet." She believes her

greatest education to date "has come not from the school system but from square dancing and the people who this activity has brought into my life."

The first recipient of the U.S.D.A. scholarship, awarded in 2000, was Trina Langhurst of King, NC, now a sophomore at North Carolina State University. Both this year's and last's presentation of the scholarship was made by Jim & Jill Larkin of Columbia, SC, U. S. D. A. regional vice-presidents.

*Al Stewart
Greensboro, NC*

Does your state have any teenager dancers who might qualify for the award? Will North Carolina make it three years in a row?

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

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WE ARE AMERICA

As the soot and dirt and ash rained
down,
We became one color.

As we carried each other down the
stairs of the burning building,
We became one class.

As we lit candles of waiting and hope,
We became one generation.

As the firefighters and police officers
fought their way into the inferno,
We became one gender.

As we fell to our knees in prayer for
strength,
We became one faith.

As we whispered or shouted words of
encouragement,
We spoke one language.

As we gave our blood in lines a mile
long,
We became one body.

As we mourned together the great loss,
We became one soul.

As we retell with pride of the sacrifice
of heroes,
We became one people.

We are...

One color

One class

One generation

One gender

One faith

One language

One body

One family

One soul

One people

We are The Power of One. One Nation,
Under God, Indivisible. We are
United.

WE ARE AMERICA

*Author Unknown
Received via email.*

CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's have some fun with square thru. The creativity will come from the dancers doing the call 1/2 sashayed. It will open some eyes if you've never called it this way before.

- 1) HEADS roll away & square thru 2
swing thru
girls trade
slide thru
left allemande
- 2) SIDES roll away & square thru 2
touch 1/4
split circulate
boys trade
circulate 1 & 1/2
right and left grand
- 3) HEADS roll away & square thru 2
swing thru
walk and dodge
chase right
boys run
square thru 2
trade by, left allemande
- 4) SIDES roll away & square thru 2
slide thru
CENTERS pass thru
1/2 tag
split circulate
scoot back
extend, right and left grand
- 5) HEADS roll away & square thru 4
swing thru
girls run
touch 1/4
circulate
girls u turn back
swing thru
right and left grand
- 6) HEADS square thru 4
SIDES roll away
square thru 2
1/2 tag
spin chain thru
right and left grand
- 7) SIDES square thru 4
HEADS roll away
swing thru
split circulate
girls trade
fan the top and spread
left allemande
- 8) HEADS roll away & square thru 3
separate around 1 to a line
pass the ocean
linear cycle
square thru on the 4th hand
...left allemande

- 12) SIDES roll away & square thru 4
HEADS u turn back
centers in, cast off 3/4
touch 1/4
{Each box} walk and dodge
boys cloverleaf, girls square thru 2
touch 1/4
acey deucey
right and left grand
- 15) SIDES roll away & square thru 4
HEADS u turn back
peel off
star thru
dixie grand, left allemande
- 9) SIDES roll away & square thru 4
single circle to a wave
centers trade
girls run
touch 1/4
girls diagonally pass thru
CENTERS square thru 3
ends trade
left allemande
- 14) HEADS roll away & square thru 4
SIDES u turn back
centers in, cast off 3/4
box the gnat
slide thru
CENTERS slide thru
at home
- 10) SIDES roll away & square thru 3
separate around 2 to a line
touch 1/4
{Each Box} walk and dodge
trade by
touch 1/4
acey deucey
scoot back
right and left grand
- 11) HEADS roll away & square thru 2
square thru 3
trade by
swing thru
split circulate
boys run
load the boat
left allemande
- 13) HEADS roll away & square thru 4
SIDES u turn back
cloverleaf
double pass thru
leads trade
pass thru, right and left grand

HAPPY

THANKSGIVING



THE KOREO KORNER



STEVE KOPMAN

Let's stay with the 1/2 sashay and square thru idea, but add one more little twist.

HEADS 1/2 sashay & LEFT square thru 2
THEN:

- 1) LEFT touch 1/4
centers trade
girls run
square thru 4
trade by, left allemande
- 2) LEFT touch 1/4
split circulate
girls trade
circulate
{Lefty} scoot back
left allemande
- 3) LEFT swing thru
boys trade
slide thru
left allemande
- 4) LEFT swing thru
hinge
girls cross run
circulate 1 & 1/2
right and left grand
- 5) slide thru
CENTERS pass thru
bend the line
slide thru
left allemande



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 ESP - 1060 GOOD OL DAYS ARE RIGHT NOW

by Robert Funderburke (Guest)



Steve Kopman

- ESP - 1059 SLOWPOKE by Elmer
 ESP - 1058 LET A SMILE BE YOUR UMBRELLA by Marshall Flippo
 ESP - 1057 IF YOU CAN DO ANYTHING ELSE by Elmer
 ESP - 422 SH' BANG HOEDOWN PLUS by Steve

RECENT



Darryl
McMillian

- ESP - 1056 BADLY BENT by Elmer & Gary Shoemake (Guest)
 ESP - 1055 KATIE WANTS A FAST ONE (Guest) by Gary Shoemake
 ESP - 1047 RED ROSES FOR A BLUE LADY by Elmer
 ESP - 924 IT MUST BE LOVE by Steve
 ESP - 1051 MORNING SUN by Elmer
 ESP - 1050 TENNESSEE WALTZ Guest Appearance by Mac
 ESP - 1049 FLOWERS ON THE WALL by Elmer
 ESP - 1042 KENTUCKY WALTZ Guest Appearance by Mac Letson
 ESP - 421 BOOGIE BEAT (Hoedown) by Steve
 ESP - 1040 LIVE, LAUGH & LOVE



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Bill Harrison

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- JP/ESP - 7009 LITTLE RED WAGON
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TITLE - Label

ARTIST

WWW.Memories - TAR-114

Benny Privette

This is a cute tune with a honky tonk edge. Easy on the ears and easy going, WWW.Memories is a fine relaxer and fun to sing to. *Standard Ferris Wheel Figure.*

Deep Water - HH-5253

Ernie Kinney

I hadn't heard this melody in a long time, so it had a fresher feel to it as I played the music for the first time. Steady, signature High Hat sound with a key change in the closer. *Hds(Sds) Square Thru 4, RH Star, LH Star, Touch 1/4, Scoot Back 2 Times, Corner Swing & Promenade!*

The Sweetest Girl In Town - RWH-215

Larry Cole

A pleasant piece with a fine sentiment with a slight south of the border feel. Guitar and keyboard leads and the right amount of energy to match the intent of the song. *Hds(Sds) Promenade 1/2, Sds(Hds) R&L Thru, Square Thru 4, Do Si Do, 8 Chain 4, Corner Swing & Promenade!*

Not A Brick Out Of Place - RMR-2012

Danny Payne

Kind of a rocker, kind of a honky tonker, this is not a song about construction-it has a fresher edge than that. Steady and sharp on the percussion, with a liberal dose of electric slide guitar and fiddle, this tune has a relaxed feel that will still keep a crowd on the move. Check it out for some fun! *Hds(Sds) Prom. 1/2, Square Thru 4, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back 2X, Corner Swing & Promenade!*

On CD

Seminole Wind - Grand-302CD

Tim Carmen

This is a slightly haunting piece with a fine instrumental. Very lonesome sounding fiddle, practically no percussion track, and a bass line to track timing. *Hds(Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Bend The Line, R&L Thru, Flutterwheel, Slide Thru, Corner Swing & Promenade!*

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Hoedowns on CD

Banjo Breakup/Chap's Hoedown - C-125

A double sided hoedown-always a good value even if you only like one side. Banjo Breakup features-yes you guessed! A Banjo! Very active piece with a lot of support from a guitar and a heavy bassline. Chaps Hoedown is a guitar picker alternating with a fiddler-don't forget that five string banjo and piano because they're all in there.

Beaumont Hoedown/Pickin' and Strummin' - STCD-2006

Another double sided hoedown that comes with a continuously repeating loop feature if your player can run on repeat. This is a great feature for long winded callers working on that Guinness World Book of Records longest square dance tip! Beaumont Breakdown features a lot of fiddle with that barn dance feel. It's a quick little number. Pickin' And Strummin' treats us to what sounds like a mandolin which is both picked and strummed with a bunch of energy.

Foley's Breakdown/Gravy Special - Pioneer-5001CD

Foley's Breakdown has what I would call a "Funky Bluegrass" attitude and will be one of my keepers for the month. An interesting danceable piece of music with some rapid picking and a likeable percussion track. Attached at the hip to Foley's Breakdown is Gravy Special. It's a busier piece than its counterpart with a wider variety of instruments being used. Both seem to be fun useable pieces of music.

