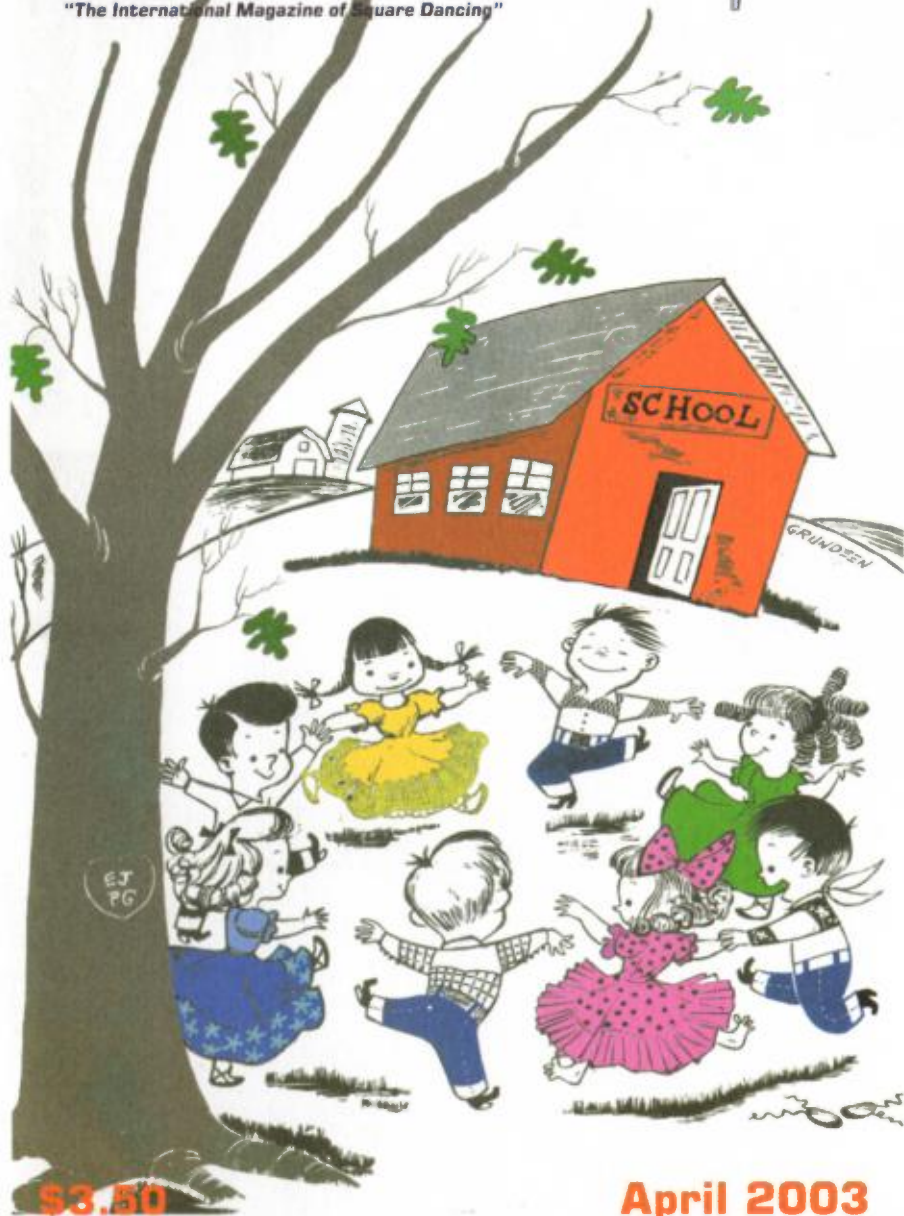


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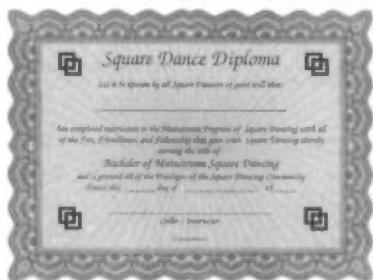
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AMERICAN 
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"The International Magazine of Square Dancing"

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 Ed & Pat Juairé

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FROM THE EDITORS

ED & PAT JUAIRE

Time to re-visit a couple of thoughts.

Over the past few years, we discussed the starting times of dances in various parts of the country. Some areas have been starting at 7:00pm rather than the more traditional 8:00 ending by 9:30 or 10:00. As we wrote then, this gives the younger dancers plenty of time to visit their favorite spot for food and drink and the seniors to get to bed earlier than midnight - if they so desired. This is working well in some areas. We receive many other publications and have noted earlier start times growing. If you missed this concept before and you have trouble keeping dancers from exiting the hall early, give this a try.

The Multi-Cycle program. It continues to grow in many areas. Has your club tried it? New dancers are enthusiastic about dancing. You



must give them the opportunity to practice what they have learned. Having the opportunity to take them to dances at other clubs is about the best reinforcement to enjoying square dancing, but only if the other club's dance is geared to new dancers. This requires coordination between the callers to be sure calls used are calls that have been learned.

And this really brings us to how do you bring your new dancers into your club dances. Do you make dances available at which they can dance or do you pull and push the new dancers as they attempt to do what you are doing? This has to be the worst possible thing anyone can do to new dancers.

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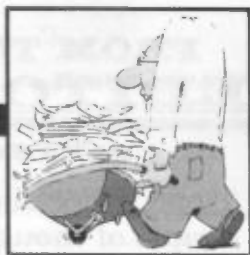


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FROM THE MAIL ROOM



Regarding Dan Prosser's "Digital Music For Square & Round Dance Leaders & Dancers", in the February issue.

In an otherwise informative article, it was unfortunate that the author chose to lambaste traditional square dancing as an "old fogie" activity using "a caller who is hard to understand." Undoubtedly, he never went to a true traditional community square dance attended by people aged 9 to 90. Most callers were good singers (not tobacco auctioneers) who enunciated clearly; in addition, the dancers knew all the songs and patterns by heart since there were relatively few movements involved (an average of four per dance, 20 or so for

the average Mainstream dance.)

In order to review the downward trend in square dancing, many of us are working to have traditional square dancing recognized as the basic rung on the hierarchical ladder designed to attract those who are too busy to commit to a long series of lessons. If we all work together and avoid trying to trip one another, we can once again attract large numbers of people into square dancing.

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Alexandria, VA*



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ASD NEWS

50 years of dancing! What a party!!

From high atop the bleachers in the Manor Middle School gym, we observed the culmination of one and a half years work. What an exhilarating site!! Four hundred dancers all whooping and dancing to the fantastic calls of Tom Miller and Tim Marriner. Tears filled our eyes as we realized that all were embarking on a fun-filled day of dancing, fellowship and a deliciously satisfying meal.

Everything was done with excellence. The facilities were wonderful, the callers awesome, the meal scrumptious, the decorations beautiful... the day was spectacular. Tom Miller and Tim Mariner gave us a show that would equal any weekend festival.

What amazed us the most was the fact that more than fifty-four eager and willing club members joined together to make this day possible.

On Saturday, the day before the dance, we had witnessed many of these "busy bees" swarming through the building preparing for the next day's activities. When they exited the building after four hours of hard labor, the entrance hall and gym had been transformed into a place of festive atmosphere. The cafeteria had taken on the ambiance of a "fine dining" facility. On Sunday morning, they were back to put on the finishing touches.

We soon came to the realization that, not only had these folks labored

hard to make this all happen, but they did it with an attitude of friendship, cooperation and professionalism. When they were first asked to do the task, all answered, "yes." Do Pas O surely is

blessed with a membership roster of very gifted folks who are willing to use those gifts for the good of the club and square dance.

Now all of their "giving" was paying off. Four hundred

dancers had traveled many miles to help celebrate. They came from as far away as NW Pennsylvania and New Jersey, Delaware, Maryland, Virginia and West Virginia. They even came in two busloads. We most appreciated the members of our SVS&RDA clubs who honored us with their attendance.

The day of dancing was thrilling! The meal was wonderful! Everything went like clockwork.

Dance organizers were "on guard" to thank the guests as they exited. All were exhausted and very happy. We have since received many uplifting comments from our guests.

Fifty years of square dancing! It's hard to believe, when things change so fast that computers are obsolete in just a few years. Square dancing has endured because it is an activity that



Staff: clockwise, Tom Miller, JoAnn & Bob Strawser, Bill Gordon (club Caller), Dan & Linda Prosser, Tim Marriner & Donna



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instantly becomes fun, but takes a lifetime to master.

The Do Pas O Square Dance Club was founded in 1952 by a group of people belonging to a PTA club. They enjoyed each others company and wanted another activity to participate in together, besides "playing cards". Someone suggested "square dancing"; the rest is history. The club has had several callers though the years, has danced at several locations in and around Lancaster, PA, but has never lost sight of the their original purpose:

fun, fellowship, and more fun. (We tend to whoop it up a lot!) The club



presently has over 90 members, dances a minimum of 8 times a month (including classes and workshops) and has a class of 20 beginners this year.

While a lot of clubs are experienc-

ing loss of membership and a general decline of activity, Do Pas O is blessed with just the opposite. What's our secret? Determination! You can't stop

Tar Heeler Student Dance

Among the first Tar Heel student dances ushering in the year 2003 was the one held the evening of January 25 at the Lewis Recreation Center in Greensboro, NC. Approximately 60 dancers, callers and cuers representing seven clubs were present at this dance hosted by the Tanglefoots, a 20-member club with Curtis Morrow as caller and Gail Paschal as associate caller. Other callers at the dance were Cleo Barker and Chuck Hicks. Cuer for round dances was Chris Hicks. Organized in the late 1960s, the Tanglefoots are the oldest of four Greensboro clubs.

Of the several students kicking up



trying. We do many, many demos to promote our classes. We plaster the county with flyers, stating when the new classes will begin. We advertise in all the free local newspapers, radio stations, and on the internet. We maintain a web page, dopaso.org that lists our activities and links us to other sites. When we do start a class, we don't tell them it's going to last 8 months. We simply say "keep coming back as long as you're having fun".

Do Pas O Celebrated it's 50th anniversary on November 10, 2002.

Visit us at dopaso.org or E-mail us at dance@dopaso.org

*Barry & Carol Shirk
Do Pas O Square Dance Club
Lancaster, PA*



A quartet of callers took turns calling at the Tanglefoots student dance January 25. From l to r they are Curtis Morrow, host club caller. Chuck Hicks of High Point; Gail Paschal, associate Tanglefoots caller; and Cleo Barker, Carolinians caller.



