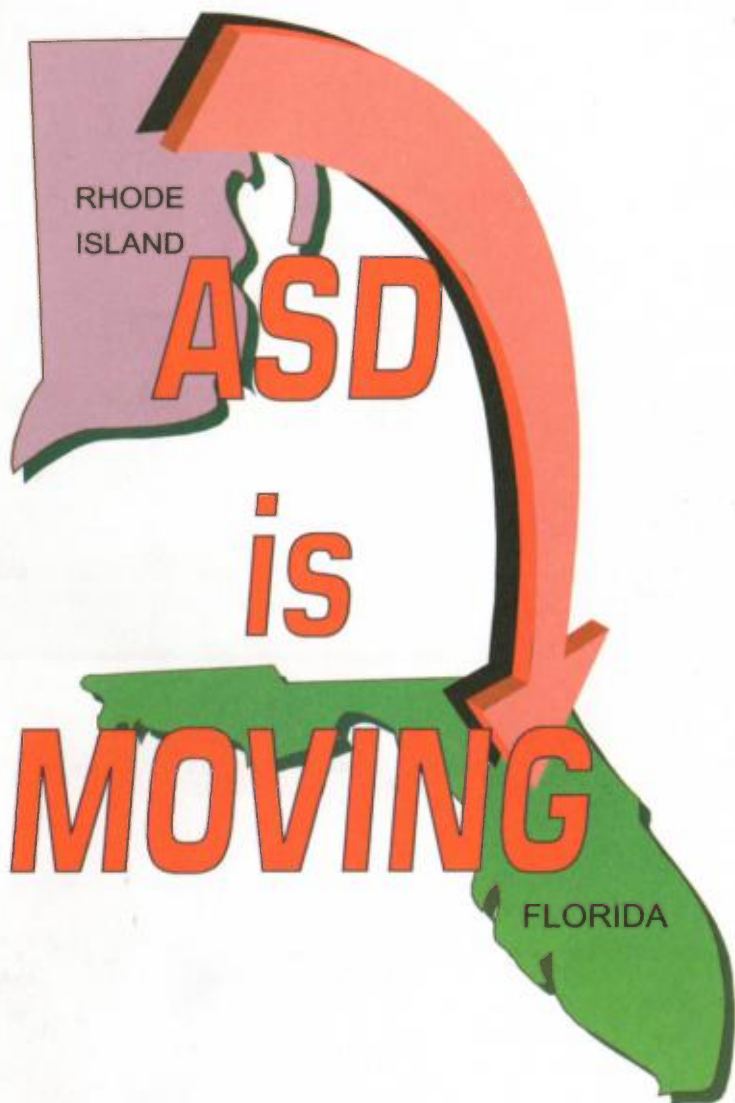


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"The International Magazine of Square Dancing"

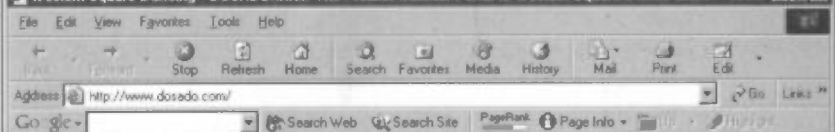


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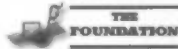
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AMERICAN 
SQUAREDANCE

"The International Magazine of Square Dancing"

Publishers - Editors
Ed & Pat Juare

Volume 58

Number 5

May 2003

Editorial Assistants

Louise Harrop
Michelle Merchant

Subscriptions

Michelle Merchant

Cartoonist

Corben Geis

FROM THE EDITORS

ED & PAT JUAIRE

GOODBYE



Yes, we're sorry to say it, but this is the final issue of *American SquareDance* this ownership and staff will be publishing.

As many of you may remember, in

many of you on the road, especially at the National Conventions. We will be in Oklahoma and do hope to see many of you again and meet others for the first time.



August 1999 Pat and I were involved in a serious traffic accident. Since that time, we have been unable to get out and enjoy square dancing as we used to. To keep this magazine successful, it requires the ability to get to conventions and festivals, something we have found increasingly difficult to do. So we looked for and found someone to continue this publication and we were successful.

We take this opportunity to say thanks to everyone we have met during the past 5-1/2 years. Many of you only know us through this magazine and on-line correspondence. Many we have spoken with on the phone. Fortunately, we have met

American SquareDance, May 2003

We believe we have been successful in keeping *ASD* on the "straight and narrow," delivering to you a quality publication each and every month, and on time. We hope you concur with that statement. We hope you continue to support *ASD* as it transitions once again.

Before you have to wipe the tears from your eyes and these pages get blurred by those tears falling on the



paper, Pat & I give thanks to the many people who have and will continue to contribute to the success of the magazine. A special thanks to

all the feature writers who met the deadlines for their monthly columns, well most of the time they met the deadlines. Thanks to the many "freelance" writers who submitted material to share with all our readers.

We did our level best to keep ASD's content positive. Sometimes something slipped in and offended someone. We hope nobody holds a grudge.

Pat & I say thanks to two great people whom every month put this and our regional publication to-



gether - Louise Harrop and Michelle Merchant. Sometimes the tension of meeting the deadlines did cause some stress (mostly caused by Ed)

but they have been able to take everything in stride and keep a smile on their faces. We will continue



publishing the *Northeast Square Dancer* magazine.

Now for the future. ASD's new owner is Bill Boyd. He publishes Florida's *Bow & Swing*. Bill has made a remarkable turn around for that publication and we're confident you will be pleased with the future direction of ASD.

That's it. Pat & I again say thanks to everyone who have shared in the success of *American SquareDance* and will continue to do so in the future.

See you down the road.

NEW Contact Information

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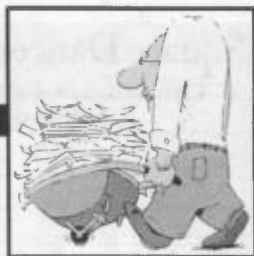
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FROM THE MAIL ROOM



Dear Ed & Pat,

What a surprise to learn that you have sold American SquareDance Magazine! We can certainly understand your reasons for making this decision which must have been a difficult one for you. We applaud both of you for the great job you have done with the publication over the past 5-1/2 years. We are delighted to hear you will remain publishers of the Northeast Dancer Magazine.

Best Wishes for continued success in your personal endeavors, as well as with the Dancer.

Regards,

Jack & Carole O'Leary
Silver Sounds Records

Dear ASD:

I would like to offer an apology to Herb Chisholm for causing a misunderstanding by my statements in the first paragraph of the Digital Sound article,

February ASD. I was stating that the PERCEPTION of square dancing is that way today. I purposely did not mention traditional or eastern style square dancing.

In Central Pennsylvania, what is known as eastern square dancing is still popular. In my fun night program, I usually do 1 or 2 a month, I use mostly traditional square dances because they offer real variety during in an evenings entertainment. The people feel great because they have done so many different dances.