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CHRIS'S HOLIDAY

SELECTIONS

Christmas Sounds - TAR-111

Herb Franklin

One of the problems with reviewing Christmas music in December is that it doesn't appear in print until February. This one could be an exception due to the fact that this piece is essentially the same music as "Summer Sounds" from many years ago and could be used as such if your collection lacks the original. Pleasant and mellow as a relaxer with the only difference between the original and this piece is the sound of sleigh bells as background. In the summer, just call them "windchimes." Figure: Standard Spin The Top Figure.



White Christmas - ESP-1052

Elmer Sheffield

Probably the last Christmas cover for 2000, but a classic nonetheless. Pretty music with a nice lilt and a familiar ESP rolling percussion. People will love this tune through the next millennium. If your White Christmas is worn out from years of use, here's a nice way to update and be ready for the holidays of 2001. *Hds(Sds): Prom. 1/2, Square Thru 4, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Boys Fold, Girls Turn Back, Swing Corner and Promenade!*



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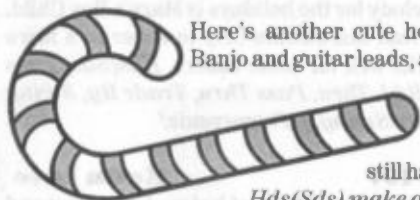
It's Begining To Look Alot Like Christmas - S-225

Brian Hotchkies

A little late for Christmas Past but the good news is that here's some fun Christmas music to add to your collection for next month! A simple banjo led melody line and a solid bass and percussion line this one works for crooners it's like where's Bing when you need him? *Uses the old Grand Parade to start, then Hds(Sds) Square Thru 4, Swing Thru, Boys Trade, Boys Run, Bend The Line, Square Thru 3/4's, Allemande Left, Do Si Do Partner, Swing the Corner and Promenade!*

I Saw Mommy Kissing Santa Claus - BM-209

Brian Hotchkies



Here's another cute holiday piece with bells and everything. Banjo and guitar leads, a marimba(?) and sleighbells. This music goes right into the holiday file for next year, even though at this writing it is just after Thanksgiving of 2000 and I still have a month to use this for holiday events.

Hds(Sds) make a Left Hand Star, Pick up corner & Star Promenade, All back out, Join Hands Circle Left, Ladies (Men) Go Forward & Back, Square Thru 4, Corner Swing & Promenade!

Ding-A-Ling The Christmas Bell - CD-280

Don Ward/Jerry Mitchel

It's my understanding (I could be wrong it has happened before) that this tune is about a Christmas Bell that's had its own bell wrung but goes on to do something heroic. Solid 4/4 timing keeps this one on the move with guitar leads and a snappy percussion. Key Change in the closer. *Hds(Sds) Square Thru 4, Do Si Do, Touch 1/4, Split Circulate, Swing Thru, Ctrs. Trade, Walk & Dodge, Boys (maybe Girls) Fold, Corner Swing & Promenade!*

Warm And Fuzzy - RMR-2011

Sonya & Ray Sovell

Just in time for Christmas and the impending holidays is Warm and Fuzzy. A nicely done, orchestral like piece with strings in the back and then foreground. Good song for crooners and an easily recognized see through red vinyl record makes those holiday tunes in your case this time of year. *Hds(Sds): Prom. 1/2, Square Thru 4, R&L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Corner Swing & Promenade!*

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Mary's Boy Child - CAR-49

Castleberry & Hailey

A more easily recognized, traditional melody for the holidays is Mary's Boy Child. Boomchucka beat and an exchange of lead instruments help to usher in a more spiritual style of dance tune which works well for some callers. *Hds(Sds) Pass Thru, Partner Trade, Square Thru 4, R&L Thru, Pass Thru, Trade By, Swing Thru, Spin The Top, Slide Thru, Corner Swing & Promenade!*

When A Child Is Born - DWN-107

Kevin Love

Very pleasant instrumental with a spiritually based set of lyrics. A relaxing and quieting song for that moment when it's time to take a deep breath and calm down that floor. Pretty music worth checking out for your holiday collection. *4 Ladies Chain 3/4, Hds(Sds) Prom. 1/2, Lead Right, Do Si Do, Make A Wave, Swing Thru, Boys Trade, Boys Run, Girls Trade, Ferris Wheel, Double Pass Thru, All Go Left & Promenade!*

Merry Christmas Everyone - A-1026

Nev McLachlan

The cheeriest tune of this group of four. Busy piano, sleigh bells, and horns for a quick lead make for a party atmosphere. This one starts off on a fairly regular note, but then has an energy transition to the next level without use of a key change. *Hds(Sds) Prom. 1/2, Square Thru 4, Pass The Ocean, Spin The Top, Girls Up, Boys Run, Couples Circulate, 1/2 Tag, Corner Swing & Promenade!*

See you next month.

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 HH 5248 - "Shake Like An Earthquake" by Dan
 HH 672 - "Sammie" flip Hoedown (2 cpl) Basic 49 by Buddy



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ACA VIEWPOINT

PATRICK DEMERATH



RETENTION OF NEW DANCERS One More Success "What Works"

The ACA Viewpoints for the July, August, September, and October *American SquareDance* magazine focused on the American Callers Association's commitment to help clubs and callers by collecting successful recruiting information that clubs are doing and sharing this information with the *American SquareDance* magazine readers. This November ACA Viewpoints was originally published in a recent ACA Callers' Newsletter article written by ACA board member John Saunders and contains additional excellent suggestions that clubs can take to recruit new dancers.

John starts his article by telling a story of an interview he saw on television with, Mike Kazyzewski, the basketball coach at Duke University. The coach made the statement that he told his team to remember what attitude got them to the championship such as to dress and acting as gentlemen and always being well-mannered. The coach further stated that "the players acted this way while they were on their way to the championship, then why would they change for the rest of their lives?"

John poses the questions and offers suggestions: "Why would this not work for square dancing? Maybe square dancing should go back to what was working before. It seems when square dancing was most successful, instead of leaving things alone, square dance leaders made some major changes in the dance activity, which had negative effects in the recruiting and retaining of dancers." Just look at the abysmal numbers of clubs, callers and dancers leaving square dancing. Maybe now is the time for square dance leaders to do some serious soul-searching and think back on when our activity was thriving taking note of what we were doing and try to incorporate those things into changes needed in square dancing."

For the past eight months, ACA has studied what activities are working today in new dancer recruitment and retention. John's article offers several successful and tested suggestions, which fit hand in glove with the past four ACA Viewpoints articles in *American SquareDance* magazine. The question John asks is "how can we motivate current square dancers to recruit new class members?" His reply is very simple. "Remind your dancer



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friends that every time they get their car serviced, buy groceries, or get a hair cut they come into contact with a potential square dancer." **ACA research provides evidence that this one on one contact worked in the past and works today.**

John further states: "As callers and leaders we cannot depend solely on the dancers alone to do the recruiting. Callers and leaders must do their part and bring people to new dancers open houses. Look back at the times when club-recruiting programs were successful and remember what the clubs did. Repeat these things and you may find they still work. If a club has 16, 28, 42 members and places a club brochure in the hands of 20 people per member along with carefully planned demonstrations, I bet you will see the results. Schedule your demonstrations closer to the start of new classes. Look at all promotional ideas. All of them are worth looking at and trying. Remember nothing has changed from the good old days the dancers like to dance, and the callers like to call." John continues and

offers very positive and beneficial guidance: "Try to remember what got you in square dancing and what kept you square dancing and promote the heck out of those things. In our world of square dancing we may have to back up to go forward or also stated back to the future. If we muster up the courage and enthusiasm, **we can do it.**"

A very special thank you to Mr. John Saunders, a very successful caller, renowned square dance leader, and ACA board of director member for sharing his wisdom in the ACA newsletter and for allowing us to publish his words of wisdom in this esteemed square dancing magazine. The American Callers Association hopes these success stories of what clubs are doing now to successfully recruit and retain new dancers in their classes and clubs will help your club grow.

All clubs or callers are encouraged to send successful recruiting and retaining of dancers information to demerath@tsum.edu or joulet@aol.com.

Until next time, happy dancing! 🍷

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CHOREO-WISE

David Cox

turnertempos@bigpond.com

David continues with his experiences as he called and toured around the world this summer.

The **Mainstream** emphasis this month includes Wheel Around and Half Sashay (and Reverse stuff). The choreo include doing a Reverse Wheel Around, followed by a Reverse Half Sashay. Following that are pages of a variety of material, including singing call figures.

