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happy thanksgiving

AMERICAN 
SQUAREDANCE

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FROM THE EDITORS

ED & PAT JUAIRE



THANKS

As we finish assembling this issue, it makes number sixty that we have published since taking over American SquareDance in 1997. We wish we could say things are improving for square dancing but as a whole, it's not and that's the same for this publication. Page count is down but that's due to a lack of advertisers not a decrease in editorial content. If anything, we break the golden rule of publication. The ratio of advertising to the editorial content is very low. But we will continue and we will do our best.

We owe much thanks to the contributing editors for without

them, it would be impossible to fill these pages with the information you tell us you enjoy reading. We owe much thanks to the advertisers we still have for without them, the subscription cost would be more than most people would care to pay. We owe thanks to the subscribers who have been with us for many years and the new subscribers we do get each month.

As we approach November 28, we hope everyone will reflect and give thanks. Pat and I along with Louise and Michelle thank all of you for your continued dedication to square and round dancing and this magazine.



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Philippine Square Dancing News

Our country, the Philippines, located in Southeast Asia has 80 million people spread over 7000 islands with a total land area of three quarters of the size of the State of California, USA, and has over 50 languages, this is splendid and impressive.

Considering the number of people in the Philippines, only about one hundred are square dancers. Only six squares are active, and half of this is on the Plus level. This is not significant by any standard. Small as we are, square dancing is very much alive in the

up's and down's. For our case our children who formed three squares then have finished their college or university education, some of them Doctorate degrees and are now working professionals. Some already have their own families. Consequently, they are now less active. The parents were left as the active ones.

Two years ago we the diehards who consider square dancing as the most worthwhile dancing activity focused on friendship, embarked on 'Husband and Wife' recruitment program. Since then we added three squares. Some even had the opportunity to join us in



Philippines. We have dedicated and committed dancers enjoying the benefits of square dancing.

Since the revival of square dancing in Manila 14 years ago, the most number of active dancers was six squares; almost all are on the Plus level. That was the time when the focus was family participation. But just like (in almost) all over the world, there are

Anaheim 2001 Convention. We were 21 who attended that memorable activity, the biggest delegation we ever had. This may remain to be a record for a long time for us.

We are now regularly dancing ten times a month, six of it is real fun dancing in full square dance attires, four in casual wear for lessons. We normally schedule lessons for new

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(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
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dancers every January, however, we do not follow the required recommended length of time for new dancers to be a square dancer. We are proud to say we produce dancers good enough to dance and enjoy the fruits of a good dancer, up to the Plus level.

As additional information, the Philippines being a tropical country have two seasons, dry and rainy. To be more descriptive hot-dry and hot-wet. Rainy season normally covers June to September, while dry season is from October until May. Summer is from March to May. While square dancing is all year round, the best time for visiting friends to be in Manila is December to

February, not in summer time, which is hot and humid.

To square dancers who have plans to be in Asia, we invite you to include the Philippines as a destination. Experience square dancing with Philippine hospitality and friendship. We know those who had the chance to dance with us in the past never had regrets. We too enjoyed every minute of dancing and socializing with them.

By the way, ever since the revival of SQD fourteen years ago, we relied only on tapes and records. Live calling is still a dream for our group. As to when we will have our own caller is still a million dollar question.

As an added request, if any caller happens to be in this part of the world on vacation, it would be nice to include Manila as a destination. Share us the

andybenigno@pacific.net.ph and contact number 8230464.

This active status of square dancing in the Philippines is all because of PETER and MERCY LEE. Just because of their love of square dancing and their belief that it should not die, they have continuously supported every activity of



joy by way of a gift to the members of the Manila Hoedowners, the enjoyment of dancing to live calling. That would be great!

It is nice to drop us a line, a letter, or e-mail ahead of time, so we can prepare for a special activity for your visit. We too can assist in any way for you to enjoy your stay in our country.

Our club, The Manila Hoedowners, is listed in the National & International Square Dance Directory under Far East & Pacific Islands Section. Listed name is LEE and contact number 8107945. We can also be reached through e-mail at

the club most specifically but not limited to the financial aspect. They are the pillars of Philippine square dancing.

*Andy & Wing Benigno
Manila, Philippines*

50 Years and Still Going Strong!

To some folks, 50 years is a long time, to others it is just the beginning! The Merry Mixers Square Dance Club of Greeley, Colorado celebrated their 50th Anniversary, Saturday, September 28, 2002. An afternoon reunion was

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held for former members, present members and all interested friends and dancers. The evening dance with callers, Dave Guille, Cheyenne, WY and Jerry Junck, Nebraska and Arizona and cuer, Arlin Sample, Greeley, continued the "walk down memory lane." Both events were held at the First United Methodist Church, Greeley, CO.

The Merry Mixers began in 1952 shortly after Frank & Maxine Simpson moved to Greeley, and opened their home to neighbors and friends for lessons in square and round dancing. The Simpson's taught five couples to dance and then the six couples formed the club. Each couple held an office and the meetings were the same night as the dance. The Merry Mixers danced anywhere and everywhere in those first years.

Many persons have cycled through the lessons and have become dancers. The list is long, and we wish we could give all of their names, because they truly were the real reason for the Merry Mixers longevity. While some were only with us a short time, a few of our club member's date back to the late 50's group.

The Merry Mixers have a long history of dancing on and having a float in the various parades around the area. The plaques and trophies earned represent a lot of parades and many dancers who showed up at 6:30am to enable the parade watchers the opportunity to enjoy the activity of square dancing.

This is just a thumbnail sketch of an energetic, enthusiastic square dancing club that is very blessed to be celebrating 50 years!

Joe & Betsy Kuntz, President

Colorado's Bridge Dance Celebrates 26 Years!

Susan Nelson

The Royal Gorge Park and the massive Royal Gorge Suspension Bridge is the setting of one of the most unique square dancing experiences a dancer can ever enjoy. July 27 marked the 26th year that the Canon City, Colorado Royal Gorge Promenaders have sponsored the "Bridge Dance." The Royal Gorge Bridge spans the magnificent Royal Gorge of the Arkansas River. Completed in 1929, the bridge is a ribbon of steel cables and

wood planks suspended 1,053' above the river! In the quiet dusk of a beautiful Colorado evening, over 100 square dancers spilled onto the bridge, for a very special tip. The bridge swayed slightly to the rhythm of the dancers steps and the callers' voices and music complemented the scenic beauty of the Royal Gorge. As the sunset and the mountains cast huge shadows across the bridge, contented dancers returned to the Plaza Theater to dance away the evening. Spike Cowlshaw of Colorado Springs, caller of the "Bridge Dance" 20+ years, was joined by Mike Darrah from Denver in calling the squares.

Four years ago the Royal Gorge Promenaders expanded the "Bridge Dance", to a full weekend event. Their weekend begins Friday night with a Baked Potato Bar followed by a welcome dance and after party in Canon City. On Saturday attendees can spend the day enjoying the many varied activities of the Royal Gorge Park. They can walk, drive or ride the trolley across the bridge, ride the aerial tram high above the Gorge's massive rock walls, or descend to the bottom of the Gorge on the world's steepest incline railway. They can visit the Plaza Theater to learn how the suspension bridge was built, see a Mountain Man encampment, and enjoy a petting zoo, the picnic grounds, shops and food stands. Saturday afternoon features line dancing and Plus squares on the outside plaza. This year a special Elvis music show delighted everyone and gave us a chance to rest

in the shade. We truly believe this to be one of the best and most unique square dance weekends you can ever attend!

To join the fun of the "27th Annual Royal Gorge Bridge Dance," July 26, 2003, contact the Royal Gorge Promenaders, P.O. Box 1535, Canon City, CO 81215-1535 or e-mail: hallmouse@juno.com

Susan Nelson

Age Counts

At 93 years of age, Myra Henderson, shown in the photo with partner Jim Moore, a member of the Shirts and Skirts Square Dance Club in Homewood

(Birmingham) Alabama, is the oldest active dancer in the Birmingham Square and Round Association.

Myra says that she thanks and praises the Lord for her long, healthy, active life

and is grateful for the way He has used her to help family and friends. After moving to Birmingham from Florida in May of 1975, Myra began square dancing the following September and has been an active dancer since then. She soon found out dancing was more fun than getting caught in a rain storm on the golf course. Her enthusiasm was not limited to square dancing, so she enrolled in a round dance class even before she had a partner.

Myra has attended three national conventions but prefers the small state and local activities, attending all sessions of the Alabama Jubilee and many weekend trips to Fontana, NC.



She may have stopped dancing a few years ago if it had not been for Richard & JoAnne Lawson, round dance cuer for Shirts and Skirts. To the club members who have encouraged her to keep on, she says, "She is appreciative of their love and help." All are invited to come dance with the Shirts and Skirts every second and fourth Saturday nights at the Homewood Community Center from 6:30 to 9:00 o'clock with caller Jerry Handley.

*Margaret VanCleve
Jacksonville, AL*

Illinois State Convention

The 19th Annual Illinois Convention was held July 26-28 at the Civic Center, Peoria. Sponsored by the State Council of Illinois Square Dance Associations (SCISDA), the convention attracted 772 dancers this year.

Featured caller Tom Miller, Chest Springs, PA., called during the Trails End Dance, Friday evening and in the Mainstream, Plus and Advance dance halls Saturday evening and the Plus Hall on Sunday.

This was a Farewell to Peoria Convention. All 19 conventions have been held at the Peoria Civic Center. Next year and in 2004, the convention moves to the campus of Western Illinois University, Macomb. There is an option for that location for 2005.

SCISDA is comprised of nine



associations/federations: Bachelors and Bachelorettes of Illinois, Illinois Federation of Square and Round Dance Clubs, Illinois Prairie Clogging Association, Metropolitan Chicago Association of Square Dancers, Northern Illinois Square Dance Association, Peoria Area Square Dance Association, Quad Cities Federation of Square and Round Dance Clubs, Rock River Area Dancers Association and Southwestern Illinois Association of Square and Round Dance Clubs.

*Jerry Holtz
Publicity Chariman
Illinois Convention*



*Featured caller
Tom Miller*

North Carolina State Convention

Seventy clubs representing seven states were registered in attendance at the 13th State Convention of the North Carolina Folk, Round, and Square Dance Federation held at the North Raleigh Hilton, August 16-17. Total number of dancers, callers, cuers, and line dance leaders was about 650, the highest in several years. In addition to North Carolina, other states represented were South Carolina, Georgia, Virginia, Texas, Tennessee, and Minnesota.

