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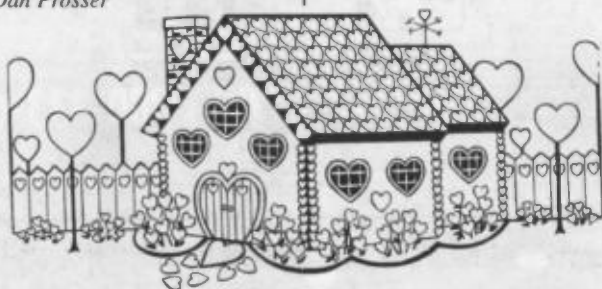
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AMERICAN 
SQUARE DANCE

"The International Magazine of Square Dancing"

Publishers - Editors
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MEDICAL ID KIT

Dancer Medical Information Carrier

Would emergency personnel be able to quickly obtain vital information if you became ill or injured at a dance or when traveling?

Most of us would answer no to that question.

When a medical emergency occurred at last year's Ohio Dance Convention and the person was unable to give information, the Akron Area Square and Round Dance Federation designed a medical ID packet that clips onto the back of your badge. The plastic holder



measures 2-1/2 x 4 inches and holds a trifold card which contains vital information that could save treatment time.

Included on the card is name, address, primary doctor and contact number, medical history, medication, allergies, emergency contact name and phone number and a place to sign for consent to treatment. The medical ID packet is the idea of Fred & MaryFrances Cornell, a former EMT, who was the Convention General Chairman.

An ID kit containing 2 plastic carriers and 4 trifold cards is available for \$4.00, including postage, from the Cornell's at 4590 Provens Road, Akron, OH 44319.



DANCER MEDICAL INFORMATION CARRIER



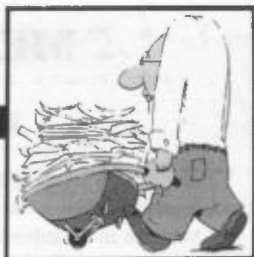
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Complete one information card, tri-fold this and put it in the carrier. Attach carrier between badge and your wearing apparel.

Idea property of Akron Area Square & Round Dance Federation.

FROM THE MAIL ROOM



Letter to the Editor

About 3 years ago many square dancers signed a petition to the Post Office requesting a stamp be issued to commemorate the anniversary of the 50th National Square Dance Convention, however nothing came of it.

Recently, on a square dance trip to Virginia we met a woman (not a dancer) who does research for the subjects depicted on postage stamps prior to their issuance. I asked why our request had been passed over and her response was "The Post Office does not issue a stamp to commemorate an anniversary because they would be overwhelmed with requests, nor do they do a stamp for groups or organizations."

With this information as to why and what went wrong, another attempt

should be made to have a stamp issued for our widely beloved activity. Appropriate material for submission might be a copy of the annual National Square Dance Directory listing thousands of clubs with every state represented, information that 32 state governments have adopted the activity as their official State Dance.

Such a stamp would provide national and international recognition of our activity and a painless marketing tool if each square dancer would buy 10, 50 or more such stamps for their mailings.

*Jim Catherine Douglas
Bloomfield, NJ*



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Project:

Children of Afghanistan

In January 2002, I came up with an idea as a fundraiser for the Children of Afghanistan. After discussions, an agreement was made with the Danish Red Cross who offered to help with this project.

Knowing that a lot of European dancers and callers were going to be in Copenhagen in June for the European Square Dance Convention 2002, I contacted 9 callers and presented my idea to record a square dance song and at the same time make CDs available during the convention.

Kenny Reese, Bjørn Andersson, Thorsten Geppert, Paul Bristow, Søren Christensen, Christer Bern, Ingvar Pettersson and myself agreed to share the studio costs and other costs related to the making of the CD.

I sought advice from Doug Bennett, who agreed to record the music and we agreed the song would be *I'd Like To Teach The World To Sing*. Doug did (as usual) a very nice job on the music.

We went into the studio the Thursday night before the convention and worked for many hours to get it right. Producing a song was not as simple as I thought. During the convention we sold the CDs and managed to raise approximately \$1,500 which was given to The Danish Red Cross.

If you have not heard, the song is available and Hanhurst's Tape and Record Service is distributing it. Bill has, like all others involved in this

project, been very generous and it's my hope that a lot of you will support this project and thereby help us raise even more money to the Children of Afghanistan. All of the gross profit after the pressing has been paid will be donated to the Danish Red Cross.

A sincere thank you to Doug Bennett, GMP, Bill Heyman, Hanhurst's, the European callers performing on this song, and to all the dancers and callers who already purchased the CD.

Thank You,

Lone Blume

First County Fair

Possibly the first county fair in the history of square dancing was held last September at the East Asheville,



Judy Biggerstaff won a blue ribbon in the Crafts category with the Christmas ornament she is holding in this photo.

NC Community Center. The idea for this event was conceived by the



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E-mail: CALLERLAB@aol.com; On The Web: www.callerlab.org

Skyland Twirlers, led by outgoing President Lee & Sharon Bares, who served as fair coordinator. It coincided with the annual Western North Carolina State Fair.

Tables at the Community Center were covered with red and white checked tablecloths, and the entire building took on a festive appearance with autumn flowers, fruit and vegetable displays,

Recipient of the blue ribbon in the Crafts category for the sweater shown above was outgoing Skyland Twirlers president

Sharon Bares, who with husband Lee coordinated the County Fair. Submitted by: Al Stewart Greensboro, N.C.



and red, white, and blue banners. The reason for the fair was to see the creative side of square dancers. In the opinion of Sharon, this goal was successfully achieved. Members of several clubs in the Asheville-Hendersonville area had entries in the fair.

Categories for entries included sewing, crocheting, crafts, quilting, flower arrangement and wreath, photography, pottery, wood



Nancy Hill captured first place in the Photography category at the first annual Skyland Twirlers County Fair held at the East Asheville Community Center

working, fine arts, canned goods, and baked goods. Two dancers - Loretta Boteler and Irene Banks - won two blue ribbons each. More than 50 items were entered for impartial judging by staff members of the Buncombe County Extension Service. The judges were so impressed by the quality of entries they volunteered to judge at the second annual County Fair to be held September 12, 2003.

Food entry winners donated their jams, honey, and cakes for use as door prizes. Well-known club caller Jerry Biggerstaff offered to eat all the cakes, pies, and bread entries. Reportedly he attempted to abscond with an apple

cake. His wife Judy provided blue, red, and white prize ribbons.

During the period 5:30pm, when arrangement of displays began, and 7:30pm when dancing commenced, dancers were entertained with square dance bingo, lemonade, and popcorn. According to Sharon, a lively time was had by all during the evening. Members of the Skyland Twirlers are anticipating an even bigger and better County Fair in 2003, especially in the foods category. Based upon the success of the 2002 fair, other clubs might well consider sponsoring their own such event.

Camping & Dancing - NSDCA welcomes chapter C-187

Yes, the National Square Dance Campers Association, which is the oldest nonprofit national square dancing camping association in the country, continues to grow as it welcomes Canadian Chapter 187 - Northern Lights Squares, in Ontario, Canada. Its inaugural camping trip was on Manitoulin Island, last June. This brings the number of chapters in Ontario to nine.

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**HAVE YOU FORGOTTEN TO RENEW
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one Canadian province, collected at the NSDCA 45th International Camporee in Douglas, WY last summer. While most of the rigs were trailers, RV's or 5th wheels, there were a few tents and several "pop-up" campers. Now multiply each rig by 2 people, then add children and grandchildren and it was quite a gathering. This Camporee was a tri-state effort with its Chairman, Paul & Kay Thompson from Arizona and its main committee chairmen from Colorado and Nebraska.

Although the Camporee officially begins Tuesday morning, campers may arrive as early as Sunday afternoon to take advantage of early tours or sight see on their own. Some spend the time R & R'ing and visiting with long time friends. An informal Trail In dance is held Monday. The next three days overflowed with fun and good fellowship. There were different crafts and games plus golf every morning. In between afternoon square dance workshops and round dance teaches and clinics, the business of the NSDCA was attended to at Chapter and Area Representative meetings.

At the General Meeting Thursday afternoon sports awards were announced and retiring presidents, Lawrence & Ruthann Sanders handed the gavel over to the new Board Presidents Don & Alice Faye Turney. Every evening several halls were open for square and round dancing. The

youth chairman and staff kept their charges busy with different games, square dancing, crafts, a video scavenger hunt, the great zucchini race as well as a variety of other activities. The youth provided entertainment before Thursday evening's square and round dancing. A special treat was a visit from the Legends of Rawhide. The 2003 International Camporee will be in Horseheads, NY in mid July. Anyone who camps and dances is welcome to attend.

If you are a square dancer who also enjoys the fun of camping, whether it be tenting or in a pop-up camper or any type of recreation vehicle, you are welcome to become a member of the National Square Dance Campers Association. Through its quarterly publication, NSDCA TIMES, which is mailed to its far flung and mobile membership, members can take advantage of a myriad of camp/dance opportunities.

When you see the NSDCA copyrighted logo of crossed logs and flame on a camper, inquire within about becoming a member. Or if you are interested in receiving more information write to: NSDCA, PO Box 224, Little Chute, WI 54140-0224. Our web site address is www.NSDCA.org
Happy Trails!

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

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The main location for the 52nd NSDC is the Cox Convention Center, visible from west-bound I-40 between Sheridan and Reno Avenues, Reno being an east-west section line. Coming in from the east? Just take the Robinson Street exit and two blocks to your right (north) is Sheridan Avenue, turn right and you're there! There is parking under the Cox Center but it is VERY limited. If you have reservations at a downtown hotel you will need to park there. If you are at an

outlying designated hotel, you will need to park there.

How do you get back downtown? Buses, of course! Express coach style, air conditioned buses will be used for

the short trip to the downtown convention area.

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to the convention in comfort, without stress for yourselves. Only the hotels and camping areas shown on the registration form will be served by our air-conditioned buses. If you plan to stay in some other facility and ride, you can catch a bus at the Fair Grounds camping area. There may be a charge for parking. And **EACH RIDER MUST HAVE A BUS PASS.**

It's not too late to order your ticket to convenience and comfort, and stress-free getting around in Oklahoma City. Get your Bus Passes.