The **Plus** calls this month are actually a smorgasbord of ideas that David has been working on. There are some interesting ideas that he shares on these pages. The **Advanced** page has a variety of ideas, one of them featuring a disconnected Lockit, with the men working around the outside of the square.

A couple of thoughts are bantered about in the Hoedowning section. The first is the discussion of dancing hands up versus hands down. Several pros and cons are mentioned. The second discussion is, where do dancers finish when they Pass Thru from a Static Square? Do they end up on the same footprints, or finish back-to-back with the dancers they passed?

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.

Linda has some great ideas on the recruitment of new dancers. The key is to invite new prospects to a "Fun Night."

This month's article in Dancing Contra, by Don Ward, gives some help in calling a contra. Contra is not hash or sight calling figures, but rather, the contra figure remains constant throughout the dance.

In the Workshop ideas section this month, John looks at an old gimmick, "Do One Now, and One Later." The dancers will have to remember the call (or calls), and when the caller says, "It's Later", recall the call and then do it.

The **Mainstream (1-53) Program** call featured is Left Square Thru. The **Mainstream Program** call of the month is Couples Hinge. Also included for the **Plus Program** is the call 3/4 Tag the Line.

The **Advanced and Challenge Supplement** includes: Scoot and Dodge; Slither; and Checkover.

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13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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A review that includes a particular Web site containing choreo or other relevant information for the caller. If you would like to have your Web site considered for a review, please e-mail me at Frank@sdcaller.net

Lorenz Kuhlee, a CALLERLAB Accredited Caller Coach from Germany, has an informative website for callers.

There is quite a lot of information on Technical Zeros, as well as choreographic material. The web address is: <http://www.kuhlee.de/>

Do you publish a note service?
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Please send it to: 1720 W. Arrow Highway #83, Upland, CA 91786.
Thanks, Frank.

SQUARE-UP

JOHN & LINDA SAUNDERS



SQUARE ANGELS

What is a "square angel?" How many do we need? We depend on these dancers for a lot of support but are they really all that necessary? What should be expected of them? What happens when they don't adhere to the rules?

We hope to answer some of these questions in this article. In answering the question of what is a "square angel" I would say they are the dancers who come to the beginner class to help out with the lessons. The dancers who do this, ideally, should be from the most recent previous beginner class so they can go through the lessons again and become more confident of themselves.

How many do you need? The answer to this is at least three couples or six dancers. This way if we have one couple of beginners over even squares we will have enough dancers to fill in to make another full square. Of course, if

angels are used, they should be split up so as to try to get some of the angels in each square. Even if you have even squares of beginners, if you have square angels you can utilize them in the squares that need the most help but don't let a beginner sit out when an angel is dancing.

Are these angels really needed? Yes. Of course a class can be taught without angels but it is always good to have dancers from the club sponsoring the class present to help the new dancers feel welcome. Also, good angels can be of a great benefit to a beginner by being at the right place at the right time. For instance, if a beginner performs a call correctly but when they get to their ending position there is no one there they may think that they are wrong when actually they are right. However if the angel is there

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it will give the new dancer confidence that they did the move correctly.

What should be expected of them? This should be spelled out early. They will be expected to be there when it is their turn. They will dance as a beginner and they will not push or pull new dancers to put them in the right position. They will not anticipate the calls. They will not do fancy Swings or Twirls but will be expected to do the calls correctly as the instructor presents them. They will be expected to smile and show patience to the new dancers no matter how impatient they become. They are there to help, not only in filling the squares but to help sell square dancing to these new dancers.

What should be done with an angel who doesn't adhere to these rules? They should be asked to not be an angel anymore if they can't go along with these simple rules.

Angels can also be invaluable in helping the instructor with evaluating how the class is doing by going to the instructor between tips and suggesting that they noticed that a square is having trouble with a certain call and may need a little more instruction. Angels can be great for a class if they understand what is expected of them and follow these expectations. If they don't understand or won't follow these expectations then the class would be better off without them.



THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



Have you started your Christmas shopping yet? It may be the right time to sit down and think what you can get your CW and Square Dance friends. Maybe a subscription to American SquareDance Magazine? It serves both activities and can be a source of enjoyment for the whole year.

Many plans are being made for Christmas parties and events. Think about having CW music and teaching some of the simple line dances that have been in ASD the last year. Easy Level dances by Bob Howell is an excellent source for fun dances. Check out his article this month.

Our line dance for this month is PARTY ANIMAL.

PARTY ANIMAL

Choreographer: Roger Rod

Type: 4 Wall Line Dance Level: Beginner/Intermediate

Music: We Like To Party by The Vengaboys Count: 32

Vine Right, Cross-Step, 1/2 Left Pivot, Clap

- 1-2 Step Right foot to right side,
Step Left foot behind right
- 3-4 Step Right foot to right side,
Touch Left foot next to right
& Step Left foot behind right
- 5 Cross step Right foot in front of
left
- 6-7 On balls of both feet, Pivot 1/2
turn left
- 8 Transfer weight to Right foot
and clap hands

Vine Left, Cross-Step, 1/2 Right Pivot, Clap

- 9-10 Step Left foot to left side, Step
Right foot behind left
- 11-12 Step Left foot to left side, Touch
Right foot next to left
& Step Right foot behind left
- 13 Cross step Left foot in front of
right
- 14-15 On balls of both feet, Pivot 1/2
turn right
- 16 Transfer weight to Left foot and
clap hands

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Forward Steps, Touch, (Back) Step-Touch (Twice)

- 17-18 Step forward on Right foot, Step forward on Left foot
- 19-20 Step forward on Right foot, Touch Left foot next to right
- &21 Step back on Left foot, Touch Right heel forward
- &22 Step Right foot next to left, Touch Left foot next to right
- &23 Step back on Left foot, Touch Right heel forward
- &24 Step Right foot next to left, Touch Left foot next to right

Kick-Ball-Change, Stomp, Clap

- 25 Kick Left foot forward
- &26 Step back on Left foot, Step onto Right foot
- 27 Stomp Left foot forward
- 28 Hold & Clap hands

Twists With 1/4 Turn Right, Clap Hands

- (The next 3 twists will complete a 1/4 right turn)
- 29 On balls of feet and with knees bent, twist heels to the Left
- 30 On balls of feet and with knees bent, twist heels to the Right
- 31 On balls of feet and with knees bent, twist heels to the left
(You should now have completed a 1/4 right turn)
- 32 Hold & Clap hands (Weight should be on Left foot)



EASY LEVEL



BOB HOWELL

Leslie Lewis of Elizabethtown, KY has put together a CD with several easy no-partner dances on it, one of them is Biserka. I have been seeking the music for several years and finally located it on the disc that David and Leslie Lewis had put together recently. It had stuck in my mind as it sounded so much like a cigarette advertisement of a quarter of a century ago with Little Johnny, the hotel bellhop chanting, "Call for Phillip Morris." Actually this is Leslie's variation of the Serbian folk dance named "Bojerka", which she shared with me and called it - - -

BISERKA

Girl's Name Meaning Pearl

Formation: Hands held up and forward at shoulder level; right foot free.

Music: Folkraft 1567A or CD from the Kentucky Dance Foundation
1-800-446-1209. Music is in 3/8 rhythm.

Routine:

MEASURES:

- 1-2 Facing slightly to right.
Two walking steps, right, left.
- 3-4 Two-step forward (right, left, right) - finish facing center.
 - 5 Step forward toward center with left, drawing right foot to left.
 - 6 Step backward on right drawing left foot to right.
- 7-8 Two-step sideward left (left, right, left), turning slightly right to begin again.

Larry Cole

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Several years ago, Jerry Helt of Cincinnati, OH shared with me a Sicilian circle routine and used the music . . .

### REST AND BE THANKFUL

Following are the notes that I have used for many years and it has always been a real winner for me. This one really fits the season.

**Formation:** Sicilian circle, couples facing couples in a large circle around the room.

**Music:** Rest and be Thankful. Don Bartlett and the Scotians Play Favourites. TAC 002 Side 1, Band 5

#### Routine:

##### Counts:

- 1-8 Right hand star
- 9-16 Back with the left, left hand star
- 17-24 Two ladies dosado
- 25-32 Two gents dosado
- 33-40 Join hands and circle left
- 41-48 Circle right the other way back
- 49-56 Swing your partner
- 57-64 Pass thru and on to the next

Note: Jerry shared this dance with me in 1984 and I have used it in almost every one-night-stand ever since.

# HAPPY HOLIDAYS

Following is a quick-teach that has brought great fun to my dancers for many years. It is called the . . .