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their heels on this cold winter night, three couples are in the Tanglefoots Mainstream class, two in the Carolin-



Three couples of beginning dancers pause between tips at the January 25 Tanglefoots student dance held at the Lewis Recreation Center in Greensboro, NC. From l to r they are Reedie and Eyvonne Dabbs, Carolinians; Tony and Wanda Hatcher, Tanglefoots; and Tom Lanava and Fran Randolph, Swinging Stars.

ians class, and one in the Swinging Stars class. All of them were pleased to have an opportunity to dance tips with callers unfamiliar to them. All of the students are expected to graduate in April or May. Tanglefoots members provided a variety of finger foods and beverages for the enjoyment of dancers.

Recently elected club officers for the host club are Glenn Garrison,

President; Jane Goins, Vice-President; Sybil Wood, Secretary; and Elsa Troxler, Treasurer. All are serving their first term except Elsa, now serving her second term.

Other Triad area clubs hosting student dances during the first quarter of this year were the Randolph Squares of Asheboro and two Greensboro clubs - the Carolinians and Single Squares. Many of the state's 94 clubs will host student dances later this year. Tar Heel dancers are encouraged to support

these neophyte dancers by attending student dances in their area. A few clubs host student dances even though they have no Mainstream class.

*Al Stewart
Greensboro, NC*

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ACA VIEWPOINT

PATRICK DEMERATH



Common Sense Dancing Whitinsville, Massachusetts Style

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of 2001 and 2002. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint is based on a letter, which, was published in the *Northeast Square Dancer Magazine*. It addresses a strong viewpoint of a dancer with 40 years experience and her frustration over the caller dominated dance programs. This month's article is also an ACA salute to Ms. Dolly Hamblin of Whitinsville, Massachusetts who takes the callers and the numerous caller generated articles addressing the demise of square dancing to task and challenges callers authority to speak for dancers.

Ms. Hamlin offers a commonsense viewpoint on the causes of dancers frustration and dissatisfaction with

the dance programs. She starts out and states that, "there have been many articles written about the demise of square dancing, but most of them are written by callers who are the people on the other side of the microphone who are qualified to give opinions from a caller's point of view but not qualified to give a dancer's opinion nor speak for the dancers."

Ms. Hamlin has excellent expertise with over 40 years of dancing and very clearly pinpointed where square dancing falls short of selling square dancing to the public. She states that the majority of the dancers are fun loving dancers who like to dance on a Saturday night. They are not challenge dancers nor do they want to be. She continues on and stated that years ago people danced the entire evening, had fun, and did not have to worry about measuring up to certain levels; now politically correctly called "**programs.**"

She states that the levels are bad enough but now dancers are beleaguered with **cuckoo** names like Mainstream, Plus, A-1, A-2, C-1 through C-4 and DBD nonsense. She argues that sometimes it appears that callers are deliberately trying to kill square dancing. She further states and praises some callers who no matter, what the

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level, makes it challenging, satisfying and fun for the dancers. She challenges the callers by asking them what are you going to do about it? She states if callers want more **money** and **bigger crowds**, then give the dancers back the **fun** to dance. ACA would like to salute and thank Ms. Dolly Hamblin for her accurate and wise thoughts. ACA agrees with her views totally.

ACA further would like to state that it encourages dancers like Ms. Hamblin to speak out and fight to take back the dance programs from the callers. ACA would also like to state that the majority of the callers were put in the same position as the dancers and had many new movements shoved down their throats, month after month and quarter after quarter during the 1970s and 1980s. ACA was founded with the one major goal to simplify square dancing, eliminate the separatist programs (levels) and have everyone dance the same program with the exception of the advanced and challenge dancers.

ACA's international one floor program can be taught in as little as 16 weeks, reduces the stress on the dancers and callers alike and encourages dancing associations to

reject the Mainstream Plus stress and segregation of dancers and return square dancing to fun. ACA continues to recognize that many of today's prospective dancers in the baby boomer generation, generation X, generation Y and generation Z (E) demand a more instant gratification for their time and money spent. They appear to state that they do not want long-term sets of instruction. This apparent contradiction between the needs and wants of potential square dancers and the current square dance product contributes to the decline and threatens the very survival of square dancing.

Thank you Ms. Dolly Hamblin. You said it so well. Keep on chipping away at this elitist group of prima-donas who control the dance program and refuse to make the changes now when they are needed. We are behind you 100%. This ACA Viewpoint is dedicated to Ms. Dolly Hamblin of Whitinsville Massachusetts.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at Loulet@aol.com or Patrick at demerath@tsum.edu.

Until next time, Happy Dancing. 🍷

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Down and Dirty / Bad Bone Hoedown, Pioneer 5017 CD

Down and Dirty is a rhythm hoedown. Recorded in 3 keys featuring percussion, bass, guitar and banjo. Bad Bone is also a rhythm number with percussion, bass, guitar and banjo. Both useable. Use these for a change of pace.

Sneaky Snakes, TB 121 CD

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Steel Guitar HD / Steel Guitar Meets Joe / Double Eagle, BMV 3057 CD

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1. The Key's In The Mailbox
2. I'll Leave This World Lovin' You
3. Baby, We're Really In Love
4. Am I Blue



Dennis Reardon

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MOORE ON CONTRA

PAUL MOORE



Will It Go 'Round in Circles?

In past columns we've looked at formations other than alternate duple, including Becket and Sicilian circles. As you recall, Becket is a longways dance with your partner beside you facing another couple. The Sicilian circle is like an alternate duple line turned into a circle. The name Sicilian circle derives from the Sicilian Taran-tella which was danced in a formation similar to this. Many great dances have been written for Sicilian circles, plus it is an excellent formation for square dance instruction.

If we can bend an alternate duple line into a Sicilian circle, what happens if we bend a Becket line into a circle? Answer: you get a Circassian circle. The derivation of the name is highly questionable. The Circassians were people who lived in Russia near the Black Sea, but there are two Celtic dances named Circassian Circle, and neither one is in this formation. That means there are two concentric circles, one on the inside facing out and one on the outside facing in. (WARNING: do not use this formation if you have less than 30 dancers. The circle will collapse on itself and the people on the inside will not have space to move; or the circles

stay large and the dancers cannot cover the space in the amount of time.)

One of the best dances I know for this formation is Bob Howell's "Marching to Pretoria." (Hint: find that music. It is available from Lloyd Shaw Foundation. The fun of this particular tune is that the dancers will sing along with the chorus. If you can't find "Marching to Pretoria," try something that has the same kind of lift. Sometimes I use "Sweet Georgia Brown" which brings back memories of the Harlem Globetrotter basketball team warming up - anybody remember Meadowlark Lemon?)

There are a couple of neat ways to get people into formation. Start with one big circle, men on the left with partner on his right. Have every other couple fold in front of the adjacent couple. Or, start in the big circle and put some music on. On phrase with the music, circle left; allemande left the corner; swing partner; promenade 2x2; then couples move forward to join the couple in front to promenade 4x4. Then simply bend the line and the dancers are in formation.

Here is the dance, then I'll explain how I teach it.

"Marching to Pretoria"

- Intro: ----, 2 ladies chain
 - 1-8: ----, -- chain back
 - 9-16: ----, same four, star left
 - 17-24: ----, back with a right hand star
 - 25-32: ----, in your circle, single file promenade
 - 33-40: ----, turn alone and promenade back
 - 41-48: ----, face the same couple, right and left thru
 - 49-56: ----, pass thru and wheel to the left
 - 57-64: ----, -- 2 ladies chain
-

Most educational theory says to progress from the simple to the complex; this is one time I reverse that theory. I start with the hard part, then the rest of the dance falls in place around the hard part without any instruction.

In this dance, the hard part is the single file promenade. There is a tendency for the men to get lost and go the wrong direction in the wrong line (and there is nobody to ask for directions). The solution is while the dancers are standing couple facing couple, have them all do a one-quarter turn to the left then touch right hands with the person in the other circle. Explain that they just finished a right hand star and this is where they will end the star – in their own circle with the ladies right behind their partners. Now, everybody single file promenade; turn on beats 7 & 8 and promenade back to the couple they had been facing. The hard work is now done. With no instruction at all (with music playing), have the two ladies chain and chain back; the same four dancers go directly into left hand stars, then back with right hand stars. Near the end of the phrase of music, say "Men in the

lead, single file promenade." That is all the teaching you need to do. Keep the music going and have them turn alone and promenade back to the same couple, face them, and do a right and left thru. The next figure may be new to some dancers, but they all tend to do it accurately on the fly – pass thru and wheel to the left (it feels like a courtesy turn). Voila! They are facing a new couple and the two ladies can chain to start the dance again.

The dance teaches quickly, there is enough variety in it to keep it from being boring, and the dancers feel good that they can do it all. Also, with a lively, singable tune, the dancers really get involved in the dance and the music. (Side note: anytime you can get dancers to make noise, shout, sing, whatever, they will be more involved and will have more fun all evening.)

Try this one at a square dance or at class. Keep the dancers on phrase and you will have added a marvelous bit of variety to your square dance program without having to teach a new basic. And again, because contras are music driven, you get the dancers to hear and dance to the music. 🎵

CUE TIPS

SELECTED BY
FRAN & JIM KROPP



April is here already, boy how the time flies. Hope you did not get too many April fool jokes played on you. Be sure and "Turn Out The Lights" because "I'm A Man In Love".

TURN OUT THE LIGHTS

Roy Knight

RECORD: MCA P-2766B

FOOTWORK: Man Opposite from W except where noted

RHYTHM: Two Step

PHASE: II +1 (fishtail)

SPEED: 46 or 47

SEQUENCE: A, B, Interlude, C, D, A, B, Interlude, C, D, End

INTRO

(OP FCG)WAIT; WAIT; APT PT; TOG

TCH (OPN);

STRUT 4 (BFLY);; OPN VIN 4 (SCP);

A

(SCP/LOD) 2 FWD 2 STPS (CP/WALL);; 2 TRN 2 STPS (CP LINE);;

SCIS SCAR; SCIS BJO; HITCH; HITCH SCIS (OPN); CIR AWY 2 2-STPS;;

STRUT TOG 4 (BFLY);;

TRAVEL DOOR; 2X;;

B

(BFLY/WALL) FC TO FC; BK TO BK; BBALL TRN (OPN);; HITCH 6;; STRUT 4;;

BRIDGE

(OPN LOD) WLK PU;

C

(CP LOD) TWO PROG SCIS (BJO CK);; FSHTL; WLK FC;

TWO TRNG 2 STPS; SLOW TWIRL VINE 2; WLK 2 TO FC;

It's good to have an open mind if you know what to let in.

