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"The International Magazine of Square Dancing"



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and
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Square Dance Club Celebrates 50th Anniversary

The Meadowbrook Mavericks Square Dance Club celebrated it's 50th anniversary with a special square and



Dancers participating in the Grand March.

round dance on September 27. The evening began with a pre-square dance time of round dancing. The square dance began with a grand march lead by the officers of the Meadowbrook Mavericks Square Dance Club. Over 100 square dancers representing 17 Houston area square dance clubs helped celebrate this golden anniversary. National square dance caller Pat Barbour was the featured caller. Club President Muriel Kuykendall welcomed the dancers and acted as master of ceremonies for the evening. Pat entertained the square dancers with fast-paced, lively calling to folk and country western music. Georgann Francis was the featured round dance cuer. The round dancers waltzed, two-stepped and cha-cha'd to Georgann's smooth cueing.

The Meadowbrook Mavericks

Square Dance Club formed in 1952. Mr. Herb Conger was the principal force in the formation of the club along with civic club members. Mr. Conger also was elected the Meadowbrook Mavericks' first president. The club square danced to live bands from 1952 until the early 1970's. By the 1970's most of the square dance callers used records for the needed music. Club members continue to enjoy good fellowship, square and round dancing, campouts, picnics, home games and bus trips. They have been active in the Houston area and Texas state square dance community from the beginning.

The Meadowbrook Mavericks invite the public to visit their square dances at Glenbrook United Methodist Church. They have been square dancing at Glenbrook UMC since 1990. The club square dances each Friday night at 7:30pm.

There are approximately 32 square and round dance and clogging clubs affiliated with the Houston Square and Round Dance Council. These clubs dance in all areas of greater Houston, Tomball, Katy, Baytown and The Woodlands on various nights. The dances are called and cued by many different local and visiting callers and cuers. For additional information about the Meadowbrook Mavericks and square dancing in the greater Houston area call 713-53HSRDC or visit the Houston area square dance web site www.squarethru.com.

*Carolyn Smith
Houston Square & Round Dance
Council, Inc.*

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**Sixteenth Annual Ralph
Page Dance Legacy
Weekend**

The Ralph Page Memorial committee is pleased to announce that the Sixteenth Ralph Page Dance Legacy Weekend will be held on January 17 - 19, 2003 at the Durham campus of the University of New Hampshire. As with the previous weekends, it will feature lots of traditional and contemporary contra dancing and square dancing, including many old favorites from the New England dance repertoire.

Featured callers for the weekend are Linda Leslie and Tony Saletan. On Friday night, Linda and Tony will be

joined by callers Alice Morris and Byron Ricker. Providing music for the weekend are two superb New England dance bands: *Airdance* (Rodney Miller - fiddle, Mary Cay Brass - piano & accordion, Marko Packard - flute, guitar, sax, Stuart Kenney - bass & percussion) and *Old New England* (Jane Orzechowski - fiddle, Deanna Stiles - flute and Bob McQuillen). In addition, the Friday night dance will feature music by *Phantom Power* (Lissa Schneckeburger - fiddle and Bruce Rosen - piano). Highlights include the Grand Ball on Saturday evening, featuring a variety of musicians and callers; and workshops on many

aspects of square dancing and contra dancing, including music, dance, and calling. Reservations will be necessary for all meals and must be received by January 8. All other events, including the Grand Dance may be attended without advance reservation. There will be a *discount* on the full-time admission fee for people attending for the first time. For information on reservations for the weekend, further details on the schedule of events, and for other information, call 603-659-7038, 603-463-7771 or 603-664-2513.

New England squares and contra dances are currently done throughout the

country and in many other countries as well. Much of the credit for this goes to Ralph Page, the Dean of New England callers, who kept dancing alive and healthy in New England through times when no one else was calling traditional dances. The New England Dance Legacy Weekend will feature some of the best music available, and will promote the vitality of modern contra dancing together with the elegance and polish insisted on by old-time callers like Ralph Page.

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

FROM THE MAIL ROOM



Dear ASD,

Just read the last pages of the October magazine. At the end of the article "Point of Order" on pages 58 and 59, you ask "Has anything really changed?"

It has, instead of 10 to 12 squares, mentioned in the second sentence of the

article, it should read 3 to 4 squares. That should bring things up to date for 2002.

*Mike Gormley
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SQUARE-UP

JOHN & LINDA SAUNDERS



Square Dance and Friendship

We have found that any country with square dancing is a country where we find the people who enjoy coming together for fellowship and laughter. We enjoyed the dancing and making friends with the dancers in England, Sweden, Denmark and Finland in September for 20 days.

We took 41 dancers and were treated like royalty at the following host clubs. In Roskilde, Denmark (outside Copenhagen), the host club was the Roskilde Square Dance Club and Niels-Jergen, President of the club met us at the hotel with daughter, Henriette. They hopped on the coach and escorted us to their club house, which is owned and is operated by the square dance group. A very well organized group of callers and dancers working together. They publish a super "Square-UP" magazine and provide all types of western dancing at their club house. Our group of dancers were welcomed with lots of yellow rocks, an American flag flying along side the Danish flag and of course great refreshments.

In Norrköping, Sweden (on our way to Stockholm), the host club was "Bula's Bandits." Bula & Hildegun Ericsson were our host and hostess, meeting us at the hotel. They had dinner with our group and made arrangements for us to be escorted to the dance. A super

group of dancers gave us a very warm welcome when we arrived. Three hours of solid square dancing and fellowship are what make the tours so worthwhile for us. The language difference is never a problem as all dancers know what a yellow rock is and how to give one.

In Helsinki, Finland, the host club was the See Saw Swingers. Our host, Jocke Fagerstrom (Carl) met us as we departed the ferry, hopped aboard our coach to give us a whirl-wind tour of Helsinki and the country side. Breath taking scenery, we just didn't have enough time to see it all. Carl joined us for dinner and we were able to walk to their square dance hall in the middle of downtown Helsinki. We were the first American group in great numbers to visit their club and they treated us like long lost friends. Such a wonderful evening of dancing with new found friends.

In Gothenburg, Sweden, the host club was the Vinga Yellow Rockers. Bengt and Ann-Lena Geleff were our host and hostess for the evening. We were late getting in to Gothenburg, but Bengt was there along with Bo & Margareta Henriesson and old friends that had just moved back to Sweden, Robert & Bibbi Broberg to greet us when we arrived. We rushed our dinner and made our way to the dance located on Hisinge Island. A

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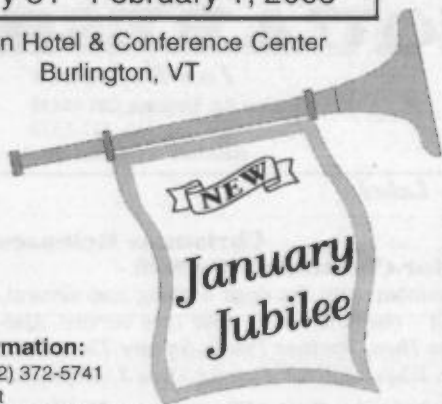
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room full of dancers from all around the area greeted our group and had everyone dancing and feeling right at home after the first dance.

In Beck's Row, England, the host club was the Shufflin' Saints. Geoff Cooper, their caller, along with Richard & Kirsi Peck were our hosts and hostess. A sold out dance with dancers coming far and wide to make the America dancers feel at home and welcome. Malcolm & Evelyn Davis, a well known caller in England, attended the dance. That's what makes square dancing around the world so special, making new friends and visiting with friends that have been special to us over the years.

We did visit Russia and Estonia and those two countries could use some square dancing. Especially Russia,

where we found, St. Petersburg interesting in history, but the people void of smiles and laughter. Estonia is a more progressive country. Tallinn is a fascinating town that has a mixture of contemporary and purest medieval of all the old towns to see in northern Europe. We hope in the near future they will find square dancing a must in their country.

A special thanks to all the clubs, hosts and hostesses and dancers that made the 2002 tour such a success, we hope when you have a chance to come to America you we will give us the opportunity of hosting you.

If all countries could find a common interest such as square dancing, there would be a better chance of having peace around the world. Enjoy your dancing and spread it around. ■

ON THE RECORD SQUARES

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TITLE - Label

ARTIST

Christmas Releases

Nuttin for Christmas - C-C809

David Cox

Novelty number with the dogs barking and several different instruments with novelty fill – check it out on your tape service. Also Available as an MP3. *Hds (Sds) Pass Thru, Partner Trade, Square Thru 4, R & L Thru, Veer left Couples circulate, Wheel & Deal, Square Thru 3, Allemande Left, Promenade.*

The Christmas Song/Christmas Medley - DR1003 CD

Johnny Wycoff/ Buddy Weaver

Christmas Song: Piano, bells, guitar, horns and a rhythm track all well mixed for a moving version of this Christmas oldie. *Hd (Sd) Ladies Chain, Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Bend the Line, Slide Thru, Pass Thru, Swing Corner, Promenade.* **Christmas Medley:** Keyboards, woodwinds, xylophone, and drums all blended to give a litting medley of 7 holiday tunes. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

Honky Tonk Christmas - MM111

Ralph Kornegay

Sounds of the local "Honky Tonk." Piano, guitar, sax, a little bass and a rhythm section all gift wrapped for a smooth dancing tune. *Hds (Sds) Square Thru, Dosado, Swing Thru, Boys Run, Ferris Wheel, Centers Tch 1/4, Swing Corner, Promenade.*