I apologize if anyone thought that I was condemning traditional or eastern square dancing. It is all square dancing.

There is a lot of difference in the dance that modern western square dance leaders conducts using eastern or traditional figures and the dance

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called by eastern callers at a fire hall on a Saturday night.

Some clarification about the perception of square dancing: I have called for eastern dancers a few times over the past 25 year. I have found that they like to do a lot of elbow swinging and the band plays fast, not much less than 132 beats per minute. Some eastern callers leave a lot to be desired when it comes to timing and understanding the calls. I have been there. (Of course this happens in western dancing too.) The dancers have memorized most of these dances, so for them that is not a problem. Other callers are very good with their timing and clarity. A few of the club dancers in central PA attend and enjoy the eastern dances. When some people, that I feel would enjoy the modern square dance experience, attend one of these eastern square dances, they think that this is square dancing. They do not understand that it is just one form of the activity.

Most or many of the women in our new dancer programs do not enjoy a lot of swinging and the smooth walking style of the modern square dance activity is much more appealing.

Both forms of square dancing are good. One form is not better than the other. Over the years the exposure of the general public to square dancing has not been positive in a way that would attract people to the modern western style of dancing. My point in the article was that by not using records and a record player we could help to begin to change the perception. Again, perception is the problem.

*Dan Prosser
Dillsburg PA*

Re: Mail Room Letter Feb., 2003 Issue

The United Square Dancers of America (USDA) has a program to obtain a postage stamp depicting square dancing. The effort began in 1982, and several designs were submitted to the postal service. We were denied with the reason given that a block of four stamps issued in 1978 included a "Folk" dance stamp. After several other attempts the program was placed on hold until a campaign designating the square dance as the national folk dance was successful.

USDA was successful in getting a Bill introduced in Congress on February 5, 2003. H.R. 645 (cited as the Promenade Act) will amend Title 36 of the U.S. Code to add the National Folk Dance. Everyone is urged to support this effort by sending E-mails, letters and/or petitions asking their Congressmen and Congresswomen to Co-Sponsor H.R. 645. Complete information on how to do this is available on the internet at www.usda.org. Click on the national folk dance banner. The national folk dance chairman is Mark Howard & Bessie Grumbine, 1315 Pride Gap Ave., Cabot, AR, 72023-9283. Telephone 501-988-2385 FAX 501-988-5229. Once H.R. 645 is passed, USDA will again request the postal service to issue a postage stamp commemorating the national folk dance - square dancing.

We totally agree with Jim & Catherine Douglas that a postage stamp recognizing square dancing would provide greater visibility and have a positive effect on our beloved activity.

*Joe & Joy Vaccari
Past President USDA
Ft. Walton Beach, FL*

NARRAGANSETT CALLERS' ASSOCIATION CELEBRATES 50 YEARS



State of Rhode Island and Providence Plantations

GUBERNATORIAL PROCLAMATION

Whereas, square dancing, the national folk dance of the United States, has become a popular tradition in New England since early colonial days providing hours of recreation, exercise, and enjoyment to generations of enthusiasts; and,

Whereas, square dancing has been taught and performed at private, public, and parochial schools, conventions, weddings, and showers, and to the handicapped, emotionally and developmentally disabled, and in senior centers and nursing homes; and,

Whereas, the Rhode Island Narragansett Square Dance Callers' Association, Inc. one of the oldest Square Dance Callers' organizations in the United States, has played a prominent role in helping to promote the value of square dancing and helping it attain a revered status as part of the folklore of Rhode Island; and,

Whereas, on March 30, 2003, the Rhode Island Narragansett Square Dance Callers' Association, Inc. will be holding a "Spring Swing" dinner and dance to celebrate the 50th anniversary of the founding of this distinguished cultural association;

**NOW, THEREFORE, I, DONALD L. CARCIERI, GOVERNOR OF THE STATE OF
RHODE ISLAND AND PROVIDENCE PLANTATIONS, DO HEREBY PROCLAIM,**

March 30, 2003

as

**Rhode Island Narragansett Square Dance Callers' Association, Inc.
Recognition Day**

in the State of Rhode Island and encourage all citizens to join with me in congratulating the Rhode Island Narragansett Square Dance Callers' Association, Inc. on this notable achievement and wishing it many more years of providing quality entertainment to the citizens of our state.

In recognition whereof, I have hereby set my hand and caused the Seal of the State of Rhode Island and Providence Plantations to be herunto affixed this 30th day of March 2003.



Donald L. Carcieri
Governor

Matthew A. Brown
Secretary of State

Many callers have been members of Rhode Island's caller association these 50 years. On Sunday, March 30, the association held a spectacular dinner dance which was attended by callers, cuers and dancers from Rhode Island, Massachusetts Connecticut and New Hampshire.

Earlier in the month, Governor Donald Carcieri presented a Gubernatorial Proclamation making March 30 *Rhode Island Narragansett Square Dance Callers' Association, Inc.*



Governor Donald & Sue Carcieri
with Jill & Bill Calderone



Governor Donald & Sue Carcieri
with Art Anthony

Recognition Day. In attendance at the Proclamation Ceremony were Governor Carcieri and his wife Sue, Art & Pat Anthony, Bill & Jill Calderone and Everett Mackin.

Among many interesting facts about the association is that our own Pat Juare was the first woman President of NCA, and Bill Calderone taught Governor & Sue Carcieri square dancing some thirty years ago. Accord-

ing to Mrs. Carcieri, "We had planned to get back into square dancing this year but my husband ran successfully for Governor of Rhode Island which is now taking up a lot of his spare time."

Wagon Wheelers Host Winter Dance

One of the oldest Tar Heel clubs still active today - the Wagon Wheelers of Shelby - hosted the Winter Dance of the Folk, Round, and Square Dance Federation of North Carolina at the Shelby City Park Gymnasium February 15 for the 38th consecutive year. Including 18 callers, 3 cuers, and 4 line dance leaders, total attendance at this dance was 163.

Does the club plan to host the Winter, 2004 Federation dance? The unequivocal response from club secretary Mary Lingerfeldt was "We certainly do. Serving as host has become a tradition for our dancers. As long as Federation officers ask us, we will gladly continue this tradition." This dance, which attracts dancers throughout the state, has been held at the same location for 38 years.

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the Wagon Wheelers is the Winter Wonderland Festival held the first weekend in December for the past 42 years. One couple - Joe and Sarah Moore of Gastonia - holds the distinction of attending each of these dances since the inaugural one, which drew over 500 dancers.



Five couples who were charter members of the Wagon Wheelers surround Louis Calhoun, who was instrumental in organizing the club and was its first caller. This photo was taken in 1961, one year after the club came into being.