D

(BFLY WALL) LACE ACROSS; FWD 2 STP; LACE BK; FWD 2 STP TO OPN;
SLIDE THE DOOR 2X;;; (SCP); [2ND TIME TO BFLY WALL]

ENDING

(BFLY WALL) OPEN VINE 8;;;
APT PT;

I'M A MAN IN LOVE
Desmond & Ruth Cunningham

RECORD: SP record: Flip/ "Warm & Willing"

FOOTWORK: Opposite, except where noted

RHYTHM: West Coast Swing

PHASE: RAL Ph IV+1(whip trn)

SEQUENCE: INTRO, A, B, A, B, C, ENDING

INTRO

WAIT;; VINE 4; CIRCLE AROUND 4 TO FC;
RK, REC, THROWOUT- SUGAR PUSH- KICK BALL CHG TWICE;;;;

A

TUCK & SPIN - LEFT SD PASS;;; TUCK & SPIN - LEFT SD PASS;;;
SUGAR PUSH - UNDRARM TRN;;; SUGAR PUSH - MAN'S UNDRARM TRN;;;;

B

WRAPPED WHIP;; SD BREAKS SLOW; SD BREAKS QK ;
LEFT SD PASS - SUGAR PUSH;;; KICK BALL CHG TWICE;
WHIP TRN;; SD BREAKS SLOW; SD BREAKS QK;

C

WRAPPED WHIP;; CHICKEN WALKS 2 SLOW; 4 QK;
LEFT SD PASS - SUGAR PUSH;;; KICK BALL CHG TWICE;
MAN UNDRARM TRN - TUCK & SPIN;;; KICK BALL CHG TWICE;

ENDING

UNDRARM TRN END FCG WALL & KICK BALL CHG;; VINE 4; CIRCLE 4 to FC;
RK, REC, THROWOUT- SUGAR PUSH - KICK BALL CHG TWICE;;; PT COH -

**HAVE YOU FORGOTTEN TO RENEW
YOUR SUBSCRIPTION TO
AMERICAN SQUAREDANCE?
PLEASE CHECK YOUR LABEL!**

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



The Wisconsin Square & Round Dance Convention Board recently adopted a new dress code. The Wisconsin official square attire dress code is: "Traditional square dance attire of long sleeved Western style shirt, with dress slacks or dress jeans, for the men and a square dance dress or square dance skirt/blouse ensemble, including prairie skirts, for women is considered preferred square dance attire. However, in consideration of the more relaxed dress code now being promoted by some organizations and clubs, dress slacks or dress jeans, for men or women, and short sleeved dress shirts and blouses, will be considered appropriate."

The Wisconsin Board believes that most dancers will continue to wear the preferred square dance attire at special dances and the state convention. However they do not want to prevent those dancers who prefer a more casual dress code from attending the state convention. We congratulate the Wisconsin Square & Round Dance Convention Board for their courage and wisdom concerning their recent decision to put less emphasis on what dancers wear.

We received a letter from Richard M. Hoesel, *This & That Squares*, West Seneca, NY, regarding square dance attire. He supports the traditional square dance attire. So do we. However, as Richard stated, the new

generation tends to lean towards a more casual attire. We have to adapt to encourage this new generation to join our wonderful recreational activity despite our personal preference.

Many clubs have or had large groups of new dancers in their new dancer programs in 2002 and 2003. Some clubs have four plus squares of new dancers. This is most encouraging. We recently learned that the *Spurs 'N Saddles* Square Dance Club in the Memphis, Tennessee area, started a new group of dancers in January on the same day that their club dances regularly. The new dancer program runs for one hour starting at 7:00pm and ending at 8:00pm when the regular dance starts. This is great. It is guaranteed that the *Spurs 'N Saddles* will have a much higher retention rate with their new dancers using the "same night" concept. Why - because the new dancers will get to know all of the club members - not just the angels that they dance with regularly. After they learn how to square dance the new dancers do not have to go through that painful process of dancing with all those "strangers" during their first club dance.

Same night new dancer programs have other advantages, for example, no additional hall rent and lower caller fees. If I were a caller I would strongly encourage "same night" new dancer

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SQUARE DANCE ATTIRE AT ALL EVENING FUNCTIONS

programs. Why - it gives the caller a day open for other calling dates. Also your new dancer program does not have to meet every week if your club dances every other week because now the time element is no longer relevant. "Lessons" can go on and on and no one will really notice a big difference. Also same night new dancer dances can allow your club to put little or no emphasis on graduation, especially the drawn out graduation program. It is a known fact that many new dancers never return after graduation.

I recently learned that a caller or two in the Milwaukee, Wisconsin area have a new dancer program that will

not have a graduation date - they just keep dancing and having a ball. Not a bad idea, especially since it is working.

Personally I don't like any graduation program other than the caller telling the new dancers that they now know how to dance well enough to visit other clubs. When we started square dancing in 1971 we had a ball learning how to dance AND several of us started going to other clubs to dance well before our graduation dance. Graduation puts a "Finality" image into their dancing and it often gives some dancers an "out" to stop coming even though they are enjoying their new recreational activity.

Probably the biggest negative about having your new dancer program on a different night than your club dance night is that often these new dancers have a conflict with that day of the week. When this happens they have to make a choice and square dancing usually ends up losing. Same day new dancer programs are worth your serious consideration. It is an idea that works!

The 52nd National Square Dance Convention is just a few months away. It will be Oklahoma City this year - June 25, 26, 27, 28. The 1977 National Square Dance Convention in Oklahoma was our first National Square Dance Convention. Wow! What a convention. It was at that convention that we bought the "Roots" print that is still hanging on our wall. Does anyone have a "Roots" print that they would like to sell? We are interested in purchasing one as a gift for a great square dance friend. Now is the time to get your registration form in the mail and get your housing lined up. If you would like more information check out their website: www.52ndnatl.com. Remember the fee per delegate goes up \$10 after April 30.

If you are a camper and you square dance, you should belong to the National Square Dance Campers Association. The association held its 45th International Camporee in Douglas, Wyoming last summer when over 325 rigs from 30 states and one Canadian province invaded the campgrounds. The 2003 International Camporee will be in Horseheads, NY in mid-July. Plan now to attend and enjoy the camping experience of a lifetime. Their website is www.NSDCA.org.

It is most interesting to observe the

gradual growth in square dancing in some areas. The common "denominator" in these areas is "Enthusiasm and Positive Leadership with a 'Can Do' attitude." They honestly believe that there is no such thing as "can't" if they really want to do something.

Some states and areas have a "*Square Dance Hall of Fame*" program where dancers and callers are recognized for their many years of service. Others have the "*Circle of Service*" award program that was the "brain child" of Mori Sogolow of Plant City, Florida, during the spring of 1985, according to an article in January-February 2003 issue of *The Grapevine*. If your state, province or area does not have a caller and dancer "recognition" program, you may want to give some thought to starting one. Many dancers have spent hundreds of hours working hard for the betterment of square dancing and they should be recognized in some small way for their services. We don't say "thank you" often enough.

Spring is here and many clubs will stop dancing for the summer months. There is nothing wrong with this idea, however why not have just one special square dance during the summer, preferably in July, in a very well air conditioned building to help celebrate our nation's birthday and the freedom we have in this country. As Judy Hogan said recently, "We celebrate America - we square dance."

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.

FUN WITH MAINSTREAM

By Bob Rollins
Broken Arrow, OK

Setup from static square: Heads Star thru,

Get out: Double Pass Thru, Centers in, Cast off 3/4

Variety from this formation have everyone Pass thru then:

1. Bend the line, centers Right & Left Thru while ends Star Thru
2. Tag the line in, ends Star Thru
3. Centers Partner Trade, ends Cross Fold, centers Star Thru

All three resolve at home to form a Set Square.

Setup from static square: Heads Pass the Ocean, Same Pair Recycle
Get out:

1. Centers Pass Thru, Swing Thru, Cast of 3/4, Split Circulate (twice) Right & left Grand

2. Double Pass thru, First Couple Left, Next couple Right, Right & Left Thru, Flutterwheel, Star Thru, Pass To the center, Centers Star thru & Reverse the Flutterwheel (all home)

3. Double Pass Thru, Centers In Cast off 3/4, Pass Thru, Bend the line, Pass Thru, Ends Trade, Centers Partner Trade, Ends Star Thru, (Straight Across) Reverse the Flutterwheel (all home)

And finally: Setup from static square: Heads Pass Thru & Cloverleaf
Get out: Double Pass Thru, Centers In Cast Off 3/4, All Pass Thru, Ends Trade, Centers Partner Trade, Ends Star Thru (all home)

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"Promenade Act"

Square, round, contra, line, heritage dancers and cloggers across the United States are encouraged to contact their congressman and congresswoman asking them to be a co-sponsor of H.R. 645, also known as the "Promenade Act." The "Promenade Act" will permanently designate the square dance as the National Folk Dance of the United States of America.

H.R. 645 was introduced in the 1st Session of the 108th Congress on February 5, 2003, to amend title 36, United States Code, designating the square dance as the national folk dance by U. S. Representative Ed Whitfield, 1st District, Kentucky. The square dance is a traditional form of family recreation and encompasses all age groups, including youth and the handicapped. It is a healthy form of activity that exercises the body, heart and mind, and is a very politically

correct activity.

The square dance is a great part of our American heritage and history that should be given official recognition by Congress. There are thirty-one states that have passed legislation designating the square dance as their State Folk Dance: Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Delaware, Florida, Georgia, Idaho, Illinois, Kentucky, Louisiana, Maryland, Massachusetts, Mississippi, Missouri, Montana, Nebraska, New Jersey, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Virginia, Washington, and West Virginia.

The square dance is recognized in all the free world today with many square dance groups in foreign countries as well: Australia, Canada, England, Germany, Japan, Philippines, and many other countries. who with us, keep alive a heritage and tradition that

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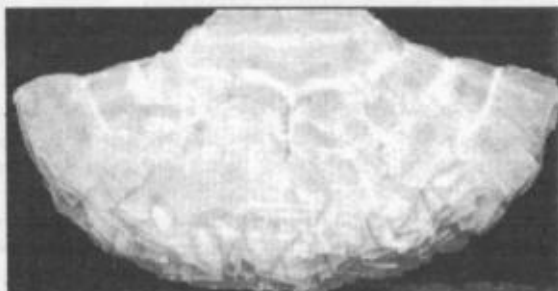
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predates the birth of this great nation.

Members of the United Square Dancers of America's Executive Committee recently walked the halls of the House and Senate Office Buildings in Washington D.C. discussing this legislation with various congressional offices and staff members seeking their co-sponsorship of the "*Promenade Act*". In each case the response was very positive, raising the hopes for success. If square, round, contra, line, heritage dancers and cloggers from all across the United States **MAKE A LOT OF NOISE** by urging their representatives to co-sponsor this legislation, the square dance will

finally be permanently designated as the National Folk Dance of the United States of America.