An innovation at this convention was a separate hall for line dancers. Line dance

leaders in this hall were Diane Brown, Linda Cauble, Minnetta Morgan, Lynda McCall, Joan Troy, and Larry Yencer. The youngest dancer at the event was Lisa Jones, nine-year old daughter of caller Greg Jones and his wife Sherri of Raleigh. Lisa graduated from a square dance class only a week prior to the convention.

Fifty dancers attended a meeting Saturday morning to hear Wayne Bowman of Charlotte outline plans for the Tar Heel state to host the national convention in 2007, with Charlotte as

the host city. Wayne and his wife Janice displayed attractive royal blue golf shirts bearing the slogan "Return to Heaven in 07." To date almost 145 of these shirts have been sold to promote Charlotte's bid for the convention. Four NEC members will meet with a three-member bid committee in November to review the status of Charlotte's bid, which hopefully will be awarded to the Queen City at the 2003 NSDC in Oklahoma City.



The youngest dancer at the Tar Heel convention was nine-year-old Lisa Jones, shown here with her mother Sherri. Husband and father of this duo is caller Greg Jones of Raleigh. Lisa is a fourth grader at Hunter Elementary School.

Wayne and Janice were elected as proposed general chairman of the bid committee at a meeting of the Federation Council (Saturday afternoon.)

"The Good, the Bad, and the Ugly of Square Dancing" was the topic of a seminar led by Education Committee members Jerry and Judy Biggerstaff and



North Carolina Federation officers re-elected for a second term at the convention are shown above. They are (left to right): Lee Bares, secretary, Latrelle Batten, president, Mary Ann Kornegay, treasurer, and George Jackson, vice-president. Submitted by Al Stewart Greensboro, N.C.

Monk and Ann Moore. This topic

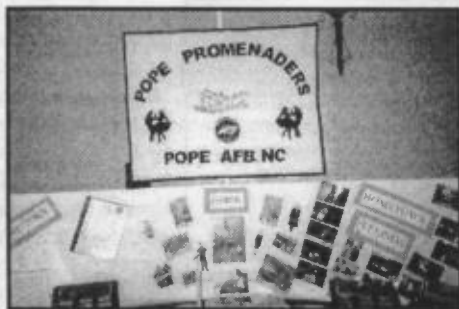
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elicited more than an hour of spirited discussion from callers and dancers who attended the seminar.

Bill Grindell, coordinator of the



This exhibit, arranged by the Pope Promenaders, won the blue ribbon at the 13th North Carolina State Convention held in Raleigh August 16-17. Seven clubs entered exhibits in the contest.

2002 fundraising campaign for hospices throughout the state, reported that additional raffle tickets were available to any clubs needing more tickets. Seven hospice benefit dances were held throughout the state in September. Tar Heel dancers have supported hospices in their communities each year since 1991. Lesley Green, state convention committee chairman, congratulated those present for the high attendance this year and

urged dancers to "return to Raleigh next year and bring a friend."

All four Federation officers who have led the state's clubs this year were reelected to serve a second term at the Council meeting. They are Latrelle Batten of High Point, chairman, George Jackson of Pleasant Garden, vice-president, Lee and Sharon Bares of Asheville., secretary, and Mary Ann & Ralph Kornegay of Wilmington, treasurer.

The Federation's share of money paid by dancers for the 50/50 drawing Saturday evening was donated to Arnold Horn, a dancer from Shelby, who recently underwent his second heart transplant. This amount will be used to defray some of Arnold's medical expenses, which exceed \$50,000.

In the competition for the best club exhibit the Pope Promenaders of Fayetteville captured first place, with the Tar Heel Twirlers of Goldsboro second and the Magic Squares of Youngsville third. The next quarterly Federation dance, to be held November 16, will be hosted by the Chair City Squares of Thomasville.

*Al Stewart
Greensboro, NC*

The Waterwheel Squares of Amherst, NY

"FIRE!! FIRE!! EVERYONE LEAVE THE BUILDING. BUZZ, BUZZ" As the alarm went off.

Right in the middle of a square dance hosted by the Waterwheel Squares of Amherst, NY. The Cloverleaves of Rochester, NY were the guest and they just took the floor. The caller was setting up the squares and announced "the gentlemen stand on the right and take the ladies part and the ladies move to the left as they will take the mans part." This was the price they had to pay, as they were retrieving

their attractive beige banner, with its green lettering, which the Waterwheel Squares stole a few months previously from this club which is 90 miles away.

To add to this night of confusion, the Waterwheel Squares had a guest caller also. He was Bill Ryan who calls for the Lockport Curly Q's and the Falls Squares, in Niagara Falls, NY.

I was surprised at how calmly the

square dancers left the hall and followed orders given by the Snyder Fire Department.

The volunteer firemen arrived and entered the building. No smoke was detected and it turned out to be a false alarm. It will always be a mystery why the alarm went off.



Memories of the "This & That" squares who performed at Immaculate Conception Convent in Hamburg, NY. From l to r: Fran Freitas, Mary & Bob Cipresso, Dan Freitas, Bud Hardy & Sis Schaefer, Richard Hoesel & Charlotte Gunalach, Rose Eniaznowski and John Kennis.

This was a long day for seven of us. It was our second square dance. In the afternoon, the "This & That" Squares gave a demo for a group of retired nuns, at their Mother House-Immaculate Conception Convent in Hamburg, NY. From a quiet convent to a square dance, interrupted by a fire

alarm, it was a day of square dancing I will never forget.

*Richard Hoesel
West Seneca, NY*

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Dear Readers and Friends,

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One (Yakimowski) SP

Phase III

Moon Dance With You (Scott) Star 112

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Gardenia Tango (Parker) Coll 13-33122
Marty Robbins

**Rounds For The Fall
Quarter 2002**

Phase III

Ai No Corrida (Baldwin) Star 114

Phase IV

#4 Berkeley Square (Scott) Star 110

Phase V

Cha Cha Corrida (K & B Nelson)
Star 114

Phase VI

Switchin' in the Kitchen (Rumble)
Star 172

**Washington State
Round Of The Month -
October 2002**

Ron and Georgine Woolcock

Cario Mio II (Watanabe/Yamoshita)
Star 128

**Dixie Round Dance Council
Popular Teaches from the
September 2002 Newsletter**

*Mark and Pam Prow
Newsletter Editors*

- 1 This Time Last Year (Baldwin) IV
Waltz/Star 179 Ronnie Milsap
Switchin' in the Kitchen (Rumble)
VI/Jive/Star 172
Should I Do It (Read) IV/Jive/SP
Ecstasy (Read) VI/Tango/Tel 1402
- 2 Tonight (Shibata) V/Waltz/SP
Movin' On Up Cha (Sherrer) V
Cha/Star 193 (DLD 1080 Ross
Mitchell
Hola Chica (Worlock) V/Cha/SP
Beyond (Shibata) VI/Rumba
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- 2nd RU Sioux's Waltz (Harris)
Roper 140

Phase III

- ROQ More Than Ever (Barbe)
Rumba/Star 106 (DLD 1016)
- 1st RU Love's Cha (Sanders)/Star 132
SP 311 (DLD 1004)
- 2nd RU Spanish Shawl (Bond) Tango
G-14218

Phase IV

- ROQ Duerme (Slater) Rumba
SP 51 Flip Castles & Kings
- 1st RU Gardenia Tango (Parker)
Col 13-33122 Marty Robbins
- 2nd RU Music Cubed (Prow) Quickstep
Coll 4226 Theresa Brewer

Phase V

- ROQ Costa Azul Cinco (Maisch)
Rumba/Roper 226
- 1st RU Hay Ever After (Buck) Rumba
- 2nd RU Foot Tapper (Sechrist) Jive
Star 169 (DLD 1055)

Phase VI

- ROQ What A Wonderful World
(Shibata) Slow Two Step
- 1st RU Switchin' in the Kitchen
(Rumble) Jive/Star 172
- 2nd RU In London Town (Read)
Foxtrot/Star 157 (DLD 1093)

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MOORE ON CONTRA



PAUL MOORE

Get thee to a punnery...

• A pessimist's blood type is always B-negative.

• A shotgun wedding is a case of wife or death.

• I used to be a lumberjack, but I just couldn't hack it, so they gave me the ax.

• A hangover is the wrath of grapes.

Ah...puns. Some say that puns are the lowest form of humor; others contend it is the most intellectual form of humor. Some puns are so bad and obvious that we call them groaners. Shaggy dog stories take forever to tell and are just a set-up for a groaner of a pun. In literature, great authors use puns to establish both meanings of a word at the same time and thereby deepen the meaning of their work.

The title of this column, "Moore on Contra," is an intentional pun, meaning both "Moore," the author, and "more," additional information. But there is one more pun in the title which I did not see and certainly do not mean. Recently I was chatting with my "dear" friends Kathy and Jerry Helt. Now, one of the reasons that Jerry has been so successful as a caller over 50 years is that he is very quick to recognize the humor in a situation. So when I dared to ask Jerry what he thought I should do to improve the column, he very seriously said, "Kathy is going to kill me for saying this, but it is the title:

'Moron Contra'.

On my drive home after the dance (Jerry and I are still friends), I thought about moron contras. There really are such things, and they come in two flavors: the first flavor are dances that are intentionally bad, and are made funny by adding a cute title or dancing it to unexpected music; the second flavor are dances that the choreographer is so unconscious of body flow, timing, position, etc. that the dance is just terrible.

All dance leaders, square dance callers, contra callers and round dance cuers, are choreographers. At least we are in the sense that we recognize good dances when we see them. Round dance cuers and contra callers have the luxury of using pre-written dances.

Unless a square dance caller uses notes or all memorized sequences, he is creating choreography on the fly. The good choreographers avoid most of the traps, though we all get caught at times. One of the worst traps is overflow. Imagine, if you can, the following square dance sequence. You do not have to follow everyone in the square, but just imagine yourself as the number one man or the number one lady. Here we go:

Heads pass the ocean; ladies trade; extend; swing thru; men run; ladies hinge to a diamond; diamond circulate;

flip the diamond; recycle; veer to the left; couples circulate; ladies hinge to a diamond; diamond circulate; flip the diamond; single hinge; follow your neighbor and spread; swing thru...

Is anybody dizzy yet? All of the choreography involves circles that all go to the left. Technically it is danceable, but if you had to dance combinations like that all night...well, you probably would not stay all night. That is an example of moron choreography. Good callers avoid overflow like that. Inept callers are completely unaware of the kinesiology of the sequence. This is true in contra dancing and round dancing also. Some contras and rounds are written by choreographers who just don't get it. Some choreographers will purposely write a sequence which normally would be bad, but put it in a humorous setting to make it cute, or funny, or a gimmick.