Organized in 1960 with 163 members, the club's current membership is 36 plus 3 honorary members - Boots and Marie Collins and Conley Reynolds. The Collins served as club secretary and treasurer for 25 years. This couple still lives in Shelby but are unable to



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dance. Erskine and Daphne Ware have been active club members since



Current officers of the Wagon Wheelers are, front row, Tom and Joanne Webb, treasurer; back row Roscoe and Mary Lingerfeldt, secretary; and Lula Bell Scruggs and David Swafford, vice-president. Club dances are held every other Saturday evening.

1965, longer than any other member. Club members dance at several local nursing homes, the annual Cleveland County Fair, and other community events. Its bi-weekly dances are held at the Cleveland County Office Building,

one of three venues for club dances since 1960.

The Wagon Wheelers are members of the North Carolina Federation as well as the Metrolina Dancers Association, a regional organization. For the past six years Bill Stroupe of Cherryville has been club caller. Past callers have been Louis Calhoun, Woody Christopher, Fred Keller, and Gene Hawkins. Past cuers are Virginia McAbee and Vergie Strange. Current line dance leaders are Wayne Lovelace and David Swafford. Members round dance with the aid of records.

Present club officers are Bill Lowery, president; Lula Bell Scruggs and David Swafford, vice-president; Roscoe and Mary Lingerfeldt, secretary; and Tom and Joanne Webb, treasurer.

*Al Stewart
Greensboro, NC*

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

EASY LEVEL

BOB HOWELL



Mitch Pingel of Broomfield, CO wrote the following contra. He named it the ---

CONSTANT CONTRA

Formation: Alternate duple, 4; 3, 5, etc.: Active and crossed over. Even number of couples needed; this is a double progression contra so no explanation of crossovers is needed; they are automatic. During the 'half promenade' movement, one couple at the head and foot of the line will not be able to do the movement; they should just hold their places and NOT crossover.

Music: Any 32 bar jig or reel.

Routine:

A1 Do sa do the one below,
Swing her, put her on the right

A2 Star left,
Star right,

B1 Ladies chain
Chain Back

B2 Pass thru and turn alone
With the lady on the right, promenade home



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Here is a real quick-teach circle mixer. It falls into the "American Classic" category and is still as useful today as it was when it was first danced. It is called - - -

Firefly

Formation: Double circle, couples facing CCW with the lady on the gent's right. Opposite footwork throughout.

Music: Any 32 bar hoedown or singing call tune. I usually use Glowworm which is available on any of 24 labels from The Kentucky Dance Foundation. 1-800-446-1209.

Routine:

- Walk, 2, 3, 4, Face partner and back away 2, 3, 4.
Starting on the left foot, walk forward 3 steps, turning to face partner on count 4. Then back away from partner, man going toward the center of hall, lady backing toward the wall.
Walk left 2, 3, 4, Right elbow turn, 2, 3, 4.
Turn diagonally left and walk toward a new partner in 4 steps. Hook right elbows and walk once around in 4 steps, ending in open position facing line of dance.

.....
Here is yet another trio danced in a circle with 3 persons facing clockwise and another 3 facing counterclockwise, as in spokes of a wheel. This dance employs no sex identification. Ken Kernan of Albuquerque, NM shared this dance with me several years ago and it still remains a real crowd pleaser. Ken called his dance the - - -

ALTERNATE TRIOS

Formation: A line of three facing a line of three

Music: Any well phrased hoedown or 32 bar singing call tune.

Routine:

Intro:

- A1 Circle left
Centers do-sa-do
A2 Ends do-sa-do
B1 Centers star right with the right two
Centers star left with the left two
B2 Back to lines, go forward and back
Pass thru, go on to the next.
-



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I recorded the dance, "Four Leaf Clover" several years ago and stumbled on a variation of it just a short while back. I thought that my version was quite simple, but this one beats it. I will list it as - - -

FOUR LEAF CLOVER

(Variation)

Formation: Square

Music: I'm Looking Over A Four Leaf Clover - Grenn

Routine:

Intro; break; ending

(Spoken) Circle Left

I'm Looking over a Four Leaf Clover,

That I overlooked before;

Turn your partner by the right, your corner lady swing;

Swing her once or twice and then you promenaded the ring;

Turn NEW corner by the left, pass NEW partner by;

Swing that first little lady, promenade;

I'm Looking over a Four Leaf Clover,

That I overlooked before.

Figure:

Head couples face the opposite, do a do sa do, you go

All around, then right back home you go;

Side couples face the opposite, swing that girl you know;

Swing her once and swing her twice, then right back home you go;

Turn your corner by the right, your partner left arm round, then

Swing your corner lady, promenade;

I'm Looking over a Four Leaf Clover,

That I overlooked before.

SEQUENCE:

Intro, figure twice for heads, break, figure twice for sides, ending.

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by
Ed Foote

3rd Annual Academy for Advanced & Challenge Enthusiasts. June 18-21, Los Angeles CA. Dancing will be in the Airport Marriott Hotel & Convention Center with 5 full-time halls: A-2, C-1, C-2, C-3A, C-3B and a part time C-4 program. Dancing will run from Wednesday night thru Saturday night.

Staff callers will be: Sandie Bryant, Vic Ceder, Ross Howell, Mike Jacobs, Lee Kopman, Dave Lightly, Lloyd Sparks and Anne Uebelacker. Other callers participating will be Lynette Bellini and Sue Curtis.

For information contact Lloyd Sparks, PO Box 704, Crestwood KY 40014; 888-523-7585 (daytime) or 502-241-6438 (night).

6th International iPAC Convention (Plus, Advanced, Challenge), July 17-20, Barmstedt, Germany (near Hamburg). For detailed write-up, see A/C Lines column in January, 2003 issue of *American SquareDance*.

22nd American Advanced & Challenge Square Dance Convention. August 6-9, Chicago, IL. Dancing will be at the Sheraton Chicago Northwest Hotel in Arlington Heights with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B. There will also be a full-time hall for DBD Plus. Some C-4 will also be called. Dancing will run from Wednesday night thru Saturday night.

Staff callers will be: Sandie

Bryant, Barry Clasper, Bill Harrison, Mike Jacobs, Dave Lightly, Tom Miller, Tim Ploch, John Steckman and John Sybalsky.

For information contact Jill & John Sybalsky, 1081 E Homestead Road, Sunnyvale CA 94087; 408-377-6453.

14th Annual Heartland Jubilee. Oct. 23-25, Kings Island Resort, Kings Island, OH (near Cincinnati). 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B. Dancing will run from Thursday night thru Saturday night. Staff callers will be: Ross Howell, Mike Jacobs, Lee Kopman, Darryl Lipscomb Sparky Sparks and Dave Wilson.

For information contact Sparky Sparks, PO Box 704, Crestwood KY 40014; 888-523-7585 (daytime) or 502 241-6438 (night).