If you have internet access, go to the USDA home page at <http://www.usda.org> and click on the Folk Dance section. There you can print an individual congressional letter, a group congressional letter and a signature petition form. If you click on the link <http://www.congress.org/congressorg/home/> - enter your own zip code it will connect you with your congressperson. Telephone calls also are effective and with congressional mail now taking over a month to arrive, these other methods of communicating may be more effective. ■

THE COUNTRY LINE

MIKE SALERNO



It is April 2003 and spring is in the air. It is time to talk about picking. Not flowers, but dances. Picking a dance is perhaps the most difficult decision a dance leader has to make. Many dancers tell me they have seen "the greatest dance ever" and want me to teach it. The last time I looked at one of the major internet step description databases, there were nearly 20,000 dances cataloged. That number is a very low estimate of the total pool of dances available. Many dances are never submitted to the online databases.

Now out of the pool of available dances, we know that some are award-winning dances, some deserve honorable mention, and some are lumped into the "good but nothing spectacular" category. The choice boils down to the

"three bears rule," it cannot be too hard, nor too easy, it has to be "just right." The "just right" dance for your group is a very individual choice. If your dancers have a good foundation of fundamentals, then dances are just different combinations of sequences - not a series of individual steps. So, when you select a dance, use a discerning eye to pick a dance that is "just right" for your group.

This month's dance is one of my personal favorites that I hope you enjoy. 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. Until next time, I will save you a spot on the dance floor.

This Month's Dance:

My Maria

Basic Steps

(Official NTA Definitions):

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

Hook: The free foot moves as a pendulum in front or in back of the weighted foot and is kept off the floor. A Lock is sometimes called a Hook.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making a 180° turn, returning or

replacing the weight to the original foot.

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

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

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

Round Dance with Ralph & Joan Collipi

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August 8-10 ~ Round-E-Vous Round Dance Weekend Ph. IV-V

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August 22-23 ~ Chesapeake Round-E-Vous Round Dance Weekend Ph. III-V

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Contact: Ralph & Joan Collipi, 122 Millville St., Salem, NH 03079-2238

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or to either side in 2nd position.

Syncopated Pattern: Any variation of a defined dance pattern.

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

My Maria

Description: 32 Count, 4 Wall Beginner/Intermediate Line Dance

Choreographer: Mike Camara & Dan Albro, Mishnock Barn, RI.

Music Tempo Suggestions:

Slow: Missing You by The Mavericks (102 BPM)

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

Fast: My Maria by Brooks & Dunn (126 BPM) or Any Moderate to Fast Cha Cha Tempo

COUNTS/STEP DESCRIPTION

Rock Forward, Step, Triple Step, Rock Backwards, Step, Triple Step

1-2 Rock/Step Left Foot Forward, Step Right Foot Backwards

3& Step Left Foot Backwards, (&) Step Right Foot Beside Left Foot

4 Step Left Foot Backwards

5-6 Rock/Step Right Foot Backwards, Step Left Foot Forward

7& Step Right Foot Forward, (&) Step Left Foot Beside Right Foot

8 Step Right Foot Forward

Step, Pivot & Hook, Triple Step, Step, Pivot & Hook, Triple Step

9 Step Left Foot Forward

10 Pivot a 1/2 Turn Right, Keep Weight on Left Foot and Hook Right Leg in Front of Left Leg

11& Step Right Foot Forward, (&) Step Left Foot Beside Right Foot

12 Step Right Foot Forward

13 Step Left Foot Forward

14 Pivot a 1/2 Turn Right Keep Weight on Left Foot and Hook Right Leg in Front of Left Leg

15& Step Right Foot Forward, (&) Step Left Foot Beside Right Foot

16 Step Right Foot Forward

THE FOUNDATION

FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

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

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

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

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

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

Syncopated Side Steps Left & Claps, Vine Right With a 1/4 Triple Step

- 17 Step Left Foot to Left Side
- 18& Clap, (&) Step Right Foot Beside Left Foot
- 19 Step Left Foot to Left Side
- 20 Touch Right Foot Beside Left Foot and Clap
- 21-22 Step Right Foot to Right Side Cross/Step Left Foot Behind Right Foot
- 23& Step Right Foot to Right Side, (&) Step Left Foot Beside Right Foot
- 24 Step Right Foot to Right Side With a 1/4 Turn Right

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Step, 1/2 Pivot, 1/2 Turning Triple Step, Rock Steps, Triple Step

- 25-26 Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
- 27& Step Left Foot Forward (&) Step Right Foot Beside Left Foot With a 1/4 Turn Right
- 28 Step Left Foot Backwards With a 1/4 Turn Right
- 29 Rock/Step Right Foot Backwards, Step Left Foot Forward
- 31& Step Right Foot Forward, Step Left Foot Beside Right Foot
- 32 Step Right Foot Forward

Repeat

ON THE RECORD

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Take a  at what is just released... We are listing the Phase II's first:

Just The Way You Are

Phase II+1 (Fishtail) - 2 Step - BS 2380

- Nancy & DeWayne Baldwin. Basic 2 step pure vanilla and cue and do.

Humor 2 Step

Phase II+1 - 2 Step - MGR 093 - Dorothy Sanders. Lace across, fwd locks, limp and box included in this routine.

Gloamin'

Phase II+1 - 2 Step - Grenn 17166 - Dorothy Sanders. Skate sequence, back away and clap, pass rt shoulders, lace up, pivot. Written right to the music.

Green Door

Phase II - 2 Step - Coll 90057A - Anne & Les Tullock. Circle chase, broken box, traveling box, twisty vine 8 complement this music.

Christmas Bride

Phase II - Waltz - STAR 107 - Shigeyuki & Yukie Yamashita. Basic waltz, no surprises.

Sound Of Music

Phase III+1 (Dia. Trns)- STAR 120 - Foxtrot - Nancy & DeWayne Baldwin. Pure vanilla foxtrot no surprises. Cue and do.

Waltz In June

Phase IV - Waltz - Grenn 17063 - Tony Sikes. Telemark, hover fallway, step fwd point and back and point to diamond turns 3/4. Canter, whisk wing. Ending is thru apart point. Good music to a good routine.

Gitano Tango

Phase IV+2 (Hinge/Rock Turns) - Tango - Grenn 14242 - Darrah & Peggy Chavey. Good tango music to a nice routine. Intro starts in crushed closed position. Tango basic, gaucho's, head flicks, adv. corte, serpiente. Group must be schooled in tango figures.

Sex bomb III

Phase III+2 (Ale/Triple Cha) - Cha Cha - STAR 154 - Nancy & DeWayne Baldwin. Peek a boo chase, fencelines, triple cha's, open break, crab walks. Good cha cha beat to this music.

Goodbye Blues

Phase III+2 (Dia. Trns/3 Step) - Foxtrot/Jive - Roper 285 - Bob Paull. Diamond turns, cross hovers, foxtrot vine included in Part A. Part B is Jive, fallaway throwaway, change hands behind the back. Ending is side thru to chair.

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I Don't Know A Thing About Love

Phase III - 2 Step - GWB 0509 by Conway Twitty - Steve & Jean Philson. Scoot, strolling vine, figure 8, open vine 4. Nice country music.

In The Still Of The Night

Phase III+2 - Special Pressing - (Switches & Left Turn w/inside Roll) - Slow 2 Step - Betty & Al Hamilton. Reverse u/a turn, lunge basic, trav. chsses, and some of the basic slow 2 step figures are in this routine.

This Is My Song

Phase IV - Waltz - Roper 274 - Ed & Elvira Glenn. Right Lunge and Extend, in and out runs, diamond turns, drag hesitation, natural hover fallaway. Good music and the routine is nicely written.

Anniversary Waltz 2002

Phase IV - Waltz - Roper 146B - John & Dorothy Szabo. Spin turn underturned, slow side locks, vien. turns, in and out runs. Great music, take a look at this nicely done routine.

Lightning Strikes

Phase III - 2 Step, Foxtrot & Cha - MGR K13412 - or CTB 4252 by Lou Christie - Russ Booz. Part A is 2 Step, has a wheel in it. Part B is Foxtrot, New Yorker to tandem. Part C is Cha Cha.

Heartbreak Cha Cha

Phase III - Cha Cha - Curb CRB 10525 Sea of Heartbreak - Yasuyo Watanabe, assisted by Shigeyuki Yamashita. Basic Phase III cha cha, has roll and reverse tool, chase and crabwalks.

Any Dream Will Do

Phase IV - Foxtrot - STAR 115 - Phil Folwell & Marcia Butcher. Hover telemark, feather, reverse wave, back feather. Open telemark, right lunge. Ending is thru to oversway. Must be well schooled in foxtrot figures for this routine.

Waltz In June

Phase IV - Waltz - Grenn 17063 - Tony Sikes. Thru Chasse, telemark, solo turn, hovers, weaves, progressive box, whisk, wing, telemark.

The Beach

Phase IV+2 - Bolero - IB596 flip Guantanamo - Irv. & Betty Easterday. Fence line. U/a turn, telemark, hip rocks. Turning basic, hip lift, open in and out runs. Horseshoe turn, to a contra break. Good music.

Almost Persuaded

Phase III - Waltz - Ranwood 854 or STAR 182B - Geore & Shirley Wisniewski. Balances, cross hovers, vines, man's tamara, lace across. Lady wrap and slow step back and kiss.



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London Town

Phase III+2 (Chair/slip) - Foxtrot - STAR 157A In London Town - Irv. & Betty Easterday. Choreography very different on this foxtrot. Suggest you slow down for speed. It includes a back twist serpiente, back twist vine 4. Other figures included hover, spin turn. Ending is back twist vine 5 to a side lunge. Great music.



Goodbye Rome Foxtrot

Phase IV - Foxtrot - Roper 288 - Dorothy Sanders. Nice basic phase IV foxtrot with 3 step and quick diamond turns.

Gardenia Tango

Phase IV+1 (Rock Turn) - Tango - Col. Hall of Fame 13-33122 by Marty Robbins Gardenias In Her Hair - Casey & Sharon Parker. Outside swivel, right lunge, rock turns, open finish checking, back twist 3 and ronde, develop. Good tango this one is a winner.



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SQUARE-UP

JOHN & LINDA SAUNDERS



Questions to ponder???????

Answers to ponder.....

Today we are in a frivolous, foolish and fanciful frame of mind. The sun is streaming through the windows, dancing on the wings of a cool breeze, serenaded by a bounty of bird songs. 'Tis a glorious spring day and we are not in the mood to rant, rave or opine. Instead we're going to ponder some of the activities puzzling questions.

1. How come people go through weeks of beginners lessons and then give up dancing and never join your club?

2. How come do we shy away from wearing our activities clothing and being proud of the way we look to others?

3. How did we arrive at the different levels that have resulted in splitting the dancers into separate groups?

4. How can we get dancers to take responsibility by being officers and taking part in running of the organizations?

After careful contemplation of these probing questions, our experienced, knowledgeable answer is simple. We just don't have the right answers. We have some ideas that may help, but the right answer may work in one area and not in another.