There is currently a round dance done to "Cherokee Boogie" which has: two forward two-steps, circle away two two-steps, four forward-lock-forward to butterfly...that sequence is danced at least six times. The choreographer did what many choreographers do, which is repeat a sequence of steps to a certain part of the melody...but this choreographer recognized the absurdity of it, so he/she added the gimmick to make it funny: as you do the four forward-lock-forwards, alternate hands and salute to your partner as you move forward. Now, instead of just repeating a simple and potentially boring sequence, the dancers can ham it up and be silly. They can add their own styling and, in a way, be their own

choreographer. The music has real lift to it, too, so there is encouragement to be goofy as you dance.

Contra choreographers have the same challenges. The inept choreographers do not recognize the overflow, or the lack of flow, or the timing necessary to complete the dance. Good choreographers sometimes write a really bad dance, then recognize the potential of it becoming silly. Such is the case with the following dance.

The dance is an alternate duple or an improper dance, which means that the first man is in the line to the caller's left with his partner in the line to the caller's right. The second couple is just the opposite, and so forth down the hall. When each dancer turns to face the corner (neighbor, one below, or whatever terminology your caller uses) the first couple is facing the second couple, the third faces the fourth, etc. The arrangement is so that two couples dance with each other through one sequence of the dance and then move up or down the line to dance the sequence again with a new couple. Here's the dance:

Circle four to the left three quarters

Top two swing (the two dancers in the group of four that are closest to the caller - in this case, first man and second lady)

Circle left one half

Top two swing (the other two - first lady and second man)

Circle left three quarters

First couple swing at the bottom and face down (the original couple one swings and then faces away from the caller, couple two is behind them



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facing the caller)

Circle left half with the next, and pass thru up or down

Circle left half with the originals, pass thru up or down (on to a new corner couple)

[Footnote by the choreographer: when it collapses you try to circle with a couple that isn't there; ignore them and just do a California twirl and go back to the reliable couple you have just left.]

If you take a close look at the dance, it has horrendous overflow – everything goes to the left, the circles and the swings. One time through and you feel

that you have been to the Mad Hatter's tea party. Bill Sudkamp recognized the ridiculousness of the dance and gave it a title that turns the dance into a challenge and a joke: he called it "Attack of the Killer Tomatoes". With a title like that, which really needs to be announced before the teach, dancers will accept that they are now participants in a Grade C horror movie (even worse than anything Ed Wood directed). Add a strange piece of music and a moron contra turns into a star – even though the dancers will feel a little stewed when they're done. ■

Wouldn't it be nice to be as sure of anything
as some people are of everything?

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EASY LEVEL

BOB HOWELL



Always trying to follow the word that hung on a sign on the end wall of the dance hall where I was calling almost 60 years ago, I still believe that it was the best advice anyone ever gave me. The sign read "KISS". And as the evening went on somebody was kind enough to inform me that it stood for, "KEEP IT SIMPLE STUPID". Well, following are a couple of routines that come in real handy in following that advice. Calvin Campbell of Castle Rock, CO, chairman of the CDP committee, shared this suggestion in his CALLERLAB CDP Journal a couple of years ago. Simplicity personified.

He wrote:

"Have you ever thought about using square dances that do not require male/female pairs? First you need to identify each person within each pair. One easy way is to address the left hand person as an A and the right hand person as a B. You can still identify partners and corners. Then consider the following.

Turn your partner by the Right..

Turn your partner by the Left..

Turn your corner by the Left..

Turn you partner by the Right..

A's Star Left/Right

B's Star Left/Right

Head pairs Star Left/Right

Side pairs Star Left/Right

Head pairs Star Right

Turn your partners by the Left

Same four Star Right again

**Find the corner and turn them by
the Left . . .**

Promenade your partner

You can make up any number of dances using these simple non-gender oriented basics. Try to see how many ways you can use a Single File Promenade. Here's another gimmick that comes directly from traditional dancing.

First A dancer Lead to their Right..
Bow to dancer B..
Shake hands with dancer A..
Go onto the next and Circle Left
with this pair..
Leave them & go onto the next and
Bow to dancer A..
Shake hands with dancer B..
Go back home..

You can make up any number of combinations by having people salute, whisper, point, kneel, etc. to each other. Pretty soon they will be laughing their heads off.

Ed Butenhof of Hendersonville, NC published a book called, "Dance Parties For Beginners" in which he listed a dance that I have used for years. The book is available from the Lloyd Shaw Foundation. The name of the dance is . . .

WEATHERVANE SQUARE

Formation: Square

Music: Any 32 bar tune or hoedown.

Routine:

FIRST COUPLE LEAD RIGHT AND CIRCLE

(Circle once around to the left with couple 2.)

LADIES HOOK AND WEATHERVANE

(Couples slide left. The ladies hook right elbows and turn that line of four all the way around.)

MEN DROP OUT, LADIES TURN ONCE AND A HALF SWING THE OPPOSITE MAN

FIRST MAN WITH NEW PARTNER ON TO NEXT AND CIRCLE

(On to couple 3 and do the same circle, weathervane, turn once and a half and swing.)

Repeat again for first man and couple 4. Then put in a break.

ALL SWING NEW PARTNERS AND HOME YOU GO

(Get them home (man's home place) with new partners.)

All now have new partners. Do the whole dance again leading with 2nd, 3rd, and 4th men in turn, and all partners will be returned.

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And how often do you get to a dance and the crowd is exceedingly small? Or the same routine can be used with a large group by breaking them down into six or seven couple circles. Try this enjoyable dance. It is called - - -

OIGE JA VASEMBA

(Estonian Folk Dance)

Formation: Six or seven couples in a circle. W to the R of her partner.

Music: Folk Dancer MH 45-3007 or FDCD-024 from the Kentucky Dance Foundation

Routine:

FIG 1

Circle to the Left swinging joined hands up and down with 14 walking steps. On count 15

& 16 Women will step fwd. into the center of the circle and join hands with each other.

Men rejoin hands in outside of circle.

FIG. 2

Women circle to the Right as Men continue to circle to the Left for 14 counts. Men should end up behind and slightly to the Left of their partners.

On counts 15 & 16, Men raise their joined hands forming an arch.

Women back up and duck under the arch without releasing hands with each other.

Men lower their joined hands over the Women's heads forming a front basket position.

FIG. 3

All circle to the Left in basket position for 14 counts.

On counts 15 & 16 drop hands and face your partner.

FIG. 4

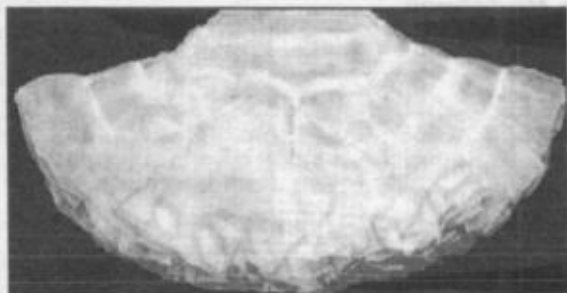
GRAND Right & Left around the circle until reaching your own partner.

Form a single circle with the Women on the Right of her partner to repeat the dance from the beginning.

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Joe McMenamin of Poway, CA choreographed a contra for a 94th birthday of Ainsley Neusteadter of Chula Vista, CA who dances with his Reels & Squares club. He named it . . .

Ainsley's 94

Formation: Proper Duple

Music: Any 32 bar tune.

Routine:

Intro W/Couple Below, RH Star

1-8	_____	_____
9-16	_____	Ladies Up
17-24	_____	_____
25-32	_____	_____
33-40	_____	_____
41-48	_____	Cast Down Around 1
49-56	_____	_____
57-64	_____	_____

_____	_____	LH Star	
Men Down,	Single File Promenade		
Turn Around	_____	Promenade Back	
Actives	_____	RH Turn Full Around	
_____	Actives	_____	Pass Through
Actives	_____	Half Figure 8 Above	
Long Lines	_____	Forward & Back	
W/Couple Below,	RH Star		

By Tom Rudebock



The CALLERLAB Board of Governors and the RPM (Recruit, Promote, Maintain) Committee wants to hear your recruiting success stories. The purpose is two fold; 1) to share successful ideas that other callers, clubs, and federations can adopt/adapt to help with their recruiting, and; 2) to recognize callers, clubs, and federations that are successful and growing.

Norm Shaffer, caller for the Mt. View Squares from Indiana, PA, reports their club has had success in recruiting past members who have dropped out for reasons such as the death of a spouse, family and/or job commitments. They reviewed old membership lists to find who these people were. Those who lost a partner and now have a significant other were invited to come back as well as the "empty nesters" and recent retirees. As a result they have gained six new couples.

The Bucks and Does Singles Club from Columbus, OH is using the internet to keep their members motivated to recruit and to send invitations to prospective new dancers. Some of the items listed in their invitation include; FUN, health exercise, inexpensive, life-long enjoyment, great way to make friendships that have no boundaries, a place you can be proud to say you've

been, and great music.

Some clubs are having marketing seminars with all of their members instead of relying on a committee or the officers to be responsible for the recruiting ideas. They have discussions on who they want to target and the various ways of getting the message out. One club reported that this has also brought the club together, working as a team, rather than a few doing all the work.

Although it is too early to see the results of these efforts, one club has reported getting phone inquiries about their new dancer group.

In past years *Legacy International* has made available a "Promo Pac" with success stories and recruiting ideas. *Legacy* has recently announced they will not be produced in the near future. The RPM Committee is looking at ways to continue this project and expand on ways of making it available.

To win new dancers, we must approach people with a positive attitude. Recently a major metropolitan newspaper reporting on a "fair demo" said the dancers "tried to make it look like fun" and in an interview one

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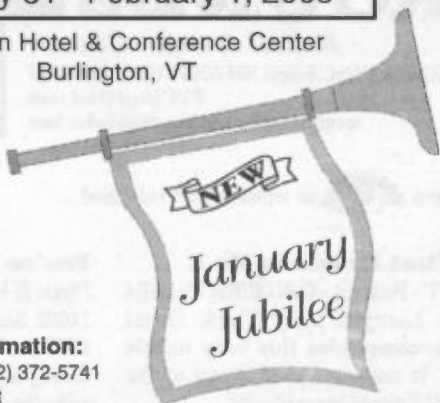
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dancer talked about how much time it took to learn and all the steps they had to learn, but now it was fun.

If you are uncertain of how to approach people and answer questions, Mike Seastrom has some positive ideas in the September 2002 CALLERLAB Viewpoints article.

Does your club offer free nights, free lesson give aways, recognition to club members for their recruiting efforts? Do they use flyers, business cards? Do

they use newspaper, radio advertising?