## FOUR POSTER BED

**Formation:** Square

**Music:** Any good hoedown

**Routine:**

Counts

- , - ; - ; - ; one and, three; go forward, and back;  
(Give call on last four beats of introduction)
- 1-8 - , - ; - , - ; go forward, again; pass, through;
- 9-16 Split, the ring; go around, just one; swing, when you meet; and have, a little fun;  
(Swing the opposite lady behind the side couple.)
- 17-24 - , - ; - , - ; stand four, in line; go forward, eight;  
(First man and third woman stand between couple 4 while third man and first woman stand between couple 2)
- 25-32 - , - ; and eight, fall back; center, four; pass, through;
- 33-40 Split, the ring; go around, just one; swing, when you meet; and have, a little fun;  
(First couple swings in third couple's place while third couple swings in first couple's place)
- 40-48 - , - ; stand four, in line; go forward, eight;  
(First couple stands between second woman and fourth man while third couple stands between fourth woman and second man)
- 49-56 - , - ; and eight, fall back; center, four; pass, through;
- 57-64 Split, the ring; go around, just one; swing, when you meet; and have, a little fun.  
(First man and third woman swing behind couple 2 while third man and first woman swing behind couple 4.)
- 65-72 - , - ; - , - ; stand four, in line; go forward, eight;  
(First man and third woman stand between couple 2 while third man and first woman stand between couple 4.)
- 73-80 - , - ; and eight, fall back; center, four, pass, through;
- 81-88 Split, the ring; go around, just one; and every, body; swing, your own;
- 89-96 - , - ; - , - ; - , - ; - , - ;  
Repeat for the sides.

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This past June, we had the pleasure of running into Glen Nickerson of Kent, WA. during the National Convention in Anaheim, CA. He had written a contra dedicated to Flo his wife and called it "The Caller's Wife." Well, he then followed that with a variation of the routine which he entitled . . .

## THE CALLERS PARTNER

**Formation:** Alternate duple, 1,3,5, and every other couple active and crossed over.

**Music:** Any 32 bar jig or reel.

### Routine:

- A1 Everybody go forward and back  
With your corner, turn left once and a half
- A2 With the couple across - ladies chain (over only)  
Circle left 3/4 and Pass Thru
- B1 With your new corner – DOSADO  
Swing (face across)
- B2 With the couple across – HALF PROMENADE  
Then right and left thru

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Take a  at what is just released...

## **Can't Smile Without You**

*Phase IV+1*(Stop & Go) - Foxtrot & Jive - IDTA 54 or STAR 151 (Flip Yakkity Sax) - Mike & Linda Liberti. Good music accompanies this very danceable and useable routine. Jive portion has shoulder shove, change hands behind the back. Foxtrot is straight forward.

## **Car Wash Blues**

*Phase III+2* (River Boat Shuf & Sailor Shuf.) - Jive - Special Press - George & Pam Hurd. We like this nice jive. It has fallaway throwaway, link rock, riverboat shuffle, merengue, point steps.

## **Foxtrot Tonight**

*Phase V+1*(Throwaway Owersway) - Foxtrot - Roper 172 - Kristine & Bruce Nelson. Choreography in this dance includes outside spin, curving 3 step, check and weave, in and out runs. A very well written foxtrot.

## **Hello Dolly**

*Phase IV+1*(Single Swing)(She Go, He Go) - Roper JH-419B - Ed & Elvira Glenn. Suggest you slow down for comfort. Miami Special and circle swivel walk 4, windmill, American spin. Other than that solid Phase IV single swing.

## **Is You Mine**

*Phase II - 2* Step - Grenn (No Number listed on Cue Sheet) - Barbara & Jim Connelly. Easy 2 step with Charleston sequence.

## **Italian Theme**

*Phase II - 2* Step - Grenn (No Number Listed on Cue Sheet) - Barbara & Jim Connelly. Easy 2 step pure vanilla.

## **It's Impossible**

*Phase IV - Foxtrot* - DAL P 6113 or Roper JH 409A - Orrin & Kathy Holt. Open reverse turn, quick outside swivel, x swivels and check, back hover telemark. Ending is promenade sway change of sway.

## **Jail House Rock**

*Phase IV+2* (Whip Turn & She go he go) - Jive (Single Swing) - Coll DPE1-1011B - Al & Carol Lillefield. Sole tap, whip turn, merengue pass, Miami special, marchessi. Cute routine.

## **Make Me Over**

*Phase IV+2* (Double Cuban & Cuddle) - Cha Cha - Bellamy Bros WBS 8790 - Ed Phillips. Basic Phase IV cha cha with a double peek a boo chase. Music has good cha cha beat.

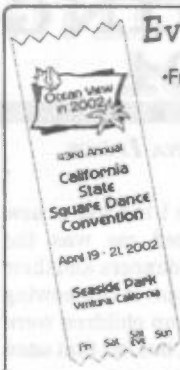
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**Just In Time For Love**

*Phase IV+2* (Natural Weave & Jete Point) - Foxtrot - Roper 171B - Herb & Sue Norton. Another good foxtrot. Woman wraps and unwraps and rolls to banjo. Feather finish, chair and slip, reverse weave, transition to skaters into a shadow diamond.

**In A Little Café**

*Phase V+2* (Circular Hip Twist & Cont. Nat'l. Top) - Rumba - Coll 6016B Come A Little Bit Closer - Ray & Virginia Walz. Three cuddles to a spiral ending, aida, natural opening out. Circular hip twist, underarm turn. Nice music to a nice routine.

**Magda's Waltz**

*Phase V+1* (layback - unphased) - Waltz - Special Press - Hank & Judy Scheerer. Hover, lay back shadow reverse turn, man transition. Impetus, extended contra check. Pretty music.

**Miss You Girl**

*Phase IV* - Cha Cha - I'm Gonna Miss You, Girl by Michael Martin Murphey - Chuck & Doreene Ball. We really like this dance. It has a modified umbrella turn, crab walk, sand steps, diamond turns. Fits the music to a "T."

**I'll Never Change Partners**

*Phase VI* - Waltz - Special Press - Fred & Keiko Migliorini. What a beautiful waltz this is. Telespin ending, outside spin and twist, double reverse spin, traveling contra check to promenade sway. Figures flow smoothly.

**I've Got Rhythm**

*Phase V+1* (Same Foot Lunge) - Foxtrot - STAR - #152 - Ron & Mary Noble. Looking for a winner in a foxtrot, this is it. Curving 3 step, left whisk, lady unwind in 2 to a feather. Pivot to a hairpin, same foot lunge. Head moves that coordinate with the music.



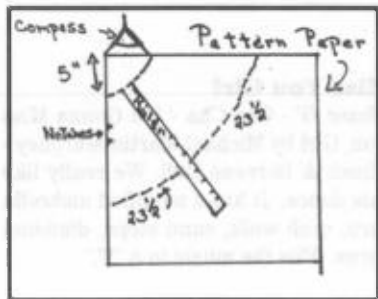
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# SEWING 101

WITH *DONNA IPOCK*

Once upon a time I too was a new dancer. What amazed me was the colorful outfits of the dancers and their partners. I hadn't done much sewing since my now grown up children were in elementary school, but felt that once



a sewer always a sewer. It just came back naturally. But there are many new dancers that have never sewn before but would still like that custom look in an outfit. This article will attempt to give you some ideas and if anyone out there has any more to pass on, please let me know.

Your local square dance shop can help you with a basic white circle skirt. One is made by Malco Modes and is very reasonably priced. Now all you have to do is add some appliques here and there. If you don't sew, there are many stick on appliques that really work. You use a product called R-11 Magic that is available at most fabric and craft stores where you can also purchase many different appliques.

Just follow the directions and this product really works.



Now for your partners shirt...just use an applique on the front yoke and on the back yoke. Preferably two smaller ones on the front and one a little larger in the back. A nice touch would be to pick up a color in the applique for the color of your partners tie. Another skirt that lends itself to trims is the gore skirt in a solid color. You can sew, hand sew, or use R-11 to attach appliques to the different panels. This is a perfect way to have a theme skirt, such as using Christmas decorations on each panel. For your partners shirt...you guessed it...trim the yokes. If you are a beginner sewer than you CAN add rickrack, lace, ribbons or what ever you feel is you, to either of these skirts. You can dress up any of the basic solid color skirts and blouses with trims of your choice. One of the smartest DRESSED UP outfits was made with a basic black outfit that the dancer had fixed up with rows and rows of gold rickrack. There was rickrack on the ruffle edges on the skirt and even sewn on the seam line up the gores of the skirt. The blouse was trimmed with the gold on the neck ruffle and the sleeve ruffles, and topped with a gold bows placed here and there on the ruffle of the skirt and one at the center of the blouse neck ruffle. Her partners shirt was

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black with some small gold applique and he wore a gold lamé tie. This was some sharp outfit...real classy with a western flair.