1. Make square dancing just one of your interests. There's such a thing as

burning one's self out especially just coming out of beginners lessons. Clubs encourage new dancers to go on banner raids, become officers right away, too much to soon, enjoy the activity.

2. Avoid tunnel-vision dancing- be a doer and try all the aspects of the activity. Try simple rounds, a mixer, or contra. Try dancing at different clubs and to different callers.

3. Be on a committee by being a giver. Rather than having someone else do all the chores, get involved and take on a simple chore like being Mr. or Mrs. Hospitality.

4. When you're out in public with the activities attire on, wear it with pride.

There are seven steps to stagnation in any activity.

1. We've never done it that way.
2. We're not ready for that.
3. We're doing all right without it.
4. We tried it once before.
5. It costs too much.
6. That's not our responsibility.
7. It just won't work.

We're probably all guilty of using one or more of the above "reasons." But the next time you do, just question yourself as to whether it's really a fact, or just an easy way out.

EASY LEVEL

BOB HOWELL



Jerry Helt of Cincinnati, OH opened a Community Dance Program at the CALLERLAB Convention a couple of years ago with the simplest "sit-down" routine that I have ever experienced. For lack of a better name, I generally refer to it as ---

JERRY'S SIT-DOWN DANCE

Formation: Entire group joins hands in a circle.

Music: Any slow hoedown or singing call.

Routine:

All circle left. (Leaning to the left)

All circle right. (Leaning to the right)

All clap their hands.

Put your left hand in for a left hand star.

Now go the other way back in a right hand star.

Everybody to the center. (All lean forward as far as possible)

Everybody back out. (Lean back as far as possible)

Clap your hands to the rhythm of the band.

Take your right big toe and tap it inside your shoe.

Take your left big toe and tap it inside your left shoe

Slap your right knee.

Slap your left knee

Now slap your neighbor's knees.



HAPPY EASTER!

And here is another dance that works well with "kids" of all ages. It is simply called - - -

ARCHES

Formation: People in a circle facing CCW (counter clockwise). Partners are not necessary.

Music: Any good march music.

Routine:

Two people are selected to make an arch by facing each other, (taking hold of hands and extending arms upward.) Everyone walks around the circle CCW through the arch. When the music stops, the arch tries to catch the person going through by lowering the arms. Ones that are caught go into the center of the circle and find a partner with whom they make an arch.

Repeat until everyone is caught.

Often a caller finds himself in a bind as there is one couple that has to sit-out a dance as there is an uneven number of dancers to fill each square. Well, Heiner Fischle of Hannover, Germany contributed the following 5-couple square dance that can help resolve that problem.

Heiner calls his dance the - - -

FIVE PLUS

Formation: Five couples in a cross. [+]. Numbers refer to positions.

Music: Any hoedown or singing call tune that goes through 5 times.

Routine:

Center and #1 right and left thru

Center and #2 right and left thru

Center and #3 right and left thru

Center and #4 right and left thru

Center and #1 ladies chain

Center and #2 ladies chain

Center and #3 ladies chain

Center and #4 ladies chain

Repeat 4 more times.

Heiner comments that, "Of course, the center man rotates quite a bit during the ladies chain. If that ain't fun, at least it is funny. He chose the name because the formation looks like +."

MARRIAGE: *The alliance of two people, one who never remembers birthdays and the other who never forgets them.*

David and Leslie Lewis of Elizabethtown, KY have produced a CD, "THE BEST OF THE BARN NOVELTY DANCES", shared by Glen Bannerman of Montreat, NC. Following is a sweet routine to the lovely tune ---

OLD FASHIONED LOVE

Formation: Couples, open position, holding inside hands in free formation or circle of couples facing counterclockwise.

Music: Old Fashioned Love KDF, Best Of The Barn Novelty Dances #18

Introduction: Four measures (16 Counts)
Action (Directions Given For Gent, Lady Does Counterpart)

Routine:

- 1-4 Place left heel forward and back. Turning slightly toward partner, place right heel forward and back.
- 4-8 Repeat 1-4
- 8-12 Balance to the side away from your partner. Balance back toward partner.
- 12-16 Repeat 9-12 facing partner at the completion of the last balance.
- 16-20 Vine in LOD three steps and touch
- 20-24 Turn away 2, 3, touch.
- 24-32 Four two-steps, either going forward in open position in LOD, or four turning two-steps in closed position in LOD. (Two complete revolutions.)

From Wichita, KS, Gordon Smith shares his contra called the ---

OUTBOUND PLANE CONTRA

Formation: Alternate Duple. 1,3,5, etc. active and crossed over.

Music: Outbound Plane.

Routine:

- A1 Corner dosado
Corner swing and face across
- A2 Actives* arch over
Inactives* arch over
- B1 Star left
Star right
- B2 Right and left thru
Half promenade

*Note: *Active man & corner; archers Cal. Twirl; divers wheel around.*



POINT OF ORDER



Effective Leadership Can Benefit from Diverse Ideas

By Keith M. Ferguson, Saratoga, CA

I read with interest a recent press release from CALLERLAB about an Alliance Planning Meeting. I was disappointed to see that the American Callers Association was not listed as one of the groups participating in the meeting.

As a member of both the American Callers Association and CALLERLAB, I would be interested in learning whether the ACA was invited to this meeting? If they were invited, was there a particular reason why they did not attend? If they were not invited, then I am disappointed in the organizers of the meeting!

I recognize that there are some strong differences of opinion between these two organizations, and that is exactly why I belong to both! I don't believe either organization has the one right answer, and believe there is

strength in a "two-party" system. Our square dance activity is actually many related, yet differing, activities with different appeal to different people. While there is a clear need for standardization in some areas (such as definitions of calls and clearly defined programs), we also need to accept diversity in the way we apply these standards to meet the needs of different groups and regions.

If square dancing is to survive, we must recognize that it is a dynamic (changing) activity. We must welcome different, and sometimes conflicting, views, seeking ways to accommodate these differences that will meet the needs of our existing body of dancers (themselves a diverse lot) while also appealing to the marketplace of future square dancers.



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A New Day for Square Dancing - Every Sundown Square Dance Promises a Bright Future

by Andy Shore - Vice-Chairman,

CALLERLAB Foundation Fund-Raising Committee

Caller Wil Eades didn't know just what he was starting when he convinced the Sundown Squares of La Mesa, California to become one of the first square dance organizations to adopt a new strategy to help secure a bright future for our activity. In 2000, Wil proposed to the directors of this modest 46 member club that they increase the cost of admission by \$1 to \$4 and that half of the new money raised (only 50 cents per dancer per night) be donated to the CALLERLAB Foundation for the Promotion and Preservation of Square Dancing. The club officers agreed and the dancers didn't seem to mind. Those that asked were informed that the donated funds would assist in funding a national campaign to help square dancing, and that the benefits would eventually flow back to them in the form of increased marketing and promotion of our activity.

Giant oaks from tiny acorns grow - Ben Franklin.

Since June 1999, the Sundown Squares have raised close to \$6000 for the Foundation. In addition, Wil and his wife Judy (Wil calls, Judy cues) also make and sell t-shirts bearing the slogan "Add Quality to Your Life - Learn to Square Dance". By adding \$1 to the cost of the shirts, and not keeping any profit for themselves, they have raised an additional \$1500 for the Foundation.

At the 2001 CALLERLAB convention in St. Louis, MO, Wil was presented with the Foundation Chairman's Award for

outstanding contribution to the Foundation and to square dancing. To the surprise of the Sundown dancers and officers, Wil made a special surprise presentation of the award to the club leadership when he returned from St. Louis.

The CALLERLAB Foundation for the Promotion and Preservation of Square Dancing is a tax-exempt 501(c)3 charitable foundation. The Foundation supports projects to preserve and promote square dancing. Such projects will protect the heritage of the activity and contribute to its growth, emphasizing the social, physical, and mental benefits of square dancing. Currently, the Foundation is focusing on marketing efforts to help increase recruitment and retention of new square dancers; educational grants to help dancers, associations, and callers enhance their ability to help square dancing; seminars, brochures, and public service announcements.

One of the Foundation's projects - The Phoenix Plan - is a long-term development plan for the future of square dancing and related dance forms. The first phase of the Phoenix plan includes market research to better understand square dancing and our potential market, and to expand communication and education within our activity and between other related dance and recreation organizations.

Along these lines, the Foundation is exploring the creation of "ARTS" - the Alliance for Round, Traditional, and

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Conservatively, 10000 couples go square dancing every week. If each person was charged an extra 50 cents per dance, then a year of dancing would yield \$520,000 for marketing, promotion, public relations, and leadership training. The payback would be enormous: more new dancers, bigger classes, more enthusiasm from callers and dancers alike, and a brighter future for our activity.

Could your club or festival follow the

example set by the Sundown Squares? Consider doing something similar to what they have done. Add a small amount to your standard entry price, or to your annual membership fees. Share your split-the-pot proceeds with the Foundation, or hold some other kind of fundraiser. Don't let some other club or organization do it - take the lead today for a brighter square dance future.

For more information about the Foundation and the Phoenix Plan, contact The CALLERLAB Foundation for the Preservation & Promotion of Square Dancing, 467 Forrest Ave, Ste 118, Cocoa, FL 32922.



by
Ed Foote

MISCONCEPTIONS ABOUT CHALLENGE DANCING

In the late 1970s Advanced dancing had an image of being strange and difficult. But today, due to the strong popularity of Advanced, the square dance world has become educated and this program is correctly viewed as a natural progression from Plus. Unfortunately, Advanced dancers sometimes view Challenge as strange and difficult, because they have not been educated as to what Challenge dancing is. Here we examine some of the common misconceptions which some Advanced dancers have about Challenge dancing in general and C-1 in particular.

1. There are phantom dancers everywhere. Not true. This mistaken belief probably arises because people know phantoms exist at Challenge and, having never danced phantoms, they project this as being a very difficult condition which occurs constantly. In actual fact, while phantoms are introduced at C-1, this concept is used very sparingly there, and the material is very simple. In fact, most dancers are amazed at how they can almost instantly be successful with phantoms. It is not until solid C-2 that phantoms become more complex, and dancers here are sufficiently trained that this is

no problem for them.

2. There are many experimentals. This was true in the 1970s and early 1980s, but in the last 15 years there has been a very sharp decrease in the importance of experimentals, from Mainstream thru Challenge. Experimentals play an extremely small roll at both C-1 and C-2. It is not until C-3 that experimentals become more plentiful.