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CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Many square dance clubs and callers are contacting 4-H groups to try to make arrangements to teach 4-H youth Western Square Dancing. Our square and round dance club has several 4-H dancers who dance with us regularly. Often people asked me what is 4-H? According to a recent article in the Milwaukee Journal-Sentinel, "The 4-H program was founded to educate children in home economics and agriculture. Currently, more than half of the participants are from cities and suburbs. Youngsters pledge their **HEAD, HEART, HANDS** and **HEALTH** - hence, 4-H - to such goals as loyalty, clearer thinking and community service." Funding for 4-H comes from the United States Department of Agriculture (USDA), the Extension Service and some county and school boards. According to the article, more than 11,000 children attended state and county 4-H camps in West Virginia last summer. 4-H is a big thing in most states. To learn more about 4-H you can contact your local county extension office or the USDA at their website: www.reeusda.gov/4h. We cannot think of a better way to introduce square dancing to young Americans than through the 4-H program. Please let us or ASD know of your experiences working with your 4-H groups.

After writing the above paragraph I received the following "winning ways" note written by Mike Callahan from Tom Rudebock.

"I have been working with a teen group for the past year or so. It started out as a "family dance group" but has evolved into a "young-middle aged" teen group. If we are lucky we get about 2 squares. The organizing couple has been frustrated by the fact that the church hall that we dance at is not available regularly and our group sometimes is not allowed to use the hall at the last minute. I suggested that they contact the local Co-operative Extension Office (4-H) to see if they would be interested in sponsoring the teens as a part of 4-H. Not only was the Co-operative Extension Office hugely interested, they have offered to give the group a hall every Friday night at no charge!! It will also be publicized in the 4-H catalogue as a part of their many programs for youth. But this is not the end of the story. One of the local callers has a square dance beginners' class at the present time and in this class are 4 or 5 "home schooled" youth. Our teen group invited them to come over and "bring a friend". They brought 10 other youths last night. Six of them were from a family of 13 kids who are all home schooled!! So I actually have 2 "winning ways" stories:

1. The Co-operative Extension Program in our area is crying for new ideas and ways to attract youth to their programs. Perhaps those of us who are trying to work with youth square dance programs should look into this.

2. The "home school" youth market

American SquareDance, May 2003

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is huge with thousands of kids in this area alone. These are the kids that would be interested in square dancing as they don't have to deal with peer pressure in their public schools. As far as I know, this market is "untapped" as far as youth square dancing is concerned, and these are the type of kids who might enjoy this sort of thing.

Thanks, Mike, for the valuable information. Several Wisconsin square dance clubs have been very successful recruiting "home school" families into square dancing for the past several years. This idea is worth your consideration in your area.

Doc & Peg Tirrell emailed us about the details of the March/April 2003 issue of *The Squarecaster* that has the theme: "Celebrate Spring With Color." Editor Erin Byars used color on the front cover as well as throughout the entire magazine. With color laser printers it is finally affordable to use colored pictures in our square dance publications. We don't have that capability yet for our publications but the color equipment is definitely on our wish list for new equipment. Congratulations, Erin and your staff, for being one of the growing number of square

dance publications that are using color throughout their magazines.

We recently received a copy of CALLERLAB'S Electronic News Issue 2003-006 that had another Winning Ways Story from Tom Rudebock's Recruit, Promote and Retain Committee. It was submitted by Texas Caller and CALLERLAB member Vernon Jones. Jim and Ann Short wrote the article. They are the chairmen of the Growth Committee for the North Texas Square and Round Dance Association.

Their committee's primary direction was to see if they could figure out a way to turn around the declining membership in their association. Their conclusion was that they had two basic problems: Recruiting and Lesson Format. Committee members met with clubs to talk about recruiting new dancers - not students. The committee's suggestion to clubs was to start planning about 7 months before your new dancer program will start. Start a database of prospects. Then about two months before your new dancer program starts, send invitations to a party night to everybody in your database of prospects. The intent of the party night is to sell the club, not

square dancing. After the invitations are sent, follow up with telephone calls. Finally, the party night happens. After eating, a square dance demonstration is given by a set of experienced dancers. Then the caller gets the new dancers out on the floor. Within 15 minutes they are having fun and square dancing. They tried to sign up the new dancers for lessons (new dancer dances) before they left the hall.

The committee also discovered that another problem is the 18 to 20 weeks of lessons. To overcome this objection, they decided to offer lessons on three consecutive Saturdays. They begin at 9:30am and end at 3:30pm in the afternoon. They learned that callers can teach 55 to 60 Mainstream calls in three Saturdays. A great majority of the new dancers in the Saturday lessons plan on going to new dancer dances after the 2nd Saturday. The first new dancer dance put on by one of the clubs had 8 squares and 12 new dancers. The second one had 27 squares and 44 new dancers.

It appears their new dancer program for three Saturdays is a winner! We congratulate Jim and Ann Short and the North Texas Square & Round Dance Association for thinking "outside the box" to come up with a whole new way to teach new dancers. Their idea is working and it can work for you too. If you would like to receive the entire "winning success" story, please email Tom Rudebock at [\[access.com\]\(mailto:access.com\) or Bernie Coulthurst at \[clj@wi-net.com\]\(mailto:clj@wi-net.com\).](mailto:rudebts@sky-</p></div><div data-bbox=)

We hope you are planning to attend the National Square Dance Convention in Oklahoma City. Their facilities are excellent!

Be sure to see the square dancers statue while you are there. Oklahoma City is the only city that has a statue honoring square dancers.

Spring is almost over and summer is right around the corner. Your new dancer program has ended and now it is time to include your new dancers in all of your summer activities. Give them a call and give them a special invitation. Better yet, offer to pick them up.

Also now is the time to plan your participation in parades, fairs, festivals - you name it! These activities pay big dividends when it comes to recruiting new dancers for your fall new dancer program. We hope you have a well designed handout to give out to your prospects that you meet at each activity. Even try to get their name, phone numbers, email address, and mailing address. As Jim and Ann Short suggests, start your own database.

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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TITLE - Label

ARTIST

I've Found A New Baby, BS 2458

Buddy Weaver

A jazzy Dixieland sound. Trumpet, banjo, trombone and piano with a steady drum track. It's good to see some of the oldie, but goodie Blue Star music being re-released by Buddy. This can also be used for patter. Available as an MP3. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Young and Beautiful, SIR 338

Doug Bennett

A good one to sing to your significant other. A relaxing number. Piano, electric keyboard, guitar and smooth as silk string background. Key change. Workshop figure for most dancers. *Hds (Sds) Reverse Flutterwheel, Sweep 1/4, Veer Right, Veer Left, All Veer Left, Girls Circulate, Tag the Line Right, Girls Circulate, Boys Scoot Back, Wheel Around, Half Sashay, Promenade.*

Lyin' Eyes, ESP 722

Bill Harrison

A bright number with a rolling banjo, steel, mandolin, and guitar with enough percussion to create that come and dance feel. *Hds (Sds) Square Thru, Slide Thru, Pass Thru, Half Tag, Swing Thru, Split Circulate, Boys Run, Square Thru 3, Swing Corner, Promenade.*