### **For beginner sewers...**

A basic gore skirt pattern can be purchased from several mail order shops. The basic skirt pattern and others can be ordered from Aron's Square Dance Shop (see the ad in the classifieds) The ideas are endless on making this basic skirt. Just let your creativeness take over. When our granddaughter started square dancing, we purchased the Authentic pattern # 318. This pattern is for a very simple eight gore skirt and basic peasant blouse. The first skirt she made only had

one ruffle on the bottom, and as she gained confidence in all that gathering she added two or three ruffles on the bottom. The blouse was also easy for her as a beginner sewer. (This is the basic gore skirt pattern that I use. It adapts very well to all the different ideas.)

A basic circle skirt can be made from several different directions. For a beginner, it might be best to make your own circle skirt pattern. The following is a reprint from the booklet I prepared for the Sewing Clinic for the North Carolina State Convention. You can use your imagination for the trims, etc.

### **Regular Way....**

Make a pattern, place the point of a compass at the upper left hand corner of

tracing paper, (Christmas wrap works well or use newspaper), and draw out a 5" corner. Lay one end of a yardstick up against this curved pencil line; mark your length at the other end at 23 1/2" (or your petticoat length plus 2 1/2"). Lift the yard stick and set down again a few times, marking as you go from one edge to the other. Mark

2 notches on the upper left hand side of the pattern and cut pattern piece out at curved line markings. Open out 2 1/2 yards of fabric and refold so that the full width is folded. Mark waistband and lay pattern on fabric so one side is along the fabric fold line and

the other side butts up against waistline mark. Cut out waistband; then cut out pattern piece. Lay pattern out again and cut. Waist band can now be trimmed to your correct waist size plus a few inches for button and buttonhole. With right sides together, sew all seams leaving a side or back upper seam open for a zipper. Sew in zipper, attach waistband, add button and make buttonhole; let skirt hang overnight before hemming. When ready to hem....turn up a narrow hem on your sewing machine or a rolled hem on your serger.

### Easy Way....

You may want to cut a pattern for the circle skirt but I find that I can just use a measuring tape and cut it out quicker than using a pattern. A basic circular skirt can be made very easy using a compass and yard stick (or

measuring tape). Fold fabric in half so that raw edges are together. Measure using a compass (or ribbon if you've already marked it) down from the corner the desired waist measurement, mark from edge to edge. From this line measure for the length using the yardstick, measuring tape or

ribbon, the desired length (allowing for a 5/8" hem). Mark from edge to edge. You will cut 2 of these, one on the fold of fabric, the other on fabric that is doubled, so you will have 3 pieces, a front and two backs. You can also cut 2 of these on the fold so you will only have a front and

back. Cut a waistband and attach.

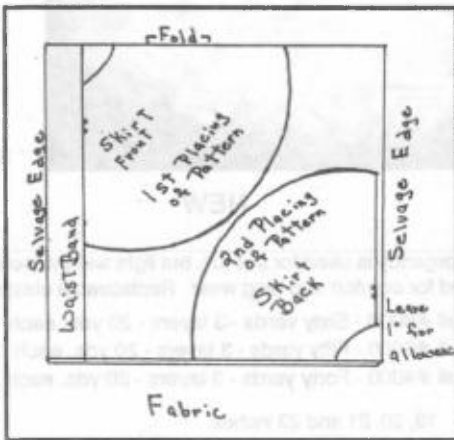
One of the prettiest skirts you can make for square dancing is the circular skirt with a bottom ruffle. The ruffle is added for a richer, fuller look, while the circular top gives a smooth look to your waistline. The ruffle should measure at least 8" deep when finished. You will need 2 3/4 to 3 yards of 45" fabric for a circular skirt and ruffles.

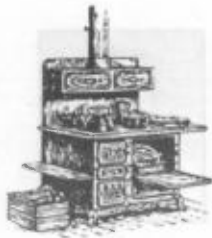
Hope this "back to basics" has been a help. Sometimes we get too complicated, when really a simple pattern, trimmed just right is really a sharp outfit on the dance floor.

Now get ready for all the NEW DANCERS and be ready to help them just as we were helped when we were NEW DANCERS. Remember??!!

**Sew Happy!**

**Donna**





# Country Kitchen

By Louise Harrop



## OOOOH IT'S SO GOOD!

During World War II, some ingredients that we take for granted, like butter, milk and eggs were expensive and scarce. Not to be deterred in cake making, the women of the era came up with a way to make a really good cake without those ingredients. This cake has no butter, eggs or milk and is a dark, heavy cake with a rich flavor. The neat thing is you can mix it in one pan!

### WAR CAKE

- 2 C brown sugar, packed
- 2 C water, hot
- 2 tsp. shortening
- 1/2 C raisins
- 1 tsp. salt
- 1 tsp. cinnamon
- 1 tsp. cloves
- 1 tsp. baking soda  
dissolved/hot water
- 3 C flour



Place the brown sugar, water, raisins, salt, cinnamon and cloves in a large saucepan and bring to a boil. Boil for 5 more minutes. Remove from heat and

set aside to cool. When the mixture is COLD. (MUST BE COLD!), preheat oven to 350° F. Spray a tube pan with No Fat cooking spray. Add the baking soda (dissolved in a few teaspoons of hot water) and flour to the cooled off mixture. Mix well. Pour into the sprayed tube pan. Bake for 50 to 60 minutes, or until tested done. Invert on cooling rack. Serving Size 16

*ASD received this recipe from Kim Petersen on September 9, 2001. This appeared in the Fall Panhandle Dancer.*

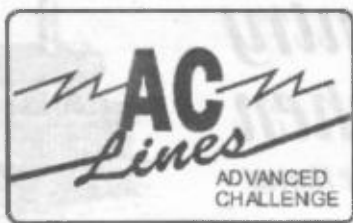
### PEACH PIE

Prepare pastry for a 9 inch double crust pie. Combine 3/4 to 1 cup sugar, 3 tablespoons all-purpose flour, 1/4 tsp. cinnamon and a dash of salt. Add to 5 cups peeled fresh peaches; mix. Line 9 inch pie plate with pastry; fill with peach mixture. Dot with 2 tablespoons butter and a

dash  
more  
cinnam-  
on



Adjust top crust, seal and crimp edges. Bake in a hot oven (400°) for 45 to 50 minutes or until done. Serve warm with whipped cream or ice cream.



by  
**Ed Foote**



## A THEORY GONE ASTRAY

Many people in Advanced and Challenge subscribe to the following theory: that the way to improve your ability at your present level is to workshop one level higher.

The advocates of this theory say that workshopping the next level helps one understand the previous level better, which therefore leads to more success on the dance floor. In addition, it builds dancers' confidence at the preceding level, because the dancers know they have already surpassed that level by doing the subsequent workshop.

This theory sounds fine on paper,

but it is flawed by what is seen on the dance floor. Dancers who are workshopping the next level are not any better at the preceding level than those who are not doing this workshopping.

We are not talking here about dancers who are ready to move on because they are totally competent. We are talking about dancers who are not competent at their level moving on to the next higher level in the hope that this will help them. In reality all that happens is that dancers break down in their current level with more confidence. Actually,

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the next level workshopppers often do not even realize that a breakdown is their fault, because they automatically blame those who are not workshoppping ahead. "I'm workshoppping C-2, so it had to be a C-1 dancer that caused this square to break down, not me."

Why do dancers moving on too quickly break down at their current level? Because all their mental energy is being put into the next level, so they are not thinking about calls at the preceding level.

Let's take a C-1 dancer that is only barely competent at C-1 who moves on to C-2 to try and become more comfortable at C-1. This dancer should be dancing C-1 material and concentrating on these calls. Instead, this dancer is concentrating on C-2 calls. So is this dancer's mind being trained to handle C-1? Of course not. The majority of calls being heard and thought about are C-2, not C-1.

I see it all the time - dancers proudly saying they are workshoppping a level and they can not do the preceding level. Just ridiculous! In

fact, whenever someone tells me at a dance that they are workshoppping the next level, I watch them. About 85% are no better than anyone else, and some are worse. The 15% who are better are usually those who were already competent at their level and ready to move on.

The best dancers I have seen over the years are the ones that totally learn one level before thinking about the next level. Unfortunately, in our rush to mediocrity, these dancers are in the minority today.