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TITLE - Label

ARTIST

Work In Progress, CD283

Andy Petrere

A cover of a recent Alan Jackson hit. Fiddle, guitar, and steel in a good mix to compliment each other. Enough percussion to set a good beat. Just over half way up the energy scale. Also available as an MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, Tch 1/4, Walk & Dodge, Partner Trade, Boys Walk, Swing Corner, Promenade.*

Have I Told You Lately That I Love You, SIR 111

Stefan Sidholm

Full string sound – steel, fiddle, guitar and piano - in an easy smooth love song. Steady percussion to help you glide around the floor. Key change in closer. A good one to sing to your significant other this Valentine month. *Hds (Sds) Promenade Half, Slide Thru, Pass Thru, Tch 1/4, Follow Your Neighbor - Spread, Explode and R & L Thru, Slide Thru, Swing Corner, Promenade.*

I'll Sit This One Out, 4B-6148

Gary Mahnken

Guitar, fiddle, steel and bass with a rolling banjo in the background. All weave in and out of the lead making for some good accompaniment. Just enough percussion. Good country sound. Harmonize on the tag lines. Key change in the closer. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Pass the Ocean, All 8 circulate, Swing Corner, Promenade.*

This Night Won't Last Forever, SSK116

Steve Ekin

Smooth electronic music with a full sound, with a bass and drums. Available as a 45, CD, or MP3. *Standard Ferris Wheel Figure.*

I'm Walking The Floor Over You, TB205

Bob Bennett

A cover of an Ernest Tubb hit from years gone by. Piano, guitar, banjo, bass and steel all sharing the lead and accompaniment. Rolling percussion. Also available as a CD. *Hds (Sds) R&L Thru, Slide Thru, Pass Thru, Slide Thru, Swing Thru, Girls Fold, Peel the Top, R&L Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

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I'll Always Be There, GMP120

Signature Global music. Well mixed strings with a steel, guitar, piano, an electronic keyboard in the background with rolling percussion. Could be used for patter when you just want to let 'em dance. *Hds (Sds) Tch 1/4, Same Boys Run Right, R & L Thru, Slide Thru, Pass the Ocean, Girls Trade, Girls Run, Tag the Line - Right, Ferris Wheel, Centers Veer Left, Girls Pass Thru, Swing Corner, Promenade.*

Doug Bennett

Somebody Like You, ESP1071

An energetic modern sound featuring guitar variations and a touch of percussion. Useable for patter. *Hds (Sds) Square Thru, Right hand Star, Hds (Sds) Star Left, Tch 1/4, Scoot Back, Men Fold, Girls Turn Thru, Star Thru, Promenade.*

Elmer Sheffield

Jack's Hoedown, SG105

An electronic number with piano, banjo and percussion. Side B has a cowbell added to the percussion track for variety. Also available as an MP3.

Rag-Tag/Bobtail, SIR 514

Rag-Tag is a modern electronic hoedown with a steady beat. Bobtail is also electronic with a brighter sound. These will add variety to your hoedown collection.

CD's

Yakety Yak, RHY 187

Wade Driver

A cover of a 50's rock 'n roll tune featuring a sax, bass, guitar, keyboards and percussion. *Hds (Sds) Promenade Half, R&L Thru, Square Thru, R&L Thru, Swing Thru 2X's, Swing Corner, Promenade.*

Back On My Mind Again, 7CCD 208 **David Cox/Tom Perry**

Electronic keyboard, steel, guitar, and a rolling banjo with a touch of percussion. Background vocals on the instrumental track. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Linear Cycle, R&L Thru, Dixie Style O.W., Fan the Top, Explode and Swing Corner, Promenade*

Zinger/All Aboard, CCD314

Gary Shoemake

Zinger is an upbeat hoedown with a bass, fiddle, and banjo. All aboard is a medley of train songs with a fiddle, harmonica, banjo and a solid bass. Get on board and dance to this signature Chaparall music. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Right Pull By, Allemande Left, Promenade.*

Red Boot Grass/Patter Time, RBS1500

Red Boot Grass has that blue grass feel with a banjo, guitar, fiddle, dobro and bass. Patter Time is a rhythm hoedown with a bass, banjo, and fiddle.

Twist and Shout/Mystery Hoedown, STCD2024

Twist and Shout is an electronic arrangement of the country hit Down At The Twist and Shout. Mystery Hoedown is more of a rhythm number with a banjo and electric keyboards serving up the background fill.

Easy Feel/My Clementine, Pioneer 5015CD

Easy Feel is an electronic sound with a driving let's dance attitude. Recorded in 4 keys. My Clementine features a rolling banjo, guitar, and fiddle with a strong rhythm track.

Gear It Up/Highlanders Clogging Medley #1, BMV3055 CD

Gear It Up has a blue grass flavor with a banjo, bass and guitar. Highlanders Clogging medley is an extended play medley for cloggers. It has a traditional sound.

Happy Valentine's Day to all. Don't forget to tell your significant other how much they are appreciated. Until next month happy dancing and calling.

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- RWH-216 SHE'S CRAZY FOR LEAVIN' by Steve



Tom Rudebock



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- 3. Making Believe
- 4. Rocky Top



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- RWH-902-CD 4 SONG SING-A-LONG - Vol. #2

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CLUB LEADERSHIP NOTES

BERNIE COULTHURST



We learned from the *ASARDA News*, Dec. 2002 – Jan. 2003 issue that Jim and Peggy Segraves (Huntsville, Alabama) received the "Resolution of Recognition" for their long time service to the square dance movement and the *United Square Dancers of America (USDA)* at USDA'S Board meeting in June, 2002 in St. Paul, Minnesota. It was nice to read the resolution about our long time friends and associates of LEGACY, Jim and Peggy Segraves. Congratulations, Jim and Peggy and we wish you the best! The resolution reads as follows:

RESOLUTION OF RECOGNITION UNITED SQUARE DANCERS OF AMERICA (USDA)

Whereas: The USDA over the years has benefited from significant contributions by individual dancers;

Whereas: These individuals, on behalf of Square Dancers everywhere, have given unselfishly of their time, their energy and have even made considerable financial donations to the USDA;

Whereas: Jim and Peggy Segraves have magnanimously given to the Square Dance Community through their Charter Membership on the USDA Executive Committee, serving continuously from its inception in 1981 through the present time;

Whereas: Jim and Peggy

Segraves involvement in USDA began in 1981 when they were elected to serve as the first Central Region Vice President (1981-1984); elected to the position of President (1987-1989); served in capacities of Directors of Information (1989-1998); Education Chairman (1984-1988); Editors of *USDA News* (1989-1994); actively worked with BMI and ASCAP to develop an alternative approach to music licensing for square dance clubs; worked diligently to develop and distribute educational and informative materials under the auspices of USDA, and advanced untold funds to the benefit of USDA;

Whereas: During their tenure as Presidents of USDA (1987-1989), Jim and Peggy initiated efforts for a quarterly publication; had the foresight to appoint Howard and Loraine Backus to the position of Director of Insurance; and guided USDA's efforts to establish a working relationship with the various other National Square Dance Organizations;

Whereas: Jim and Peggy Segraves have served continually on the USDA Founders Memorial Youth Fund which is responsible for the awarding of the annual USDA Youth Scholarship Fund;

Therefore: Be it resolved that the United Square Dancers of America,

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in accordance with Bylaw Section 1-C - Classification of Members, by majority vote of their Board of Directors, hereby bestows the title of the first HONORARY MEMBERS upon Jim and Peggy Graves, Huntsville, Alabama.

The presentation of the "Resolution of Recognition" by the USDA Board was presented to Jim and Peggy at the 17th Annual Thanksgiving Dance held in Jasper, Alabama. At that same dance, the Alabama Square & Round Dance Association honored Jim and Peggy with the 2002 Presidents Award.

More Marketing Ideas that Work

Bob & Pat Kelm, Antigo, Wisconsin, emailed the details recently concerning their marketing effort at a County Health Fair. The fair was well attended since it was also a flu shot clinic. Her report follows: "There was some interest shown at the Langlade County, Wisconsin Health Fair, but time will tell. Most people in the morning were elderly coming for their flu shots. We had our exhibition at 5:00pm. We had a variety of printed material to hand out including an

article found on WebMD on the health aspects of square dancing. We had a flyer with a coupon for a free dance next Tuesday evening. We had the "Where to Dance in Wisconsin" brochures. We had local and national publications on the table for people to look at. Our table cover was red and white check material with black footsteps and various square dance commands written on it. We had a Barbie Doll in square dance costume, cowboy hat, boots, and a guitar. We had an American Girl Doll in a square dance dress. And, of course, our TV with videos, a big sign saying "Square Dance For the Health of It", and banners from at least 3 local cubs. The organizer asked me if I would consent to be interviewed for "Lifestyles" - pictures and articles to be on the front cover. Lifestyles is a publication (newspaper supplement) by the Department on Aging." Now this is marketing! If Bob and Pat Kelm can do it so can you - just do it. Their marketing efforts resulted in one more couple in their new dancer program and, more importantly, they planted a lot of "seeds" for future new

dancer programs.

Yellow Pages advertising and White Pages listings are worth looking into to as an easy way for people to contact someone in your area about square dancing. Square dance ad in the Yellow Pages apparently pays off for the clubs in the Colorado West Area Square Dance Council. The Council recently approved to renew the display ad in the Yellow Pages of the Mesa County telephone book in Colorado. The ad cost \$98 per year. Also we learned of several clubs that have a phone number listed in the white pages as *SQUARE DANCING*. If your club or area have used the White Pages and/or the Yellow Pages, please let us know of your experiences.

More New Dancer Success Stories

We continue to read and receive reports of excellent new dancer programs in progress. The Delta Hub Wheelers, Delta, Colorado, have 20 new dancers. Dominic Gruetzmacher reported that his new dancer group in Shawano, Wisconsin has 4 squares of new dancers. He said that they are working on a name for the club that they will be forming. Levis & Lace, Grand Junction, Colorado, has a good new dancer program too.

Dress Code

Casual Dress Clubs are attracting

more dancers than strict square dance attire dress code clubs. As Jerry Junck said in his *"Attitude Is Everything"* speech at the 51st National Square Dance Convention, "Every state and national organization will eventually have to address the issue of our dress code, whether we like it or not. It is surprising to me the intensity of passion exhibited by some when this topic is discussed. I would propose that this is another issue that can and should be discussed with a common sense approach. Our society has changed. We need to realize that, that is something we can't change. Instead, it is one of those facts that we are going to have to accommodate." We know one thing - casual dress code clubs definitely attract more new dancers. And isn't the dancing the important issue and not what we wear.

Thank you for your email messages, calls and letters. We like to hear from you. Please keep sending your thoughts, success stories, etc. to *American SquareDance Magazine*, the only worldwide monthly square dance magazine.

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.

Could Be

*I'd rather be a could be, If I couldn't be an are,
For a could be is a maybe, With a chance of touching par.
I'd rather be a has been, Than a might have been, by far;
For a might have been has never been,
But a has was once an are.*

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<http://square-dance.com/cruises.htm>

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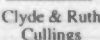
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EASY LEVEL

BOB HOWELL



I was browsing through my square dance library a short while back and came across two very useful dances that I have used for years, but couldn't remember where I had gained the concept. Well, I finally found the sources; they came from a book entitled, "Quick-Teach Fun Dances For Recreational Groups" by Jack and Helen Todd.