There are many clubs, callers, and federations that are having great success. Tell us about recruiting ideas that have worked for you, no matter how great or small. You can send them to the CALLERLAB Home Office or to me; Tom Rudebock, 4551 Grafton Road, Leetonia, OH 44431, or email rudebts@Sky-Access.com

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Take a  at what is just released...

And That Reminds Me 4

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

Run For The Roses

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

The Waltz Of The Night

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

Spanish Shawl

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

You're An Old Smoothie

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

Sorry Jive

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

Dreamin' Jamaica Cha/Merengue

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

That Girl From Ipanema

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



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Crazy Java

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

El Pero Merengue

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

Travelin' Man Two Step

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

Almost Jamaica

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

Christmas Cookies

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

Hearts of Stone

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

Seventeen

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

Happy-Go-Lucky

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

Big Mountain Rumba

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

Gardenia Tango

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

Duerme

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

Dream Baby

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

Mama Inez

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

Maggie May

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

First Time Foxtrot

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

Pretty Blue Eyes Rumba

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



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SQUARE-UP

JOHN & LINDA SAUNDERS



LET'S GIVE THANKS

This is the time of year that is meant for saying thank you to everyone who has shared with us throughout the year. Of course we should remember to say thank you throughout our lives when anyone helps us or pays us a compliment or maybe just for being there.

In our great activity, square dancing, we should always thank the dancers who are in our square because without them we wouldn't be in a square. We should try to speak to all the dancers who came to the dance, whether we got to dance with them or not, and thank them for being there. If the dancers didn't come to the dances then there couldn't be dances. We need them all and if you enjoy the dance you should thank those who came and made it possible. You should also thank the club officers. They are

volunteers and without them the club would probably not exist. Don't complain but say thank you to them for being willing to share their time with the needs of the club. Make them feel appreciated.

We should also thank our callers and cuers for an entertaining dance. Without our callers and cuers how could we dance. You say there are tape clubs, well someone had to make that tape. We should remember that these callers and cuers are trying to entertain you and they are giving you the chance to forget the day's trials and tribulations for a couple of hours. Once again don't complain but say thank you. Let them know you care.

Callers and cuers thank your dancers. Remember, people don't have

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to square dance. There are plenty of activities available to them without ever dancing. Even if they are square dancers they don't have to come to your dance. Make them feel welcome. Encourage them, don't discourage them. Once again, don't complain about the dancing abilities. Say thank you for having them there.

There are many others to thank. There are the music producers who produce the music we dance and call to. Without the new music being produced each month we would hear the same old records every day. Also, there are the equipment dealers, the city managers and the janitors in the halls.

These are just a few of the people who need to be thanked in our activity.

For my part I would like to say thank you to my wife, Linda, for sticking with me all these 43 years. I would like to say thank you to *American SquareDance* magazine for allowing me to visit with their subscribers each month. I would like to say thank you to the dancers who have supported me for the last 40 years. I would like to say thank you to all the callers and cuers who have helped me throughout the years and who have become friends. Most of all I would like to say thank you to square dancing for a great run of 40 years of fun and friendliness. The activity has been great for Linda and me and looking back on it all I could have changed some things but as Garth Brooks said in a song "I Would Have Had To Miss The Dance." 🍷



INTERNATIONAL ASSEMBLY OF "TRUSTEES"
OF THE SQUARE DANCE ACTIVITY

LEGACY's Annual SUMMIT MEETING

LEGACY, the Leadership, Heritage and Communication Resource Center of the Square Dance Activity, continued its mission by inviting chairmen and representatives from its Affiliate Members and all of the major national organizations to its annual Summit meeting June 28 at the NSDC in St. Paul, MN.

It was a time for sharing projects and questions. The Rocky Mountain Dancers from Colorado, a youth program that uses the aerial figures of the Cheyenne Mountain Dancers in its exhibitions, wanted information about other organizations' Youth Programs. USDA mentioned that due to its successful insurance program, credit card and new prescription card, they have been able to share profits with the Handicapable and Youth committees as well as provide all their publications free, their latest one being on the Henzel Recruitment Plan. They are working on a Home Schooling booklet. ROUNDALAB is evaluating ways to work with other organizations to promote the SD activity. The LAGSDC are conducting a gay callers teaching course and developing a program to help new clubs get started. The Lloyd Shaw Foundation has a tremendous collection of records and historical material available dealing with the

many facets of the SD Activity. They've put together several kits to help teach SD in schools. Visitors are always welcome at their Archival & Dance Center as well as at the SD Foundation of New England. The Denver area of Colorado is working on teaching tapes and has an active marketing program underway.

CALLERLAB's Chairman talked about the Phoenix Plan, the ARTS and the Foundation. Although still in the planning stages, the major organizations have expressed their interest and their support of the concept. The hardest part is going to be to communicate all that is happening down to the average dancer.

The Legacy Co-Chairman, Wendy VanderMeulen, then announced that the LEGACY trustees after much thought have decided their organization has accomplished what its founders set out to do in 1973, which was to assist other organizations covering the many facets within the activity get established and grow. Legacy has also achieved other goals since it began but feels it is now time to cease operations. The next growth phase of all these organizations is to work together for the betterment of the activity. Legacy feels the ARTS Program offers this opportunity as its membership is expected to be made up of representatives from the many facets within the activity. Legacy encourages all organizations to lend their support to this effort.

The Summit meeting ended with a special presentation of the Legacy Heritage Award. Bob & Dottie Elgin and Doc & Peg Tirrell were honored for their outstanding contributions and distinguished service to the Square Dance Activity.

LEGACY Ceases Operations

LEGACY, The International, Assembly of Trustees of the Square Dance Activity, was founded in 1973 as a non-profit international service leadership organization. It's main mission was to develop better communication among the many facets within the square dance activity. At that time there was a National SD Convention Committee, various state, caller and cuer organizations, 3 major square dance publications ... but there was very little communication between the various groups.

During the past 30 years

- Legacy created the environment from which CALLERLAB grew.

- The National Association of Square & Round Dance Suppliers was formed at Legacy in '75.

- ROUNDALAB, the International Association of RD Teachers, was conceived at Legacy in '77.

- Mini-legacy, or leadership programs, many using the Legacy Leadership Manual, have helped teach leadership in the US and Canada.

- Members worked with National Folk Dance Committee when the Square Dance was declared the U.S. National Folk Dance in 1982-83. A committee has worked diligently ever since to have square dance declared the National Square Dance in perpetuity. This committee also spearheaded the successful campaign to get 32 US states to declare square dance their official state folk dance.

- Members conducted daily leadership and public relations seminars at 19 National Square Dance Conventions.

- Nine biennial surveys were conducted in the U.S. and Canada on attitudes, desires, dress, club membership, demographic analysis of dancers,

census and longevity of dancers, drops outs, etc. Results and comments were carefully noted and this information carefully shared worldwide.

- Legacy sponsored and promoted September as Square Dance Month for many years.

- A square dance hot line was maintained for handling trouble spots within the activity,

- An annual Promo Pac for recruiting was created with many helpful hints and always included a new poster and possible theme.

- In 1998 a campaign to stress "Dancing for the Health of It" was begun. Soon the theme was expanded to include "Dancing for Fun & Fitness."

- Beginning in 1986, annual SUMMIT Meetings were held at the NSDC for representatives from all facets of the square dance activity to have an opportunity, to interface with each other.

Looking over the ensuing 30 years the trustees have come to see Legacy's mandate as being realized - assisting the organizations covering the many facets within the SD community to get established and striving to work together on some projects. The Legacy trustees now feel it is time to cease operations.

Since many square dance organizations are now well established world wide, the next growth phase is for all to work together for the betterment of the activity. The ARTS program of the CALLERLAB Foundation offers this opportunity as its membership is expected to be made up from the many facets. We encourage all to support this enterprise as they so faithfully have supported Legacy throughout the years. 🍀

ASD PROFILE

Darrell Figg

40 Years ... Same Caller ... Same Club

Darrell & Vera Figg started taking square dance lessons, in September 1961. Back then only 10 lessons were required to learn to dance, and be graduated into the local square dance club. During the lessons, Darrell became interested



in the square dance recordings, as he liked to sing, and it was difficult to find instrumental recordings that he could sing to. He asked the instructor where he could buy some of the square dance records, so that he could sing with them. The caller asked if he was interested in learning to call. He said "No", and that he only wanted instrumentals to sing to. The caller, gave him a few, to sing to. He immediately found that those records were arranged for square dancing, and he couldn't sing the songs as he knew them, so he could only sing the square dance figures. Later, his instructor heard him, and asked him to call one of them at the upcoming Anniversary Dance, of the square dance club, in April 1962. Reluctantly, he did, and received a very nice reception.

In July, 1962, he gave his first set of square dance lessons, ending 10 weeks

later, and from that class formed his first square dance club in September 1962. Darrell is still the club caller for that club, and September 2002, will be the 40th anniversary of his club, The Dare-All Squares. Since that time, Darrell has taught many, many people to dance, teach-

ing Beginners Classes through Advanced Classes.

The Dare-All Squares club met September through May for many years, until Darrell retired from his day job, and started spending several winter months in Florida, at which time the club switched it's schedule, and is still dancing in the spring, summer, and fall months. Darrell currently guest calls for several clubs in Florida and Michigan, as well as on a regular caller basis for the Northern Squares, of Gaylord, Michigan, and also for the Dancing Shadows Club, of Belleview, Florida. Darrell has also been a featured guest caller for festivals and week-ends.

Darrell & Vera live in Traverse City, Michigan in the summer, and in Altamonte Springs, Florida, in the winter.

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SEWING 101

WITH *DONNA IPOCK*



We had our 13th North Carolina Folk, Round and Square Dance Federation Dance in August and WOW what a time. Dancing of all kinds, workshops, a fashion show, sewing clinic and all the fun and fellowship with local and out of town folks. This was a great time to get together in a tip with friends and to make new friends. Now, what does this have to do with sewing...well, the fashion show was full of some nifty outfits made by some very ingenious seamstresses. I'm hoping for some pictures to surface, but as of this writing, none so far. It's always good to see how the outfits are embellished or how the companion fabrics are used.

One outfit that comes to mind was a gored skirt with bottom ruffle embellished with rows and rows of contrasting and coordinating decorative stitches. As the seamstress stated... "you can always find thread to match any color in your outfit but at times it's impossible to find rick rack or trim that you can use." She and her partner's outfits were made with two shades of solid colored fabric and then the decorative stitches were done in both colors on the lighter colored fabric that made up the bottom ruffle. She made her partners shirt and tie, they were a match in every detail. A very attractive outfit and couple.