It's Raining Men, SIR 704

Thorsten Geppert

Guitar, piano, steel, fiddle, and harmonica in a haunting mix that has the instruments answering each others phrase. These sounds will add variety in your use of music. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Pretty Irish Girl, TAR 127

Dave Houlihan

A smooth Irish melody. You can relax on this one. Electronic keyboard with the sounds of a flute and strings with a smooth background. This is one to add for those Irish theme nights. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Shiek Of Chicago, TB 166

Kip Garvey

Let's get down and boogie. Piano, guitar and drums in an upbeat swinging number. Key changes. 45 & CD Combo. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru and 1/4 more, Girls Trade, Cast Off 1/2, Promenade.*

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- PLM-107 "What You Do To Me" by Jerry
- PLM-109 "Loved More Than I've Hurt" by Jerry
- PLM-212 "I've Made A Covenant" by Jerry
- PLM-215 "Howlin' At The Moon" by Jimmy
- PLM-102 "I Love A Rainy Night" by Jimmy
- PLM-104 "Almost Jamaica" by Jerry
- RB-3079 "My Rock" by Jimmy
- PLM-108 "Hole In My Heart" Line Up
- PLM-110 "All Night Party" by Jimmy
- PLM-214 "Working For A Living" by Greg
- PLM-216 "I Love Beach Music" by Jerry

Howlin At The Moon, PLM 215

Jimmy Roberson

A good mix of strings, fiddle, guitar and mandolin with a steady bass makes for a sweet sound. About half way up the energy scale. A good message to live by. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

The Waltz Of Angels, MM 115

Bill Yeoman

Take a little piano, a little guitar an electronic keyboard, a little banjo, add some fill when not in the lead, add a steady rhythm track and you have a cheery tune. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

HOEDOWNS

Smootches/Rocky Tech, MR 5022

Smootches is a smooth melodic tune for when you want to let 'em dance and put wind in their sales. Electronic keyboard with a rhythm track. Rocky Tech is an electronic, non-traditional sound with a good steady beat. Both useable.

Irish Dew, GMP 509

Lorenz Kuhlee

Shades of Ireland. A fiddle, keyboard, a little mandolin, guitar, and just a touch of percussion make for a simple easy melody. Check out the called side for some interesting hash with a DoPaso theme.

Company's Coming/Up Jumped The Devil, BS 2460

Company's Coming is a happy liting number to use to let 'em dance. A little busy at times to teach to or for that choreo when you may need to directionalize. Up Jumped The Devil is an old traditional hoedown recorded with a more modern sound. Both useable check 'em out.

CD's

Honey I'm Home, OP 0008

Brenda Ackerson

An electronic cover of a recent country hit. Recorded in 2 keys. Not a strong melody line. Available as an MP3. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

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Gotten Good At Good Byes, ENIS 2700

Cecil Vest

A smooth relaxing electronic sound of piano, guitar, harmonica and fiddles. Builds slowly throughout. Recorded in 3 keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

I've Made A Covenant, PLM 212 CD

Jerry Biggerstaff

Spiritual style - Southern gospel. Electronic keyboard, organ, guitar, piano and a drum track to establish the energy. Lyrics deliver a message in a good upbeat dance tune. A third track with harmony. Key change in closer. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Swing Thru, Spin the Top, Slide Thru, Swing Corner, Promenade.*

You're The One That I Want, C 504 CD

Ken Bower

A jazzy upbeat number with a piano, xylophone, horns, guitar, bass and a steady rhythm track. Lots of energy. Two different mixes recorded in 2 different keys. *Hds (Sds) Flutterwheel, Sweep 1/4, Double Pass Thru, Track II, Swing Corner, Left Allemaude, Weave the Ring, DoSaDo, Promenade.*

American Made, CC 120

Jack Berg

An electronic mix with banjo, steel, guitar, horns, piano, and bass. Use it to show your patriotism. Three keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Reverse Flutterwheel, Promenade.*

CD HOEDOWNS

Red Boot Grass/Patter Time #2, RB 309

Red Boot Grass has some good banjo pickin' a bass and guitar with a touch of piano. Patter Time leans toward the more traditional with a fiddle, banjo, bass and guitar.

John Hardy/Fire On The Mountain, TNT 286

John Hardy has a mix of banjo, guitar and bass. Fire On The Mountain is an old timer with a traditional sound. Both are recorded in 2 keys.

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Nora/Down At The Barbeque, STCD 2023

Nora is a rhythm number with no prominent lead line. Banjo, fiddle, guitar, bass and drums. Down At The Barbeque has a jig feel with piano, bass, drums and background strings.

Barnyard Reel/Highlanders Clogging Medley #2, BMV 3054

Barnyard Reel is a novelty old fashioned reel with sounds from the barnyard. Fiddle and bass. Highlanders Medley is an extended play mix.

MP3's

Valentine, EPT 4

Erik Pluylaar

A cover of a Willie Nelson tune. Sounds of a guitar, harmonica, percussion, and steel in a mellow love song. Sing it to your significant other. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

I Just Called To Say I Love You, GNS 703

Ray Flick

An electronic keyboard with horns, an organ and a steady drum beat. *Hds (Sds) Star Thru, Double Pass Thru, Track II, Ladies Trade, Recycle, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

Slow Boat To China, HH 5256

Buddy Weaver

A mix of fiddle, guitar and piano sharing the lead with a rhythm track and a smooth string background. About mid range on the energy scale. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Reverse Fluttewheel, Sweep 1/4, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.*

I Guess It Never Hurts To Hurt Sometime, HH 5259

Tom Perry

Signature Hi Hat sound with a piano, guitar, fiddles, steel and a percussion track, for all you crooners. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

No Getting Over Me, SD 309**Pat Carnathan**

A cover of a Ronnie Milsap tune. A middle of the road number with an electric keyboard and guitars. Not a strong melody line. *Hds (Sds) Lead right, Veer Left, Crossfire, Single File Circulate, Boys Run, Square Thru 3, Trade By, Teh 1/4, Scoot Back, Swing Corner, Promenade.*

Crocodile Rock, SIR**Stefan Sidholm**

Guitar, fiddle, an electric keyboard with a percussion track mixed to give an easy rock number. Short on energy. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Teh 1/4, Scoot Back, Swing Corner, Promenade.*

Cowboys and Angels, SIR 319**Paul Bristow**

An upbeat number with a piano, harmonica, banjo, steel, fiddle, guitar and enough percussion to give it a good beat. A good mix of instruments from lead to fill. Key change in closer. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Teh 1/4, Centers Trade, Swing Thru, Centers Run, Tag the Line, Leaders U Turn Back, Swing corner Promenade.*

Heartache Tonight, SIR 406**Robert Bjork**

A cover of a Bob Seger number with a good rock beat. Fiddle, piano, steel and guitar with just a touch of percussion to make you want to dance. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Endless Love, SIR 702**Thorsten Geppert**

A come let's dance beat with a steel, fiddle, piano and guitar weaving in and out and caressing the melody line. Key change in closer. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

Verity/Twezzler, Sir 509**MP3 Hoedown**

Verity has a piano, xylophone, bass, percussion and a string background combined for a cheery number. Twezzler is a lilting number with a piano, fiddle, guitar, and bass. A fun happy piece with some nice riffs. Available on vinyl.