White Christmas/ I'll Be Home With Bells On - DR1002 CD

Buddy Weaver

White Christmas: A cover of an old Christmas standard. Piano, bells, clarinet, and xylophone. *Hds (Sds) Promenade half, Lead Right, Circle to a Line, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Trade By, Left Allemande, Promenade.* **I'll Be Home with Bells On:** A jovial tune featuring bells, horns, guitar, banjo, and a keyboard to brighten the holiday season. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Hds (Sds) Star Thru, California Twirl, Box the Gnat, R & L Grand, Swing Corner, Promenade.*

Christmas Day - SIR 310

Sting Staff

Organ, piano, chimes and strings in a sweet mix with a spiritual message. Vocals on the tag lines. Use this for those December theme dances. Available as an MP3. *Hds (Sds) Square Thru, Dosado, Swing Thru, Boys Run, Half Tag, Trade, Roll, Square Thru 3, Left Allemande Promenade.*



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Boogie Woogie Bugle Boy - RYL331

Jerry Story

Music from the 40's, World War II Era hit. Muted trumpet, fiddle, guitar drums, piano, and steel mixed together in a way to compliment each other. This will put lots of energy in your dance. This one can be used on those patriotic theme nights. Some good harmony spots. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing corner, Promenade.*

Somewhere Between Right and Wrong - MM 109

Ingo Schumacher

Guitar, piano, steel, and electronic horns make for a bright instrumental sound. Just enough percussion to set the beat. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Pass the Ocean, All 8 Circulate, Swing Corner, Promenade.*

Yes It's Me (And I'm In Love Again) - GMP942 Mike Seastrom

Guitar, piano (Jerry Lee Lewis Style) and organ. Use this when you need to add some juice to your dance. Good use of percussion for something just a bit different, Key change in closer. *Hds (Sds) Square Thru, Meet Sds (Hds) Square Thru 4 More, Tag the Line, Face In, Slide Thru, Swing corner, Promenade.*

Celito Lindo - JRR 103

Robert Kennedy

South of the border music. An electronic keyboard with a guitar, xylophone and a steady drum track. *A relaxer. Standard Ferris Wheel Figure.*

Mama Maria - ABC18

Jiri Slaby & Jirka Scobak

Piano, fiddle and saxophone with steady percussion mixed for a more modern sound. Available as an MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Centers Trade, Swing Thru, Spin the Top 2X's Scoot Back, Swing Corner, Promenade.*



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Okie From Muskogee - TAR122

A cover of a Johnny Paycheck hit. Good country sound with a piano, guitar, steel and steady percussion. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Been There, Done That - A1027

Listen, you can pick out the instruments from this "Big Band" style arrangement. Let's all get on the floor and swing to the music. Available on MP3. *Hds (Sds) Promenade Half, Pass Thru, Separate Around One, Make a Line, Center 2 R & L Thru, Rollaway, Everybody R & L Thru, Slide Thru, Swing Corner, Promenade.*

Timber I'm Falling - TAR 123

Guitar, xylophone, banjo, and piano well mixed to give an energetic country sound. *Hds (Sds) Promenade Half, Square Thru 4, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Square Thru 3, Swing Corner, Promenade.*

Just Another Day In Paradise - RHY 244

A smooth flowing tune that makes you want to sail to a secluded island and get away from all the hustle and bustle. A nice mix of steel, piano, mandolin and fiddle with a gentle rhythm track. *Standard Ferriswheel Figure.*

Buck Hastedt

Steve Turner

Donnie DeVore

Wade Driver

Timber - RYL1201

Steel, harmonica, guitar, and a fiddle create the energy to keep the dancers moving. Well produced music. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

Patty Greene**Which Way Will You Choose - MM110**

A haunting tune in a spiritual style. Flute, electronic keyboard and guitar with a rolling rhythm track. *Hds (Sds) Promenade Half, Pass the Ocean, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

Monk Moore/IngoSchumacher**CD's****Amarillo By Morning - RHY147CD**

A digital re-master in 3 keys of an old Rhythm release. Banjo, steel, xylophone and guitar with a steady rhythm track. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Wade Driver**Sugar Blues - TNT 152 CD**

Synthesizer music - digitally re-mastered in 3 keys from an old TNT release. Smooth relaxer. *Hds (Sds) Square Thru, DoSaDo, Teh 1/4, Walk & Dodge, Partner Trade, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

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If You Want Me/Pippi - HH9028

A steel, piano, guitar and bass with just enough rhythm all mixed to make a melodious tune you can croon to your significant other. Mainstream and Advance vocal tracks. *Hds (Sds) Promenade Half, Star Thru, California Twirl, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.* Pippi is a hoedown in the traditional style. Fiddle, guitar, banjo and solid rhythm to make you want to dance.

Buddy Weaver

She Used To Sing On Sunday - CC119CD

Spiritual sound with background vocals. A guitar with a rolling rhythm track – a simple melody. Recorded in 4 keys. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Pass Thru, Tag the Line, Face In, Box the Gnat, Square Thru 4, Swing corner, Promenade.*

Mike Corns

Lonesome - MAC2439CD

A lilting number with a guitar, accordion, and banjo with drums for rhythm. This will brighten things up. *Hds (Sds) Promenade Half, Pass the Ocean, Ladies Trade, Recycle, Pass Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

John Saunders

Gypsy Feet/Rhythm Of The Road - C305CD

Gypsy Feet is a hoedown with a banjo, keyboard, and fiddle and steel. Just enough energy to set the toes tappin'. Rhythm of the Road has a banjo, piano, fiddle, and guitar in a traditional sound. About half way up the energy scale. *4 Ladies Chain 3/4, Sds (Hds) Promenade Half, Lead to the Right, Dosado, Swing Thru, Boys Run, Tag the Line, Girls Turn Back, Swing, Left Allemande, Promenade.*

Ken Bower/Gary Shoemake

That Old Gang Of Mine - MAC 2440CD

An organ with a banjo, guitar, and accordion. Get the dancers involved in a old fashioned sing-a-long. No middle break. *Hds (Sds) Pass the Ocean, Ladies Trade, Boys Cross Fold, Pass Thru, DoSaDo, Slide Thru, R & L Thru, Dixie Style OW, Boys Cross Fold, Swing Corner, Promenade.*

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When It's Gone - SH706CD

Don & Doug Sprosty

Electronic key board with some fiddle, banjo and a steady rhythm track to set the beat. It has a let's dance feel - about half way up the energy scale. Harmonize the tags. *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.*

Black Foot Country/Turkey In The Straw - BMV3036

Two useable hoedowns in the traditional style. Fiddle, guitar and bass.

Banjo Plucking/Hips Hip Hop - PIONEER 5013CD

Banjo Plucking has some good banjo picking with drum rhythm. Occasional background strings for variety. Hips Hip Hop is a non traditional sound with a good steady beat.

Vinyle Hoedowns

Whirlgig/Nash-Bash - SIR 512

Whirlgig is an electronic sound with a truly modern edge. Nash-Bash is more melodic with keyboards and strings. Use it when you want to put the wind in the dancer's face and let 'em dance. Both are very usable.

Right/Wrong - RHY 309

Right has a galactic, electronic, modern sound. Wrong has a more traditional sound with a guitar, fiddle, and a rolling rhythm track. Two different sounds - both useable.

Recordings reviewed are supplied by

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ACA VIEWPOINT

PATRICK DEMERATH



An ACA Christmas Tribute to the Local Club Caller

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. ACA has received several positive comments about last months ACA Viewpoints "Recruiting - Louisiana Style, What a Story - It Works." ACA wishes to thank Ms. Carol Brown of Lake Monticello, Virginia for her suggestion. "Place a banner in your car side or back window." After reading the ACA article in the September 2002 *American SquareDance*, and having the ideas circulated by the callers in the area, I tried putting a banner in our car in September. On the first day I had a person come to ask questions. Another suggestion that the Hayseeds Square Dance Club did some years ago in Honolulu, Hawaii was to advertise square dancing on a sheet and hang it

like a banner on a fence.

This month's ACA Viewpoint is dedicated to club callers everywhere who contribute so much to square dancing and receive very little recognition. ACA continues to recognize 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 for club caller survival.

What is a club caller? How do we define the role of a club caller? The answer is very simple to describe and very hard to do. Being a club caller is more than a part time job. Some people may see the caller on the stage calling to his/her club and comment to the caller that it would be nice "to have your job. You come once or twice a week to stand up on the stage calling, teaching, and having a great time." Many callers might shake their heads at this type of a statement and wonder how many



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 - Vol. 2: Calls 24 Thru 49
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- PLUS SQUARE DANCE** with Lee Schmidt
- Tea Cup Chain to Spin Chain & Exchange The Gears

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

- Vol. 1: Tea Cup Chain to Relay the Deucey
- Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

A-1 SQUARE DANCE with Mike Sikorsky

- Vol. 1: Acey Deucey to Cross Over Circulate
- Vol. 2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky

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people have similar impressions of the job of a club caller. Perhaps, they do know that the job of club caller is its own special category long on duties, responsibilities, and time unknown by many people.

It is true that many people see the caller during his or her, two to three hour performance at a club dance. In reality, the club caller is very generous with his/her time behind the scenes supporting his/her club with great affection. When not up on the stage, many club callers are working full time jobs, raising a family, mowing the yard, helping in the house. In addition to this, the club caller, must prepare for each

dance with a dance program, practice calling techniques, maintain and often repair square dancing equipment, reading/studying square dance literature, assisting the preparation of class recruitment, visiting ill and shut-in dancers, attending funerals of deceased square dance friends, attending callers and square association meetings, participating in fundraiser activities, scheduling and attending square dance presentations for rest home patients, AND A WHOLE HOST OF OTHER DUTIES THAT THIS AUTHOR DOESN'T HAVE THE SPACE TO INCLUDE ALL OF THE DUTIES. Very often free time including weekends



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are preempted for various square dance related activities.