3. Tape dancing is a necessity. Absolutely wrong - no tape dancing is required to be successful at either C-1 or C-2. Some people do tape dancing to try and improve themselves and this is fine, but it is likely that the majority of C-1 dancers are not dancing to tapes. Tape dancing is only necessary at C-1 if no caller is available to present the program, and then once a week is sufficient. Tape dancing is more important at C-2, but many people are successful at this program also without dancing to tapes.

4. Dancers' success rate is low - 40 to 50%. Not true. This myth was probably invented by someone who did not belong in Challenge, and perhaps this was their personal success rate. Actually, callers presenting Challenge strive for an 80-90% success rate.

Challenge callers want to have the dancers think, but they also want the floor to move and be successful.

5. Challenge dancing is all work and no relaxation. Not so - it only seems that way to some people who are not trained in the program or who should never have tried Challenge in the first place because their underlying knowledge of foundation material is weak. Many Plus dancers think Advanced is all work until they try it and find that it can be quite relaxing once the calls are learned. Any new program or activity might be considered "work" when one is in the learning stage, but once the basics are learned, it becomes a relaxing activity.

It should be noted that there will always be people who discredit Challenge as "work." Often these are people who think they are good dancers but really are not. When these people have to constantly "work" at Advanced, they say that Challenge has to be work. Well, any program would be "work" for them.

6. Fun. Some Advanced dancers say people do not have fun at Challenge. These are probably the same people who said right after they learned Plus that people did not have fun at Advanced. It is all a myth. Dancers at all programs have fun, or else they would not be dancing the program. Those who say a program is not fun, are really saying it is not their kind of fun, and it is often used as a putdown to justify their lack of participation at that program. Some of the loudest explosions of pure joy I have ever heard have been on Challenge floors.

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G NEW STUDENTS

T T I N G

By Willis Cook

Some time ago *American Square Dance* magazine published an article by an exuberant author who gushed over his club's new students. If you read that article you may have thought, "Well, I'm glad he's happy, but I wish he had said how he got all those students." Here you are, this article tells how. I express my deep thanks to Dan Mitchell of Lawrenceville, Georgia and Alden "Ace" McGee of Anderson, South Carolina, who gave me a lot of help with this. In fact every caller I know has probably contributed something, since we all discuss this common problem.

The task is really two-fold. First, you have to make prospective students aware of square dancing, then you have to entice them to learn. You may not realize it, but square dancing is virtually invisible to non-dancers. If you approach ten people on the street and ask, "Do they square dance around here?" you will get ten blank stares.

So, your first task is to make your neighbors aware of square dancing. **Put On Demonstrations** Every community has festivals, celebrations, charity functions, parades and parties. Get your club invited to provide a bit of free entertainment. Have club members hand out notices advertising your next lessons with a contact person's name and phone number. **Subdivision**

Parties Are Good They're casual, everyone's relaxed and most know each other. (See Mike Seastrom's article in the October 2002 issue of ASD on how to dress.)

Give Demonstrations At Hospitals And Nursing Homes The patients there are not good prospects, but you'd be surprised, someone will call and say, "I was at the nursing home visiting my mother when you danced. I'd liked to try it." To paraphrase a familiar aphorism, "Heaven helps those who help their neighbors." The response to demonstrations can be poor but they will produce some results. Personal invitations to friends are much better, but you quickly run through your entire list of acquaintances. Of course, new students have their own friends, so the more students you get, the more potential recruits you have.

Newspapers Place ads for your upcoming lessons in the community calendar section but also try from time to time to get an article run about square dancing. **You need a gimmick** Promote it as a weight-loss regimen (papers continually run health articles), or if your club is having a special dance at which a lot of out-of-town dancers will visit, convince the paper that it will be a newsworthy event. Or, just submit an article (with color photos) and tell them it is a human-interest story. Someone in your club can write and someone is a good photographer. Ask them.

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Nasser Shukayr (California)

Contact Doug Davis

E-Mail: DDavisP@aol.com

Phone: 775-425-3684

www.NShukayr.com/sscc.htm

Posters and fliers Imagine you had just moved to your town and wanted to find where they square danced - who would you ask? I would try the local Chamber of Commerce, if the town has one, the Visitors' Center, if it has one of those, the library or the nearest western wear shop. Make sure all those places have your fliers and perhaps a poster. Is your club listed in the National Square Dance Directory and is the information current? See that it is.

Does your community have a Welcome Wagon? Make up newcomers' packets with information and a gift certificate for so many free lessons.

Is there a large company or an industrial plant nearby? Ask to speak with someone in the employee benefits section and ask them if you can supply them with square dance packets to give to retirees (or those who leave before retirement). Companies generally like to smooth the path for ex-employees, and those who leave work are frequently looking for something to do with their free time.

Here's one I haven't tried yet but intend to. **Home Schoolers** They are usually pretty conservative. They like to do things as families and they are

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frequently anxious to find some kind of physical education activity for their kids. If one parent signs up as a student, accept all their children free.

Finally, here is my best advice. Find the person in your club who is a natural salesman and make them the recruitment chairperson. Our club did this and it works. Your salesman may not be employed as a salesman. Ours, Ramona Stowe, works for a home builder and installs flooring but she is pretty, vivacious and persuasive. (Yes, she installed the flooring in my house.) Don't roll your eyes at this suggestion. If you can find your club's best salesman and convince him or her to help you, they will bring in students. Now, you have to cooperate. Your salesman may come up with some off-the-wall ideas. If they tell you that September is not a good month to start classes, that it ought to be in January, do it. If they say that classes should be on Thursday instead of Monday, as they've always been in the past, try it. Give your salesman what he asks for, make sure everyone in the club does their part, then have extra refreshments on hand for that first class night. ■

By Mike Seastrom

CALLERLAB is fortunate to have some of the finest and most dedicated caller leaders in the square dance activity today. Their commitment to the betterment of square dancing and improving their own calling, teaching, and leadership skills through continuing education is unparalleled. Attending just one CALLERLAB Convention takes time and money, and often yearly vacation time that could be spent for personal recreation. Attending many conventions over the years shows a passion for the promotion and the long term preservation of our activity that is far above just personal interests.

The editors of *American SquareDance* magazine have been kind enough to include CALLERLAB Viewpoints as a featured article in this magazine in every issue since 1992. The idea for the article originated with Bob Osgood, CALLERLAB's Founding Father, long time square dance visionary, and Editor of *Sets In Order* from 1948 to 1985. His idea was to give CALLERLAB members and leaders a forum to share their ideas, knowledge and opinions with other square dance callers and participants. This increase in

communication has been very beneficial to callers and leaders worldwide.

Recently, as can sometimes happen in the busy rush of deadlines, two of CALLERLAB's finest caller leaders submitted Viewpoint articles, but mistakenly didn't receive credit. (*ASD takes full blame for those errors!*)

In the last December issue, Mike Hogan, our new Marketing Committee Chairman and very popular caller, wrote a great article on Marketing. His

knowledge and experience in this field is such an asset to CALLERLAB and to square dancing. I hope that we can

unite square dancing's diverse leadership soon to help raise the funds to make a professional marketing plan a successful reality. The CALLERLAB Board of Governors is excited to have this talented caller and knowledgeable leader spear-heading this project.

Please check the CALLERLAB Viewpoints article in the December 2002 issue of this magazine. Mike Hogan looks at a Harvard School of Business study and relates it to square dancing. This article can help your club, association, or federation, be more successful by just looking at



Mike Jacobs



Mike Hogan

If you are relocating for the summer months, you **MUST** notify us of your address change no later than the 10th of the month preceding the move.



We will NOT be responsible for undelivered issues.

running it with a whole new perspective. It's a great article!

In this year's February issue, our current Chairman of the Board, Mike Jacobs, wrote a fine article about CALLERLAB's convention which will be held April 14 - 16 in San Antonio, Texas.

Mike wrote about this month's convention and its theme, "Winning Ways", with the plan of sharing current ideas that are helping clubs and classes grow. Mike also discussed the Executive Committee's planned interest sessions and pre-convention activities. If you need additional information, please contact the CALLERLAB home office.

Besides being the current Chairman of the Board, Mike Jacobs is a long time Board of Governors and Executive Committee member, as well as an Accredited Caller Coach. Mike is to be commended for his calling and leadership abilities. His clear thinking and ability to see the "big picture" of our activity has been very helpful to our Board for many years.

There have been many contributors to this feature article over the years. On behalf of CALLERLAB, I thank these callers and leaders for their time

and talent. Each writer has had enough enthusiasm and concern for square dancing to share their opinions and knowledge with the subscribers of this magazine and to all of square dancing. Many of these articles have also been unselfishly shared with other publications as well.

I also thank and recognize the word processing and editing talents of Gail Seastrom. She has been instrumental in improving the quality and insuring the timeliness of so many of these articles over the years. She's a true gem.

I thank and salute the following callers and leaders for their contributions to CALLERLAB Viewpoints: Bob Osgood, Jerry Junck, Jim Mayo, Stan Burdick, Jerry Reed, Tony Oxendine, the late Jack Murtha, John Kaltenthaler, Jerry Story, Jon Jones, the late George White, Calvin Campbell, Martin Mallard, Larry Cole, Wayne McDonald, Al Stevens, Ken Ritucci, Jim Wheeler, Wayne Morvant, Doug Bennett, Betsy Gotta, Gail Seastrom, Mike Jacobs, Jim Wass, Doren McBroom, Guy Adams, Tony McUmbur, Brad Carter, Daryl Clendenin, Nasser Shukayr, Jim Hensley, Laurel Eddy-Mosley, Mike Hogan, and Tom Rudebock.

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

When is it legal to call 'Centers Zoom'? Although it has been called incorrectly from a Double Pass thru formation, it is legal to call when the centers are in a Box Circulate formation, with identifiable leaders and trailers.

In this month's 'Adding Creativity To Your Choreography' article, Norm looks at other calls to call following Centers In. Another possibility is to call Centers In from an 8 Chain Thru formation, as well as other non standard setups.

Included this month on the **Mainstream 53 (Basic)** page is the call Couples Circulate, followed by examples of choreo using the call. The **Mainstream** featured call is Half Tag, as well as a page of Mainstream choreo highlighting the call. For the **Plus** Program, Cut the Diamond (a nice alternative to Flip the Diamond) is the featured call of the month. The next page includes Plus choreo.

For those calling **Advanced**, Norm workshops Square Chain Thru and Left Square Chain Thru. Also included are several sequences dancing the A-1 program with Square Chain Thru. The A-2 call of the month is (facing) Recycle, followed by a page dancing the A-2 program.

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.

Some dances that include 'Heys' are included in the Dancing Contra section, by Don Ward.