One final observation. Once people start workshoppping the next level, then they start going to dances at that level, so now they do not even get dance time at the level where they belong. This is called being "top-heavy," knowing a lot of names in the mind, but having no solid foundation of the preceding calls on which to build.

To those who only move on when they are ready I say "congratulations, I'm proud of you." to those who move on too fast, be aware that your weaknesses at the preceding level are readily apparent on the dance floor.

## How Do You Treat Your New Dancers?

By John Charman

Your new dancers are the people who will keep square dancing alive in the years ahead. Do you treat them as such? One of the things often heard about new dancers is that they are not square dancers until they have completed a Mainstream or Plus workshop. Sorry, but they are square dancers from the first moment they get up to participate in the first session that they attend.

We believe, and practice, that the new dancers are very special.

We advertise and promote square dances as "friendship set to music." Where is the fun and friendship when they are pushed through the Basic and Mainstream programs as fast as possible so that they can get into Plus and become "real" members of the club?

So, I will outline a few of the things

that we do in our clubs to make the new dancers feel welcome and part of the square dance scene from the first night we meet them.

Do you have some couples at the door to greet them as they arrive each evening? Don't let them just come in and have no one talk to them. Arrange in advance for a couple or two to be there at the door to welcome them.

Have someone make up nametags for them. At the end of the evening, make sure you say goodbye to them, ask if they had a good time, and "See you next week?"

We have a party after the first three nights to welcome all the new members. The rest of the club (Mainstream & Plus dancers) bring goodies; we dance for awhile and then we socialize over coffee and treats. What better way for the new dancers to get to know the



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experienced dancers, and vice versa.

Request that the experienced dancers attending do not wear fancy square dance dress. Something plain and simple should be the rule for the first few weeks. If people come in and see your angels dressed to the nines, they will feel that they have to buy all this stuff, which is not true. Let them know it's not a requirement to come out.

I make sure that the dancers do not dance with their original partner most of the evening. I find that this helps the dancer to learn quicker, and they get to know the other people in the group so much faster. This helps to cement the group together. They also make friends that much quicker. When they make friends, they like to come back and

enjoy each other's company.

We take a full year (September through April) to teach the first 50 Basics. Then another year to teach Mainstream. We also encourage the second year dancers to come out and dance with the new dancers; this then gives them a second year at Basic at the same time they learn their Mainstream. There is no charge to come out the extra night. Dancers pay one fee to join the club, so Plus dancers can actually get three nights for the price of one

During the year we try to have a club party once a month. This gives the dancers a break from lessons, as there is no teaching on party nights. Fun is what square dancing is all about, not learning and learning and learning.

# CLUB LEADERSHIP NOTES



**BERNIE COULTHURST**

Today we received the CALLERLAB news release about American Callers Association (ACA) and CALLERLAB working together. This is an excellent beginning to getting positive change in our square dance products. Congratulations ACA and CALLERLAB. We hope that your discussions will be "meat and potatoes" and not "tokenism" and agreeing to meet again.. Now is the time for REAL PROGRESS from both organizations. Be sure to tell your caller about this milestone effort by ACA and CALLERLAB. Tell him or her that both caller organizations are now working together to improve square dancing so we can recruit more new dancers and especially retain more new dancers.

One of our recent Club Leadership

Journal articles that covered the subject of "Who is calling is what is important; not the program level" caused us to get a few phone calls, several email messages and a couple of letters - all were positive and in agreement with the contents of the article - *Who is Calling is What is Important*. The article explained why the mainstream hall and the plus hall had great attendance at different times during the recent Wisconsin Square and Round Dance Convention in Middleton, Wisconsin. What caused the peaks? The caller(s) programmed for these calling times in both halls is what made the difference. When Don & Doug Sprosty (Iowa) were calling in the plus hall, the hall was packed. When Don & Doug (the Calling Twins) called



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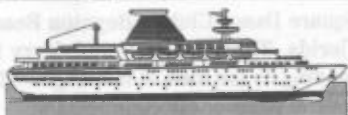
in the mainstream hall, the hall was packed. The same held true when Herschel Tolson (Illinois) called. Same for the Lightning Trio (Jimmie Burss (Wisconsin), Mike Krautkramer (Wisconsin) and Randy Tans (Wisconsin). The same for the Solid Gold Quartet (Don & Doug Sprosty, Bob Asp (Illinois), and Tom Manning (Iowa). This "Who is calling" experience continued for all three days at the convention. This comparison is living proof that the dance program is not that important and that who is calling is very important.

Bookmarkers are the latest hot marketing tool. London Bridge Square Dance Club (dancing for 34 years) in Lake Havasu City, Arizona is using them to promote square dancing, thanks to the leadership of Club President Sherry E. Reiersen and Publicity Director Larry McKinley. Vincent Nunziato, President of AL e MO Square Dancers, Brooklyn, New York, is thinking of using them. Bookmarkers are very useful in getting the word out about square dancing in your community. Everybody needs a bookmarker! It can be used as filler in your everyday mail; it can be used as a handout at fairs and parades; it can be given to customers at new and used book stores. They can be placed in the waiting rooms of medical clinics and dentist offices. You can give them to your friends. We will keep you posted with the results of their marketing campaign. If you would like more information, please email, call or write us. We received the bookmarker idea from Helen & Jerry Rhodes, Delray Beach, FL, who dance with the Castoff

Square Dance Club in Boynton Beach, Florida. Thanks, Helen and Jerry for sending us the idea. It is being used in several parts of the country now.

Why not start a new dancer program in January or February, 2002? Many clubs are now offering the opportunity to learn how to square dance several times a year. Our club, The Stevens Point Wheel 'n' Deal Square Dance Club, starts a new dancer program as soon as we get 6 new prospects. We have had a new dancer program every year for a long, long time. How do we do it? Marketing, of course. Our club puts on a square dance demonstration on the stage at the Portage County Fair in Rosholt, Wisconsin every year. Dancers work the crowd, handing out information about our next new dancer program. We also operate a concession stand at the fair to get additional exposure and to raise funds for the club's treasury. Our club dances in the CenterPoint Mall in downtown Stevens Point several times a year. And, just recently, thanks to the efforts of our state convention's publicity chairmen, Scott and Heidi Kittle, a front page article about Carolyn's and my involvement in square and round dancing was printed on the day after our state convention. The article had a colored picture of us too. **Money can't buy this kind of positive publicity.** Needless to say, we had 50+ people tell us that they saw our picture in the daily newspaper and said it was an excellent article.

Marketing year round is getting to be a way of life for many clubs throughout Canada and the United States. Maybe it is time for your club to



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join THE MARKETING BANDWAGON and reap the reward of many new dancers in your club's new dancer dance program. Marketing, which includes publicity, public relations, advertising and selling works!

The year 2001 is coming to an end. Do you have all your dates in order for the coming year as well as the next four years. If not, you may have a need for a LEGACY five year pocket calendar. For more information about this ways and means project of LEGACY, please email Doc & Peg Tirrell [dptirrell@juno.com](mailto:dptirrell@juno.com).

LEGACY and the United Square

Dancers of America (USDA) are to be congratulated for their hard work trying to get square dancing adopted as the National Folk Dance. You can help by writing a letter of support to your senators and congressman. For more information please contact LEGACY or USDA.

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).**

## A two-part series

by Jack Murtha

### MOTIVATE The Class Experience Part 2

One of the world's finest teachers, Dr. Madeline Hunter, has identified five elements which teachers use to move students who must be extrinsically motivated toward the intrinsic pole.

**LEVEL OF CONCERN:** It doesn't take a gifted teacher to read the amount of anxiety each student is experiencing. This is one of the most obvious expressions and is very visible in the face and actions of the new dancers. Some have no concern and problems. Mistakes are easily put aside or solved as part of the fun of learning something new. Others have a lot of concern and the reactions and expressions following errors or embarrassments are heart rending. It does take a skillful teacher to reduce the level of concern for those who are anxious, while sustaining the level of concern needed to keep everyone interested, learning, and dancing.

**KNOWLEDGE OF RESULTS:** This is something that square dance teachers do better than many others who try to motivate students. Dancers are positively motivated if they can get immediate knowledge of results. New dancers quickly learn that when the caller says Allemande Left, Right and



Left Grand, Circle Left, Promenade or stop at home, they can instantly check to see how well they did. In one tip, the caller puts together several short figures, each with an obvious beginning and an easily identifiable end. Between beginning and end is (or should be) a very pleasant, skillfully choreographed dance with rhythm, flow, interesting variations, and lots of gentle contact with other dancers. In each dance segment that is correctly performed the "dancing team" makes it from start to finish through an interesting series of movements, makes no mistakes, and is in perfect position when the sequence comes to an end. Knowledge of results is available several times in each dance.