A lot of music this month. The producers are gearing up for CALLERLAB and the Nationals in Oklahoma. Several keepers. Check them all out on your tape service. It's never too early to begin recruiting for your next new dancer group. What are your plans and ideas? Share them with others, so all will be successful. Until next month have FUN dancing and calling.

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-445-7398

The Making of a Square Dance Television Commercial

Part II

By Mike Gornley, Kissimmee, FL

On Thursday night, missing my regular club dance and lessons at the 4 Corner Squares in Kissimmee, I went to a plush hotel in Orlando for a wardrobe fitting. I took all of my square dance clothes with me for them to pick from. They chose blue jeans, a black with white trim square dance shirt and no tie. I did not have a hat and the subject of a cowboy hat did not come up then, but during the actual shooting of the commercial they wanted me to have one. I had to borrow a 12 year old's black hat and wear it. Visualize a size 6-1/2" hat on a 7-3/8" head... go figure!

I was told to report at 8am Friday morning at Rollins College Campus in Winter Park. It was a very nice campus. We met in the field house parking lot in an oversized RV, signed contracts and were served breakfast which was catered out of another RV. They had lots of food. I then returned to the first



Colleen & Mike
Gornley

RV to eat and change into my wardrobe. There, I sat and chatted with the parents of the square dancing kids.

About 9:30am, I set up my equipment in a gymnasium in the field house. There was a hanging back drop consisting of a maroon curtain with a banner stretched across the top which read, "All School Square Dance Competition."

The stage was one foot high with a shipping crate to my side to set my turntable on. Flanked on both sides were bales of hay stacked 2 high and 2 large powered speakers on stands. There was also a microphone stand on the stage. I told them I did not use a microphone stand, but they wanted it there for looks. Straw was scattered on the floor around the stage area. Overhead was a criss cross (X) of two strings of colored lights to create a festive look.

While we were waiting for the

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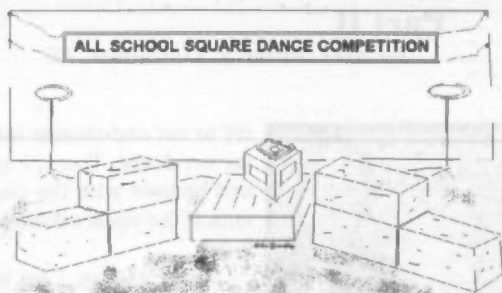
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shooting to begin, I worked with the dancers just a little bit on how to do two different types of "swinging." Remember, the emphasis of the commercial

the other couples did.

Probably by about 10:30 we started actual taping. Imagine, a complete square dance where the only call being used is "swing." That was us. They did not want any other movements. We did swings with the partner and then changed to swinging with the corner, then back to the partner. When doing elbow swings, I was able to offer a little variety by calling "Right elbow swing, back by the left,



was on the verb "swing." One was an elbow swing and the other was the classic MWSD swing. We tried a "buzz step" swing, but in the limited time the kids were not learning it well enough and I chose not to use it.

Around 10, we started some dry runs off camera, getting the dancers into position that looked "camera ready." It was a really weird square from an overhead point of view as it was actually a parallelogram, not a rectangle or square. They used tape on the gym floor to mark spots for the dancers to line up. Every time the kids did a swing at their home position, it had to be on the "x." The couple closest to the caller had to travel twice as far to get back home as

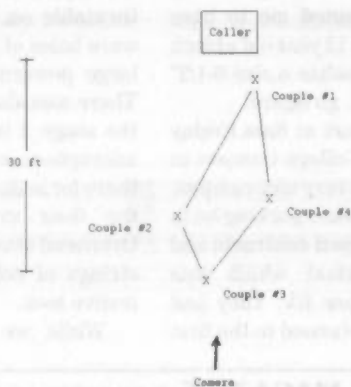
with a left elbow swing."

They shot scenes from 3 different perspectives: a long distance shot looking straight into the square, a medium distance shot looking straight into the square and

finally a close in shot from the floor looking up into the square.

They also took shots with the music playing and without. They took audio only of myself calling through my speakers and also without my speakers while directly calling into their overhead boom microphone.

They took shots of the dancers without the music, so the viewer could just hear the "cadence of the feet stomping the floor during the



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swings." By the way, kids this age tend to "skip" while they "swing" and it makes a nice "cadence sound." We were done by noon.

I do have a concern in the way they will edit all the video and music since I will not be there to say if it fits or not. Hopefully, they will take out some of my mistakes, there were some. This will probably be a 30 second commercial, with perhaps 3 to 5 seconds of square dancing. Included will be other forms of "swinging" such as a baseball batter, a tennis player and kids in a playground scene, etc. To finish the day, all were served an elaborate lunch.

The whole process from the first phone call of inquiry to the final shooting only took 3 days. All 4

commercials are scheduled to run this entire year and will be on NBC, CBS, ABC, FOX, UPN, WB and PAX networks.

I thank Alan Johnstone, visiting square dance caller and full time RV'er from Cincinnati, Ohio, for filling in for me during lessons and dance night. Also, to recognize Greg Malinowski of Vermont/New Jersey for his assistance concerning his knowledge in working with kids. I also thank my wife, Colleen for pressing my clothes, checking her mental list, which she always carries with her, and sending me off without a hitch.

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

SQUARE-UP

JOHN & LINDA SAUNDERS



Time + Love of our Square Dance Activity = Commitment

These three ingredients, Time + Love = Commitment, form the foundation of strong leaders in our clubs. Commitment is composed of promises, vows and agreements that we will do our best to adjust with changes in our activity. Leadership will recognize the needs of the club and will use their knowledge to understand the duties and how to delegate responsibilities to other members of the club. It includes being loyal, honest and dedicated. No one is born a leader, however, some are born with the confidence that if they make a decision it will benefit the entire club. Qualities of leadership come through experience and time.

Leaders of clubs should make sure that all members feel they are an important part of the membership. Their thoughts and wants should be considered. There are so many elements to look at when you become a leader or officer of any club or association.

The most important success of a club

comes from new members. Good leadership will recognize that for a club to have success year after year will come from its new members. New ideas, new leaders all come from having new dancers.

The following are some QUESTIONS that we would like for you to answer and think about your answers:

1 Do you, as a veteran dancer (more than 2 years) have the time, love & commitment to help the new dancers enter into our world of friendliness? Friendliness is the ultimate love & commitment of our activity that holds our clubs together year after year.