GETTING PARTNERS

Formation: Single circle. Hands joined. No partner needed

Music: Any hoedown or singing call music

Routine:

1. Form a circle, no partners needed.
2. Join hands. Circle left, circle right, into the center and back. Can be repeated several times.
3. Ladies into the center (or men if there are fewer ladies than men), and back.
4. Men to the center, join hands, circle left.
5. Ladies join hands on the outside, circle right.
6. Everybody stops, still holding hands.
7. Ladies move forward and each taps the man in front of her on the shoulder. He turns and becomes her partner. Any two people who are without partners, double up.



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The following dance has been around for a long time and I have had great success with it, but inevitably someone will ask where the crazy name came from. The late Don Armstrong told me that after it was recorded, somebody in the band asked what the new number would be called and one of the band members replied "God knows what" and henceforth the title, "GKW".

GKW MIXER

Formation: Double circle, lady on the gents right, all facing CCW, opposite footwork throughout, gent starts on the left.

Music: Grenn 14152

Routine:

WALK,2,3, TURN; BACK UP,2,3,4;

Walk forward in line of dance in 3 steps, on 4th step backtrack to face reverse (RLOD) by turning individually with M still on inside of circle; back up 4 steps in LOD;

WALK,2,3, TURN; BACK UP,2,3, FACE:

Repeat above in RLOD to end facing partner and wall;

STAR RIGHT,2,3,4; 5,6,7,8;

Join R hands in upright grip, walk around each other in 8 steps to end facing LOD (W facing RLOD);

TURN AWAY LEFT,2,3,4; 5,6, PICK UP NEXT GIRL;

M turns to center of Hall (W toward wall) making a circle to end with the woman who was behind him as a new partner.

**February 14
Valentine's Day!!!!!!**

Mona Cannell of Kettering, OH shared the following quadrille with me. The late Dick Leger wrote the dance and at some time in the past had shared it with Mona. He entitled it - - -

AN OLD QUADRILLE

Formation: Quadrille. Four couple set.

Music: Tour of Puget Sound , " I Love Contra Dances"
VRLP 333-S or any 32

Routine:

Break

- 1-8 Circle left once around.
- 9-24 Allemande left, grand right & left full around.
- 25-32 Promenade once around.

Figure

- 1-8 1st couple promenade inside, end at home facing out; sides fall in to form a column.
- 9-16 1st woman leads her line around the men's line.
- 17-24 1st man leads his line around the woman's line.
- 25-28 Face partner, back away, go forward.
- 29-32 Partners two hand swing to home places.

.....

The late Ralph Page, one of New England's favorite contra prompters wrote a great many real easy contra dances, but he had the flair of tossing in a few routines that would really make you think. What fond memories I have of Ralph, a very subtle man with a wonderful sense of humor. Following is a contra that he wrote that will bite you if you don't keep your wits about you and let your mind wander as you are dancing it, for you may get lost. Ralph named it - - -

SPANKING JACK

Formation: Alternate duple. 1, 3, 5, etc. Active and crossed over.

Music: Saddler's Reel. LSF 177

Routine:

- Intro: ---- with couple below star right
- 1-8 ---- star left back to place.
 - 9-16 ---- actives go down center (in 2's)
 - 17-24 ---- turn alone, -- come back
 - 25-32 ---- cast-off, new couple below circle left
 - 33-40 ---- circle right then let them go
 - 41-48 ---- with couple above right & left thru
 - 49-56 ---- right and left thru, then let them go
 - 57-64 ---- with new couple below star right

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERLINK

Australian Callers' Federation

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: www.aussiecallers.org.au/. Jeff Garbutt is the editor, and his e-mail address is: jefftracie@westnet.com.au While some of the content (Letters To The Editor, etc.) relates to the Square Dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

An interview with Ed Gilmore, from the winter of 1961, has been transcribed by Debi Bliss. The article is lengthy, and will be continued in future issues. Many people have heard the interview, and have commented that it should be mandatory listening for both callers and dancers.

Chain Down the Line is a call that callers need to be careful with "square dance grammar". The definition specifies 'centers and ends', and not a gender reference. At the Mainstream program, Chain Down the Line can only be called with the girls as centers, since at Mainstream, the Courtesy Turn is limited to 'normal couple' arrangements. At any of the other

programs, this restriction is lifted.

One of the less frequently used formations is the '3 and 1' line, with 3 dancers in the line facing one way, and the 4th dancer facing the opposite way. There are many different types of '3 and 1' lines, and Jeff gives some examples of how to normalize into a more commonly used formation and arrangement.

Last month's quiz has two parts: 1) According to CALLERLAB recommended teaching orders, what is the first move in the Mainstream, Plus, Advanced and Challenge programs? 2) What is the end result of calling "Slide Thru" from a) Parallel left hand Waves with Boys in center, and Parallel left hand Waves with Girls in center?

Since each program is composed of all the moves in the programs preceding it, then they all share the same 'first move'. The correct answer would be 'Dancer Identification', or 'Circle Left'. The answers to the second question are: From parallel L/H Waves, boys in the middle, calling Slide Thru will result in Facing Diamonds, boys holding right hands. From parallel L/H Waves, girls in the middle, calling Slide Thru will result in L/H (trailing) Diamonds, girls in middle.

THE SECRETARY'S JOB

Personnel Director: "What previous experience have you had and what work have you done?"

Job Candidate: "I was a secretary. All I had to do was to look like a girl, think like a man, act like a lady and work like a dog."

Larry Cole

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### CALLER'S NOTES

#### Norm Wilcox

normwilcox@sympatico.ca

The first page of this month's issue includes several singing call figures using the Mainstream calls from 1-30 (Dancer Naming thru Dive Thru).

In this month's 'Adding Creativity To Your Choreography' article, Norm looks a couple of calls that don't seem to get much use - Couples Trade and Couples Hinge. These are not to be confused with the Advanced concept of "As Couples". There are many choreo samples of using the call from R/H and L/H 2-faced lines, tidal 2-faced lines, and from lines back-to-back.

Included this month in the **Mainstream 53 (Basic)** page is the call Sweep 1/4. There aren't many calls on the Mainstream 53 program that can precede this call (Circle Left or Right, Flutterwheel, Reverse Flutterwheel, Wheel & Deal, and Ferris Wheel). The next page has several choreo sequences using the Mainstream 53 calls. The **Mainstream** featured call is the Circulate family from Ocean Waves, including (a) Boys Circulate, (b) Girls Circulate, (c) All Eight Circulate, (d)

Ends Circulate, (e) Centers Circulate, followed by a page of choreo using Circulates. For the **Plus Program**, Single Circle to a Wave is the featured call. In the **Dancing the Plus Program** section, several sequences are included using some non-standard Mainstream and Plus calls.

For those calling **Advanced**, Norm workshops Pass In and Pass Out. The key to remember is that Face In and Face Out refer to the square, or the formation, and not to individual dancers. Also included are several pages of choreo sequences using these calls, as well as some of the Mainstream and Plus calls from non-standard arrangements. Working with T-Bone formations can be difficult for the dancers, because they must identify their position, and then 'do their part' of the call. Some examples to get into a T-Bone formation: Scoot Back and Roll; Split Circulate and Roll; (Lines) Touch 1/4 and Boys/Girls Roll; Swing Thru and Centers Run and Roll; (Facing Diamonds) Crossfire; (Double Pass Thru) Peel Off, and Ends Roll; (Double Pass Thru) Lead Belle U-turn Back and Touch 1/4.



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### JOHN'S NOTES

#### John Saunders

johnnysa@aol.com

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

This month has a slight deviation from the regular contra dances, to feature some of the square dances often included in a night of contra dancing. Three of these dances, by Tony Parkes, are included in this issue.

In the **Workshop Ideas** section this month, John goes back into the archives of Jack Lasry's "Notes for Callers" (February '75), and lists some teaching hints for experimental basics. Later that year in the September issue, a new figure was featured called Star Chain Thru. From the starting formation of an Eight Chain Thru, the dancers make a Right Hand Star and turn it 1/2 and a little more where, from a normal boy-girl set-up, the girls would be in a wave thru the center. If it started half-sashayed, the boys would be in the center wave. The very centers of the wave Trade and then Cast Off 3/4 with the ends. Meanwhile the other dancers would Circulate one position on the

outside. Ends in a two-faced line.

Another Workshop call from the February 1975 issue is the call '3/4 Tag & Lock the Top', for use at the Advanced program. From general lines, 3/4 Tag the Line, those in the wave Lockit while the outside dancers will face in and step to a wave. Then each side will Spin the Top. Ends in parallel ocean waves.

The **Mainstream (1-53) Program** call featured is the Veer family (both right and left). Have you ever wondered why callers call Star Thru and Veer Left, but not Star Thru and Veer Right? The **Mainstream Program** calls of the month are Fold and Cross Fold. Also included is some choreo using the **Plus** call, Single Circle to a Wave. An extension of this call is Single Circle 3/4 to a Wave.

The **Advanced and Challenge Supplement** includes: Cross Over Circulate; Transfer and (Anything); and the Concentric concept.

Do you publish a note service?

Would like it mentioned here?

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Highway #83, Upland, CA 91786.  
Thanks, Frank.

# ACA VIEWPOINT

## PATRICK DEMERATH



### Revolving Doors

The ACA Viewpoints articles for the past two years in *American SquareDance* magazine have focused on the American Callers Association's commitment to help clubs and callers by researching and relating current and successful recruiting activities that clubs are doing and sharing this information with the *American SquareDance* magazine readers. The January 2002 by ACA President Gary Shoemake focused on the reality of "Adapt or Perish". In the year 2002, square dancing had approximately 11% of the total number of dancers that it had in the late 1970's. Each year the remaining number of square dancers declines by 9 to 10%. Square dancing is in nothing short of a crisis survival situation. The American Callers' Association is and always has urged that the current stressful and lengthy dance program must be simplified to allow for an easier entry and easier dance program. Marketing research suggests that perspective non-dancers want to have clubs where they can learn to dance in as little as three to four months and then dance wherever they wish for as long as they wish.

Gary's Viewpoints further urged all square dance organizations to join together to REVITALIZE and

REINVENT square dancing to meet the needs of the perspective dancers as square dancing moves forward into the twenty-first century. He further committed that the executive board and the members of ACA are most willing to work together with all square dance groups to improve the world of square dancing and get square dancing more in line with the demands of perspective dancers.

This month's article describes the electric revolving doors at the entrances of many square dance organizations. New dancers go in, and new dancers go out, as square dance organizations bemoan the declining membership. Despite the fact that, ACA and other organizations have continued to publish examples of recruiting activities that are working here and now and have provided positive results to clubs that have tried them. The real question is, in the long-term, how beneficial were they? In other words, what happened to the coveted new club dancers?

Perhaps, it is now time to realign our thinking. Look around your town as you drive through it. Do you see many 1940, 1950 and 1960 automobiles? The drivers of today's automobiles, pick-ups, and SUV's have updated their vehicles to stay with the changing

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life styles. The question is, has square dancing gone from being empowered and fed by its dance program to being starved and imprisoned by it.