If the dancers are not able to reach the end without error, or the square breaks down, this knowledge will also motivate those dancers to improve their team's performance, but now the teacher has a challenging task. The teacher must identify what went wrong and decide how to make corrections. Then the teacher must use skillful teaching to correct and



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the new dancer is successful most of the time. However, the smart square dance teacher must think about success more like a COACH does than as a TEACHER might. While a teacher might accept it as a very positive result when there is individual success, a coach, band leader, and choir director all look for team success. No one can square dance alone, there must be one or more teams of eight people. Compare your square dance class to a small high school's football team. If the coach can't keep at least eleven players coming out, they can't play. A recent study of square dance dropouts reports that the average size of a square dance class is 31 people. The average size of a September new dancers' class is 18 people by December, reduced to 12 people by January, and it will probably lose one more person before graduation. Many square dance classes cannot afford to lose anyone or the class folds! Skilled coaches find ways to keep their team together and feeling successful as a team.

**FEELING TONE:** Feeling tones are very motivating. A class atmosphere that is positive, pleasant, warm, and fun leads people into many great learning experiences. However, feeling tone can range from positive through neutral to negative. Negative is also motivating. A negative situation is very likely to produce a learner who completes the class, but leaves square dancing as fast as possible once class ends. Neutral to negative feeling tone is not helpful in taking a new dancer into the world of the club dancer. Positive feeling tone is very helpful.

eliminate the errors.

**SUCCESS:** Someone said, "Nothing succeeds like success!" That's certainly true in square dancing. The positive, motivating elements of level of concern and knowledge of results become substantially more powerful if





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## INTEREST, NOVELTY, VARIETY:

When skillfully used by a teacher, these elements can motivate all class members to keep attending class and learning.

**INTEREST:** Do something different or unexpected with the class: have some cookies for refreshment time, show a short video on square dancing, go visit another class, have a guest caller.

**NOVELTY:** Do something very unusual, something they've never done before, but easy and fun. Move the caller's equipment to a different place for the evening, have one person in each square wear a blindfold, dance as siamese twins, dance a patter call without using hands. (Novelty goes a long way - a little is fun - too much comes very quickly.)

**VARIETY:** Do something they know well and have done before, but do it in a different way. Use calls in unusual sequences, dance to records or tapes. The caller makes a tape of his singing calls, plays the tape and cuts in and out of squares, dancing with the

class. Dance in different places - outside, or in a barn, at a house, on the patio, around the pool, etc. Variety is truly one of life's spices.

The teacher who motivates a class well will find ways to:

1. Make everybody's participation rewarding to them.
2. Will move those who require extrinsic motivation across the continuum toward the intrinsic pole.
3. Will skillfully motivate class members to succeed as a team and keep the team together with a winning attitude.
4. Will skillfully mix the five elements of:
  - LEVEL OF CONCERN
  - KNOWLEDGE OF RESULTS
  - SUCCESS
  - FEELING TONE
  - INTEREST, NOVELTY, VARIETY

In doing so, the teacher will provide many rewarding experiences that will help needy class members become more self motivating.



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# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

As we prepared for this particular article in advance, the world was shocked with tragedy. A tragedy that affected all of us. The month of November celebrates a time of Thanksgiving. We join you at this time of Thanksgiving across the miles in prayer with you and your families and add a special prayer for our leaders and heroes who have made difficult decisions to protect our life of freedom, a freedom which enjoys us the liberty of our special activity of dancing and fellowship. God Bless each and everyone of you.

### Chicagoland Round Dance Leaders' Society Teach of the Month For September, 2001

*Submitted by Jayne & George  
Sheldon*

#### Phase II

The Wonderer (Mouser) II+1/Coll  
LDG 2101

#### Phase III

Mambo Bamboo (Barton) SP CDN004

#### Phase IV

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

### Rounds for the Fall Quarter 2001

#### Phase II

Redneck Two Step (Suerer) II+1/  
Arista 69020-7

#### Tie

Smoothie (Harris) II+1/HH965

#### Phase III

Paradise Rumba (Wagonhoffer) III+2/  
Roper 268

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Hawaiian Wedding Song (Lovelace)  
Coll 13-33085

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**Washington State  
Round of the Month for  
October 2001**

*Submitted by Donald Wiggins*

Phase II

Genesis Waltz (Wade) Roper 140  
(Theme From The Bible)

**DRDC Top Teaches as  
Reported in the Newsletter  
September 2001**

*Submitted by Mary Simmons,  
Editor*

All That Jazz (Sechrist) V/Foxtrot  
Star 133  
Stuck On You (Rumble) IV/Jive  
Coll 4509 Elvis Presley  
Love Melody (Buck) III+2/Waltz  
SP 384  
Adeline (Shibata) VI/Slow Two Step  
SP 376  
Belsize Waltz (Lawson) III  
Love Changes Everything (Pierce) V  
Bolero/SP 378  
Somebody Loves You (Buck) IV+2  
Foxtrot/Jive/SP 384  
Rachel's Song (Stairwalt) IV+1/Slow  
Two Step/SP 106/Star 105  
Perfidia Foxtrot (Slater) V/Foxtrot  
SP 352  
Wounded Heart (Worlock) V/Bolero  
SP 377  
Choo Choo Ch'Boogie (Goss) VI/Cha  
Mambo Bamboo (Barton) III+2  
Mambo/SP 186  
She's A Lady (Read) VI/Cha  
C'est Si Bon (Nelson) III/Cha/Star 136  
Please Mr. Postman (Buck) IV+2/Cha  
A & M 8593-7  
That's You (Lamberty/Halbert) VI  
Foxtrot  
Todo Todo Todo (Goss) VI/Cha  
Star 124

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**"JOHN'S NOTES"**

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# CUE TIPS

SELECTED BY  
FRAN & JIM KROPP



Gobble Gobble it's turkey time. Thanksgiving will soon be here. Don't forget to give thanks for what we have. Let's all share with those who are less fortunate. After eating that BIG turkey dinner and before you take that nap you will need to dance the Dipsy Doodle.

I'm off dancing to Angels Don't Lie what a fun way to burn up all those calories. Happy Thanksgiving.

## Dipsy Doodle

Al Wolf

**RECORD:** Green 14256  
**FOOTWORK:** Opposite  
**RHYTHM:** Two Step  
**SEQUENCE:** INTRO-A-B-A-B

**SPEED:** 45  
**PHASE:** 2

### INTRO

WAIT 2 APT PT; TOG TCH; SCP

### PART A

2 FWD TWO STEPS TO FC;; BOX;; REV BOX;;  
FWD HITCH; SCIS THRU OP/LOD;  
SLOW CHARLESTON;; HITCH 6 TO SCP;;  
2 FWD TWO STEPS TO FC;; BOX;; REV BOX;;  
FWD HITCH; SCIS THRU OP/LOD;  
SLOW CHARLESTON;; HITCH 6 TO A PKUP;;

### PART B

2 FWD TWO STEPS;; PROG BOX;; PROG SCIS;;  
HITCH; HITCH/SCIS; SCP 2 TRNG TWO STEPS  
TO BFLY/W;; TWIRL VINE 3; REV TWIRL VINE 3;  
BFLY FC TO FC; BK TO BK; SD TWO STEP L&R SCP;;

### ENDING

VINE 3 & TCH; WRAP; UNWRAP; CHG SDS & SMILE;

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## Angels Don't Lie

Pat & Jack Logan

**RECORD:** RCA 47-9800 Jim Reeves

**FOOTWORK:** Opposite (Except where noted) **SPEED:** 44

**RHYTHM:** Rumba

**PHASE:** 3

**SEQUENCE:** INTRO-A-B-A(1-8)-INTER-B-A(1-6) END

### INTRO

WAIT 2 MEAS;; TIME STEP TWICE;;

### PART A

NEW YORKER; CRAB WALKS;; FENCELINE WITH ARMS;

OPEN BREAK; SPOT TURN; FULL BASIC;;

BREAK BACK (OP) PROG WALKS;; NEW YORKER;

SHOULDER TO SHOULDER TWICE;; HAND TO HAND; CUCARACHA;

### PART B

FWD BASIC; UNDERARM TURN; LARIAT 6 (LOP);;

KIKI WALKS 3; SLIDING DOOR; KIKI WALK 3; NEW YORKER;

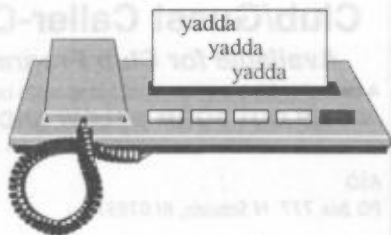
### INTER

SIDE WALK 3; WHIP; SIDE WALK 3; WHIP;

### END

SLOW SIDE DRAW CLOSE; DIP TWIST AND LEG CRAWL; 

# FEEDBACK



A response is needed to the letter from George Kent of Australia (8/01 issue of *American SquareDance*) in which he attacked Challenge Dancing as being unnecessary, claiming it has no fun, fitness, or fellowship. He based his comments on his visit to the Challenge hall of the 1996 National Convention in San Antonio. Let's consider his statements.