The Greg Jones family, Greg is one

of our club callers, were a hit in the show. Greg's wife, Sherri had on a dress of navy blue tie-dye background with multi colored stars. Bodice had a scalloped neckline in front and back. The skirt ruffle follows the scalloped pattern around the bottom. This was accented with a hot pink cummerbund belt, hot pink stripe in the puff sleeves and a raspberry petticoat. Greg was her escort and wore a western style suit in a matching color. Their daughter, Lisa who is 9 years old and just graduated from the Tar Heel Twirlers in Goldsboro, had on a matching outfit, with cap sleeves and accented with a white petticoat. Mark, their 6½-year-old son, is not dancing yet but took part in the fashion show as Lisa's escort. He wore a light blue dress shirt with matching material on the yoke and cuffs. His outfit was finished with black jeans and boots. Sherri has been square dancing for 26 years and sewing for only 1 year. What a great job she did on the outfits....and what "a fine looking family."

Now to SEWING....

With the upcoming holidays, here is a quick, and I do mean quick, little something that you can make up to be given away as a "little something" or you could make up lots and lots of these to be sold at your local bazaar. They smell so good when you put down a pot

American SquareDance, November 2002



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or a hot drink. I've been using one that was made at least 5 years ago and the aroma is still there, I store it in a zip lock bag and bring it out again for the colder months when I use it as a hot drink coaster. They are easy to make and I bet you already have scraps to be used for this project.

Scented Hot Pads

You will need:

Fabric (scraps work fine)

Rice

Essential Oil (scented oil)

Mix 1 cup of UNCOOKED rice with 5 drops of the essential oil. Mix well. Cover bowl and let set for at least 24 hours. (You can mix up a large quantity and store in an airtight container if your are not going to make the pads up right away.)

To make circular hot pads, fold 3" fabric tube in half length-wise) make the tube as long as you are comfortable handling). Stitch and turn right side out. Fill the tube with the scented rice and slip stitch the end together. Begin with the slip stitched end in the center and wrap the filled tubing until you have a circle of the desired size. Snip off the end of the tube, empty about 1/2" of filling, and turn the resulting fabric under and slip stitch closed. Using a strong thread, tack the tubular circle together on the back of the pad. Use

several tacks or a running stitch of your choice. Experiment with methods that work best for you. I've seen oval ones, thinner tubes that were braided and a square one. The square one is made by cutting two pieces of fabric 10" by 10", stitch three sides and turn right side out. You stitch channels about every 2" apart so that you have 5 channels making sure you stitch all the way to the ends or else the rice will kind of flow together and not make plump channels. Fill the channels with the scented rice and slipstitch the open side closed. A **word of caution**—the essential oil goes a long way and too much will seep through and make an oil stain on your fabric.

Fill a gift basket with an INEXPENSIVE teapot, a variety of teas, your scented hot pad and you have a great gift to give. These can be made up in a seasonal theme, for instance, Mother's Day with a floral spring fabric, floral scented oil, mint teas, and a springtime bow. Around this time of year you can really get in the holiday mood with all the scents of Christmas and of course the holiday fabrics.

Make some...they are easy to make and believe me you will get lots of Thank You's!!!!

Sew Happy...

Donna



by
Ed Foote



JUDGING THE ABILITY OF A FLOOR: PART 2

Last month we discussed the need of callers to quickly determine the ability level of an Advanced set or floor, and I listed 4 examples which I use that involve only Mainstream and Plus calls. This month we look at additional examples.

1. From a completed double pass thru, the calls are: "Peel Off, Wheel & Deal." Any dancer graduating from A-1 class should be able to do Wheel & Deal from facing lines. The initial Peel Off results in the body flow of all dancers feeding them right into the Wheel & Deal. So if dancers break down, it shows a lack of fundamental knowledge about Wheel & Deal (one of the

most basic of calls) and a fighting of the body flow which is designed to help make them successful.

2. From columns, the call is: "Peel Off." Do the dancers know that a Peel Off always finishes in a line and where that line is located? Also, do the leaders in each box know that they are indeed the leaders? Anyone graduating from A-1 class should be able to do Peel Off from various positions. However, based on the abilities of dancers today, I assume people will struggle here and give them a lot of time. If the dancers do this call sharply and precisely, I know the set (floor) has solid formation awareness

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and is above average.

The following use Advanced calls to help determine the ability of a set or floor.

3. From normal (boy-girl) right-hand two-faced lines, the calls are: "Cross Over Circulate, Wheel and Deal." This tells me whether the dancers know how to listen. If the dancers do a Turn & Deal instead of a Wheel & Deal (because they have memorized a typical combination of calls used by many callers), it means they are not listening. This tells me that if I want to use any variety during the tip or dance, I will have to be extra clear and slow in what is said - otherwise the dancers will not hear what I say and will become confused.

4. From normal (boy-girl) facing lines, the call is either: "Wheel Thru", or "Square Chain Thru." If the dancers have difficulty, it means the set (floor) is weak, because it shows that the dancers have memorized one position (squared set) instead of the definition of the call. If the dancers are weak on the definitions of these most basic of A-1 calls, it means they are likely weak on all definitions.

5. From lines facing out, the call is: "Explode the Line." Most dancers look awful doing this call due to lack of concentration, so I expect this. Thus, if they look good, I know I have a strong set (floor).

The articles of last month and this month show 9 tests I use to determine dancer abilities at Advanced. Six of these tests use only Mainstream and Plus calls. The strength of a dancer's foundation knowledge will determine his/her success at any program. ■

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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



Happy holidays to all our readers. Thanks again for all the encouraging words we get in our travels around the world about Creative Choreo. Let's have some fun with ends fold this month. Hopefully they'll be a position or 2 you haven't tried. Enjoy!

- 1) **HEADS** pass thru
separate around 1 to a line
pass thru
ends fold
touch 1/4
split circulate
swing thru
circulate
extend, right and left grand
- 2) **SIDES** pass thru
separate around 1 to a line
pass thru
ends fold
single circle to a wave
CENTERS trade
boys run
touch 1/4, coordinate
1/2 tag, girls run
pass the ocean
right and left grand
- 3) **Heads** lead right and circle
to a line
pass thru
ends fold
slide thru
chase right
boys run
LEFT square thru 4
left allemande
- 4) **SIDES** flutterwheel & lead right
square thru 4
ends fold
pass thru, right and left grand
- 5) **HEADS** square thru 2
square thru 2
ends fold
LEFT square thru 3
CENTERS square thru on the
3rd hand right and left grand
- 6) **SIDES** pass thru
separate around 2 to a line
pass thru
ends fold
touch 1/4
split circulate **TWICE**
hinge
extend, right and left grand
- 7) **HEADS** lead right
square thru 2
ends fold
star thru
chase right
boys trade
pass thru
tag the line
leads u turn back
right and left grand

- 8) SIDES lead right
square thru 2
ends fold
pass thru
If you're looking out
Cloverleaf
Centers star thru
swing thru
cast off 3/4
right and left grand
- 9) Sides lead right and circle
to a line
pass thru
ends fold
touch 1/4
scoot back
split circulate TWICE
hinge
right and left grand
- 10) SIDES square thru 2
square thru 2
ends fold
single circle to a wave
fan the top
boys run
boys trade
wheel and deal, sweep 1/4
square thru 3
trade by, left allemande
- 11) SIDES pass thru
separate around 1 to a line
ends fold
slide thru
ends fold
CENTERS pass thru
pass thru, right and left grand
- 12) HEADS flutterwheel &
lead right
square thru 2
ends fold
single circle to a wave
fan the top
recycle
square thru on the 4th hand
LEFT..... left allemande
- 13) HEADS pass thru
separate around 2 to a line
pass thru
ends fold
right and left thru
left allemande
- 14) HEADS pass thru
separate around 1 to a line
pass thru
ends fold
slide thru
ENDS pass thru
bend the line
slide thru, centers roll
You're home
- 15) Heads lead right and
circle to a line
pass thru
ends fold
touch 1/4
centers trade
split circulate
swing thru 1 & 1/2
right and left grand

VETERANS DAY

November 11

THE KOREO KORNER

STEVE KOPMAN



Let's stay with the fold theme but tweak it just a little. Happy holidays to ya'll.
Heads lead right and circle to a line
pass thru
ends cross fold
THEN:

- 1) LEFT touch 1/4
girls trade
split circulate
girls run
promenade
- 2) slide thru
centers pass thru
wheel and deal
zoom
CENTERS fan the top
CENTERS BACK UP
You're home
- 3) touch 1/4
CENTERS trade
cast off 3/4
circulate, right and left grand
- 4) square thru 2
1/2 tag
circulate
swing thru TWICE,
right and left grand
- 5) single circle to a wave
centers trade
girls trade
1/2 sashay
pass the ocean
right and left grand



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CLUB LEADERSHIP NOTES

BERNIE COULTHURST



We received the following article from Judy Hogan, a very good friend and a very positive leader in the square and round dance activity. It made me feel proud to be an American and especially a square and round dancer as I read her article.

“CELEBRATE AMERICA - SQUARE DANCE”

By Judy Hogan,
Rhineland, Wisconsin

“My 32 year old Chicago residing daughter who has never shown much interest in square dancing tells me that she is now beginning to notice and appreciate the great features of our favorite dance form - especially the social, intellectual and fitness aspects.

Putting on her “marketing hat” she said that we square dancers could be benefiting from the large surge of nationalism that continues to sweep this country. We could be making positive use of loyalty and pride to promote square dance, a dance form which is in fact known and shared, worldwide as an American dance form. It has some of the best features of what being an American is about - love of people, cooperation and social kindness. The gentle physical activity and intellectual stimulation are bonuses of the dance form. We can tell the world,

“We celebrate our American Heritage - We Square Dance!”

We received the following square dance article via email from Arlene Bourgeois Molzahn, Green Bay, Wisconsin. She is a square dancer and a writer. She has written and published several children's books.

“Annie and the Square Dancers”

By Arlene Bourgeois Molzahn

“In the spring of 2002, the Pulaski High School in Pulaski, Wisconsin, decided to put on the play *Annie Get Your Gun*. A large cast is required for this play and therefore many period costumes were needed. School budgets these days have very little money set aside for materials to put on school plays, therefore the director, Amy Tubbs and her students reached out to the public. They asked all the area square dancers to donate any clothes they did not need or could no longer wear. As all square dancers know, square dance clothes have a tendency to shrink while hanging in the closet; so square dance dresses, shirts, and crinolines were soon heading for the Pulaski High School.