We can look with reverence for the past, but we must regard the future. In visiting with new dancers who have recently left square dancing, several of them stated that they believed that square dancing has no place for new and struggling dancers recently out of lengthy and stressful lessons nor would they recommend square dancing to anyone as some veteran square dancers will not dance with them or tell them to dance at the back of the hall with only new dancers in their squares to allow other dances to have their "perfect pat or pet" squares. Some square dancers have chided the new dancers and told them that they did not belong at the dance because they could not dance well enough. How can some veteran square dancers push them out of the activity knowing that square dancing is in nothing short of decline?

The complicated and cumbersome dance program and treatment of new-dancers contribute to this tragic loss of new dancers. We have to remember that the revolving doors of square dancing continue to turn for those entering and those exiting the activity. When it becomes easier to go out the door than stay, the new dancers leave, and square dancing is indeed a

declining and aging activity.

Why not take the opposite approach? Veteran square dance members should bind together to teach and assist the new dancers. In square dancing, simply providing a club badge and a square dance diploma does not make the new dancer a happy dancer. Square dancing may be a great organization to promote "fun, friendship and fellowship," but it pushes new dancers out the revolving door.

Make new dancers happy to be there. Applaud them, encourage them, and dance with them. Then they will tell others. Activity creates activity. We can make the exit portion of the revolving doors revolve in not out. Along with a revised and simplified dance program, then and only then will square dancing cease to be in decline. The decline of the square dancing life cycle will not correct itself or bottom out and begin growing without changes in the dance program, changes in attitude of square dancers, and a commitment of all organizations to work together.

ACA is committed to working with all square dance groups to improve square dancing. Let's move forward together to simplify square dancing, gain more dancers and eliminate separatism and segregation of square dancers and clubs, and pay the price for success not the price of failure. 🍀

# CUE TIPS

SELECTED BY  
FRAN & JIM KROPP



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

## GREEN SLEEVES

Bill Bovard & Wilma Brown

**RECORD:** Hootcor 1504 or Telemark 910

**FOOTWORK:** Opposite **SPEED:** 45

**RHYTHM:** Waltz **PHASE:** II

**SEQUENCE:** Intro, A, B, A, B (1-15), Tag

### INTRO

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

### PART A

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

### PART B

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

### TAG

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



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### **GREEN EYES**

Dennis & Ginny Crapo

**RECORD:** Windsor 4-515

**FOOTWORK:** Opposite except where noted **RHYTHM:** Rumba

**PHASE:** 3+2 (Alemana & Chase Peek-A-Boo) **SPEED:** 35

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

#### INTRO

WAIT ;; CUCARACHA L & R;;

#### PART A

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

#### PART B

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

#### PART C

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

#### ENDING

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

 *Love Is*  
*In The Air...* 

# ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

We have some dear friends who give us a calendar each year with special thoughts and prayers for each day. Some of the thoughts for February are Laugh out loud, Stretch your heart, Look deep into your heart, Talk with an old friend, Throw a party, Take a photo of something you love. These thoughts reminded us of our favorite activity: dancing. Enjoy February, a time of sharing, making new friends and remembering old ones.

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My Heart (Raye) Gusto 2099 or Coll 90191

Runner Up

Sweet Sugar (Moore/Delton) Hi Hat 920

Phase II Bonus

Last Date (Juhler) RCA 447-0572 or Coll 4773 Floyd Cramer

Runner Up

Sentimental Memories (Paull)  
Windsor 4715

Phase III

Seventeen (Scott) Coll 3708 Fontane Sisters

Runner Up

Sound Of Music (Baldwin) Star 120

Phase IV

Qui Ereme Mucho (Steinke) Star 181

Runner Up

My Kind Of Girl (Paull) Coll 3819 Matt Monroe

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Coll 4787

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  7. A - 1 PART B
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# Digital Music for Square & Round Dance Leaders & Dancers Part I

by Dan Prosser  
Dillsburgh, PA

Today many people perceive square dancing, as the activity of the old fogies. Most of us realize that the perception is of a bunch of country folks in a barn or grange hall dancing fast and doing arm swings to a caller that is hard to understand. There is usually a live band with everything from a fiddle to a wash board. We know that this is not modern square dancing but this is what most of the public thinks it is. To further strengthen the view that this is an old folk's activity we use record players that play 45 rpm records, that went out of style back in the 1960s. Many people under the age of 20 never had a record player in their homes. If they didn't have a record player in their home then their parents, who would be between 40 and 60 years old have not used a record player for the last 20 years.

We promote modern western square dancing but we introduce our activity to the public with a technology that is 40 years behind the times. As soon as people see a record player and a box of records we have automatically dated our activity to a bygone era. Even though we use a newer style of music the

picture is still worth a thousand words.

I did not believe this was such an issue until I started using a MiniDisc and a 4 channel mixer amplifier to do fun night programs about two years ago. When I used my record player I would get comments like "wow, where did you ever find one of those" or "I haven't seen one of those since I was a kid." "Do they still make those old 45s?" These were all typical comments. Now the comments are, "is all of your music in that little box," "how much music can one of those discs hold?"

About a year ago I started to use a laptop computer and MP3 music with my 4-channel mix-pad amplifier. Now the questions are "is the music on CD or on your hard drive" and "how do you get the music onto your computer hard drive." When these people

hear a more modern flavor of music coming from these systems *their perception* of square dancing has begun to change. They think, maybe this is a more modern form of that old stuff we saw in the movies and that we did in high school.

Over the last 2 years I have had the chance to work at three high schools and convert all of their old records to CD. After the process of recording the music to my desktop computer, filtering





out the background noise, amplifying to increase the voice to music ratio, setting the tempo and then creating a CD, the teachers all say that the students attitude is unbelievably more positive than in years past. The teachers feel that it is because the students see a CD player or boom box instead of those old LP records and the quality of sound is so much better than what they heard from the record player.

Now it is our job to convince adults and students that this new perception of square dancing is correct. I understand that everyone is not interested in using a MiniDisc, CD or laptop but within the next five years 45 rpm records will become much more expensive to buy and less and less available. The records you consider your favorites will be so noisy from use you won't be able to play them and new copies will not be available. Today many of us use good, up beat, pieces of music recorded on MacGregor, Winsor, Grenn, Kalox and Blue Star, but when the grooves are torn out, they will not be playable or replaceable.


My feeling is that, MiniDisc and CD are not the answer. I do have 2 MiniDisc recorder/players. The reason this technology will not last is that unless you have a master backup copy of every disc, you may have to re-record all of your music again when, not if, the disc becomes scratched and worn. The problem with plastic CDs is that they do wear out, just ask an aerobics instructor.

I have found that it takes about 20 minutes to completely restore the sound quality of a record and archive this

reworked file. I do agree that it is time consuming but remember, you only do it one time and for all practical purposes you have a permanently restored piece of square or round dance music that will never loose its quality.

Another point I would like to make is that the record players we have used for so long are basically public address systems unlike the newer music mixer/amplifiers. The older units do not have a full range of tonal controls.

Making the music and yourself sound good on a new mixer/amplifier may require that you gain some understanding about music and voice quality. Many people record their records onto a MiniDisc then play it through the same record player and the music quality is poor to say the least. Hilton record players are not all created equal and the people at Hilton will tell you so. Some systems will allow you to record directly from the music that is coming from the tone arm others will not. If you do not record from the tone arm, the music you are recording has been modified by the circuitry in the amplifier (base roll off). If you play the same song back through the turntable input, you will get double base roll off and the richness and quality of the music will be lost. So you should talk to Hilton to see if and where you can and should connect to your set to obtain the pure record music for your MiniDisc or Computer.

Next month I'll go into detail about how I go though the restoration and use of the music I own. 

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# MOORE ON CONTRA

PAUL MOORE



## Sprechen Zie 'DoSaDo?'

Mary and I have just arrived in Switzerland - a few days before Christmas - for the New Year's Dance Camp at the Mond Hotel in Beckenreid (For information call 079 230 8656). In the few hours that we have been here, we are happily reminded how much people are alike and cultures are different.

Since we are mono-lingual, it has been very helpful that the Swiss are so friendly, and/host are bi-lingual or more. It is still a challenge to follow the directions on the train-ticket machines, which are written only in German. However, a dear friend, Gisela Brogle, met us at the airport and taught us about some of the systems, which turn out to be very straight-forward and logical.

This experience has made me think of a statement that is often made but is patently false: square dancing is done in English all over the world.

Not so. Square dancing is done in the same language, but it is not English. Many people will recognize a few words of square dance - dosado, allemande left - but they have no idea of the meaning of most of the basic terms, such as 'ladies chain' or 'right and left thru.'

We must remember most people have to learn the language of square

dancing. Not only must they learn the terms, but they must learn to react almost instantly to those terms. It is not like a test where you can go back and fill in an answer later.

For people who learned square dancing first, the transition to contra dancing holds some of the same problems. There are new terms to learn such as "below slant left" and "hey for four." An additional level of confusion is added by having a large number of terms overlap, but the exact style or method of executing the call is different. One simple example is "right and left thru." In square dancing, 99% of the time, the man is on the left and the lady on the right. All dancers pull by with the right hand, then join left hands with their partners to courtesy turn. Contra dancers often just pass thru and wheel as a couple (no hands) to face back in. There are many contra dances written with B-B-G-G right and left thru. A true courtesy turn will feel strange to most dancers, and some (usually men) feel embarrassed doing a courtesy turn with the same sex.

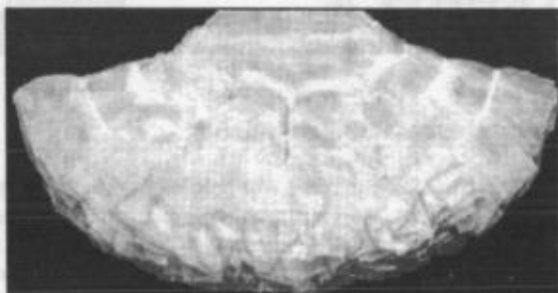
As well as differences in styling and formation, timing is different. Square dancers are used to doing a ladies chain in six counts, whereas contra dancers take eight counts.

The point is that even the simplest

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dances take our own unique language to teach and dance well. Here is an example of a straight-forward dance.

**Inter-State Contra**

**Formation:** alternate duple (couples 1, 3, 5... crossed and active)

**Intro:** ----, below, dosado

1-8: ----, -- same lady swing

9-16: ----, across, lines forward and back

17-24: ----, -- right and left thru

25-32: ----, -- ladies chain

33-40: ----, -- flutterwheel

41-48: ----, keep going and circle left

49-56: ----, -- star left

57-64: ----, new below dosdao

On paper, the dance looks very simple, and it is if you know the language. Just to get into formation takes that knowledge. First, a proper contra line has all the men to the caller's right and the ladies to the caller's left opposite their partners. The formation description (couples 1, 3, 5...crossed and active) means to form proper contra lines, then have the odd-numbered dancers trade places with their partners. Most contra calls are given to the active dancers - that is, the ones who crossed over. They will dance with the couple next to them, or "below" them.