ACA believes that for the record, the club caller is quite often the strength of the club and local square dancing. The caller teaches the classes, serves as a gentle advisor, confidant, diplomat, comforts the conflicting, visits the sick in the hospital. At the same time, the caller continues to call the dances and teaches the students week after week, month after month, year after year.

In many ways, the caller becomes the charismatic leader of the club and puts out the fires of conflict. People come to the caller for information and direction. The caller may be described as the eyes and ears of the club and local square dancing. Club callers understand and practice altruism, favoring fun, friendship and service over monetary rewards. Callers training for club calling and teaching often extend over several years.

In their professional lives, local club callers are bankers, sales

executives, public servants, teachers, university professors, business executives, plumbers, electricians, and computer experts.

One fact is certain, no matter the background; he is a considerate and concerned servant to the square dancers, dedicated to the health of square dancing, his/her club, and square dancers. To serve as a club caller is a priceless honor and extraordinary avocation. It includes so many obligations taken for granted. Remember these local club callers are the spirit and backbone of square dancing. Just support them. They offer so much to the square dancing activity.

ACA is pleased to present this tribute to the local club callers and wish them a very Merry Christmas and Happy and Healthy New Year.

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

Until next time, Happy Dancing.

CORRECTION

In our September 2002 edition within the ACA Viewpoint column, *Recruiting - Louisiana Style What a Story - It Works*, there was an email address for King Caldwell. The address printed was incorrect. It should have read kingc@communicomm.com. We apologize for any inconvenience and frustration this created.

EASY LEVEL

BOB HOWELL



For several years, Mae Fraley of Rockville, MD has contributed to the December issue of the Easy Level page. She has been hampered by a severe hearing problem and so she sent her complete notebook of holiday routines to me. I would like again this year to feature a few of her "goodies" with you the readers.

Mae's first offering is one submitted to her by Bill Johnston of Skippack, PA in 1981. It is called - - -

HOLLEY FOLLY

(Holley is not misspelled. It was Bill's first wife's maiden name.)

Formation: Sicilian circle. One couple has back to center, other couple facing center.

Music: Any lilting two-step

Routine:

Counts:

16 Ladies Chain (over and back)

16 Left hand star; right hand star

8 With the opposite do si do, all the way round, and a little bit more to an ocean wave..

8 Balance all, pass thru, wheel to the right

8 In circles go forward and back, pass thru

8 Wheel to the left

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And here is a little couples mixer called - - -

JINGLE BELLS

Formation: Couples are facing counter-clockwise around the circle with the men on the inside, holding partner's adjoining hand.

Music: Jingle Bells - Available from the Kentucky Dance Foundation, CD FDCD-012

Routine:

WALK, 2, 3, 4; SLIDE, 2, 3, 4;

Move forward taking 4 walking steps, turn and face partner, hold both hands and do 4 sliding steps to man's left.

WALK, 2, 3, 4; SLIDE, 2, 3, 4; Repeat above in RLOD.

STEP-SWING, STEP-SWING;

STEP-SWING, STEP-SWING;

Step on left foot and swing right foot across in front, then step on right foot and swing left foot in front, repeat once more.

DOSIDO AND ON TO THE NEXT

Dosido partner and the men move one to their right to face new partner.

SWING

One time around with new partner.

Another offering from Mae's Christmas Notebook is a dance that Tom Hinds shared with her in 1992, called - - -

CHRISTMAS EVE QUADRILLE

Formation: Square

Music: Any 32 bar seasonal tune, 4 times thru.

Routine:

A1 Heads right and left through (8).

Sides lead to the right and circle to a line (8).

A2 Lines of four, forward and back (8).

Right and left through (8).

B1 Same four dance a hey. Ladies start by passing right shoulders (16).

B2 Gypsy corner (8). Swing the same. End the swing in a square formation at the lady's home (8).

Repeat once for the heads and twice for the sides.

When the heads begin the figure, the hey is up and down the set. Couples one and four dance the hey together while couple three dances the hey with couple two. When the sides begin the figure, the hey is across. Callers may want to tell the gents that they will progress one place to the left after each repetition of the dance.

The most difficult part of the dance is finding one's corner after the hey. Before calling this dance, I suggest doing a contra that ends with a hey and begins with a do si do or gypsy with the next.

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CD-283 Work in Progress by Andy Petrere
AK-202 Where Were You by Don Brown

And the final offering for the seasonal programs is a contra that Ted Sannella shared with Mae some years ago. Ted called it his - - -

HOLIDAY JIG

Formation: Duple improper

Music: Any seasonal 32 bar seasonal tune or any jig or reel

Form: Duple improper.

Counts

- 8 Do si do neighbor
- 8 Allemande right neighbor 3/4
Men allemande left to a wave
- 8 Double balance in wave. Men in center
- 8 Swing neighbor
- 8 Down center four in line, turn as couples
- 8 Return, face across
- 16 Ladies chain, over and back



LET IT SNOW, LET IT SNOW!!!

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Another year ends this month. Two thousand two definitely was a year of change with many happenings in the wonderful world of square dancing.

LEGACY decided to cease being a viable square dance leadership organization. The 51st National Square Dance Convention attendance dropped below 10,000. State square and round dance conventions have dropped below 1000 dancers. Discussion on "the dress code" continues with the "no dress code" people gaining in numbers as they get more vocal. And, our numbers continue to drop.

But there is a lot of GOOD NEWS too. Club Leadership Journal ended its relationship with LEGACY since it no longer exists and will continue being a viable world-wide square and round dance publication. Also, many of the products that LEGACY sold will continue to be available. And, who knows, maybe LEGACY II will arise with less organizational structure and fresh leadership.

We predict that attendance at national and state conventions will bottom out within three years and then start going up again. Why? The grass roots effort to attract new dancers, especially young dancers, will start to help convention attendance.

Regarding "Marketing that Works,"

we learned of a lady in a Midwestern city that refused to let her club continue to die because of a lack of new dancers. She distributed new dancer program flyers in her neighborhood. Yes, she (age 70+) went out and knocked on doors selling square dancing. Her efforts resulted in 21 new dancers in this club's new dancer program in the Fall of 2002.

We learned of one club that targeted their marketing to people in the medical profession. They have 21 new dancers in their new dancer program. Next year they will be targeting 4H groups.

We thank all of the people that contacted us for free masters of our table tent cards. The tent cards (to be placed on tables in restaurants) have eight different ads that target different audiences. The targeted audiences are families, newcomers in town, seniors, people who like music, people who like fun, etc.

One area in Wisconsin asked me to give a one hour marketing seminar to their callers and dancer leaders. The response was very positive. The theme of the seminar was "Marketing Works!"

We learned of one area square dance association in a Midwestern state that gives \$200 grants (\$100 from the dancers' association and \$100 from the caller's association) to clubs to reimburse them for their marketing

efforts. The project resulted in over 100 new dancers! This is an idea that all provincial, state and area square dance associations should copy. Many organizations have 5 digit balances in their checking and saving accounts. A good share of this money should be invested in marketing square dancing and the best place to do this marketing is at the club level.

The following article appeared in the *Listen To The Caller* publication, Volume 41, Number 10, October 2002. It again proves that marketing works.

"Thanks to all who attended the city wide free square dance, which was a roaring success. There were over 100 square dancers, callers, cuers and 31 guests who had a good time. There were square dancers from every club in the Greater Memphis Square & Round Dance Association as well as the presence of all the callers. The clubs were well represented at the tables for the guests to get information concerning all of the clubs. Comments were very favorable from the guests for the cards they could take home with them with all the clubs listed. Most of our guests were from the areas of Cordova, Germantown and Collierville. As you are well aware, the best advertising we can get about square dancing is one on one. Now that we have had all the advertising in the papers, we can use that as a lead in for recruiting prospective dancers. Many have shared experiences that individuals have approached them about the ads they saw. This gives us a great opportunity to promote square dancing. I want to thank the

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

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

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

committee: Joyce & Ernie Miller, Bobbie & Joe Stevens, Virginia & Bill Weeks, and Davie & Bill Wright for their efforts. Thanks for all the support from the dancers and a special thanks to our MC for the night, Eddie Ramsey. Great job, Eddie. Special thanks also goes to all our callers for their support and enthusiasm.

"Cleo & Paul Long, Education Chairperson"

The 'one on one' mentioned in the above article is the selling phase of marketing (the other three areas are: public relations, publicity and advertising). Every dancer is a

salesperson and that includes you and me. Recently I had a biopsy performed, one that is only done to males. While the doctor was performing the biopsy I was selling square dancing. Every person in that operating room knew I was a square dancer and that I was trying to recruit them to give square dancing a try. Now that is selling! The club that has 21 medical people in their new dancer group (mentioned above) started their marketing effort when the club caller was having some heart work done. Another example that marketing works!

In the same issue of *Listen to The Caller*, Rhonda Hohlt writes: "Normally articles for the Pleasant Hill Promenaders are written by Samantha Hohlt. Today I 'pulled rank' and decided to write the article myself. I returned from a dance trip out of town recently and was encouraged to see square dancing alive and well in other parts of the country. The dancers I met were enthusiastic and refreshing. You could see in their treatment of each other, and of me, the genuine love that they feel for each other. They reminded me of when I first came into this activity in 1999.