The play was very well done. The scenes were very colorful. The girls wore matching vests and boots as well

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as matching hats. The boys also wore matching vests and boots and matching hats. An elegant scene during the play consisted of ten couples round dancing. The boys were in black tie and tails and the girls in exquisite white formals.

Many square dancers from the area attended the play. They were excited when they recognized their clothes on high school actors.

One woman square dancer at intermission was overheard commenting, "That yellow dress was mine but I don't

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believe I ever looked that good in it."

After the performance many of the square dancers found the actors who were wearing the donated clothes and complimented them on the play and how well they all looked.

The girls especially liked their outfits and several of them told about how much fun they had sorting through the clothes to find just the right dress.

Several indicated that they hoped to join a square dance club some day.

There were 4 performances of *Annie Get Your Gun* and all were sold out. After the play, thank you notes signed by the whole cast, were sent to everyone who had donated clothes.

American SquareDance, November 2002

The clothes are now stored at the school and will be used many more times for other plays at the school. It was an excellent play. The people who donated the clothes enjoyed seeing them being used in such a great way. The students who wore them felt thankful to the square dancers in the neighboring communities who so readily came to their aid."

Square dancers and *Annie Get Your Gun* is an excellent example of the public relations part of marketing. Public relations is nothing more than being "good citizens" in your community and getting involved. Donating square dance clothes to a local high school is definitely a "good citizens" gesture by the dancers in the Northeastern part of Wisconsin.

Happy Thanksgiving everybody. We, in the square and round dance world, have so much to be thankful for - good callers, good cuers, nice dance floors, good music, great friendship, moderate exercise, etc. In those areas where square dancing is actually growing, we wish and hope that whatever you are doing right, gets contagious and other areas will quickly copy what you are doing so we can experience positive growth around the world.

We continue to receive requests for our table "tent card" masters. They have 8 different messages to get the attention of the people reading the cards in their favorite restaurant while they wait for their food. If you decide to add "tent" cards to your club's marketing effort this year, the only

thing you have to do is to enter your telephone number and/or your email address to each message and then have the cards printed by a local printer or a print service store on card stock. Once they are printed, then you cut them in half, fold them, and cut the slits in both ends. If you have questions please call or email me.

If your state or provincial square & round dance association is looking for a way to raise funds and yet fulfill a true need, please contact us about marketing 5 year pocket calendars in your state or province.

New dancer programs are up and running around the country. We are receiving very positive reports. Some leaders are predicting that the baby boomers will start joining square dance clubs as they reach retirement age. Others are concentrating their marketing efforts on youth. Marketing square dancing does work!

We can feel the rebirth of modern square dancing taking place now in a few areas. Their success will spread as other areas realize we have a "real good thing" going here. It only takes a little marketing and enthusiastic leadership who have a "let's just do it" attitude.

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.

**Blessed are those who can give without remembering
and take without forgetting.**

ACA VIEWPOINT

PATRICK DEMERATH



Square Dancing Together - Not Separate

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

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

The October ACA Viewpoints offered additional suggestions for clubs and callers to use to recruit new dancers to join square dancing. Recruiting new

dancers is a never-ending task. With an estimated 10% decline in the number of dancers, clubs and callers, the recruiting of new dancers is more critical today than ever before. It addressed "defeatisms" in the minds of many dancers, when dealing with recruiting failures and offered ways to overcome this defeatism. The defeatism might be interpreted as follows: "If the problem of decline in the number of square dancers is everywhere, what can I do to help?" "I am just one person; I have already asked everyone I know."

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

The ACA perspective is that the changing needs of society, since the late 1970s have been demanding more instant gratification as a condition to enter square dancing. As these societal consumer behavior elements were

changing, square dancing was moving in the opposite direction by building up the number of movements and extending square dancing from three to four months of lessons to one to two years. These apparent conflicts and contradictions often led to the "hard sell syndrome" the "hook em" syndrome with the resulting failures in new dancer recruitment and retention. ACA contends that we missed the consumer boat in the late 1970s and early 1980s as we have lost approximately 87% of the number of dancers since the high point and are continuing to lose approximately 10% per year now.

ACA argues that the goal of a new dancer is first and foremost connected to the goal of the club and club caller who taught them to dance. It is to prepare them to be able to dance with their clubs developing fun, friendship and dancing skills. ACA cannot find any data that supports the argument that it is the goal of new dancers to be able to attend festival or open dances. ACA argues that a square dancer's home club is his or her home, family and support system. This club environment must first and foremost continue to make them welcome as people and dancers or they will leave square dancing.

The question follows: What about festival and open dances? At many festival dances and open dances, attendance from the general square dance community is less than 15% of the square dances. The question may be how can this be changed?

As ACA has been conducting the marketing research on square dancing throughout the country, there has been

one underlying "foundation" that continued to surface. The segregation of square dancers between the Mainstream and Plus Programs reduces the number of people who attend festivals and open dances.

The state of Arkansas has a program that appears to make sense and bring more people to festivals and open dances. ACA callers Buddy Gillespie and Bill Wilder in the Arkansas area explained the ingenious Arkansas program that stopped the segregation of square dancers and brought all the square dancers together at festival and open dances. It is a one-floor program, which includes the Mainstream movements and approximately ten of the more popular Plus calls. All callers at Arkansas festival dances are instructed to call from the Arkansas one-floor list. This common sense program at the festival/open dance activities has provided fun and challenge for all dancers and eliminated the segregation/split between Mainstream and Plus dancers. The emphasis has switched from "program" to "fun and unity" for all dances.

ACA would like to thank Buddy Gillespie and Bill Wilder for taking the time to provide this information and their insights into an excellent program and urges other state square dancing activities to follow it.

Any individual, club, caller, or association who wishes to communicate his/her successful recruiting, retention and retrieving programs is encouraged to contact the American Callers' Association at Loulet@aol.com or Patrick.demerath@tsum.edu.

Until next time, Happy Dancing. 🍷

CUE TIPS

SELECTED BY
FRAN & JIM KROPF



On those cool nights when you are resting in your easy chair "Turn Your Radio On" and listen to the "Wind Beneath My Wings III."

Happy Thanksgiving, Fran & Jim

TURN YOUR RADIO ON

Nancy Baldwin

RECORD: Star 179

FOOTWORK: Opposite except where noted

RHYTHM: Two Step

SEQUENCE: Intro, A, B, Inter, A, B, End

PHASE: II+1 (Fishtail)

SPEED: 45

INTRO

APT PT; TOG SCP;

PART A

2 FWD TWO STEPS;; HITCH 6;; 2 TRNG TWO STEPS;; SLO OPEN VINE 4;;
FC TO FC; BK TO BK; LIMP 4; WALK 2; LIMP 4; WALK 2; TWIRL 2; WALK & PKUP;

PART B

2 FWD TWO STEPS;; 2 PROG SCIS BJO CKG;; FISHTAIL; WALK & CKG;
FISHTAIL; WALK 2 TO SCP; 2 FWD TWO STEPS;; VINE APT; VINE TOG;
2 TRN TWO STEPS SCP;; SCOOT 4; WALK 2;

INTER

APT PT; TOG BFLY; TWIRL 2; WALK 2 SCP;

ENDING

2 TRN TWO STEPS;; SD CL; APT PT; TOG BFLY; TWIRL 2; STEP APT;



WIND BENEATH MY WINGS III

Bill & Martha Buck

RECORD: Star 130

FOOTWORK: Opposite except where noted

RHYTHM: Rumba

SPEED: 41/42

PHASE: III+2 (Fan & Hockey Stick)

SEQUENCE: Intro, A, B, C, A, C (Mod 1-14), Tag

INTRO

TAMARA POS M FCG COH WAIT PKUP NOTES & 2 MEAS;; WHEEL 3; UNWRAP BFLY;

PART A

BASIC;; CRAB WALK 1/2; SIDE WALK 1/2; NEW YORKER; SPOT TURN; HAND TO HAND TWICE;; BREAK TO OP/LOD; PROG WALK 3; SLIDING DOOR; 1/2 BOX FWD; PROG WALK 3; RK SIDE RECOVER FWD; FACE SIDE CLOSE; 1 CUCURACHA;

PART B

TWIRL LADY TO TAMARA; WHEEL 6 FC COH;; UNWRAP TO CHANGE SIDES (BFLY/W)

NEW YORKER; THRU TO SERPIENTE;; FENCE LINE; SPOT TURN TO VARSUVIENNE LOD; LF LARIET 9;; 1/2 BASIC; FAN; HOCKEY STICK;;

PART C

OP BREAK; WHIP FC COH; CRAB WALK 6;; SPOT TURN; WHIP TO FC WALL; SHOULDR TO SHOULDER TWICE;; REVERSE UNDERARM TRN; UNDERARM TRN; NEW YORKER; FENCE LINE; CHASE PEEK-A-BOO;;;

PART C 1-14

IT IS MODIFIED ONLY BECAUSE YOU START FCG COH AND ALL FCG DIRECTIOS AND LINE OF TRAVEL ARE OPPOSITE OF WHAT IS WRITTEN.

OP BRAKE; WHIP FC WALL; CRAB WALK 6;; SPOT TURN; WHIP FC COH; SHOULDER TO SHOULDER TWICE; REVERSE UNDERARM TRN; UNDERARM TRN; NEW YORKER; FENCE LINE; CHASE PEEK-A BOO 1/2 FC WALL;

TAG

BOTH ROCK & TURN FC COH; RK SD, REC.PT.-;

One advantage of traveling the straight and narrow path
is that no one is trying to pass you.

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERLINK Australian Callers' Federation

www.aussiecallers.org.au

This is the official newsletter from the Australian Callers' Federation. 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.

Reg Jordan, from Victoria, submitted a new call for the Mainstream program called Grand Cloverleaf. It is a 32-beat call that starts from a static square. Have the Heads Pass Thru and Cloverleaf; the sides will move into the middle and Star Thru. Sides are now the new 'heads' - repeat the sequence four times. Reg likes to cue this as "Heads In, Grand Cloverleaf." A suggested finish following the call might be Allemande Left, Right and Left Grand, Swing and Promenade.

Jeff explores how to get more out of calling Circulates (from facing Lines and Lines back-to-back). This could add to the choreographic presentation, making it different, but not necessarily difficult.

In April of 2002 Ron Jones was presented by the ACF with a certificate and commemorative pin to honor his achievement of 50 continuous years as a successful square dance caller.

Congratulations Ron!

If you are looking for lyrics to a particular song, try searching the internet using any of the search engines, such as www.google.com and type in the name of the song or a portion of the lyrics to the song you are looking for.

Gene Turner has some very good suggestions for newer callers in preparing to call singing calls, which is usually what a newer caller performs first. Gene's goal for writing the article was to address those concerns that the newer call might have when they are first getting started.