In the introduction, the caller says



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"below" meaning the active couples turn to face the couple down the hall from them, while the others face up. Some callers have given in to square dance terminology by saying 'comrner.' The dosado is always back-to-back and takes eight counts. Then the swing takes all eight counts with no twirl. The lady always finishes on the man's right. In this dance, the swing finishes with the dancers facing the opposite line, and the actives have moved one position down the line and the others have moved one position up the line.

Many contra people jokingly say that the next basic is the hardest one in contra dancing. That is because in square dancing forward and back is usually just a filler to let the dancers see where they are in the formation, and therefore callers and dancers allow only four beats of music to do it. In contra dancing, the forward and back serves the same purpose, but we make it an integral part of the dance by giving it a full eight-count phrase. The dancers start moving forward on beat one of the phrase and take three steps forward and touch on beat four. Then on beat five, they step back three steps and touch on beat eight. Without having learned to dance to the phrase of the music, dancers will rush through the forward and back and end up standing for a beat or two.

The right and left thru should take four counts to pass through and another four to wheel. If the dancers

use hands, it is four counts to pull by and four counts to courtesy turn. (Remember, on a courtesy turn, the men should back up as much as the ladies move forward.) The same is true for the ladies chain - four counts for the ladies to pull by and four counts to courtesy turn.

Flutterwheel is a figure borrowed from square dancing which fits into contra dancing very well. The ladies turn each other by the right forearm on beats one through four and bring the man back with them on beats five through eight.

At the end of the flutterwheel, dancers adjust handholds from the flutterwheel to a circle of four and continue in the same direction to circle left six steps. In two steps, the dancers drop hands to put a left hand into a left hand star. The star turns eight beats so all dancers are back on the side they started on with the actives facing down and the others facing up to find a new 'below' or new comer.

If the dancers (and callers) discipline themselves to dance to the phrase of the music this dance is a joy every time. Also, try it to a variety of music - the dance changes its character with every change of music. Depending on my mood, I will use anything from Scottish music to Reggae.

So, just as Mary and I have had to learn some German to enjoy our stay here in Switzerland, so dancers have to learn the language of dance. 🍀

# SEWING 101

WITH *DONNA IPOCK*

## WRAP SKIRT



By the time you all read this...the ice storm of December 2002 will be but a faint memory, but it is still fresh in my mind. We were without power from Thursday morning at 1:20am until Sunday at 9:45am. The temperature got down to the teens. The Smartest Man I Know cranked up our generator on Thursday... it didn't run... we built a fire in the fireplace... we were cold. We went to bed at dark, 5:30 here, and covered up with so many blankets that turning over was a major chore. I can tell you that when we got power, we jumped in the hot shower right away. I feel so bad for people who live with cold as a way of life. We are truly blessed that we can reach for a warm blanket or just turn up an electric blanket a notch. I've found an organization that uses blankets to give to the homeless on the streets. Please check in your town and see if one of the Urban Ministries, Rescue Mission or Salvation Army can use a blanket or two. You can purchase a blanket for as little as \$5 or \$6 dollars and keep someone warm this cold season. I was surprised to learn that there are now more homeless women and children than men. Help if you can!

Now to sewing...

This is not about square dance sewing but I think you will find it is worth the reading.

A wrap skirt...

These are all the rage here...with long fringe on the bottom. This is so easy, I am so sorry I didn't come up with the idea.

This is for a basic wrap skirt  
Fabric:

The width required is your hip measurement plus a 2" ease and an 8" or more for the desired overlap, plus 1-1/2" hem on the overlap and 1/4" narrow hem for the underlap.

The length required is the desired skirt length plus 1-1/2" waistband, plus 1-1/2" hem.

You will cut the piece of fabric to the measurements you determined. Serge or clean finish all edges.

Make a 1/4" hem on the underlap edges and topstitch in place.

Make a 1 1/2" hem on the overlap edge. Make a mitered corner and topstitch in place.

Wrap skirt with the overlap on outside and pin together so the waist equals hip measurement plus 2". Stitch overlap along waist seamline.

Clip underlap close to seamline.

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Cut a waistband-facing equal to your hip measurement. Stitch to right side of waistband, trim, and turn to inside to form casing for elastic. Stitch in the ditch of the previous seam, leaving an opening to insert elastic.

Topstitch top edge of waistband.

Insert elastic and slip stitch opening closed.

To make the fringe you will not hem the skirt bottom but will stitch a row (I stitch 2 rows) of stitches at least 2" from bottom of skirt. You will then pull threads away from the bottom making the fringe. You should do this before you stitch the overlap hems.

You should twist three or more of the threads together so it will have some weight to the fringe. This skirt pattern works best with a woven wool or a challis. It needs to have some substance to it.

You can even fringe the over-

lap edge.

This is a so simple skirt...I just wish I could whip a square dance outfit as fast.

Now for a tip... I found a neat embellishment by accident.

I was using a basic zig zag stitch on a solid fabric, making placemats from scraps, and the stitching just wasn't what I wanted so I restitched over the first stitching and then did it again. The stitching wasn't matched exactly so this gave it an almost three-dimensional look. It looks good on the placemats so I think I'll try it on a blouse ruffle or sleeve maybe using two or three shades of the thread color...I think that would look good

Don't forget to experiment with your sewing....it's fun.

Sew Happy,  
Donna

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



This month let's look at the Plus call Ping Pong Circulate. We hope these are some positions you haven't considered or tried.

- 1. HEADS** (pass the ocean & swing thru)  
ping pong circulate  
**CENTERS** swing thru  
extend, circulate 1 1/2  
right and left grand  
(3/4 promenade)
- 2. HEADS** pass thru  
separate around 1 to a line  
pass thru  
wheel and deal  
**GIRLS** swing thru  
ping pong circulate... girls  
roll **BOYS** explode the wave  
boys run  
pass thru  
1/2 tag  
girls trade  
roll away  
pass the ocean  
right and left grand  
(1/8 promenade)
- 3. HEADS** touch 1/4  
**GIRLS** pass thru  
**CENTERS** swing thru  
**ENDS** girls run  
ping pong circulate  
extend  
circulate, right and left grand  
(7/8 promenade)
- 4. SIDES** lead right  
right and left thru  
veer left  
3/4 tag  
girls U turn back  
ping pong circulate... boys  
roll **GIRLS** hinge  
**GIRLS** run around the nearest Boys  
**BOYS** pass the ocean  
cut the diamond  
**LEFT** swing thru  
right and left grand  
(3/8 promenade)
- 5. HEADS** lead right  
veer left, 3/4 tag  
girls trade  
ping pong circulate  
extend  
cast off 3/4  
**GIRLS** trade  
split circulate 2 Times  
right and left grand  
(3/8 promenade)
- 6. HEADS** star thru & swing  
thru **ENDS** roll away  
ping pong circulate  
extend, recycle  
right and left grand  
(1/8 promenade)



# THE FOUNDATION

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

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

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

7. SIDES touch 1/4  
girls pass thru  
CENTERS single circle to a  
wave OUTSIDE GIRLS RUN  
ping pong circulate  
extend, acey deucey  
right and left grand  
(7/8 promenade)
8. HEADS swing thru  
PING PONG CIRCULATE  
CENTERS explode the wave  
swing thru  
hinge, circulate  
split circulate 2 Times  
right and left grand  
(7/8 promenade)

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9. SIDES (pass the ocean & swing thru)  
(Heads) roll away  
ping pong circulate  
CENTERS swing thru  
GIRLS pass thru  
CENTERS wheel and deal  
END girls run  
CENTERS pass thru  
square thru 3  
left allemande  
(5/8 promenade)
10. SIDES star thru  
double pass thru, track 2  
swing thru, extend  
ENDS trade  
ping pong circulate  
CENTERS swing thru  
extend swing thru  
boys trade, box the gnat  
{CHANGE HANDS}  
LEFT square thru 2  
left allemande  
(1/8 promenade)



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11. SIDES star thru  
double pass thru, cloverleaf  
CENTERS swing thru  
ping pong circulate  
CENTERS recycle  
zoom, CENTERS U turn back  
left allemande  
(3/4 promenade)
12. HEADS square thru 2  
touch 1/4, extend  
Girls cloverleaf  
Boys spin the top  
ping pong circulate.. boys  
roll GIRLS linear cycle  
{ALL} touch 1/4  
circulate, girls run  
CENTERS pass thru  
pass thru, right and left grand  
(3/4 promenade)
13. SIDES swing thru  
PING PONG CIRCULATE  
CENTERS linear cycle  
double pass thru  
cloverleaf, zoom  
CENTERS (touch 1/4 & walk  
and dodge)  
centers U turn back  
at home
14. SIDES star thru  
double pass thru  
track 2  
explode the wave  
3/4 tag  
CENTERS swing thru  
ENDS trade  
ping pong circulate  
extend  
recycle  
right and left grand  
(1/8 promenade)
15. HEADS (touch 1/4 & walk  
and dodge)  
touch 1/4  
extend  
girls trade  
ping pong circulate  
GIRLS recycle & square thru  
3 star thru  
couples circulate  
(wheel and deal; sweep 1/4)  
roll away  
RIGHT AND LEFT GRAND



# THE KOREO KORNER

STEVE KOPMAN



This month let's take another look at dixie style to an ocean wave. This is an unusual position for dancers to call, but fun to experience.

HEADS square thru 2  
right and left thru  
dixie style to a wave

THEN:

1. EACH WAVE, {boys} cross run  
recycle, pass thru  
wheel and deal  
dixie grand, left allemande  
(1/4 promenade)
2. boys trade  
boys run  
(wheel and deal & sweep 1/4)  
box the gnat  
square thru 3  
trade by, left allemande  
(At home)
3. EACH WAVE, trade the wave  
recycle  
square thru 2  
trade by, left allemande  
(At home)
4. EACH WAVE, {boys}  
cross run  
explode the wave  
trade by  
pass to the center  
CENTERS square thru 3  
left allemande  
(1/2 promenade)
5. EACH WAVE, CENTERS hinge  
{point to point diamonds} cut  
the diamond  
recycle  
square thru 2  
trade by  
left allemande  
(At home)

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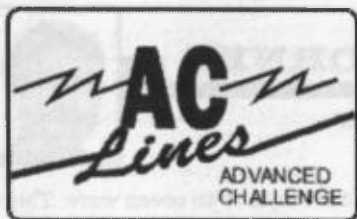
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by  
**Ed Foote**

## Changes In The Use Of Calls.

We know that one of the requirements of the Advanced program is for dancers to understand the definitions of calls they are dancing, so as to be able to do them from different positions. Let us examine some of the more common ways in which DBD (Dance By Definition) is used for Mainstream and Plus calls at Advanced as compared with the Mainstream and Plus usage of these calls.