"With the new crop of class members entering our activity, I wanted to remind us all of how important first impressions are when recruiting new dancers. As a relatively "new" dancer myself, it is important to me, and others like me, to feel a part of it all from the very beginning. Square dancing is no different from any other activity where humans are involved. There will always be those who raise dissension; there will always be those who participate in idle

gossip; there will always be those that have a "me" mentality when dealing with new or experienced dancers. Then there are those who encouraged and edify and uplift the fellow dancer in such a way that those of the kind listed prior are silenced by the kindness and love that prevails, in spite of pettiness and meanness.

"I have experienced both as a dancer, but I am fortunate... I have experienced more of the love this community has to offer than its opposite. I want to thank my square dance friends publicly for loving me into this activity. I hope I can return some of what I've been given, by loving our new dancers into an activity that is beyond comparison. I challenge you to do the same."

What wonderful words! She is right! We, too, were loved into the activity. We second her challenge - let's love our new dancers into the activity.

We started this column with some negative facts about our dwindling numbers. However these negatives will soon disappear as associations and clubs join the marketing bandwagon. It is working in many parts of the country right now, especially in the areas that are primarily Mainstream areas. If you need help getting started, email or call us - we will steer you in the right direction.

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.

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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



Happy holidays to you all. This month let's have some fun with a call not exactly on the Plus list BUT easy to direct!

- 1) HEADS touch 1/4
BOYS ON A DIAGONAL
PASS THRU
swing thru
hinge
right and left grand
- 2) SIDES touch 1/4
BOYS ON A DIAGONAL
PASS THRU
touch 1/4
split circulate
right and left grand
- 3) HEADS pass thru
separate around 2 to a line
touch 1/4
GIRLS ON A DIAGONAL
PASS THRU
trade by
swing thru
extend, right and left grand
- 4) Sides lead right and circle
to a line
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
trade by
touch 1/4
GIRLS ON A DIAGONAL
PASS THRU
ALL trade and roll
right and left grand
- 5) SIDES turn thru
separate around 1 to a line
pass the ocean
cast off 3/4
GIRLS ON A DIAGONAL
PASS THRU
wheel and deal
zoom
CENTERS pass thru
left allemande
- 6) HEADS turn thru
separate around 1 to a line
pass the ocean
hinge
BOYS ON A DIAGONAL
PASS THRU
wheel and deal
zoom
CENTERS pass thru
pass thru, right and left grand
- 7) SIDES pass thru
separate around 2 to a line
touch 1/4
GIRLS ON A DIAGONAL
PASS THRU
trade by
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
ALL trade and roll
left allemande



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- 8) **HEADS** lead right and circle to a line
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
trade by
leads trade
swing thru 1 & 1/2
right and left grand
- 9) **HEADS** square thru 2
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
wheel and deal
double pass thru
leads trade
LEFT square thru 3
right and left grand
- 10) **SIDES** square thru 2
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
boys trade
split circulate twice
hinge
extend, right and left grand
- 11) **HEADS** pass the ocean
extend
hinge
BOYS ON A DIAGONAL
PASS THRU
1/2 tag
split circulate
acey deucey
circulate, right and left grand
- 12) **SIDES** pass the ocean
extend
split circulate
swing thru
GIRLS ON A DIAGONAL
PASS THRU
bend the line
Square thru 4
trade by, left allemande
- 13) **HEADS** square thru 4
SIDES 1/2 sashay
swing thru
GIRLS ON A DIAGONAL
PASS THRU
bend the line
square thru 2
trade by, left allemande
- 14) **SIDES** square thru 4
HEADS 1/2 sashay
swing thru
GIRLS ON A DIAGONAL
PASS THRU
1/2 tag
split circulate
spin chain thru
right and left grand
- 15) **HEADS** lead right
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
tag the line, face in
pass the ocean
scoot back
right and left grand

THE KOREO KORNER

STEVE KOPMAN



This month let's stay with the diagonal pass thru idea. Remember that from a left hand wave, the diagonal pass thru is to the left. Happy holidays!!

HEADS LEFT square thru 2

LEFT touch 1/4

GIRLS ON A DIAGONAL (TO THE LEFT) PASS THRU THEN:

- 1) bend the line
box the gnat
fan the top
explode & slide thru
left allemande
- 2) tag the line, face in
pass thru
wheel and deal
CENTERS square thru 3
left allemande
- 4) tag the line
cloverleaf
zoom
CENTERS swing thru
extend
circulate
scoot back
right and left grand
- 3) chase right
girls trade, star thru
pass to the center
CENTERS square thru 3
left allemande
- 5) ends fold
swing thru
extend, right and left grand

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- DR-98 HERE COMES THAT RAINY DAY FEELING AGAIN by Scott Zinser (New)
- DR-97 I WANNA TALK ABOUT ME
by Big & Little Enis
- DR-96 LET ME BE YOUR SUN by Corben Geis
- DR-95 TAKE ME I'M YOURS
by Hans Pettersson

- DR-94 ANGEL by Brian Shannon
- DR-93 FLY ON THE WINGS OF LOVE
by Scott Zinser
- DR-9013 GROSSWATTER/EASIER HOEDOWN (hoedown)



Music by
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- OR-74 I HAVE A DREAM by Bo Magnusson (NEW)
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- OR-72 WHO'S THE BLONDE STRANGER? by Bob Price
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NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLERLINK,

Australian Callers' Federation

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

Paul Bristow, the current owner of Sting and Snow records, discusses the future of record production. The two main reasons why record sales are low is that there is a decline in the number of callers, as well as the illegal use of using Mini-Discs and CD's to copy records that are not owned by the caller. There are other factors affecting the market, but these are the primary concerns. It is not only unethical, but also illegal to make copies of a record that you don't currently own.

A detailed explanation of the call Zoom is included in this issue. The starting formations and set-ups listed are: Having a solo dancer Zoom; Box Circulate; Starting Double Pass Thru; Completed Double Pass thru; Columns; 2-Faced Lines (ends); Parallel Waves (ends); Single File Promenade (identify lead dancer); Couples Promenade (identify lead couple); Alamo Ring; 3 and 1 Lines (ends in tandem).

The quiz this month is a 'fill in the blank', continued from last issue. There is a starting sequence, and an ending result, with the caller 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." There were only two callers that contributed sequences to the quiz: Col Jones and Frank Lescrinier. This month's quiz has two parts: 1) According to CALLERLAB recommended teaching orders, what is the first move in the Mainstream, Plus, Advanced and Challenge programs? 2) What is the end result of calling "Slide Thru" from a) Parallel left hand Waves with Boys in center, and Parallel left hand Waves with Girls in center?

CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm looks at how to use the first few calls that are available for a Beginner's Class, and keeping the dancers dancing without having to teach a whole bunch of calls. These calls include: Circle Left (Right); Dosado; Swing' Promenade; Pass thru; U-Turn Back; Allemande Left; Right and Left Grand; Separate around the Outside to Home.

Included this month in the Mainstream 53 (Basic) page is the call Courtesy Turn. This is the basic

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building block call for other calls, such as Right and Left Thru, Ladies Chain, etc. There is also a page of choreo using this call, showing how to use the calls for good flowing choreo. The Mainstream featured call is Fold. The most common starting formations are where two dancers are both facing the same direction, or they are in a mini-wave. For the Plus Program, Centers Run and Roll are the featured combination of calls. The main thing to remember is that only those dancers that Run can Roll at the end of the call. Several sequences are included, with some having the centers Cross Run and Roll.

For those calling Advanced, Norm workshops Ends Bend, and Split Square Chain Thru. Also included are several pages of chore sequences using these calls.

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 several easy contra dances that are suitable

for any dance event. The formation is Alternate. Partners are on opposite sides of the set.

In the Workshop Ideas section this month, John looks at the concept of facing Right, Left, In, Out, to the Center and to the end. Many times a facing direction is given after Tag the Line, but the facing direction can be given in may other situations.

The Mainstream (1-53) Program call featured is Zoom. This can be called from many other starting formations besides the most common Starting Double Pass thru formation. The Mainstream Program call of the month is Half Tag the Line. Also included is some choreo using the Plus call, Extend. At Mainstream, Extend is restricted to the Quarter Tag formation only. At Plus, this restriction is lifted.

The Advanced and Challenge Supplement includes: Turn and Deal; Trade Circulate (from Waves); and the Triangle formation calls.

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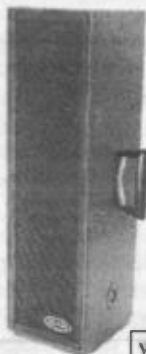


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Take a  at what is just released...

Heart Beat Bolero

Phase IV - Bolero - Coll. DPE-1054-B (Flip of Maria Elena) - Lyn & Bob Kenney. Choreographer suggests you speed to 47 rpm's. Bolero figures are arm sweep, lunge break, left pass, cross body, reverse wrap. Easy bolero no surprises.

God Bless The USA

Phase III+2 (Dia. Turn & Telemark) - Foxtrot - MCA 52386 or MCAD 5582 C/TRK 10 (slow 10%) by Lee Greenwood - Bob Malthouse. Diamond turns, cross hovers, chair, progressive twinkles whisk wing. Basic dance to this nice patriotic piece of music.

Carlo Mio II

Phase II - Waltz - Star 128 - Yasuyo Watanabe. Basic waltz can be danced on cues.

Petite Fleur

Phase IV+1 (Whip Turn) - Foxtrot/Single Swing - Roper 290 - Gise'le Gosselin & Peter Jones. Intro has American spin. Part A has feather finish, outside change, prom. Weave, whiplash. Interlude is single swing with basic jive movements. Ending is a leg crawl. Nice foxtrot.