The quiz this month is a 'fill in the blank' continued from the last issue. There is a starting sequence, and an ending result, with the call to create the middle choreo. The second one is, "Sides Face, Heads Star Thru _____ Grand Swing Thru; Center four back out, the others Hinge; Bow to the Partner."

JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

In the Dancing Contra section, by Don Ward, Don contributes two contras for experienced callers

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and dancers. They are not choreographically complicated, just a bit unusual.

In the Workshop Ideas section this month, there are two 'gimmick' calls; hexagon square material; as well as several ways to end your sequences with a surprise at home get out. "Grand Chain the Diamond", written by Paul McNutt is a 24-beat call, starts from twin Diamonds. The definition: The very Centers Trade; all Diamond Circulate. This pattern is then repeated three more times. The second call is also a 24-beat call, written by Fred Koning, called Grand Flow. From a Static Square: Heads 1/2 Square Thru; Split the Sides, go around one, face into the middle. As soon as the Sides have been split, they begin the same action that the Heads just did. The call is half done at this point in time. With this action repeated again, the call is completed.

The Mainstream (1-53) Program call featured is Swing Thru. While this is one of the more commonly used calls from waves, it can also be called from certain 3 x 1 Lines. The Mainstream Program call of the month is Walk and Dodge. There are several suggestions for calls that have good body flow following the call. Also included is some choreo using the Plus call, Explode and (Anything). Once the dancers understand Explode the Wave, they shouldn't have any problems executing the (Anything) call following the Explode action.

The Advanced and Challenge Supplement includes: Mix; Pass and Roll; and Swing and Circle.

**Do you publish a note service?
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Thanks, Frank.**

THE COUNTRY LINE

MIKE SALERNO



Howdy dancers. It is November and much of the country is or has enjoyed the relaxing beauty of the changing colors of autumn and we all look forward to Thanksgiving. Your classes should be well underway, and your dancers are in a learning frame of mind. Many dancers, both new and experienced, are subjected to some level of frustration when learning new or different movements. One of our main jobs as dance professionals is to recognize and alleviate their frustration as soon and as simply as possible. In today's fast food, fast paced society; people think that they should be able to accomplish anything. They are correct, they can, but sometimes to attain the goal requires more dedication and perseverance than people expect. People need to understand that learning to dance is just like learning to walk as an infant. We must first crawl, then walk, and finally we can begin to run. As dance instructors, we can assist

this learning process by being proficient in whatever arena we are instructing. There is an old saying that we should know 50 different ways to teach something and be fully prepared to need the 51st way. Some dancers need only a "Cliff Notes" version of the information while others need the entire manual along with the study guide. The keys to alleviating frustration in your dancers are to show them patience and to have the ability to break down a move to its very basic components. This month's dance is relatively easy but still teaches some of the basic building blocks of dancing. I hope you enjoy this month's dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance:

Foot Boogie

Basic Steps

(Official NTA Definitions):

Contra Lines: A dance formation with two lines of dancers facing each other.

Heel Fan: Feet together, the heel of one foot moves to the side and returns

to 1st position. The foot swivels out on the ball of the foot on count 1 and swivels back to 1st position on count 2.

Heel Split: Feet are together with weight on the balls of both feet. Push heels apart on count 1, bring back to 1st position on count 2.

Hitch: The lifting of the non-support leg at the knee.

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Step: The transfer of weight from one foot to the other. back to 1st position on count 2.

Stomp: To step with a change of weight. **Toe Split:** Feet are together with weight on the heels of both feet. Push toes apart on count 1, bring back to 1st position on count 2.

Toe Fan: Feet together, the toes of one foot move to the side and returns to 1st position. The foot swivels out on the heel of the foot on count 1 and swivels **Together:** To bring the feet together with a weight change.

FOOT BOOGIE

Description: 2 Wall Beginner Line Dance, Optional Contra Lines

Choreographer: Unknown

Music Tempo Suggestions:

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

Medium: That's My Story by Collin Raye (138 BPM)

Fast: All Shook Up by Billy Joel (156 BPM) or Any Moderate to Fast Tempo

COUNTS/STEP DESCRIPTION

Two Right Toe Fans, Two Left Toe Fans

- 1-2 Fan Right Toe to right 90 degrees, Return Right Toe to Center
3-4 Fan Right Toe to right 90

degrees, Return Right Toe to Center

5-6 Fan Left Toe to left 90 degrees, Return Left Toe to Center

7-8 Fan Left Toe to left 90 degrees, Return Left Toe to Center

If you don't get everything you want,
think of the things you don't get that you don't want!

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**Right Toe Fan, Right Heel
Fan, Right Heel Fan In,
Return to Center**

- 9-10 Fan Right Toe to Right 90 degrees, Turn Right Heel Out to Right
- 11-12 Turn Right Heel Back to Left, Return Right Toe to Center

**Left Toe Fan, Left Heel
Fan, Left Toe Fan In,
Return to Center**

- 13-14 Fan Left Toe to Left 90 degrees, Turn Left Heel Out to Left
- 15-16 Turn Left Heel Back to Right, Return Left Toe to Center

**Toe Spread, Heel Spread,
Heels In, Toes In**

- 17 With Weight on Heels, Spread Toes Out
- 18 Shift Weight to Balls of Feet, Spread Heels Out
- 19 Bring Heels Back Together
- 20 Shift Weight to Heels, Bring Toes Back to Center

Step, Together, Step, Hitch

- 21-22 Step Right Foot Forward, Slide Left Foot Forward Beside Right Foot
- 23-24 Step Right Foot Forward, Hitch Left Leg

**Step, Together,
Step/Pivot, Hitch**

- 25-26 Step Left Foot Forward, Slide Right Foot Forward Beside Left Foot
- 27 Step Left Foot Forward, Pivot a 1/2 Turn Right Keeping Weight on Left Foot
- 28 Hitch Right Leg

Step, Together, Step, Stomp

- 29-30 Step Right Foot Forward, Slide Left Foot Forward Beside Right Foot
- 31-32 Step Right Foot Forward, Stomp Left Foot Beside Right Foot

Repeat



Country Kitchen

By Louise Harrop



Apple Chicken

2 (8 ounce) boneless skinless chicken breasts, trimmed and cut into halves
1/2 cup flour
5 Tbsp. butter
1/2 cup cashews
1/2 cup diced Granny Smith apples
20 seedless grapes (red or green)
1/2 cup apple cider

Pound the chicken until thin. Dredge in the flour; discard any excess flour. Heat the butter in a large sauté pan over high heat. Add the chicken and sauté for 2 minutes. Turn over the chicken and add the remaining ingredients except for the apple cider. Cook for 2 more minutes, then add the apple cider. Continue cooking for another 2 minutes or until the chicken is cooked through.

Apple Nut Brownies

2/3 cup butter
1 cup brown sugar
1/2 tsp. salt
1 tsp. vanilla
1/2 cup chopped walnuts
1 Cup sugar
2 Cups flour
2 eggs
1/2 cup chopped apples
powdered sugar

Cream butter, sugars and eggs. Add dry ingredients. Stir in apples and nuts. Pour batter into a greased 8 inch by 12 inch pan. Bake at 350° for 30 to 35 minutes. Cut into bars when cool and roll in powdered sugar.



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TITLE - Label

ARTIST

My Heart Is Lost To You - ESP320

Tom Miller

Signature ESP sound with a south of the border feel. Several strings mixed to give a smooth sound with just enough percussion to set a beat. A relaxer you can croon to. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Should I Do It - SSK115

Dan Woodyard

A steady rhythm that sometimes overrides the melody line. Melody builds as the song progresses. Electronic piano, steel, fiddle and guitar. 50's lyrics. Available as a CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Partner Trade & Roll, Star Thru, Slide Thru, Swing Corner, Promenade.*

I'm Walking - SIR331

Paul Bristow

This one has a get up and dance feel, near the top of the energy scale. A good mix of fiddle, steel, guitar and organ with well placed instrumental riffs. Bass and drums provide the rhythm. Key change in closer. *Hds (Sds) Pass Thru, Separate Around One, Make A Line, Star Thru, Double Pass Thru, Centers In, Cast Off 3/4, Star Thru, Centers Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

The Man With The Bag - BBP103

Len Christiansen

A swinging new Christmas tune with background vocals. Big band sound with horns, organ, strings and steady likeable percussion. Also available as an MP3. *Hds (Sds) Square Thru, DoSaDo, Slide Thru, Pass Thru, Tag the Line, Face Right, Couples Circulate, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

When It's Gone - SG706

Don & Doug Sprosty

Piano, banjo, fiddle, and electric piano weave in and out from the lead instrument to the fill. Rolling Percussion. *Hds (Sds) Square Thru, Step To A Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

If The Juke Box Took Teardrops - SIR 1101

Anders Blom

A good mix of steel, fiddle, guitar, piano and harmonica that blend with and compliment each other in the right places with just enough rhythm to set the beat. Key change in closer. *Standard Ferris Wheel Figure.*



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Walk Right In - ESP 1069

Elmer Sheffield, Jr

This one will make people smile and want to let their hair down. Guitar, piano and a rolling banjo makes you want to get on the floor and dance. About 2/3 up the energy scale. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, Slide Thru, Teh 1/4, Scoot Back 2X, Swing corner, Promenade.*

Stay - SL 101

Tommy Wells

Guitar, piano and a modern electronic keyboard with steady sharp percussion. Can also be used as a Sing A Long. Available on MP3. *Hds (Sds) Square Thru, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

She's Every Woman - GMP 119

Doug Bennett

A piano with a string background weaving in and around the main music theme. Crooners will like this one. Signature Global sound. *Hds (Sds) Square Thru 3, Separate Around One, Star Thru, Zoom, R & L Thru, Pass Thru, DoSaDo, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Raining In My Heart - DWN 108

Les Tulloch

Listen - you can hear the rain coming down. A happy lilting sound with a good mix of a xylophone and strings. A smooth relaxer to unwind after that tough hash. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line Right, Wheel & Deal, Teh 1/4, Scoot Back, Swing Corner, Promenade.*

From A Jack To A King - MM108

Bill Bouknight

A smooth mix of a steel, piano, and xylophone. A good cover of an old country tune in a relaxed style. Enough rhythm to set the beat. *Hds Square Thru, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Vinyl Hoedown

Summer Real - HH675

Buddy Weaver

A rhythm hoedown with a steel, guitar and piano. Buddy calls challenging 2 couple Plus on the flip side.