**Slide Thru.** At MS and Plus it is almost always called from a standard boy-girl setup. At Advanced, the dancers can be 1/2 sashayed or facing same sex, which results in a wider use of interesting choreography.

**Pass the Ocean.** At Advanced, it is common to have this called from 1/2 sashayed couples or any sex arrangement of facing couples, whereas at MS and Plus it is mostly called from a standard boy-girl setup. This is why one of the first ideas new Advanced dancers must correct is the mistaken notion that on Pass the Ocean the boys always turn right and the girls always turn left.

**Scout Back/Follow Your Neighbor.** At MS and Plus it is usually called with the boy facing in. At Advanced any sex can be facing in.

**Relay the Deucey / Spin**

**Chain and Exchange the Gears.** Advanced dancers coast through these calls from waves where boys and girls are located anywhere in the wave. MS and Plus dancers usually can only do these calls from standard waves (boys as ends, girls as centers).

**Load the Boat.** In watching Plus dancers do this call, at least 1/3 of the centers do the call wrong, but then correct themselves so as to finish in the proper place. I am convinced that many of these people think they are doing the call correctly and that their extra turns in the center are part of the definition. At Advanced the call is usually done correctly, regardless of where the sexes are located.

**Turn Thru.** This is consistently called incorrectly at Mainstream and Plus. From an Alamo, callers will say "Swing Thru, Turn Thru, Allemande Left." The Turn Thru is a fudge and an improper use of the call. The correct ending position is a single trade-by: four dancers facing in to the center of the set, each back-to-back with a dancer facing out of the set. From here one can not do an Allemande Left. Of course, "the dancers know what we want so it's ok to call it" is the



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unimpressive reply of some callers.

Admittedly, there are callers who do not realize they are calling this incorrectly until it is pointed out to them. This was my situation. Twenty years ago Jack Lasry was dancing in a square in front of me when I called "Turn Thru, Allemande Left" from an Alamo ring and the look he gave me woke me up with a start. I have never called it since.

**Formation awareness.** Advanced dancers can do Spin the Top and Fan the Top from facing couples but most callers would not risk this with a MS or Plus floor because they know people would break-down. So

they would only call this with dancers already in a wave or holding someone's hand. Likewise, Recycle from a left-hand wave is fine at Advanced but is a gamble at prior programs.

As a square dance community we have decided that it is acceptable for MS and Plus dancers not to understand the calls they dance. But this makes it tough on the person entering Advanced dancing because they have to go back and relearn much of what they thought they already knew. Thus, if dancers can take one or more MS and Plus DBD workshops before starting Advanced, they will have a much easier time entering the Advanced program.

# THE COUNTRY LINE



MIKE SALERNO

Greetings folks. Welcome back to the wonderful world of line dancing. In last month's article, I focused on the premise that qualified instructors help create better dancers. This month I would like to talk about how the qualified instructor increases participation. Why does someone prefer to sit on the sidelines and watch while others prefer to dance? There are many legitimate reasons we do not need to know; however, excuses are a different story altogether. Now, I certainly would not deny anyone the right to take a needed break from any activity. Nor would I try to force someone to do something beyond his or her current physical abilities. In today's society, either approach is likely to drive dancers away.

Throughout the years, I have found that a lack of self-confidence keeps more dancers on the sideline than physical ailments. The dancer does not have seven other people in a square or a partner for a round dance for moral support. They must know the steps and stand there in the middle of the room

with others watching. Although there are many approaches to this problem, I think teaching in a structured building-block manner alleviates much of the personal anxiety. A qualified instructor can help students progress and develop. This will increase their self-confidence and lead to more participation. Over the last year, I have tried to present a variety of dances, some easy and some more difficult, that build upon each other. Teach the dancers right and try to progress them through a good foundation of basic steps. One of my favorite quotes is "Repetition is fine as long as it is taught right the first time."

This month's dance is a beginner/intermediate dance that includes some very important basic building blocks of dancing. I hope you enjoy this month's dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.



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## This Month's Dance:

### Country Walkin'

#### Basic Steps

#### (Official NTA Definitions):

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

**Heel Splits (Spreads):** AKA Scissors, Butterflies, Buttermilks, Fans, and Pigeon Toes. Feet are together with weight on the balls of both feet. Push heels apart on count 1, bring back to 1<sup>st</sup> position on count 2. **Fast Heel Splits:** Takes one beat of music and is counted "&1." In this dance, one foot is in front of the other instead of beside each other.

**Jazz Box (Square):** A dance pattern with four weight changes. It may start with a forward step or a cross. In this dance, one Jazz Box is done straight forward. The second Jazz Box turns a 1/4 to the right on the third step of the pattern. •

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

**Stomp:** To step with a change of weight.

**Step:** The transfer of weight from one foot to the other.

**Swivels:** Isolating the upper body while rotating the hips and the heels or toes sideways.

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## Country Walkin'

Description: 32 Count, 4 Wall Beginner Line Dance  
Choreographer: Teree DeSarro, Hermosa Beach, CA.

Music Tempo SUGGESTIONS:

Slow: Milk Cow Blues by George Strait (98 BPM)

Medium: Take it Back by Reba McEntire (110 BPM)

Fast: Hard On The Ticker by Tim McGraw (120 BPM) or  
Any Moderate to Fast Tempo

### COUNTS/STEP DESCRIPTION

#### Walk Forward Three, Kick, Walk Backwards Two, Coaster Step

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

#### Walk Forward Three, Kick, Walk Backwards Two, Coaster Step

- 9-16 Repeat Steps 1-8

#### Right Jazz Box, Right Jazz Box With A 1/4 Turn Right

- 17-18 Cross/Step Right Foot in Front  
of Left Foot, Step Left Foot  
Backwards
- 19-20 Step Right Foot to Right Side,  
Step Left Foot Forward

21-22 Cross/Step Right Foot in Front  
of Left Foot, Step Left Foot  
Backwards

- 23 Turn 1/4 Right on Ball of Left  
Foot, Step Right Foot Forward
- 24 Step Left Foot Forward

#### Stomp, Stomp, Heel Splits (Out, In, Out, In, Out, In, Out, In)

- 25 Stomp Right Foot Forward
- 26 Stomp Left Foot in Place  
Behind Right Foot, Weight on  
Both Feet
- 27& Swiveling on Balls of Both Feet,  
Move Both (27) Heels Out, (&  
Heels In
- 28 Swivel Heels Out
- 29 Swivel Heels In
- 30 Swivel Heels Out
- 31& Swivel Heels In, (&) Swivel  
Heels Out
- 32 Swivel Heels In, Transfer Weight  
to Left Foot

**Repeat**

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Take a  at what is just released...

### **Kiss**

Phase III - Cha Cha - STAR 168 - Jerry & Diana Broadwater. Walk and cha, cucaracha's, time step, sliding door, rev. u/a turn. New Yorkers, open break. Nice Phase III cha cha.

### **Memories Are Made Of This**

Phase II - 2 Step - Cap. F3295 or American Pie 9058 or Coll. 6076-A by Dean Martin -Joyce Juhler, Dave & Marilyn McAdams. Good music, nice easy routine. Broken box, quick vine 4 man. Pivot 2. Other than that, another cue and do, we never have enough of these in our record boxes.

### **Movin' On Up Cha**

Phase V+1 (Rope Spin +1 Switch Break) - Cha Cha - STAR 193 -Hank & Judy Scheerer. Open hip twist to fan, stop and go hockey stick, mod. Challenge chase. Hip bumps, spot turns, rope spin. Closed hip twist to fan lady rolls to shadow. We like this one very much.

### **Mexico**

Phase V+2 -Single Swing - STAR 174 -John & Karen Herr. Mod. Chopper, natural top, neck slide, coca rola. Pretzel Turn, side by side passes. Good music accompanies this routine.

### **Crying**

Phase V+1 (Circular Hip Twist) +3 Unph (Oblique Line, Crul Action, Same Foot Lunge Line) - Rumba STAR 198 -Dwain & Judy Sechrist. Wonderful rumba music to this nicely written rumba. Aida, slow swivels to a curl, quick telemark with spiral, prom sway. Circular hip twist, to a fan. Alemana. Open out to right and left. Ending is a contra check.

### **Last Date**

Phase II+2 (Strolling Vine & Piv. 4) -2 Step/5Step -RCA #447-0572, Coll. 04773- RCA Victor 47-7775 by Floyd Cramer - Joyce Juhler. Nice music to a short routine. Routine has 5 count rhythm included in the routine. Take a look at this one for introducing 5 count to your group.

### **Mucho Mucho**

Phase V+2 (Rope Spin & Same Foot Lunge) -Rumba -Spec. Press OBX-004 -Olga & Bill Cibula. Lovely routine written to this nice rumba. Figures included are: develop, sweethearts, tornillo wheel, rocking cuddle. Ending is head loop and same foot lunge. Available from choreographer.

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### Green Dolphin

Phase VI - Foxtrot - CD Mercury #838  
766-2, Trk 2 On Green Dolphin Street  
by Billy Eckstine - John Michaelson.  
This is a beautifully written foxtrot.  
Music and choreography blend so  
smoothly together. Figures included are  
running spin, turning hover, travel.  
Hover cross to a hairpin, telespin,  
contra check and extend. We like this  
Phase VI foxtrot very much. This  
routine is one that should be used at  
the advanced level.

### Brown Eyes

Phase II+1(Hover) -Waltz - Grenn  
14039 - Ron & Georgine Woolcock.  
Solo Turns, hover, prog. Twinkles,  
canters, are some of the figures in this  
nice easy waltz.

### Nola Is Mine

Phase II+2+ (Unphased modified  
figure 6) - 2 Step -MCA 60083 - Beth &  
John Dickinson. Traveling door, slow  
stroll, strolling vine. Mod. Figure 6 to  
Susie Q. Interesting Phase II routine.

### Laughing Samba

Phase IV+2 -Samba -Spec. Press. OBX-  
005 -Olga & Bill Cibula. Intro has  
Rhythm Bounce, Part A has basic and  
whisks traveling locks, glide, maypole,  
samba walks, criss cross volta, spot  
volta. Available from choreographer.

### Cha Cha Corrida

Phase V+2 (Advanced Alemana & Rope  
Spin) + 3 Trade Places - Box with  
Breaks, Circular Cross Body) -Cha Cha  
- STAR 114 -Kristine & Bruce Nelson.  
This is a great cha cha with interesting  
and challenging moves. It is for the  
experienced dancer, and puts a smile  
on your face when dancing it. We  
suggest you lower speed for comfort.  
New moves are box with breaks,  
circular cross body, and Cuban with  
break endings.