2 Do you extend your hand for a new dancer to get into your square? Do you encourage them by asking them the second time?

3 Do you make an effort to know your club caller or his partner? Do you know the club officers in your club?

4. If you are a club officer, do you make a special effort to speak to every person attending the club dance?

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The following comes from a 1987 article in *American SquareDance* by Happy Hal Petsche. Thanks Hal, as you said all that needs to be said.

OUR NEW DANCERS.

New dancers are the most important people in square dancing.

New dancers are not dependent on us, we are dependent on them.

New dancers are not an interruption of our dance; they are the purpose of it.

New dancers do us a favor when they come in; we are not doing them a favor.

New dancers are part of our square dancing; they are not outsiders.

New dancers are human beings with feelings; they deserve to be treated with respect.

New dancers come to us with wants

& needs to be filled; it our commitment to fill them.

New dancers deserve the most courteous attention we can give them.

New dancers are the lifeblood of square dancing. Without them, we would have no square dancing.

YOU were once a new dancer. Don't ever forget it!

This is the time of year that the newer dancers will be graduating. We certainly hope your club has strong leadership and that your new dancers will be made to feel part of the club or have already found that your club is filled with friendly dancers that have already made them feel a part of a special activity, square dancing.

By Mike Seastrom

It's A Great Time of the Year!



This is a great time of year in square dancing. The new dancers are graduating and attending their first club dances and other events. Every experienced dancer, dance leader, caller, cuer and partner has the ability to help make this time fun, positive and rewarding. This is our opportunity to be part of the solution and not part of the problem. If we really care about the entire activity and it's future, we can give these new dancers the help, encouragement, and the personal care they need to stay and enjoy dancing for many years to come. We can even make their experience so exciting that they'll bring their friends, family, and coworkers to the next new dancer program. It's really our choice and it doesn't take that much effort.

Many clubs and groups that sponsor new dancer programs have a system in place to personally take care of their new dancers. They assign "mentors" or "sponsors" to invite the new dancers to club dances, visitations, special club events, and festivals. When these "mentors" are chosen according to geographical area, it's very easy to carpool to the various events. This makes it easier to locate unfamiliar dance locations or residences where

activities are being held. It's also more comfortable for new dancers to walk into an unfamiliar social gathering when they are escorted by someone more familiar with the situation. It's so easy for new dancers to miss a dance or function if they are even slightly nervous about how they will fit in or how well they will dance to a caller they have never heard before. We're all a little more confident when we're with someone who is experienced and reassuring. Think about adding this system to your club's new dancer program. It can even be done before your new dancers graduate and will go a long way to keep them dancing and actively participating.

I'm pleased to see more and more festivals providing a hall for new dancers and rotating the featured callers in the new dancer hall. Many of these progressive festivals and events are even held at a time of year prior to graduation. This opens these events to more dancers, and provides an

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opportunity to bring these new folks out to something much larger and more exciting than their weekly new dancer dance (i.e. class). I applaud the organizers of these festivals and encourage those who haven't yet scheduled a new dancer program to do so. I also strongly encourage clubs to bring their new dancers to these events and dance with them, as much as possible, to ensure their success. It's a great time to get to know your new dancers and to really strengthen the friendships that will keep them coming back again and again.

Another positive trend I see, is clubs sponsoring new dancer dances and or alternating tips on their regular dance night. This gives the new dancers an opportunity to become a part of the

club and increases the size of the dances. Include new dancers in your squares. It lets them know that you remember what being a new dancer is all about and that you really care about their success and enjoyment.

The clubs that are focusing their efforts on a new dancer program are the ones that are growing. It takes a few years to gather momentum when a group begins a year long program of promoting and caring for new dancers, but the rewards are new friends, new dancers, new dance leaders, new callers and cuers, and so much more fun and energy in your club. It's long been said that we get more of what we focus our attention on. Make this extra effort. The rewards both individually and to our clubs are well worth it! 🍷

Whether you believe you can or you can't, you're right.

— Being the One High

-Henry Ford

CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



We wanted to take a moment to thank Ed & Pat and their staff for the fabulous effort they put forth to keep this a first class magazine. Their energy has continued to keep *American SquareDance Magazine* the most informative for dancers around the world who are interested in all aspect of our wonderful activity. We thank them for allowing us to share our ideas for the square dance public. They will be missed by all.

Steve & Lee Kopman

Ordinarily, when we call trade, it's after a walk and dodge. Here are some fun trades you should try with your dancers to expand their horizons.

1. HEADS square thru 2
touch 1/4
split circulate
boys trade
square thru 2
right and left grand
(3/4 promenade)
2. SIDES pass the ocean
extend
cast off 3/4
boys trade
fan the top
extend, right and left grand
(3/4 promenade)
3. HEADS lead right
touch 1/4
girls trade
(right and left thru & dixie
style to a wave)
acey deucey
(recycle & sweep 1/4)
roll away
RIGHT AND LEFT GRAND
4. SIDES lead right
square thru 2
boys trade
cast off 3/4
trade the wave
circulate, right and left grand
(5/8 promenade)
5. SIDES square thru 4
HEADS roll away
swing thru
boys trade
square thru 4
right and left grand
(1/2 promenade)
6. HEADS lead right
square thru 4
boys trade
girls trade
star thru
trade by
swing thru
right and left grand
(5/8 promenade)



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7. HEADS lead right
swing thru
cast off 3/4
girls trade
roll away
touch 1/4
circulate TWICE
boys run
right and left thru
swing thru
right and left grand
(1/8 promenade)
8. SIDES lead right
pass the ocean
recycle
pass thru
girls trade
scoot back
split circulate
boys run
pass the ocean
circulate
split circulate TWICE
right and left grand
(5/8 promenade)
9. HEADS star thru
double pass thru
peel off
pass thru
girls trade
ferris wheel
GIRLS single circle to a wave
extend
hinge
circulate 1 1/2
right and left grand
(1/4 promenade)
10. HEADS star thru & LEFT
square thru 3
touch 1/4
scoot back
boys trade
touch 1/4
circulate
girls run
single circle to a wave
circulate
swing thru
right and left grand
(1/8 promenade)

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11. SIDES star thru
double pass thru
cloverleaf
CENTERS swing thru
extend
sides trade
pass thru
1/2 tag
girls trade
pass the ocean
swing thru
right and left grand
(1/8 promenade)

12. SIDES lead right
square thru 2

girls trade
boys run
REVERSE flutterwheel
pass thru
bend the line
spin the top
right and left grand
(7/8 promenade)

13. HEADS star thru
double pass thru
leads trade
star thru
pass thru
girls trade
boys trade
square thru 2
right and left grand
(1/2 promenade)

14. SIDES pass the ocean
extend
hinge
girls trade
roll away
box the gnat
fan the top
(explode & slide thru)
left allemande
(3/4 promenade)

15. HEADS pass the ocean
extend
circulate
sides trade
star thru
CENTERS swing thru
ENDS roll away
extend
swing thru 2 TIMES
right and left grand
(5/8 promenade)

THE KOREO KORNER



STEVE KOPMAN

Can you think of any reason **not** to call spin the top with the girls moving up? Try this with your dancers.