Jeanie's Waltz

Phase II+1 (Open Imp) - Waltz - Blue Star - 2406 - Nancy & Dewayne Baldwin. Solo turns, wrap and unwrap sequence included in this choreographer's dance.

Jeanie's Waltz

Phase II - Waltz - Blue Star 2406 - Frank & Jean Cutter. Basic Waltz figures included in this routine, left turning box, spin maneuver, twinkles...step apart & smile.

Eternally 2

Phase II - Waltz - Star 176 - Larry & Marg Clark. Twinkles, right turns, waltz box, lady rolls across. Basic waltz routine...ending is dip, hold twist and kiss.

Really Love Ya'

Phase III - Rumba/Cha - EKW 420 - Hoss & Kit Waldorf. Parts A and C are all Rumba basic figures, also has a fishtail included in this portion of the dance. Part B is all Cha Cha

Spanish Coffee

Phase IV+2 (Modifications) - Rumba - Spec. Press. EKW-420 - Hoss & Kit Waldorf. Close hip twist, 3 qtr. If diamond rock turns, meringue and meringue roll. Some interesting choreography.

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Dream a Little Dream III

Phase III+1 (Open Tele) - Foxtrot - Star 175B - John & Valerie Pinks. 2 left turns, hover, hover fallaway, prog. box. Great music to this nice foxtrot.

Lo-Down Jive

Phase IV+2 (Stop & Go, Mod. Catapult) - Jive - King 2004 or Coll. 3610 Honky Tonk part 1 by Bill Doggett - Dick & Gail Blaskis. Kick ball change, chicken walks, Miami special, pretzel turn. In tandem a modified catapult, sailor shuffles, stop and go. Ending is back vine 4, change r to l, l to r, 3 point steps and point. Nice routine.

Midnight Special

Phase III+1 Rumba - Coll. 6133 by Johnny Rivers - Ronnie & Bonnie Bond. Part B has 1/2 chase to tandem into 2 fencelines. Spot turn to tandem, fencelines again and spot turn. Nice easy Rumba with some cute moves.

Sunshine

Phase III+1 (Curved Side Walks) - Rumba - Reprise 7-18967 or 7-19080 by Kenny Rogers - Bill & Linda Maish. Great cw beat accompanies this Rumba. Full basic, fenceline, lariat, shoulder to shoulder, u/a turn, rev. u/a turn. Ending has a tamara both man and ladies.

Where The Stars & Stripes & The Eagle Fly

Phase III+1 (Alemana) - Cha Cha - Lyric St. Records 2061-64059-7 or single CD- Susan Healea. Basic phase III Rumba, has chase sequence, alemana, and good for introducing Rumba to your basic group.

Wistful Waltz IV

Phase IV - Waltz - MGR 077 - Ruth Pefley. This is a nice straight forward phase IV Waltz, with nice music. Choreography has slip pivot, spin turn, cross hovers, fwd hovers, back hovers. In and out runs.

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Zat You

Phase IV+2 (Double Reverse & Nat. Weave) - Jive & Foxtrot - Zat You, Santa Claus by Garth Brooks - Jim & Bonnie Bahr. What a fun dance. Can be used any time of the year. Back walks with knee lifts, cross walks. Point steps, spanish arms. Part C is foxtrot has double reverse, 3 step, reverse turns. Ending is very cute, dance fits the music to a "t".

Around The Clock

Phase III - 2 Step/Foxtrot - WB 396 or avail from Choreo. - Wayne & Barbara Blackford. Good music to this nicely written routine. Timing is a little tricky, but other than that all basic 2 step figures, wrap and unwrap, change sides, stairs. Foxtrot has spin turn, hover, left turning box, cross hovers.

Mack Is Back

Phase V - Roper 409 or 425 - Foxtrot/Jive - Mike & Linda Liberti. Good music to a nice routine. Hover corte, impetus, double reverse, mini telespin. Telemark, nat. hover cross. Part C is basic jive with catapult, and stop and go.

Salsa Cachete

Unphased dances like a phase V - Salsa - CD 64434-2 best of Salsa Meringue by Carlos Munez - Robin & Bob Young. This salsa can be danced at almost any level. It uses round dance terminology and is slowed down so the dancers can enjoy the music and the dance. Figures included, salsa basic, cross body, turning basic. Sombrero wheel, hitch, catapult. Ends with conga l and r, with fwd and back motion and moans. Great music and great choreography.

Quickstep Ain't Enough

Phase III+2 (Qtr Trn & Prog. Chasse) - 2 step, quickstep, & single swing - Capital/Liberty 57767 - Too Much by Pirates of the Mississippi - Eileen & Bob Silvia. We love this dance. Intro has limp and scoot. Part A has a couple of quickstep figures and basic 2 step figures. Part B is all 2 step figures with a whaletail, part C is basic single swing. Don't pass this one up.



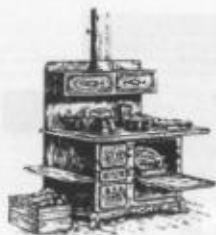
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By Louise Harrop



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- 1 1/2 tsp. vanilla
- 2 1/2 Cups chopped pecans

Preheat oven to 350°. Grease bottom and sides of a 15 X 10 X 1 inch baking pan. In a large bowl, beat flour, 1/2 cup sugar, butter and salt. Press firmly into pan. Bake for 20 minutes. Meanwhile, in a large saucepan, stir syrup and chocolate over low heat until just melted. Remove from heat and blend in remaining sugar, eggs and vanilla. Add pecans and mix well. Pour filling over hot crust and spread evenly. Bake for 30 minutes or until filling is firm around the edges and

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- Juice of 1/2 lemon
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- Horseradish to taste
- Several sprigs of chopped fresh parsley for garnish



Mix the softened cream cheese, shrimp, chili sauce, lemon juice, Worcestershire sauce and horseradish until blended. Mound onto a serving platter and garnish with the chopped parsley and reserved shrimp. Serve with crackers of your choice.



HAPPY HOLIDAYS
FROM ASD

CUE TIPS

SELECTED BY
FRAN & JIM KROFF



Christmas is coming and we are all busy getting ready for all the activities. Everything is hush hush. I was hiding in the corner and I over heard "Pepino The Mouse" say "Meet Me Under The Mistletoe." Have A Merry Christmas To All, Fran & Jim

PEPINO THE MOUSE

Olga & Bill Cibula

RECORD: Special Press OBC-004 (Flip of "Mucho Mucho") available from choreographer

FOOTWORK: Opposite except where noted

RHYTHM: Two Step/Cha

PHASE: III

SEQUENCE: Intro, A, B, A, Inter, B, A, Inter, B, A, End **SPEED:** 44

INTRO - Two-Step

1-6 OP FAC PTR 6FT APART, WAIT (2);; HEEL TAP w/ARMS 6X;;; STRUT TOG 4;

PART A - Two-Step

1-4 SD 2-STEP L & R; CHG SD in 2 2-STEPS; SD 2-STEP L & R; CHG SD in 2 2-STEPS;

5-9 TRAVELLING DOORS 2X; CIRCLE AWAY in 2 2-STEPS; STRUT TOG 4; SD CL 2X;

Note: Measures 2 and 4 - Not necessary to raise joined lead hands above head when changing sides.

PART B - Cha Cha

1-4 NEW YORKER 2X;; SHOULDER to SHOULDER; SPOT TRN;

5-8 FENCELINE to RLOD; UNDERARM TRN; LARIAT;;

INTERLUDE - Two-Step

1-3 HEEL TAP w/ARMS 4X;; SD CL 2X;

ENDING - Cha Cha

1-8 CHASE 3/4 Lady Clamps Hands BEH BK;;; CUCARACHA (LADY TRANS); HEEL STEP L & R 4X;;;;

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MEET ME UNDER THE MISTLETOE

RECORD: Circle D CD-246

FOOTWORK: Opposite except where noted

RHYTHM: Two Step

SEQUENCE: Intro, A, B, C, A, B, C, A, Tag

PHASE: II

SPEED: 44

Intro

1-4 ;; Apart Point; PU & Touch;

A

1-4 [CP/LOD] 2 Fwd Two Steps;; 2 Progressive Scissors to Bjo;;

5-8 Fwd Lk Fwd TWICE;; Hitch; Hitch/Scis; [SCP]

9-12 2 Fwd Two Steps;; Rk Fwd, Recover; Rk bk, Rec;

13-16 2 Trng Two Steps;; Twrl/ Vine 3; Rev Twrl/ Vine 3; [BFLY]

B

1-4 [BFLY] Vine 3 & Tch; Wrap Up {fc LOD}; Hitch 6;;

5-8 Lace Across; Two Step to Face; Vine 3 & Tch Rev; Wrap {fc RLOD};

9-12 Hitch 6;; Lace Across; Two Step to face;

13-16 Circle Away 2 Two Steps;; Strut together 4 to SCP;;

C

1-4 [Semi] 2 Fwd Two Steps to fc;; 1/2 BOX; Scis Thru to Open;

5-8 Charleston;; Hitch 6 to Face the Wall;; [CP/Wall]

9-12 Strolling Vine end in BFLY;;;

13-16 Vin 3 & Tch; Wrap Up; Hitch 6 to a PU;

TAG

1-4 Vin 3 & Tch; Wrap; Kiss her under the mistletoe;;



by
Ed Foote

MY CHRISTMAS WISH LIST FOR ADVANCED & CHALLENGE DANCING

This Christmas I wish for the following:

1. That dancers who are weak at Mainstream and Plus not consider moving to A-1.
2. That callers teach Mainstream and Plus from various positions in A-1 class, because the dancers will likely not have received this in their regular dancing.
3. That dancers in A-1 class be smart enough to know they need to learn Mainstream and Plus from various positions, and ask their caller to teach this if they are not getting it by the 3rd night of class.
4. That callers teach dancers to understand calls instead of just memorizing positions.
5. That dancers tell callers they want to understand, the calls and not just to teach memorized positions, thereby providing encouragement for callers in this manner.
6. That Advanced and Challenge dancers support at least one program on a regular basis prior to the one they are currently dancing.
7. That Advanced and Challenge dancers do Left Allemandes when called instead of doing a patti-cake, recognizing that this habit provides justifiable criticism of these programs by those who are not involved.
8. That dancers cease using the backup promenade when close to home, thereby implying they are too infirm and feeble to have been allowed out of the rest home.
9. That callers use smooth combinations and not try to justify awkward material by saying it comes with the higher level territory.
10. That callers have the intellect to know when something they call is awkward for some dancers, even though it may be smooth for others.
11. That callers who call one Advanced call surrounded by 20 Mainstream and Plus calls not imply they are calling true Advanced, thereby setting up their dancers for shock and a bad time when indeed they do go to a true Advanced dance somewhere else.
12. That dancers not move from A-2 to C-1, or C-1 to C-2, or C-2 to C-3A until they are thoroughly proficient with their current program.
13. That dancers recognize that "thoroughly proficient" means being able to

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
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help others in the square.