### Geronomo

Phase III -Merengue - Roper XX-507 -Mike  
& Toni Auriene. Arm Slides, separate, right  
hand star, wheel, conga walks. Nice intro  
to Merengue...give it a try.

### **Always Bolero**

Phase III+2(Cross Body & Turning Basic) - Bolero. Col. 53-02741 Always On My Mind by Willie Nelson - Mike Seurer. Excellent introduction dance to bolero. Sh to sh. Bolero walks, cross body, hip lift. Fence lines and u/a turns.

### **Pepino The Mouse**

Phase III -2 Step & Cha Cha - Spec. Press OBC-004 -Olga & Bill Cibula. Very cute routine. Heel tap with arms, side 2 steps, traveling door, New Yorkers. Chase. Short, fun dance. Available from choreographer.

### **I'm Sorry I Answered The Phone**

Phase III+2 (Develop & Chair & Slip) - Waltz/Jive - STAR 173B - Pat & Jack Logan. Part A is Waltz, basic figures, also has cross hover, overspin turn. Part B is basic jive steps, triples, step kicks. Ending is fallaway rock, and includes a side corte.

### **Blue Shore Rumba**

Phase III +2 (Aida & Switch) - Rumba -Roper 226 - Birgit & Richard Maguire. Basic, New Yorker, u/a turn, lariat crab walk, side walks. Wheel and unwrap to butterfly. What a nice routine to introduce rumba to your dancers.

### **Don't Love Make a Diamond Shine**

Phase II+1(Strolling Vine) -2 Step - MCAS7-72002 by Tracy Byrd - Allemande Al & Martha Wolff. Reverse box, hitches, wheels, broken box, strolling vine are the some of the figures included in this routine. Put it in your record box as a vue and do.

### **Patches**

Phase II -Waltz -Spec. Press. OBX-005 - Olga & Bill Cibula. Lovely music to a nice flowing waltz routine. Cantor, balances, wheels, prog. Twinkles, twisty vines. A must for your record box. Available from choreographer.

### **Waltz In June**

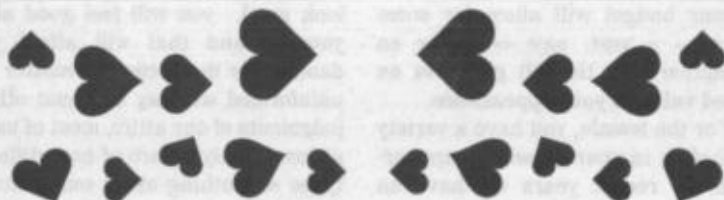
Phase IV - Waltz - Grenn 17063 Al Russ Orc. Charisma - Tony Sikes. Twirl vine. Chasse to Semi, telemark, hover, in and out runs. Very easy routine that III/IV dancers can dance to cues. Figures flow very smoothly. Adjust speed for comfort.

### **Sugar Lips**

Phase II+2(Fishtail/Strolling Vine) - 2 Step - Grenn 17255 - Chuck & Shirley Hurst. Basic 2 step with a scoot 4, fishtail, basketball turn. Catchy music. Can be danced to cues. A goody for your record box.



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# SQUARE-UP

JOHN & LINDA SAUNDERS



## WHAT WE WEAR, HOW WE LOOK, SPEAKS VOLUMES ABOUT US THE SQUARE DANCE COMMUNITY

It is important to understand the language of clothing and what your appearance means to the non-square dancer.

We do have a dress code in the square dance activity. Dress codes make personal expression through clothes a little tough but not impossible. For you, your section of the world may speak the language of dress for your country or region. With our dress code it does make our appearances alike or similar no matter what part of the world we live in.

For the male dancer your choices are limited: western shirt, vest, slacks, suits, ties, hats, boots & etc. In making your choices, you do not have to be a master at clothing. Try to match colors, and be neat. If you are on a limited budget, that's O.K., all you're trying to express in the language of clothes is a clean, neat western look for any non-dancer you may come in contact with. If your budget will allow for some extras - a vest, nice boots or an attractive bolo tie will give you an added value in your appearance.

For the female, you have a variety of choices in your dress and appearance. In recent years we have an

option of the western prairie expression in attire for square dancing. Along with our full skirted dresses or a full skirt with a blouse, petticoat, petti pants and comfortable shoes. Allowed also for the female dancer is the choice to dress in slacks, with boots or comfortable shoes. There is a variety of choices in your accents such as your hair style with bows & ribbons and with your jewelry. The main communication you are trying to convey to the public is "This is a clean, enjoyable activity."

Clothing is a language and we all communicate with that language, though some of us have different accents. We use clothing for self-expression, for comfort, for a sense of belonging. What it comes down to is that *what* we wear communicates, rightly or wrongly *who we are*.

Obviously, our attire will influence our behavior in many basic ways. If you look good, you will feel good about yourself and that will affect your dancing for the better. No matter how uninformed we may be about others' judgments of our attire, most of us are at least dimly aware of how different types of clothing affect our attitudes

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and behavior, especially in relation to appearing before the other dancers. What you wear sends a message to the other dancers - hey, I'm looking great tonight therefore you are going to enjoy dancing with me tonight.

We learn as children that when we dress up, it is for something SPECIAL. "It's not who you are; it's what you wear." This is kind of harsh, but in many cases it's very true. We have to understand that it's not just about us, it's about everybody, we come in contact with. It isn't a question of

trying to impress people: its more of a consideration and enjoyment of one's aspect for square dancing to the fullest- being attractive in your square dance attire. Presenting a good appearance will send an example to the non-dancers. It is a FACT that good grooming alone will not guarantee that a dancer will be a super good dancer. IT DOES MEAN that you have taken your feeling for the square dance activity and it is respectful enough to always try to look your best.

A Step In the Right Direction.....

*By Mike Seastrom*

## WINNING WAYS

CALLERLAB will hold its 30<sup>th</sup> annual convention at the Airport Omni in San Antonio, Texas on April 14-16, 2003. Callers from around the world will again be in attendance, and most national square dance organizations will send representatives.

San Antonio is a well known historical venue for vacations but it also has many theme parks and recreation areas to interest the tourist. In fact, the Friday after our convention is the start of the Fiesta in San Antonio.

The Omni is an excellent hotel property with well designed rooms and exceptional meeting areas. The area is surrounded by restaurants, with seven in the hotel parking lot alone.

In St. Louis, we built on the spirit of cooperation and optimism as we focused on the marketing aspects of increasing our numbers. Last year in Richmond, we took a close look at ways to improve retention through fun and exciting teaching. This year, we plan to share WINNING WAYS in our battle to improve the conditions of square dancing around the world. All sessions applying to the topic will have an interlocked "WW" symbol to mark its participation in the theme.

There will also be sessions dealing with effective marketing techniques



and how to entertain and create enthusiasm with new dancers in the class setting and at one-night party dances. There will also be sessions on Showmanship, Multi-Cycle Programming, Choreography, Voice, and Digital Music. As in the past several years, there will be a pre-convention seminar to hone the skills of conducting beginner parties (which I personally found to be one of the most exciting aspects of the convention in Richmond). There will also be a pre-convention session on becoming an Accredited Caller Coach. On Saturday night, the Alamo Dancers Association is conducting a benefit dance for the Foundation at the hotel.

The CALLERLAB Executive Committee and Board of Governors have opened convention attendance to dance leaders and other interested individuals as a way of increasing communication and understanding. Those interested may inquire about an invitation from a CALLERLAB caller or from the home office.

These annual conventions give

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attendees a chance to express concerns and opinions of callers and dancers alike to nearly 30 standing committees involved in almost every aspect of calling and dancing. Callers are ambassadors for their dancers and this input has helped shape the decisions made by CALLERLAB since its inception.

We salute all callers and partners who have gone the extra mile in their commitment to the activity by attending a convention. Make your reservations now by contacting the home office at 321-639-0039 from 8:00 to 4:30 Eastern time, Monday through Friday. Our terrific staff is there to help. Don't miss out!



## PRESIDENT'S DAY FEBRUARY 17



## THE ONLY CONSTANT IS CHANGE

By Bill Walsh

Mayfield Heights, OH

I have read with interest several recent articles in our favorite magazine, *American SquareDance*. All mentioned the decline in the number of dancers. I believe we all acknowledge the fact that our numbers are shrinking. When it comes to doing something to reverse the decline, agreement is not as wide spread.

Jerry Junck, a long time caller and respected leader argues that the poor attitude of dancers and callers is a prime problem. This writer could fill the next two pages with examples of such attitude. Each and every one of us must recognize that we are the sales people for the activity. Each of us must be prepared to respond positively to any inquiry about square dance. We can't know when and where each beginner session starts, but we can take the name, address, and phone number of the interested person and promise that someone from his or her area will contact the prospect. Then we must follow through. That could mean looking up someone from that area federation. Good sources are local publications, national publications and the National Square Dance Directory. Yes you can find contacts for prospects living hundred miles away from your home. This is the attitude each one of us must assume to achieve success. The activity has no professional sales force. We are it.

Jerry's article states that we must be open to change, and to open controversial change. That is a valid appraisal. Only a fool continues to do the same

thing and expect different results. And, most of us agree our results must change for the better. However, my priorities differ from Jerry's.

I feel strongly that the program we dance is the product we are selling. We must be open to change in clothing, hall quality, and admission fees. All are important. However they are the packaging. Our dance program is the product. Improved packing is not likely to sell a poor product, but an improved product would be easier to sell. At least it would give us, (sales persons) a talking point to counter all the negatives. They do exist. Dropouts have become a negative sales force. "I tried it but didn't like it" "My sister tried it and found it too complicated." All of the many people that the activity lost are not silent about it.

It is argued that the prospective dancer does not know how long it takes to learn the hobby. I disagree. Most reasonable people ask before they commit to anything. We either answer evasively, or with a lie, like a statement about Mainstream. I usually respond with something like, 'Beginner dances are fun. They run all winter.' Such answers often do not fly.

Changing the program is not a new idea, but all concerned are reluctant to do something about it. Here is an attitude change that should head our list. The Mainstream program is next to non existent in many areas. The last time I counted there were 14 Mainstream clubs listed in the large state of



Ohio. Thus the entry level in many or most areas is in the Plus level. That level, in reality, has become soft Plus. This defeats CALLERLAB's prime contribution to the activity. They standardized the lists so one could dance anywhere, but soft Plus is defined differently by each caller. Each one selects and chooses which Plus calls to keep and which to discard. Thus, the beginner must learn them all.

We do a disservice when we foster the opinion that clothing is the major issue. "The strict dress code" simply does not exist. Who established that dress code? What does exist is clothing customs. Clothing at dances has changed considerably. Prairie skirts are seen at dances all over the country. I have often seen skirts worn in an office at three o'clock in the afternoon that would be acceptable on any dance floor. While some ladies may not own a skirt, it seems they are few and far between. I recently spent a hot week end sitting in a popular mall. I was amazed at the number of skirts I saw on the young, the old, and the in between. They varied in length from two inches above the floor to two inches below the crotch. (My wife measured the later.) Skirts seem much more popular than they were a few years ago. Perhaps the introduction of slits is part of the reason. In any event, something as fickle as women's fashions will hardly save our activity.