CD's

Key Largo - RHY227cd

Wade Driver

A good mix of strings with occasional muted horns. Quality sound from Rhythm. About 1/2 way up the energy scale that will make the dancers smile and glide around the floor. *Standard Ferris Wheel Figure.*

Raymond's Banjo Rag/Downhill Hoe - BMV3045cd

Banjo Rag features a rolling banjo and guitar with some good pickin'. Downhill Hoe is an arrangement of Down Yonder with fiddle, banjo and guitar. Both useable.

Momma's Got It/Deep Water - Pioneer 5012cd

Mamma's Got It is an uptown hoedown with a steel, banjo, guitar and rolling percussion. Recorded in 4 keys. Deep Water has a banjo, fiddle, and guitar with a bass.

Lonesome Indian/Going Strong - STCD2018

Lonesome Indian has a blue grass feel featuring a fiddle, banjo and mandolin. Going Strong is in the traditional style with a fiddle, banjo, guitar and bass.

Bow Legged And Beautiful - CCCD118

Brian Hotchkies

An electronic hoedown in a non traditional style recorded in 3 keys. Brian is featured on three different tracks; Mainstream, Plus, and Exploding / Progress Squares.

Hey Good Lookin'/Take These Chains From My heart/Making Believe/Rocky Top - RWH 901cd

A Sing A Long with and instrumental and vocal track for each song. Use it for those Karoke nights or when you need to entertain during the breaks. Signature Rawhide music.

Dancing For Busy People - CDPD

A CD of 20 different tunes to go along with the book of the same title compiled by Cal Campbell, Ken Kernan and Bob Howell. A good source of music when you need to do those party nights and keep people interested and having FUN. This one is a keeper.

MP3's

Goodnight Irene - 7C206

Al Stevens

Fiddle and steel with a rhythm guitar in a toe tapping melody. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Half Sashay, Pass Thru, Trade By, Square Thru But On The 3rd Hand Swing corner, Promenade.*

My Heart Will Go On - ABC9

Jiri Slaby/Jirka Scobak

A mellow fiddle with an electric keyboard and guitar in a smooth flowing number. Theme from the Titanic Also available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel Off, Cast Off 3/4, Load the Boat, Swing Corner, Promenade.*

Phrasing On The Beat/Beat and Rhythm - GS404

Phrasing On The Beat is a lively number with a banjo, guitar and drums with a wood block for rhythm. Beat and Rhythm is a rhythm hoedown with a bass lead that builds with each progression. Available as a 45.

We've Got A Good Thing Goin' - SIR 207 Ingvar Petterson

Electronic uptown music with a rock and roll come and dance feel. Steady rock beat that does not override. Available on vinyl. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Hometown Square - OTS085

Johnny Schultz

An arrangement of Dear Hearts and Gentle People. Accordion, banjo and fiddle, old time feel. Available as a 45 RPM. *Four Gents Star Left, Swing Corner, 4 Gents Star Right To Opposite Lady and Promenade, Sides Turn Back, Duck Right Under, Come Back Over, 2 Ladies Chain, Promenade.*

My Sister Kate - OTS176

Bill Peters

Fiddle, piano and banjo combine for an old time sound. Available as a 45 RPM. *Hds (Sds) Forward & Back, Star Thru, Square Thru 3, Left Allemande, Weave the Ring, DoSaDo Partner, Gents Star Left, DoSaDo, Swing corner, Promenade.*

Back In The Saddle Again - QS71

Lee Main

A good cover of Gene Autry's theme song. Electronic keyboard, fiddle, steel, and guitar with easy percussion. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2X's, Swing Corner, Promenade.*

Only 16 - SIR106

Stefan Sidholm

Several strings weaving in and around the main music theme. A bass and percussion provide the rhythm. Harmonize the tag lines. Available on vinyl. *Hds (Sds) Square Thru, All Right Hand Star, Hds (Sds) Star Left, R & L Thru, Swing Thru 2X's, Swing corner, Promenade.*

Love Is All Around - SIR316

Paul Bristow

Piano, guitar, fiddle and steel, weave in and around the lead with some nice fill riffs. Great energy to get the dancers moving. If you like to sing, check this one out. Available as a 45 RPM. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

Who' Cheatin' Who - SIR801

James Wyatt

Country with an uptown beat. Fiddle, harmonica, and guitar all weaving in and around the melody that says come on down and party. Key change in closer. Available on vinyl. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Circulate, Ferris Wheel, Double Pass Thru, Leaders Trade, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

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POINT OF ORDER



SQUARE DANCING DEAD? NOT ON YOUR LIFE!

By Willis Cook

Do you ever get tired of hearing all the doom-and-gloom stories about square dancing? It's true that square dancing is not as popular as it once was, but it is not quite at death's door. My club, the Habersham Squares of Clarkesville, Georgia is one of the success stories. (Well, it's not my club, but I am the caller.)

I'm not bragging, because many of the things that made our club succeed are not really our doing - it just happened that way. The club held its first dance in March 2000 with seventeen charter members. At our last graduation dance in July of this year 120 people were present and the club now has more than fifty members. We dance twice a month and usually have five squares dancing.

We're just like any other club in the country, and we are thriving. We're lucky in one respect because we dance in a small town. The population of Clarkesville is about 5,000. That's a plus. People in the country or small towns are more sociable than city folks. They're not whipped at the end of the day because of a terrible commute, and there is less competition for entertainment. Clarkesville doesn't even have a movie theater. Our dances

are relatively big events.

But we also do some things to ensure our success: when the club was organized, we started classes right away. After the first graduation, the officers asked me how soon could we start another class. I said, "Give me three weeks off." They did, and we started our second class three weeks later. We've continued that practice ever since. We take off a month or maybe two between classes, but we have almost two full six-month classes a year.

The club organizers elected to have round dancing between square dance tips and hired the most popular cuer in the area: Shirley Findley. It might hurt my pride to say it, but many of our visitors come to dance to Shirley, not to me.

We put on lots of demonstrations. Not a harvest festival, Memorial Day or Fourth of July passes without our being part of someone's program. We also put on private demonstrations for church socials, hospitals and nursing homes.

We visit - and visit, and visit. At the moment I think we have eight banners from neighboring clubs. It's not unusual for us to take two squares on a

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visitation. We make an impression!

But here's our real advantage: we are a new club. Nearly all our dancers have been dancing for less than three years. If you don't run away, they'll talk your ear off about how wonderful square dancing is. In short, we are just like your club was, whenever you started. When we have a club meeting and someone makes a suggestion, you never hear: "We tried that ten years ago and it didn't work!" Instead, our response is, "Yeah, let's try that!" It makes a difference, especially to new members. As I said at the beginning, some of our advantages aren't of our

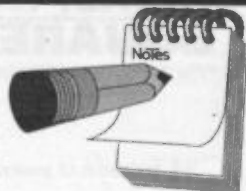
own making. But if you read between the lines, you'll see that our secret is we're having fun - loud, noisy, boisterous fun. The caller and cuer are funny, the dancers are funny, the songs are funny and the mistakes are funny. When they walk in the door the dancers start to grin, and they don't stop till after they leave. And the magic ingredient is new dancers. New dancers are like children in a household: they keep the pot boiling. If your club has lost some of its zing, there is nothing like a dozen clapping, stomping, hollering new members to put it back. ■



WHAT'S AHEAD

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

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



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

NATIONAL CONVENTIONS U.S.A.

Jun 25-28, 03 Oklahoma City, OK 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

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

NOVEMBER

8-9 CALIFORNIA - 6th Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff; Jay Thiel, 18785 Palomino Dr, Red Bluff CA 96080; 530-527-3486; jthiel@rhuhsd.k.12.ca.us
10 NEW JERSEY - Northern New Jersey Square Dancers Association 29th Annual Mini-Festival, Bridgewater Raritan High School, Bridgewater. Frank & Helaine Penn, 973-746-4228; Jim & Joyce Kelly, 908-658-4271

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

22-23 TENNESSEE - 29th Annual Turkey Strut, Gatlinburg, Biggerstaff, Oxendine, Rippetto, Preston, The Andersons, Bev & Bob Casteel. Judy Biggerstaff, PO Box 1306, Marion, NC 28752; 838-652-6054; jbigger@wnclink.com

DECEMBER

8 NEW YORK - U.S. Marine Corps and Pelham Promenaders Annual Toys for Tots SD, Pelham High School, Wolf's Lane & Colonial Ave. 914-738-3093

12-14 TENNESSEE - 24th Gatlinburg Christmas Ball, W L Mill Auditorium. Barbara Harrelson, 1604 Grays Inn Rd, Columbia SC 29210; 803-731-4885; fax 803-750-7222; bharrelson1@juno.com

JANUARY '03

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

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

American SquareDance, November 2002

23-25 **FLORIDA** - 27th Florida Sunshine Festival, Lakeland Center, Lakeland.
Florida Sunshine Festival, John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach FL 32169; 386-428-1496; Johnnysa@aol.com

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

FEBRUARY

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

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

21-22 **TENNESSEE** - 31st Smokyland Winter Festival, Gatlinburg. Bower, Shoemake, Tipton, Biggerstaff, Bev & Bob Casteel. Judy Biggerstaff, PO Box 1306, Marion, NC 28752; 828-652-6054; jbigbiger@wnlink.com

MARCH

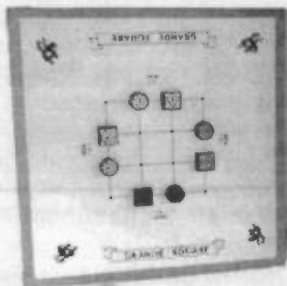
7-8 **MISSISSIPPI** - Annual Mississippi S&RD Association Sweetheart Festival, Wahabi Shrine Temple, Jackson. Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo MS 38804; 662-842-1301

14-16 **HAWAII** - 23rd Annual St Patrick's Day S&RD Festival, Univ of Hawaii, Hilo. Deed Reimer, PO Box 366, Kurtistown HI 96760; 808-966-9807; deedreim@ilhawaii.net

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

21-22 **IOWA** - 41st IOWA State S&R Convention, ISU Memorial Union, Ames. Bob & Shirley Hale, 1516 43rd St, Des Moines IA 50311; 515-255-6841; surees7@aol.com

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



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APRIL

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

25-27 **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; gldsds@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

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

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

23-25 **CALIFORNIA** - 50th Golden State Round-Up, Alameda County Fairgrounds, Pleasanton. Linda Blagg 7 Wayne Swift, 925-458-3288; 707-642-5249; Isquarednace@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

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

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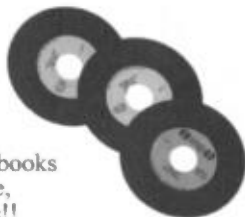
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