In the **Workshop Ideas** section this month, John brings back a call he wrote 10 years ago, called 'Rotate the Wheel'. From parallel two-faced lines: In-facing couples Ferris Wheel, Sweep 1/4, and Pass Thru to be the inside couple of an Eight Chain Thru formation; the out-facing couples Tag the Line, Peel to the Right or Left (left from a Left Hand two-faced line), and Veer Left if the peel is to the right, or Veer Right if the peel is to the left to become the outside couple of an Eight Chain Thru formation.

The **Mainstream (1-53) Program** call featured is Extend, which is to be called from a 1/4 Tag formation only at Mainstream. The **Mainstream Program** call of the month is Cast Off 3/4. Also included is some choreo for the **Plus** program, using Spin Chain the Gears.

The **Advanced and Challenge Supplement** includes: Pass the Sea; Out Roll Circulate; and Scatter Scoot / Scatter Scoot Chain Thru.



Fred

New Releases
MGR 2441 - Saturday Night
MGR 2439 - Lonesome



John

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CALLERLINK Australian Callers' Federation

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: <http://www.aussjecallers.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.

The interview with Ed Gilmore is continued from the previous issue, and will carry on in future issues.

Did you know that Single Circle is a Mainstream move? It is covered under the definition of the "Circle Family". Only with the words 'to a wave' does it become a Plus call. Have some fun and see what you can do with "Single Circle".

Want to change the look of a line? Then why not use Tag the Line? This call can be used in many different arrangements of one-faced and two-faced lines that aren't 'normal', and then with the proper facing direction at the end of the call, a normal arrangement will result.

Allen Kerr has some good suggestions for how to normalize a '3 and 1' line, using the under used directional command to 'face somebody' ("Face the one beside you", or "Face the

dancer with you"). This technique will also work with inverted lines and T-bone formations.

CHOREO-WISE

David Cox

david@c-bar-c.com

This month's **Mainstream** section looks at routines that give the End dancers one call, and the Center dancers another call.

The **Plus** section gives many different examples of calling Dixie Grand. The following calls precede the Dixie Grand get-out: Cloverleaf; Zoom; Ferris Wheel; Wheel and Deal; Double Pass Thru; Extend; Men U-Turn Back; Ladies U-Turn Back; Slide Thru; Pass to the Center; and a Funny Thar formation.

Right Roll and Left Roll are the calls of the month for the A-1 program. This month's featured call at the A-2 program is Checkmate.

The Featured Call section looks at some off-set material. Use your judgment when calling unusual choreo to the dancers.

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

Do you publish a note service?

Would like it mentioned here?

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

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

From our family to yours, we wish you a Happy Easter. Enjoy the trees and flowers as they bloom again. We look forward to hearing from you.

Chicagoland Round Dance Leaders' Society Teach of the Month for February 2003

Jayne & George Sheldon

Phase II

Sweet Gerogia Brown (Woolcock)
Grenn 14097 or 17274

Phase III

Blue Shore Rumba (Maguire) Roper 226

Phase IV

Fools Fall in Love (Buck) Mercury 55003
or SP

Phase V

From My Guy (Goss) Star 148

Toronto & District Square & Round Dance Association Round of the Month for January 2003

Jaqueline V. McCarthy

Phase II

Tic Toe Two-step (Craig) Belco 425
or B307-B/ Slowpoke

Round of the Month for February 2003

Phase II

Spinning Wheel Waltz (Jubala) Star
167/flip: Almost Jamaica

Roundalab 2003 Golden Classic Rounds of Quarter 2nd Qtr 2003

Phase II

That Happy Feeling (Tennet)

Phase III

Non Dimenticar (Rumble)

Phase IV

Hooked on Swing

Phase VI

Kiss Me Goodbye Rumba (Lawson)

Dixie Round Dance Council Top Teaches as Reported in February 2003 Newsletter

Mark and Pam Prow

1. Ob-la-di Ob-la-da Cha (Rumble) III/
Cha/ Star 192

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See page 65 for our office
hours and how to reach us.

- Jack Is Back (Worlock) V/Mambo/SP
HOLA Chica (Worlock) VI/Cha/SP
- Should I Do it (Read) IV/Jive
Coll 4787
- Orange Colored Sky (Shibata) V
Foxtrot/SP
Can't Help Falling in Love
(Rumble) V/Slow Two Step
And I Love You So (Childers) V
Rumba/RCA 10471/Coll 86001
- Quickstep Ain't Enough (Silvia) III
Mixed/Capital/Liberty 57767
I Believe in Love (Shibata) VI/Jive/SP
Gardenia Tango (Parker) IV/
Tango/Coll 13-33122 Marty
Robbins
- Tango D'Ideas (Meisel) III/Tango
Hoctor H-640-A
Switchin' in the Kitchen (Rumble)
VI/Jive/Star 172

Slow Boat Foxtrot (Chico) IV/Star 134
Seventeen (Scott) III/Mixed/Coll
3708 Fontane Sisters
Hush (Croft/Dezordo) II/Two Step
A-M 85961/Coll 8596/Star 154
Adeline (Shibata) V/Slow Two
Step/SP 376
Funny Face (Buck) IV/Waltz/Star 166
Blue Shore Rumba (Maguire) III/
Rumba/Roper 226

Send your round dance
information to:

Bev & Bob Casteel, 1540 Hull Lane
Knoxville, TN 37931; 423-690-5498
e-mail: bevbobdance@aol.com

The Making of a Square Dance Television Commercial

Part I

By Mike Gormley, Kissimmee, FL

On Tuesday morning, December 3, 2002, my telephone rang. On the other end was a talent scout looking for a square dance caller to assist in making a television commercial for children. Being curious how he got my name, I asked. He stated he had done a search on the internet looking for Orlando, Florida area square dance callers and found my web site.

He explained the details on how the commercial was contracted out for production by a joint venture between "The Center for Disease Control" and "VERB NOW.COM." It was to be made for the benefit of kids to show the youth various clean activities that they can get involved with. The commercial involved picking a verb, in our case, the verb was "swing," and building the commercial around it. They were actually preparing to shoot 4 separate



Colleen & Mike
Gormley

commercials associated with the verbs: swing, bounce, spin, and jump. Tracy McGrady, an Orlando Magic basketball star, will be in the commercial as well as another well known celebrity. Convinced this was something I wished to be a part of, arrangements were made to participate in auditions the following day at Universal Studios in Orlando.

On Wednesday, we met in "Sound Stage 21," a very huge room with high ceilings. We were actually dwarfs in our little corner of this room. The young square dancers, ages 9 to 13, were auditioning. They came from all over Florida, one for sure from Miami, a 4 hour drive, another from Boca Raton, another I was aware of from Orlando. There were only 6 who showed up out of 8 expected. Since we were on a tight time schedule with other auditions, I had to dance them in

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Deborah Carroll-Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817 469-1179
Larry Cole	3302 N 500 W, Marion, IN 46952, 765 384 7089
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724-935-2734
Bengt Geleff	PO Box 20034, S-400 50 Gothenburg, Sweden, 011 46 31 260029
Betsy Gotta	223 1/2 Pl., North Brunswick, NJ 08902, 732-249-2086
Paul Henze	3926 S Mission Oaks Dr., Chattanooga, TN 37412, 423-867-2225
Mike Jacobs	PO Box 2555, Flemington, NJ 08822, 908 284 0432
Jon Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
Jerry Junck	908 Brooke Dr., Wayne, NE 68787, 402-375-2420
John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 570-646-2945
Lorenz Kuhlee	Hofaeckerstrasse 38, 76139 Karlsruhe, Germany, +49-721-678191
Frank Lescrinier	1720 W. Arrow Hwy. #83, Upland, CA 91786, 909-981-0230
Martin Mallard	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-6250
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Tony Oxendine	2640 Goldeneye Ridge, Sumter, SC 29150, 803-469-0495
Randy Page	43 Starr Ave. Unit 8, Danbury, CT 06811, 203-794-0053
Vaughn Parrish	Rt. 2 Parrish Rd., Berthoud, CO 80513, 303-772-5118
Kenny Reese	Freidrich-Ebert-Str 116, 64347 Griesheim, Germany +49 (0)6155-828 6046
Gloria Rios Roth	Clementsport, NS, Canada, BOS 1E0, 902-638-8035
John Saunders	101 Cedar Dunes, New Smyrna Beach, FL 32159, 904-428-1496
Al Stevens	Dillweissensteinstr 57, 75180 Pforzheim, Germany, 07231-766704
Don Williamson	52 Crest Dr., Greeneville, TN 37745, 423-638-7784

two different sessions, 4 in a group and then 2 in a group, because that is how they arrived. Believe me, it is not easy calling a square dance with only 2 people, but it turns out the only call the producers were really interested in was "swing," since it was the "verb" of choice. It only takes 2 people to swing.

Not fully knowing what they really wanted, I offered to do a "line dance" thinking kids would certainly like doing that but the producers did not accept the idea because the "verb" was "swing."

As I looked around the area to get a better feel for what this was all about, I saw Brake Dancers and kids skilled in Martial Arts there too. Other props in the room were tennis rackets, basketballs, misc. balls, etc.

Being the only square dance caller at the audition, I was offered the job.

Next month I go into what happened during the taping session.

Mike can be reached at WASVEC@ARRL.net and his web site is home.earthlink.net/~deltadd/.

SEWING 101

WITH DONNA IPOCK



Wow...you won't believe this...A BANDANNA PRINT PRAIRIE SKIRT!

I saw this at a sewing contest and immediately saw the possibilities of using this for a square dance outfit.

These are the instructions that came with the program booklet.

Turn a simple A-line skirt pattern in to a lacy petticoat underneath boldly colorful bandanna panels for an appealing county look so popular now.

Materials and supplies.

- Pattern for A-line skirt, preferably one with waist darts instead of gathers to reduce bulk around the waistline.

- Fabric of choice for petticoat.

- Two large bandanna yardage panels or eight bandanna scarves. (The panels used in the contest were (2) with a finished size of 32 1/2" square.

- Eyelet lace with one finished edge 4-1/2 - 5" wide. If you use pre-gathered, purchase the length equal to petticoat hem circumference plus extra for seam joining. If not gathered, purchase 2-1/2 - 3 times petticoat hem

circumference, depending on how tightly you intend to gather the eyelet ruffle.

- Coordinating fabric or grosgrain ribbon for waistband.
- Notions required on pattern instructions.

How to...

1. If using bandanna scarves, stitch together to form front and back panels. If using bandanna yardage, cut and hem front and back panel along sides and bottom.

2. Alter A-line skirt pattern so petticoat will be several inches longer than bandanna panels.

3. Assemble petticoat up to waistband attachment.

4. Gather upper edges of front and back bandanna panels to match front and back waist of petticoat; baste petticoat and panels together along waist.

5. Attach waistband, using preferred method.

6. Determine length of petticoat, so that eyelet lace will extend desired amount below bandanna panels; trim excess fabric. Hem petticoat.