14. That some C-2 dancer anywhere will ask the question: "If I can't dance C-1, what am I doing at C-2?"

15. That a C-1 dancer somewhere will ask the same question about A-2.

16. That dancers not be afraid to question a caller about something which is illegal, recognizing that if the caller makes a change it will be to the benefit of numerous dancers.

17. That callers have the wisdom to recognize when they have called something wrong if it is brought to their attention.

18. That Challenge callers recognize that music is a vital part of the dance

and integrate it into their choreography, instead of thinking of music as something to be tolerated and ignored, as some callers are prone to do.

19. That dancers remember to keep squares small while they are dancing, not just when they square up.

20. That dancers have a desire to know definitions, so as to be successful and not have to be pulled through.

21. That dancers be kind and help others in the square.

Happy holidays. Marilyn and I wish you a blessed holiday season with the reminder that peace is remembering that you can choose to see things differently.

MOORE ON CONTRA

PAUL MOORE



Falling in Love Again

I'm going to start this column with a digression and then hope that I'll get back to the main point by the end.

Over the past few years we have heard the term "politically correct," and usually it is used in a negative way: "Oh, that's so PC." However, the phrase did not have negative meanings when it was first used. It meant simply to avoid language and labels that would tend to marginalize people. In other words, don't put someone out of the mainstream of American life by labeling them or calling them names.

The derivation of the word is from the Greek word for city - *polis*. From this base word we get words like policy and politics. Everyone should know that the only way we avoid politics is if there are only two people and one of them is dead. Politics is nothing more than working with people to come to an agreement on how the "city" or the state should be run. If someone is really good at politics, he/she may be called a statesman. Someone said, "Good statesmanship is letting others have my way."

It looks like the word polite has the same base, but it does not. Polite comes from a Latin word which means to rub two objects to make them smooth. If we are polite (or polished) we are smooth in our relationships with other people.

Nothing catches or tears.

Someone who is truly politically correct is also polite.

Both terms apply to what dance leaders and dancers should be at a dance. I remember very well being told never to discuss or tell jokes about religion and/or politics at a dance. We don't do that because we are sensitive to people's differences, and we do not wish to offend them.

Unfortunately, too many people forget to be political and polite when in a dance hall. We snarl at someone who makes a mistake or does not know how to do all of the figures. Sometimes we even say that so-and-so should not even show up because he/she doesn't know how to dance. Some clubs will tell recently widowed women that they are no longer welcome because they do not have a partner - even when the couple had belonged to the club for thirty years. Or an elderly person is "politely" asked not to return because he/she cannot keep up with the fast pace.

Callers do it too. I remember one dance where a very sharp young lady who was part of a demonstration group came into the contra hall. She had enough knowledge from her training for the demonstration, but she did not know all of the figures. The caller used star thru in a dance, but the young lady did

not know star thru. Rather than giving a quick walk thru, the caller said, over the mike, that she should not be in the hall if she did not know all the figures. The lady left in tears. Ten seconds of instruction would have kept her in the hall, and everyone would have won.

We keep saying that square (contra) dancing is friendship set to music, and most of the time it is true. However, we hear more and more stories of people being rude or cruel to others because they do not match our expectations of dance or calling level. We really do need to make a conscientious effort to be more polite - more loving.

And there is my segue to a contra dance called "Falling in Love Again." Good contra dances tell a story: they have an introduction, plot, and

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resolution of the plot. We are always tickled when we can't see how the resolution is going to come about. That is true of this dance. It is in the Beckett formation I have written about before - that is, couple facing couple.

Falling in Love Again

- Intro: ----, -- lines forward and back
- 1-8 ----, with the couple across circle left full around
- 8-16 ----, as couples slant to the left and two ladies chain
- 16-24 ----, as couples slant to the right and two ladies chain
- 24-32 ----, across right and left thru
- 32-40 ----, across slow square thru two hands
- 40-48 ----, dosado with the next and step past
- 48-56 ----, -- swing your partner
- 56-64 ----, -- forward and back

The introduction is the forward and back with everyone moving in unison. When two couples circle left, the unit has broken into smaller groups. When couples slant to the left, they are on their own, two couples now have become one. Then the two ladies chain to the left, leaving their partners. It becomes even more complex when the ladies chain to the right because they are even further from their original partners. Then everyone does a right and left thru - two couples working

together, but not with the original partner. The slow square thru even separates those couples. It feels that the dosado should be the resolution, but it isn't. The resolution only comes when dancers leave one more person to finally swing the original partner - to fall in love again.

There is a lesson here. All of us will disagree with others and go our own way, but if we persist and work our way through all the complications we can come back together. 🍷

By Mike Seastrom



Some time ago, the Harvard School of Business conducted a study on the elements that make a business successful. From that study, came a report on the factors that combine to make a sale. These factors together make what is called the "Marketing Bridge." Here are five basic factors:

YOUR BUSINESS - What is your business? Does your business provide a product or service that the public needs or wants? Is it a quality product? Where are you located? What is your reputation in the market? What do your potential customers think of your business, your product, or your service?

PRICE/VALUE - Is your price right for the value received? Is your price competitive?

ADVERTISING - How do you advertise? Do you use the proper medium? Is your advertising consistent and timely? Are you doing enough advertising? Do you have a plan that you follow? Has your advertising generated results for you?

MERCHANDISING - Is your store clean? Are your displays attractive? Is the lighting correct? Are your displays timely?

PERSONAL SELLING - Do your associates have good product knowledge? Are they helpful? Do they smile? Are they cheerful and sincere? Can your associates explain the benefits your product offers? Do your associates ask for the sale?

Most of us don't look at square dancing as a business, because we are both the proprietor and the customer. After all,

when we put on a square dance, it's for our own entertainment. Caller's give thought to the content of the dance, the club leaders make sure we have a dance location, and we generally ask for a suggested donation to cover our costs, and that, for the most part, is the end of it.

While square dancing is a hobby to most dancers, our success as a form of entertainment is just as dependent on each of these factors. So let's take a moment and think about our "Marketing Bridge" as it relates to our other customers, the new dancer and the potential new dancer.

OUR BUSINESS: We love to square dance. It's one of our favorite past times. Most of us would agree that square dancing is a quality product. However, the general public may not feel the same. Are our dances truly fun? Are our new dancer classes entertaining? What do non dancers think of square dancing and do they want it? If not, why not? What about where we dance, when we dance, and how often? What do non-dancers think about these things? CALLERLAB, through the Foundation for the

Preservation and Promotion of Square Dancing funded a study with three focus groups to determine some of the answers to these questions. Articles have been written on the findings and a video tape was produced. If you would like to know more about the results, contact your local CALLERLAB member and ask them to request a copy of the tape from CALLERLAB. Tapes are available for \$8.

PRICE/VALUE: The cost for an evening of entertainment depends on what you do. Two tickets to a movie, a regular popcorn, and two sodas go for about \$25 where I live. An evening of dancing to a live band with cover charge, two drinks, and an appetizer go for about the same or more. A two and a half-hour dance with coffee/tea/water and lots of finger food go for \$7 to \$10 per couple. To non-dancers our activity is certainly a great value. I wonder if our activity is thought of as being of low quality based on our cheap price? Think of a menu. Which steak would you perceive to be the better quality, the one for \$5.95 or the one for \$12.95?

ADVERTISING: What forms of advertising have you used and what were your results? Many clubs have relied on word of mouth. Word of mouth is almost always the best form. Have you ever heard a club member say, "I've already asked everyone I know"? We meet new people everyday of our lives that we have not asked. Many dancers are uncomfortable asking others to join our activity. I believe there are some dancers who don't speak freely about being involved with square

dancing. CALLERLAB collects success stories on recruitment and is now developing a publication called "Winning Ways" which will contain many of these successful methods and promotions. Winning Ways will also be available on CALLERLAB's website. Plans are underway to test market some recruitment/advertising programs as well. If your club has a success story to share, contact a local CALLERLAB member and ask them to share it with the CALLERLAB home office, or send it to me at mike.hogan@juno.com.

MERCHANDISING: This is mostly a retail topic, however you should consider the way your new dancer flyers look to be important. Also, consider the appearance of your dance hall. Is the stage clean? Did you do any decorating? Is there a cloth on the caller's table? Are the rest rooms clean? Is the entrance well lit? You only get one chance to make a first impression. Make sure it's a good one.