Every club in this area invites casual clothing all summer. Our club's fliers read, "Clothing Optional." The phrase was deliberately chosen. Fliers are supposed to attract attention. That one did.

Men in short sleeve shirts were unheard of when we were beginners. Now

they are quite common. I wish the shortening of our combined list, through Plus, had changed as much as clothing has.

I am not opposed to style change, and I believe such changes will occur. I agree our attitude must change, and I mean change on both sides of the clothing question. I have seldom heard any one criticize casual clothing at a club dance. However, at casual dances, I have heard casual advocates pointedly ask one wearing a traditional skirt, "Didn't you know this was a casual dance?" Yes, more tolerance would be a welcome change in attitude.

Hall rents, caller fees and admission prices have all increased. I remember an admission fee of three dollars a couple. In this area admission is \$4.50 and \$5.00 per person. That is still not enough. Other activities charge much more. However, again I wish we had made as much progress in improving our product, the programs that we dance.

In the November issue of *ASD*, Patrick Demarath reports on a program used at special dances in Arkansas. It includes all of Mainstream and about ten of the more popular Plus calls. That sounds great to me. Could such a program be adopted nationwide as our club level? I would much rather dance to fewer calls than not dance at all. With the dancer numbers declining, NOT AT ALL, will soon be the other alternative. I have often heard a good caller call an interesting dance using nothing but Mainstream. Certainly, most callers could be interesting with an Arkansas type list. In any event there is still Advanced and Challenge for those who feel they need more.

Let's change our attitude and our program, too.



# Country Kitchen

By Louise Harrop



## Apple Pecan Cake

### Batter:

6 Tbsp shortening  
2/3 C sugar  
1/3 C brown sugar  
2 eggs  
1 C milk  
2 C flour  
1 tsp salt  
1 tsp baking powder  
1/2 tsp baking soda  
1-1/2 C finely chopped apples

### Topping:

1/3 C brown sugar  
2 Tbsp melted butter  
1/2 C chopped pecans

Cream sugar, brown sugar and shortening. Add eggs and beat until light. Add dry ingredients alternately

with milk and mix until blended. Fold in apples and set aside. Mix ingredients for topping. Pour batter into a greased 8 inch square pan and sprinkle with topping. Bake at 350° for 25 to 30 minutes or until done.



### Kielbasa

2 rings kielbasa sausage or 2 lbs small kielbasa links  
1 C molasses  
3/4 C apple jelly  
1 C brown mustard  
1 C white vinegar

Mix molasses, jelly, mustard and vinegar in crockpot and heat on low for 30-60 minutes. Slice kielbasa into 1 inch cubes. Add kielbasa to sauce and stir to coat meat. Cook on high 2-3 hours or low for 4-5 hours.

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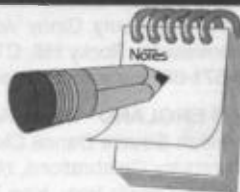
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# WHAT'S AHEAD

*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 should receive it at least 4 to 6 months in advance of the event's scheduled date.***

## NATIONAL CONVENTIONS U.S.A.

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

## FEBRUARY

7-9 **CALIFORNIA** - Jamboree by the Sea, Del Mar. Bob & Carol Fisher, 760-738-0248; bncfisher@aol.com

14-15 **ALABAMA** - 43<sup>rd</sup> Annual Dixie Jamboree, MASDA Center, Montgomery. Joel & Nina Bonds, 334-567-1362

14-15 **ARIZONA** - 5<sup>th</sup> Annual Fiesta of Friends Jamboree, Cortez High School, 8828 N 31<sup>st</sup> Ave, Phoenix. Maggie Russell, 602-438-1355; fax 602-438-7145; magruss99@aol.com; www.azsquaredance.com

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

21-22 **TENNESSEE** - 31<sup>st</sup> Smokyland Winter Festival, Gatlinburg. Bower, Shoemaker, Tipton, Biggerstaff, Bev & Bob Casteel. Judy Biggerstaff, PO Box 1306, Marion, NC 28752; 828-652-6054; jbjigger@wnclink.com

*American SquareDance, February 2003*

28 - 3/2 **CALIFORNIA** - 22<sup>nd</sup> Annual Central California Wing Ding, Merced County Fairgrounds, Merced. Roy & Rachel Phillips, 6952 3<sup>rd</sup> St, Riverbank CA 95367; 209-869-1955

## MARCH

7-8 **MISSISSIPPI** - Annual Mississippi S&RD Association Sweetheart Festival, Wahabi Shrine Temple, Jackson. Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo MS 38804; 662-842-1301  
14-16 **HAWAII** - 23<sup>rd</sup> Annual St Patrick's Day S&RD Festival, Univ of Hawaii, Hilo. Deed Reimer, PO Box 366, Kurtistown HI 96760; 808-966-9807; deedreim@ilhawaii.net

14-15 **TENNESSEE** - 18<sup>th</sup> State of Franklin Jubilee, Gatlinburg. Fulkerson, Ford, Fox, Grigsby, Bev & Bob Casteel. Ralph Fulkerson, 326 Hairetown Rd, Jonesborough, TN 37659; Ralphfudd@yahoo.com

20-22 **VIRGINIA** - 44<sup>th</sup> Spring S&R Dance Festival, Hyatt Regency, Reston. Butch & Diane Himes, 2220 Chestnut Grove Rd, Sharpsburg, MD 21782; 301-432-4995; butchdiane@msn.com

21-22 **IOWA** - 41<sup>st</sup> IOWA State S&R Convention, ISU Memorial Union, Ames. Bob & Shirley Hale, 1516 43<sup>rd</sup> St, Des Moines IA 50311; 515-255-6841; sures7@aol.com

16 **CONNECTICUT** - 35<sup>th</sup> Annual Connecticut S&RD Festival, Wilby High School, Waterbury. Ginny Valenti, 20 Greenview Dr, Rocky Hill, CT 06067; 860-571-8839; sqdancer@peoplepc.com

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

28-29 **CALIFORNIA** - 35<sup>th</sup> Annual Redding SD Jamboree, Redding Convention Center, Redding. John & Bev Lang, 17810 Hidden Valley Rd, Cottonwood CA 96022; 530-347-6389; jlang160@aol.com

## APRIL

4-5 **MISSOURI** - 55<sup>th</sup> Annual S&RD Jamboree, St Ann Community Center, St Ann. Ray & Vicki Wittman, 1875 Yaqui Dr, Florissant MO 63031; 314-921-7582; vicray01@aol.com

4-6 **CALIFORNIA** - San Joaquin Valley SD Association Spring Jamboree, Amador County Fairgrounds, Plymouth. Ed & Barbee de Vries, 1615 W Longview Ave, Stockton CA; 209-477-0390; Warren & Georgia Potts, wlpotts@aol.com

12 **VIRGINIA** - 42<sup>nd</sup> Annual Cancer Benefit Dance, Fairfax High School, Fairfax. Ralph Driscoll, 205 Yoakum Highway, Apt 502, Alexandria VA 22304; 703-751-4585; driscoll@rcn.com

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

25-27 **CALIFORNIA** - 44<sup>th</sup> California State SD Convention, aboard the Queen Mary, Long Beach. www.squaredance.org; QM2003@squaredance.org

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

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

## MAY

2-3 **OHIO** - 43<sup>rd</sup> Buckeye Dance Convention, Segate Centre, Toledo. Paul & Mary Cousino, 614 Beckham, Napoleon OH 43545

2-4 **NEVADA** - 56<sup>th</sup> Silver State S&RD Festival, Reno Hilton, Reno. Linda Sawtelle, 775-783-8982; lindasawtelle@hotmail.com; www.squaredancenevada.com;

8-10 **ONTARIO** - 42<sup>nd</sup> International S&RD Convention, Brock University, St Catharines, Ontario, Canada. Dorothy Budge, 416-746-7649; budge@sympatico.ca

15-17 **VIRGINIA** - Virginia S&RD Assoc 15<sup>th</sup> Convention, Clarion Hotel, Williamsburg. Paul & Loretta Pogorzelski, 1202 Seaton Ln, Falls Church VA 22046; pubchair11@aol.com

23-25 **CALIFORNIA** - 50<sup>th</sup> Golden State Round-Up, Alameda County Fairgrounds, Pleasanton. Linda Blagg 7 Wayne Swift, 925-458-3288; 707-642-5249; lsquarednace@aol.com

23-25 **FLORIDA** - 49<sup>th</sup> Florida State S&R Dance Convention, Lakeland Center, Lakeland. Mary Lee Van Valkenburg, 9619 10<sup>th</sup> Street N, Tampa FL 33612; 813-932-7014; RMLJDANCER@aol.com



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## JUNE

5-9 **AUSTRALIA** - 44<sup>th</sup> Australian National SD Convention, Caloundra, Queensland, Australia.

davidsmythe@ozemail.com.au

13-14 **COLORADO** - 49<sup>th</sup> Colorado State SD Festival, Mesa State College Campus, Grand Junction. CWASDC, Box 1171, Grand Junction CO 81502

13-15 **MINNESOTA** - 51<sup>st</sup> State Convention, Mankato. Vi & John Guderian, 8209 Beard Rd, Bloomington MN 55431; 952-831-6816

## JULY

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

15-17 **NEW YORK** - NSDCA International Camporee, Chemung County Fairgrounds, Horseheads. Gerald & Joanne Jones, 2139 Indian Hills Rd, Painted Post NY 14870; 607-523-7750; jojejoje@juno.com

16-19 **NORTH CAROLINA** - Universal Round Dance Council's 27<sup>th</sup> International Convention, M C Benton Jr Convention & Civic Cntr, Winston-Salem. Ralph & Joan Collipi, 603-898-4604; rvcollipi@aol.com

25-27 **ILLINOIS** - 20<sup>th</sup> Illinois S&R Convention, Western Illinois University, Macomb. Gary & Karen Flynn, PO Box 67, Colchester IL 62326; 309-776-4796; garkar@winco.net

27-8/2 **KENTUCKY** - Cumberland Dance Week, Nancy. Sponsored by the Lloyd Shaw Foundation with Traditional Dance Programs, Live Music and more. [www.lloydshaw.org/cumbframe.html](http://www.lloydshaw.org/cumbframe.html); [www.mnopltd.com/cumb](http://www.mnopltd.com/cumb)

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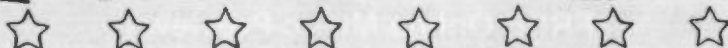
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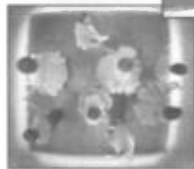


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