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7. If using ungathered eyelet lace, gather to match petticoat bottom edge. Attach eyelet ruffle to lower edge to petticoat.

The one pictured is a black and white print bandanna over a crisp white petticoat with deep pre-gathered white eyelet.

Well, never one to leave well enough alone...how about using some other fabric besides the bandanna prints...say, some really jazzy print that is too bold for a whole outfit. You can cut two panels that measure 32-1/2" after hemming the raw edges. Then continue as instructed. These seem so simple that I wonder why I haven't seen one before. Try one and let me know.

Sew Happy,

Donna

Happy Easter!



APRIL 20

CONVENTION FESTIVAL

NEWS

52nd National Square Dance Convention

Oklahoma City, Oklahoma June 25-28, 2003

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GREAT NEW FLOOR SURFACE !!

52nd NSDC's Round Dance Hall C will have 8,000 sq. ft. of a new surface covering material. We are told that it is a super dance floor - smooth, and easy on the feet. We haven't seen it ourselves, but it will overlay a carpeted floor. The under-side of the material is much like most office mats - lots of little spikes to grab the carpet and prevent the mat from walking. The upper surface is smooth without being super-slick. It is reported to be as smooth as dancing on a good hardwood floor. Of course, it takes several interlocking units to cover 8,000 square feet of carpeted floor, but our largest round dance floor will have a great dancing surface! Halls A & B will have parquet wood flooring overlays. We're ready for all you round dancers - y'all come on in!

OPENING NIGHT EVENTS

Come to think of it, opening night is an event all by its lonesome!! And what makes it better - for everybody - is that everything is ALL UNDER ONE ROOF!

It all starts at 3:45 in the afternoon with a concert by the Texas Po' Boys,

just inside the north side front entrances of the Cox Convention Center. Official opening ceremonies start at 4, same place. Then at 4:45, we'll all walk down the hall for some of the BEST BBQ in the southwest. After we're done with such fine finger-lickin' dining, at 7, we'll walk across the hall into the arena and really enjoy a concert by the Bellamy Brothers. Can you imagine - the Texas Po' Boys and the Bellamys in the same day!

After the concert is over, around 8:30, we scatter to the various dance halls, still in the same building, under the same roof, to truly inaugurate the 52nd National Square Dance Convention in the Heartland - Oklahoma City, Oklahoma! At least 6 different halls: one all-gospel Mainstream hall; one hall with Mainstream calling by father-son teams; one very large round dance hall with a really smooth surface; there will be a youth hall, a Plus hall and an Advance hall - something for every dancer's favorite dance category.

So, you can see, you need to order your BBQ tickets and Bellamy Brothers concert tickets so a good time will be had by one and all.

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HOUSING FOR 52nd NSDC

We are very proud of the housing we have available for the 52nd National Square Dance Convention. Of course, we must tell you that you are no longer able to register in either of the downtown hotels, but there are still plenty of rooms in our hotels #4 through 312 in the I-40/Meridian area west of downtown, approximately 6 miles away (on the shuttle bus route) and on our Oklahoma City Trolley route at 25 cents per ride.

Our hotels #13 thru #16 are mostly along the Northwest Expressway, and of course are on the shuttle-bus route. Don't forget to order your Bus Pass - one pass per person.

For those of you who prefer full service hotels, we can recommend the Waterford Marriott, the Oklahoma City Marriott, the Hilton Northwest, or the Holiday Inn Airport. Our 'suites only' hotels are the Lexington Hotel Suites, AmeriSuites, the Quality Inn at Founders Towers and the Hilton Garden Inn. All are, of course, on the shuttle route and all have passed our rigorous pre-inspections and are under contract to the convention.

To make our list, hotels had to meet our standards in cleanliness, service attitude, and maintenance. They also

had to agree to provide competitive rates, with no surprises such as unlisted surcharges added on arrival. As a part of your planning, we encourage you to select one of our listed hotel properties. If you select some other property, you may be selecting one that failed our on-site inspections or the hotel may be in a part of the city we have deemed to be unsafe or to have a traffic problem; or you may be selecting a hotel that decided not to support square dancing.

We look forward to hosting you in Oklahoma City, as are our selected hotels. We are proud of every property on our form, and are especially proud of the room rates they are offering to you.

It is very important that registrants pre-order bus passes. It will be much easier to arrange the shuttle bus routes and keep them as short as possible in order to move all of you in optimum time frames (quickly, that is - so you don't miss anything), IF we have a good advance idea as to how many of you are needing a ride. The busses will not stop at any hotels not on our list.

Downtown parking in the area of the convention is limited. Why? Local businesses and shoppers need a place to park when they come downtown, too.

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



Country Kitchen

By Louise Harrop



Chocolate Caramel Graham Crackers

- 12 (4-3/4 by 2-1/2 inch) graham crackers or chocolate graham crackers
- 1-1/2 sticks (3/4 cup) unsalted butter, cut into pieces
- 1/2 Cup packed light brown sugar
- dash of salt
- 1-1/2 Cups semisweet chocolate chips
- 1 Cup walnuts, pecans or almonds, chopped

Preheat oven to 375°. Line a 15 inch by 10 inch baking pan with foil, leaving a 2 inch overhang at each end. Line bottom of pan with graham crackers (it will be a tight fit). Melt butter in a heavy saucepan over low heat, then add brown sugar and salt and cook whisking until mixture is smooth and well combined, about 1 minute. Pour over graham crackers, spreading evenly, and bake in the middle of oven until golden brown and bubbling, about 10 minutes. Scatter chocolate chips evenly over crackers and bake in oven until chocolate is soft, about 1 minute. Remove pan from oven and gently spread chocolate evenly over crackers with offset spatula. Sprinkle nuts evenly over chocolate and cool crackers in pan on a rack for 30 minutes. Freeze until chocolate is firm, 10 to 15 minutes.

Carefully lift crackers from pan by grasping both ends of foil, then peel foil from crackers. Break crackers into serving pieces. Crackers keep, chilled and layered between sheets of wax paper in an airtight container for 2 weeks.

Makes about 1-3/4 pounds

Cheese Spread

- 1 (8 oz. pkg.) cream cheese
- 1-2 Tbsp. mayonnaise
- 1/2 tsp. Worcestershire sauce
- 1 clove garlic crushed
- 1 Tbsp. fresh chervil
- 2 or 3 Tbsp. fresh parsley

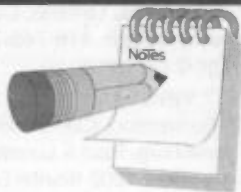
Mix all ingredients together and chill 4 hours or overnight. Serve with your favorite assortment of crackers.



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

APRIL

4-5 **MISSOURI** - 55th 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

6 **OHIO** - Buckeye Round Dance Council Spring Fnatasy Dance, Buckeye Lake, Martha Wolff, 330-225-2553; martha_wolff@hotmail.com

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

12 **VIRGINIA** - 42nd Annual Cancer Benefit Dance, Fairfax High School, Fairfax, VA, Ralph Driscoll, 205 Yoakum Highway, Apt 502, Alexandria VA 22304; 703-751-4585; driscollr@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** - 44th California State SD Convention, aboard the Queen Mary, Long Beach. www.squaredance.org; QM2003@squaredance.org

25-26 **NORTH DAKOTA** - 51st North Dakota S&RD Convention, Shanley High School, Fargo, Gary & Dorothy Strebe, 1621 16th 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** - 43rd Buckeye Dance Convention, Segate Centre, Toledo, Paul & Mary Cousino, 614 Beckham, Napoleon OH 43545

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

The "right-of-way" is not something you have, somebody gives it to you.

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

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

16-18 **MICHIGAN** - Northwest Michigan S&RD Council 48th Spring Festival, St Francis High School, 123 East 11th St, Traverse City. Ron & Sue Hensel, 231-938-1985; Dennis Barnes, 231-946-8673; dwlb@juno.com

23-25 **CALIFORNIA** - 50th 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** - 49th Florida State S&R Dance Convention, Lakeland Center, Lakeland. Mary Lee VanValkenburg, 9619 10th Street N, Tampa FL 33612; 813-932-7014; RMLJDANCER@aol.com

JUNE

5-9 **AUSTRALIA** - 44th Australian National SD Convention, Caloundra, Queensland, Australia. davidsmythe@ozemail.com.au

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

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



20-21 **WASHINGTON** - 52nd Annual Washington State Square and Folk Dance Festival, Kitsap County Fairgrounds, Bremerton. Joan Barry Weaver, 2949 Alson Ct SE, Port Orchard WA 98366; 360-876-7736; pensqs@sinclair.net; www.squaredance-wa.org

22 **MISSOURI** - Southwest Missouri Federation "Rajun Cajun Trail-In" dance, Willard Community Center, Willard. Jim & Phyllis Monroe, RT 1, Box 1184, Wheatland MO 65779; 417-282-6298; miller1@surfnetthe.net

JULY

3-6 **ALASKA** - 37th 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 27th International Convention, M C Benton Jr Convention & Civic Center, Winston-Salem. Ralph & Joan Collipi, 603-898-4604; rvcollipi@aol.com

25-27 **ILLINOIS** - 20th 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; www.mnopltd.com/cumb

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AUGUST

8-10 **WISCONSIN** - 44th Wisconsin S&RD Convention, West Bend High School, West Bend. Chuck & Sue Jacobson, 7412 Eaton Ln, Greendale WI 53219; 414-421-4275; strattick@aol.com

15-16 **MICHIGAN** - 42nd Michigan S&RD Convention, Valley Plaza Resort, Midland. Lloyd & Linda Catey, 3462 Doane Hwy, Grand Ledge MI 48837; 517-645-7417; catey@msu.edu

22-23 **COLORADO** - 35th Annual Peach Promenade, Mt Garfield Middle School, Clifton. Jim & Maggie Stafford, 970-243-3303

SEPTEMBER

19-20 **PENNSYLVANIA** - 39th S&RD Convention, Holiday Inn King of Prussia, King of Prussia. John & Pattie Toll, 218 Locust Ave, Elmsere DE 19805; 302-892-9171; johnpattietoll@aol.com

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APRIL

17-18 **CALIFORNIA** - Valley Trailers 50th Anniversary Golden Weekend Jamboree Glendale Civic Auditorium, Glendale. Valley Trailers, PO Box 280246, Northridge CA 91324, 818-725-3657 or 818-364-5922; info@valley-trailers.org; www.valley-trailers.org.



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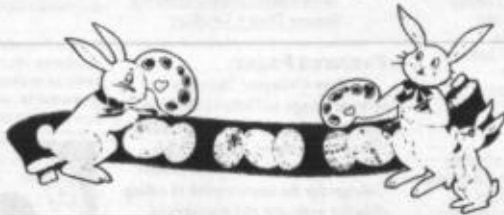
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