PERSONAL SELLING: This one is the most important. Square dancing offers social interaction in a fun and safe environment that is both physically and mentally stimulating. A sale is never made until the seller asks for the business. Let's be sure that we are always asking for the business! There are lots of other ways to say it; friendship set to music, great exercise, good mental stimulation, and so on and so on. Let's make sure we are always helpful and friendly, smiling and cheerful, and proud of our activity. 🍷

CORRECTION

In our September 2002 *ASD News*, reference was made to the **Silver Spur Award** as a CALLERLAB award.

This prestigious award is not a CALLERLAB award but rather an award of the **American Square Dance Society**.

SEWING 101

WITH *DONNA IPOCK*



Well...it's that time again...time to make those last minute gifts. What?, you say you don't have time...well, ha, yes, you can still make several of these to give as gifts. I am not kidding, these are sssooooo simple, I don't know why I didn't think of this before, but I didn't. One of the ladies at a recent Herb Society Meeting had one on and instead of everyone wanting to know about her recipe that she was demonstrating...we wanted to see her apron. You read that right...her APRON.

Seems she just uses a plain ole' every day pillowcase and just fancies it up. Here are the directions and then I'll give you some ideas that she shared with us. The pity is that some of the gals didn't sew and were willing to purchase one if someone would just "make me one."

You will need one standard size pillowcase, scissors and embellishment (optional).

Lay your pillowcase out flat, measure up from the bottom and cut a 10-inch wide strip. Cut another strip that is 2 inches wide.

On the 10-inch piece, turn in and sew a 1-inch hem and then turn in again and sew a 1-inch hem all along the top raw edges.

Cut the narrow strip at each side so you now have two strips of fabric. Fold each strip into thirds and stitch using a narrow hem to finish the raw edges.

Sew one tie to each side of the apron.

Stitch from the top hemmed edge to the bottom at intervals to form pockets. Stitch through both thickness of fabric two times for strength. It's done.

Since I can't leave well enough alone...I did it my way...

The first way left some of the pillow case unused so I thought why not use all the pillow case and make it extra strong.

Cut a 2 inch wide strip from the top open end of the pillowcase.

Cut this strip at each side so you have the ties. You will have one finished edge so fold in the raw edge of the strip so the finished edge is on top and stitch.

Fold in the open edges of the pillowcase and stitch close to the edge, this will close the pillowcase.

Fold up the bottom edge of the pillowcase to within 2 to 3 inches of the top. Stitch the sides then stitch from the top to bottom, making the pockets.

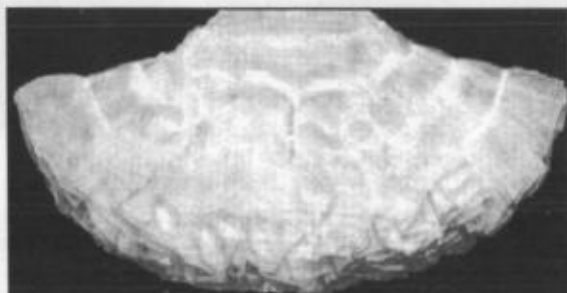
Stitch the ties to the apron sides and you are done.

The first apron I saw was a flower print and she used a bright green thread for all the stitching. The stitching between the pockets was stitched twice, giving the appearance of a twin needle stitch. The cook told us she is not a seamstress but she has made this

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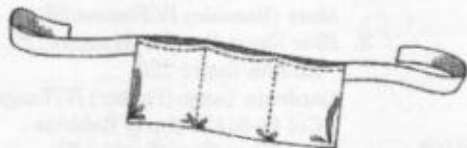
Extremely full #4000 - Forty yards - 3 layers - 20 yds. each \$30.00

LENGTHS: 19, 20, 21 and 23 inches.

COLORS: Red, Black, White, Light Blue, Royal Blue, Ivory, Peach, Pink, Hot Pink, Yellow, Lavender, Mint, Kelly Green, Navy, Dusty Rose.

SIZES: Small, Medium and Large

simple apron "forever". She has used different iron on appliques on each pocket...has made five narrower pockets for an artist friend for her brushes to fit into...has personalized the apron by using the iron on letters along the bottom. And she says she's not a seamstress!!!



FINISHED APRON

One of the ladies spoke up and said

she had seen this done before using trims and embellishments which gave me the idea of making several for my "cooking friends" as gifts for the holidays. You could really do it up right and add matching place mats and napkins using the same fabric or a coordinating one. I have one in the works now made from a simple white pillowcase and I am using a decorative stitch in bright red for all the stitches...around the edge and for the pockets, etc. The ideas are endless and let's face it soooooo simple.

Sew Happy...

Donna

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

We wish you and your families a very Merry Christmas and a Happy New Year. We thank you for your continued support with the Round Dance Pulse Poll column in 2002 and we look forward to the same in 2003.

**Chicagoland Round Dance
Leaders' Society
Teach Of The Month For
October 2002**

Jayne and George Sheldon

Phase II

Continental Welcome (Pilachowski) HH
915 or 843

Phase IV

There Goes My Everything (A/L Nelson)
HH 5N 2273

**Minnesota Round
Dance Council
Round Of The Month For
November/December 2002**

Steve and Jean Philson

Phase II

One (Yakimowski) SP

Phase III

Shout Cha Cha Cha (Moore) Coll 3013

Phase IV

Gardenia Tango (Parker) Col 13-33122
Marty Robbins

**State Of Washington
Round Of The Month for
November 2002**

Joyce Sebree

Phase II

Turn your Radio On (Baldwin) Star
179A

**Dixie Round Dance Council
Top Teaches
As Reported In The
Newsletter For October 2002**

Mark and Pam Prow

1. Ob-La-Di Ob-La-Da (Rumble) III/
Cha The Beatles
Should I Do It (Read) IV/Jive/SP
2. Answer Me (Palmquist) III/Waltz
Hector H676
I Wanta Quickstep (Palmquist) IV
Quickstep/Grenn 17050
More (Rumble) IV/Foxtrot/SP
3. Blue Shore Rumba (Maquire) III
Rumba/Roper 226
Gardenia Tango (Parker) IV/Tango
Col 13-33122 Marty Robbins
More Than Ever (Barbe) III
Rumba
Music Cubed (Prow) IV/Quickstep
Coll 4226 T. Brewer

4. All That Jazz (Sechrist) V/
Foxtrot Star 133
Amapola (Rumble) VI/Rumba
Star 131
Amapola 3 (Kennedy) III/Rumba
Star 131
Can't Help Falling In Love
(Rumble) V/Slow Two Step
Cavatina (Barton) VI/Waltz
Telemark 941
Eternally (Clark) V/West Coast
Swing
Java Jive (Childers) V/West
Coast Swing
Let There Be (Hurd) IV/Foxtrot
Love Changes Everything
(Pierce) V/Bolero/SP 378
Manuela (Rumble) IV/Waltz
Roper 145
Riviere de Lune (Palmquist) V
Waltz/Dance Along P6053
Sleeping Beauty (Moore)
V/Bolero Col 38-04217
That'll Be The Day (Rotscheid)
III+1/Jive
Todo Bolero (Read) VI/Bolero
Tonight (Shibata) V/Waltz
Turn Your Radio On (Baldwin)
II+2/Two Step

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3 - Available on MP3)

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Fund-raiser), European Callers GMPDK 2002
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Bristow & Hepden SIR 325
Wonder Could I Live There Anymore,
Kniphfer TAR 124
I'll Come Running, Scearce CRC 156
Frosty the Snowman, Story RYL 140
Hispaniola / Roamin' Home (On the Range)... SIR 513
My Shoes Keep Walking Back to You, Lipscomb GMP 310
Who's Your Daddy, Story RYL 141
Working for a Living, Jones PLM 214
Santa's Gonna Come in a Pickup Truck, Wallace .. MM 112
My Wagon, Dougherty RR 245
I've Made a Covenant, Biggerstaff PLM 212
Under the Boardwalk, Phillips MM 113
Walk Right in (3 Tracks) (2,3), Cox & Berg 7C 207
Come to Me (Sc) / Bear in the Air, KinneyHHCD 9006
Mele Kaklikimaka / Deck the Halls,
Weaver & Lauren & Emily DCD 1004
Butcher Boy / Highland Clogging #3 ... BMVCD 3055
Christmas Day / Silent Night (15 Tracks),
Weidich TNTCD 2000
Zippity Do Da, Main CCD 414
Rock Around the Clock, Weaver HHCD 9039
Rocky Top (Cd), Driver & Dougherty RRCD 104
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Travelin' to Tulsa / Black Mountain Rag ... STCD 2020
Sing-a-Long Songs, Various Artists RWHUDE 902
Tarheel Cd-album #1, Various Artists TARACDE 1
Catweazel / Montrose (1,3) SNW 502
Dragging the Bow @ / Wed Night Waltz (1,3) .. OT 8029
The River (I Will Sail My Vessel) (1,3), Bennett GMP 108
More Than a Friend to Me (1,3), Bristow SIR 322
Work in Progress, Petre CD 283
Where Were You When The, Brown MP3A-K 202
I Couldn't Leave You If I Tried (1,3), Caldwell A-K 103
Travelin on (1,3), Snook OT 1102
Cheatin Heart (1,3), Petterson & Jestin SIR 210
Right to Remain Silent (1,3), Christensen SNW 302
She's Not You (1,3), Blom SNW 201
Oh Lonesome Me (1,3), Henderson OT 1401

THE COUNTRY LINE

MIKE SALERNO



Happy Holidays dancers. Over the years, we collect many quotes and sayings that are memorable. You know, those short bits of philosophy and wisdom that resonate in our minds evoking thought. After teaching a class recently, one such quote by that most prolific philosopher, "anonymous," comes to mind. "Repetition is fine as long as it was taught correctly the first time." Let us take that one step further and say "Repetition is fine as long as you understand how to dance the movements correctly." To teach or dance any movement, whether a line dance, round dance, square dance, or any other type of movement, the instructor and dancer should be as knowledgeable as possible. Dancing remains fresh, new, and exciting because we are continually learning. Attend a technique workshop or some kind of class that will improve your abilities as an instructor or dancer. Every dollar spent on becoming a better dancer or dance instructor is recouped quickly with ease of learning,

ease of dancing, and ease of instructing. As an advocate of continuing education for dancers, I believe that our dance activity will always evolve and dancers want to become more proficient. So next time you are dancing, ask yourself the following questions: Are you having fun? Are you balanced? Are you graceful and poised? Are you dancing with ease? Are you confident in your ability? Do you think you could do better? There are always opportunities for dancers and instructors to better themselves. All facets of dancing evolve and so should our ability and understanding. Think about it.