**FUN.** George said there was no fun because the dancers were not smiling. How many joggers smile? None. So they are not having fun. What about baseball or football or soccer? Participants here are not smiling, so they are not having fun either. In fact, from bridge to waterskiing to tennis to shuffleboard to practically any activity you can name, no one is smiling because they are concentrating on what they are doing. The fact that people are concentrating does not mean a lack of enjoyment.

People are not stupid. If an activity is not fun for them, they won't do it. The fact that they are doing it means it is fun for them.

**FITNESS.** George says there is no fitness element to Challenge Dancing, because he observed dancers walking

instead of dancing to the music. It is true that many Challenge dancers walk but so do dancers at all the other programs. My observation is that about 2/3 of all dancers at all programs walk instead of dance.

Walking instead of dancing is primarily a U.S. problem. European, Australian and New Zealand dancers do dance to the music. Since most dancers at all programs in the U.S. walk, and since walking leads to fitness, George's claim that there is no fitness in Challenge Dancing is not true.

George also objects to Advanced and Challenge dancers who elect to use "hands down" instead of "hands up." Square dancing has been divided on this issue for decades, to the point where CALLERLAB finally said that whichever method a group or region chooses to use is fine. There are pros and cons to both methods, and it is not appropriate to discuss them here.

**FELLOWSHIP.** George says there was no fellowship because "everyone was too busy concentrating. There was no talking or laughter. They only got together after the tip to discuss what went wrong." Well of course they concentrate - this is a requirement of

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Challenge Dancing. Naturally there was no talking during the tip - that is a distraction at any program. Perhaps people did not laugh while George was present, but overall I see just as much laughter at a Challenge dance as at Mainstream or Plus.

Since Challenge dancers are more into understanding choreography than those at Mainstream and Plus, and because they want to improve their ability to handle this more complex choreography, it is natural for them to discuss what went wrong after the tip is over. This is one aspect of the "fun" of

Challenge Dancing for them.

SUMMARY. George says that because he would not have fun at Challenge Dancing, therefore no one should participate in it, and this program should be abolished. Some of the best examples I have seen in my calling career of dancing to the music and shouting with laughter and joy at the thrill of success have occurred at Challenge dances. The fun, fitness and fellowship is obviously present there, just as it is in all other square dance programs.

*Ed Foote*

Hi Ed & Pat,

There has been much confusion regarding the dress code for the National Square Dance Convention. The following is the Convention's position.

The 51<sup>st</sup> National Square Dance Convention would like to include as many dancers as possible in our events so they can participate in the friendship, sociability and fun of the National Square Dance Convention. The Dress Code for the 51<sup>st</sup> National Square Dance Convention will be "Traditional" and "Proper." "Casual Attire" will not be acceptable.

Thank you,

Jim & Sherry Zweerink  
51<sup>st</sup> NSDC Publicity Chairman

## **15<sup>th</sup> Annual Ralph Page Dance Legacy Weekend**

The Ralph Page Memorial committee is pleased to announce that the 15<sup>th</sup> Ralph Page Dance Legacy Weekend will be held Friday January 18 - Sunday January 20, 2002, at the Durham campus of the University of New Hampshire. As with the previous weekends, it will feature lots of traditional and contemporary contra dancing and square dancing, including many old favorites from the New England dance repertoire.

New England squares and contra dances are currently done throughout the country and in many other

countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances.

The New England Dance Legacy Weekend will feature some of the best music available, and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by old-time callers like Ralph Page.

The weekend will feature an outstanding staff of well known musicians and callers. There will be three dance parties beginning on Friday evening and continuing through Sunday afternoon, including the Banquet and Grand Ball on Saturday evening.

Callers will include Oregon caller Mary Devlin and David Millstone; in addition the Friday night dance will feature callers from the Ralph Page Memorial committee. Music will be provided by some of New England's finest musicians playing in two combinations: Spare Parts (Liz Stell, Frank Orsini and Bill Matthiesen); and GSB (George Wilson, Sarah Bauhan and Bob McQuillen). The Friday night dance will feature music by the Sugar River Band from New Hampshire. Highlights include the Grand Ball on Saturday evening, featuring a variety of musicians and callers; and workshops on many aspects of square dancing and contra dancing, including music, dance, and calling.



Reservations will be necessary for all meals; all other events, including the Grand Dance may be attended without advance reservation. There will be a discount on the full-time plus meals admission fee for people attend-

ing for the first time. For information on reservations for the weekend (up to January 6 for meals), further details on the schedule of events, and for other information, call 603-659-7038, 603-463-7771 or 603-664-2513.



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

Saint Paul, Minnesota

June 26-29, 2002

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Buses will service the campground for the thirty minute ride downtown, starting Wednesday, June 26. Limited bus service will be provided Monday and Tuesday at a nominal fee.

With downtown parking ramps priced at a minimum of \$7-\$10 per day

and no in/out privileges, a four day bus pass would seem a prudent investment at \$30 per person as part of an early registration or \$40 per person after April 30, 2002. So help us help you, purchase your **BUS PASS** when you register and we'll have transportation ready for you when you are ready to use it.

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ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*

# WHAT'S AHEAD

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

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



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

## NATIONAL CONVENTIONS

### U.S.A.

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

### CANADA

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

### AUSTRALIA

- Jun 7-11, 01 Tamworth, New South Wales

## NOVEMBER

4 **NEW YORK** - CDSARDA S&R Dance, Gardner-Dickinson School, Troy. Theresa Milo, 518-273-5931; tjmsq@aol.com

9-10 **CALIFORNIA** - Swinging Squares Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. Jay Thiel, 18785 Palomino Dr, Red Bluff, CA 96080; 530-527-3486; jthiel@rbushsd.k12.ca.us;

11- **NEW JERSEY** - Northern NJ SD Asso Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater. Sal & Mary Alessi, 973-256-1647; Jim & Joyce Kelly, 908-658-4271

16-17 **FLORIDA** - NEFSARDA Fall Festival, Christ the King Catholic Church, Jacksonville, Jack McKinney, 709 6th Ave N, Jacksonville FL 32250; 904-249-3224; SqrDansir@aol.com

## DECEMBER

19 **NEW YORK** - Toys for Tots, Pelham High School, Pelham. Info 914-738-3093

## JANUARY

6 - **OHIO** - Berea Children's Home Benefit Dance, Berea High School, Berea. Bob & Judy Cadman, 1371 Ohltown McDonald Rd, Mineral Ridge OH 44400; 330-652-6238; bcjc1958@aol.com; Tom & Bev Rudebock, 4551 Grafton Rd, Leetonia OH 44431; 330-427-6358; rudebts@valunet.com;

17-19 **ARIZONA** - 54<sup>th</sup> S&RD Festival, Tuscon Convention Center, Tuscon. Jim & Genny Young, 3242 N Calle de Beso, Tuscon AZ 85750; jimgenny@aol.com; home.earthlink.net/~starthru/index.html

## FEBRUARY

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



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

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

### APRIL

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

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

19-20 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 310 S Hiram, Wichita KS 67217; 316-942-6852



### JUNE

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

### JULY

18-20 **CANADA** - 13<sup>th</sup> Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; www.3nb.sympatico.ca/conv2002/coventi.htm

### AUGUST

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

21-24 **IDAHO** - USA West SD Convention, Boise Convention Center on the Grove, Boise. Art & Reita Musser, 9911 Barrisdale Dr, Boise ID 83704; 208-375-9857; avrmusser@msn.com

### OCTOBER

26-27 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 310 S Hiram, Wichita KS 67217; 316-942-6852

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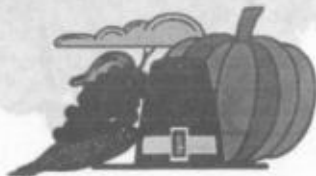
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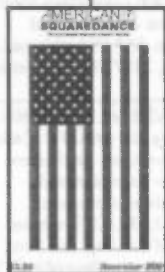
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