This month's dance is easy and fun. It has been called by many different names over the years. I hope you enjoy it. 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:

Cowboy Twist

Basic Steps

(Official NTA Definitions):

Brush: To brush the ball of the foot against the floor.

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

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

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

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

Touch (Tap): The toe or heel of the free foot touches the floor without a weight change.

Cowboy Twist (aka The Twist, Twister, Shotgun)

Description: 28 Count 4 Wall, Intermediate Line Dance

Choreographer: Unknown

Music Tempo Suggestions:

Slow: Tryin' to Get to New Orleans by The Tractors (132 BPM)

Medium: Honky Tonk Crowd by Rick Trevino (148 BPM)

Fast: Baby Likes to Rock It By The Tractors (160 BPM)

COUNTS/STEP DESCRIPTION

Heel Swivel, Toe Swivel, Heel Swivel, Toe Swivel, Heel Tap, Touch, Heel Tap, Touch

- 1 With weight on ball of both feet, Swivel both Heels Left
 - 2 Shift weight to heels of both feet, Swivel both Toes Left
 - 3 With weight on ball of both feet, Swivel both Heels Left
 - 4 Shift weight to heels of both feet, Swivel both Toes Left
 - 5-6 Tap Right Heel Forward, Touch Right Toe Beside Left Foot
 - 7-8 Repeat steps 5.) - 6.) above.
- Note: Allow Left foot to swivel on Ball of left foot while executing steps 5 - 8.

8 Count Vine Right (Weave) with a brush ending

- 9-10 Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
- 11-12 Step Right Foot to Right Side, Cross/Step Left Foot In Front Of Right Foot
- 13-14 Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

- 15-16 Step Right Foot to Right Side, Brush Left Foot Beside Right Foot

Rock, Replace, Step and Turn 1/2, Rock, Replace, Step and Turn 1/4

- 17-18 Rock/Step Left Foot Forward, Step Right Foot in Place
- 19 Step Left Forward with toe slightly turned Left.
- 20 Hitch Right Leg while turning a 1/2 Turn Left on Ball of Left Foot.
- 21-22 Rock/Step Right Foot Forward, Step Left Foot in Place
- 23 Step Right Forward with toe slightly turned Right.
- 24 Hitch Left Leg while turning a 1/4 Turn Right on Ball of Right Foot.

Rock, Replace, Step, Stomp

- 25-26 Rock/Step Left Foot Forward, Step Right Foot in Place
 - 27-28 Step Left Forward. Stomp Right Foot Beside Left Foot
- Note: Weight should be equally distributed over the balls of both feet.

Repeat

POINT OF ORDER



Roles of Square Dancing

By Skip Cleland

Over the years, I have had the opportunity to participate in square dance classes as a new dancer, angel and caller. Each role requires certain capability, responsibility and commitment levels. If any one participant category does not make the necessary investment, the other two must take up the slack at a significant price.

In order to better understand, let's break it down by participant:

Caller - This is the most knowledgeable individual in the program. He/she knows the definitions of every move that will be taught. This includes starting position, ending position and the associated body-flow.

The caller must always be a professional and a leader.

Angel - I am really beginning to dislike this title. It implies that the person is performing in a capacity beyond responsibility. As a member of an organization, each person agrees to participate, promote and support that organization. Otherwise, why belong? So long as you are a member of an organization that promotes new membership and certain member supported training is required for full membership, then it is everyone's responsibility, no matter how many times, to support that activity's training program with enthusiasm.

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With the accelerated training programs for square dance lessons, callers and a handful of dancers cannot prepare new dancers for club level dance. How many of you plan to sponsor a couple from the first open house through graduation? Getting the couple to the first couple of classes is not enough. Let the new dancer know that you are sincere in your interest in their membership and their progress in learning the moves required for membership.

New Dancer - Notice that I have not used the term "student." The first time someone bows to their partner at the direction of a caller, they are a square dancer. The new dancer soon realizes that in order to become a club level dancer, he/she must invest at least one night a week for as much as 50 weeks. With our societies desire for instant gratification with minimal investment, this is truly a significant expectation of the new dancer. Be honest and ask yourself, "Would I be willing to make this commitment today?" Remember, these new dancers are only really making a commitment to themselves. They do not yet have a membership responsibility like the angel and require a great deal more incentive.

We have a choice to make with respect to new dancer recruitment and training, and we need to make it soon. Are we willing to make the commitment to invest our resources to promote and

Skip also says —

As I witness the continuing participation decline in square dancing globally, I find myself disturbed by the numbers of dancers and callers unwilling to make the necessary commitments and changes to revitalize our beloved program. Year after year we note gradual decay in club membership, new dancers and dancer skills.

It is my intent to share with you from time to time my observations and opinions on many of the subjects that are discussed amongst us, with great emotion and determination, about the current state of square dancing and its future. Without fail, some of you will say that I have "hit the nail on the head," others will proclaim that I have lost my mind and still others will just not care.

For our readers who publish square dance magazines and newsletters, please feel free to reprint these articles. Skip would appreciate a courtesy copy of your publication if you use this.

grow square dancing or are we willing to accept the cost of apathy and stagnation? I firmly believe if we *continue* with the second option, square dancing will return to a regional activity, and maybe that is not such a bad thing. ■

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

by Andy Shore - Vice-Chairman,
CALLERLAB Foundation Fund-Raising Committee

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

Giant oaks from tiny acorns grow - Ben Franklin

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

At the 2001 CALLERLAB convention in St. Louis, MO, Wil was presented with the Foundation Chairman's Award for outstanding contribution to the Foundation and to square dancing. To the surprise of

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

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

One of the Foundation's projects - The Phoenix Plan - is a long-term development plan for the future of square dancing and related dance forms. The first phase of the Phoenix plan includes market research to better understand square dancing and our potential market, and to expand communication and education within our activity and between other related dance and recreation organizations. Along these lines, the Foundation is exploring the creation of "ARTS" - the Alliance for Round, Traditional, and Square Dance - a new umbrella advocacy group that can enhance efforts at communication, marketing, PR, and fundraising.

CALLERLAB ACCREDITED CALLER COACHES

ARE BEST FOR YOUR CLINIC OR SCHOOL
ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

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Bengt Geleff	PO Box 20034, S-400 50 Gothenburg, Sweden, 011 46 31 260029
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what they have done. Add a small amount to your standard entry price, or to your annual membership fees. Share your split-the-pot proceeds with the Foundation, or hold some other kind of fund raiser. Don't let some other club or organization do it - take the lead today for a brighter square dance future.

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

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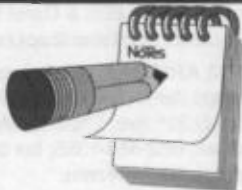
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WHAT'S AHEAD

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

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



Send us the event information as early as you want but we 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

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

5 **OHIO** - Berea Children's Home Benefit Square Dance, Berea High School, Berea. Bob & Judy Cadman, 1371 Ohltown McDonald Rd, Mineral Ridge OH 44440; bcjc@aol.com
Tom & Bev Rudebeck, 4551 Grafton Rd, Leetonia OH 44431; 330-427-6358; rudebts@valunet.com

16-19 **ARIZONA** - 55th Annual SD Festi-

val, 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; Hawai'i Federation of Square Dance Clubs, PO Box 1, Pearl City, Hawai'i, 96782; www.inix.com/squaredancehawaii

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

24-26 **OREGON** - Mid-Winter Magic, Lane County Fairgrounds, Eugene. 2003 Mid-Winter Festival, 2118 Sixth St, Springfield OR 97477; 541-747-8101; ktjensen@pacinfo.com

FEBRUARY

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

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; jbigger@wnclink.com

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

MARCH

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

14-16 **HAWAII** - 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

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

APRIL

12 **VIRGINIA** - 42nd Annual Cancer Benefit Dance, Fairfax High School, Fairfax. Ralph Driscoll, 205 Yoakum Highway, Apt 502, Alexandria VA 22304; 703-751-4585; driscollr@ver.com

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

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

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

25-26 **MASSACHUSETTS** - Annual New England S&RD Convention, Sturbridge. www.tarrants.com/nersdc; 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 Unicersity, St Catharines, Ontario, Canada. Dorothy Budge, 416-746-7649; budge@sympatico.ca

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

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

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

JUNE

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

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

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

JULY

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

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

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

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

AUGUST

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

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