**HEADS spin the top
extend**

THEN:

1. swing thru
girls run, pass the ocean
right and left grand
(1/8 promenade)
2. split circulate
circulate, LEFT swing thru
right and left grand
(1/8 promenade)
3. swing thru, split circulate 1 1/2
flip the diamond
right and left grand
(1/8 promenade)
4. split circulate
explode the wave
wheel and deal
CENTERS pass thru
square thru 3
left allemande
(5/8 promenade)
5. walk and dodge
boys cross fold
single circle to a wave
split circulate
hinge
centers trade
right and left grand
(3/8 promenade)
6. spin the top
cast off 3/4
circulate, boys run
CENTERS slide thru
at home



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ACA VIEWPOINT

PATRICK DEMERATH



Ten Ways To Drive Dancers Away from Square Dancing

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, 2002, and 2003. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint appears to be negative in tone but has some incredible positive benefits that accompany it. This caller was preparing a syllabus for a senior level course in International Marketing at Troy State University in Montgomery, Alabama and was concerned with the low energy and low class participation grades. In an attempt to improve the participation I wrote a letter called "TEN WAYS TO LOWER YOUR PARTICIPATION GRADE." During the orientation class in another marketing course, the ten

items were provided to the students spelling out how they could lower their participation grades.

As silly as this seemed, the results of two additional marketing classes were astounding. In both classes, student participation went way up. Overall, grades went way up. I talked with several of the students, and they communicated that spelling out the ways to lower the grade made them more serious about not lowering their grade and achieving better grades.

In an attempt to learn from this simple exercise, several square friends were asked how to apply this to square dancing. Their applications came fast and passionately. The square dancers named this article: TEN WAYS FOR CALLERS, DANCERS, AND SQUARE DANCE LEADERS TO DRIVE SQUARE DANCERS AWAY AND HELP REDUCE THE NUMBER OF SQUARE DANCERS. This was published to help callers, experienced dancers, and square dance leaders avoid the "Ego Traps" that are helping to destroy square dancing. Here they are. These ten items can be applied to national callers, local club callers, associations and experienced dancers as well.

1. Losing sensitivity with new dancers by refusing to teach or support lessons.

2. Demonstrate an arrogant ego/attitude to the dancers.

3. Criticize new dancers as they struggle to learn.

4. Show contempt to the needs of the dancers by refusing to dance with them including the use of "Pat" squares.

5. Demonstrate belligerence on the microphone toward the dancers and their mistakes.

6. Criticize dancers over the microphone.

7. Criticize dancers between the tips.

8. Criticize other square dance clubs and associations

9. Refuse to follow the dress code of a particular club or group.

10. Communicate a "better than you" attitude with the dancers.

It is ACA's hope that by stating the things that intimidate and discourage dancers that all callers, experienced dancers and square dance leaders will take these things seriously and stop communicating them to and intimidating all dancers. ACA would also like to state that the majority of callers, dancers and association leaders are not guilty of these activities, but hopes that this article reaches those few who are guilty and can convince them to change their actions.

If we look at some of the statistical numbers referencing decline in square dancing. Today in 2003 we have approximately 8% of the total number of dancers that we had in the middle

1970s. Square dancing's number of dancers decreases approximately 10% per year. Around 50% of the total number people who start the square dance classes complete them. Of those who complete square dance classes, 55% quit dancing relatively soon after the class graduates.

ACA recognizes that the long period of lessons equates to earning a Masters of Business Administration from a university. Its international one floor program can be taught in as little as 16 weeks, reduces the stress on the dancers and callers alike and encourages dancing associations to reject the Mainstream Plus stress and segregation of dancers and return square dancing to fun. ACA further recognizes that the cumbersome Mainstream/Plus dance program is helping to decrease the number of square dancers, but so are the TEN WAYS FOR CALLERS, DANCERS, AND SQUARE DANCE LEADERS TO DRIVE SQUARE DANCERS AWAY AND HELP REDUCE THE NUMBER OF SQUARE DANCERS. The bottom line is that we as callers, dancers and leaders can do something to decrease the number of dancers leaving square dancing. Let's do it.

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. 🍷

Where there's a will, there's a won't.

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Take a  at what is just released...

The Lonely Goatherd

Phase II +2 (Whaletail/Strolling Vine) - Sydney Thompson EP 614 - 2 Step - Jeannette Chauvin. Strolling Vine, scoot 4, lace sequences are included in this nice 2 step. Good music and good routine.

Gittey Up Go

Phase II - 2 Step - TNT 180 - Dorothy Sanders. Basic 2 step with basketball turn. No surprises.

Here Comes Lolita

Phase III - Cha Cha - STAR 135B Lolita - Mike Seurer. Great music, routine is very basic has peek a boo chase, New Yorkers, sliding doors, spot turn. Good dance, which can be taught after cha cha basics have been taught.

El Choclo

Phase IV - Tango - Roper 232B - John & Dorothy Szabo. Curving walks, double outside swivels, back whisk. Criss cross, corte, and other basic tango figures.

Lovers Dance 2002

Phase III +2 - Waltz - STAR 178 - Hardie & Sara Hartung. This waltz includes a fishtail and cross hovers, and diamond turns. Ending is hover to chair and hold.

Mexico

Phase III - 2 Step/5Count - CD-30 Top Jives DLD 1084/STAR 174 - Don & Pat Brann. Trav. Door, Charlestown sandsteps. Part C has meringue. Ending has head flicks.

Yours Again

Phase III +1 (Leg Crawl) - Rumba - Roper 271-B Tua - Peg & John Kincaid. Intro lunge to a leg crawl. Part A has a rumba box sidewalks and lariat. Part B has circle box. Easy Routine.

I Have But One Waltz

Phase II +2 - Waltz - MGR 089 - Dorothy Sanders. Hover, impetus, canter. are included in this routine. Ending is dip, twist & kiss.

Cha Downtown

Phase V +2+1 - Cha Cha - STAR 117A Downtown - John & Dorothy Szabo. Open hip twist, runaway Cha to tandem. Rolling off the arm and cuddles are parts of the choreography.

You Saw Me Alone

Phase V (4 Phase 5 Figures) - Foxtrot - Hoctor 647B Flip Undecided - Elaine Funk. Diamond turns, natural weave, reverse wave, back feather, top spin. Ending is slow right lunge.

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Phase II - 2 Step - Grenn 17278 - Barbara & Jim & Paul Connelly. Routine starts with trans. to skaters. This is a basic 2 step.

Telling Everybody

Phase IV - Waltz - STAR 155B - Ron & Mary Noble. Cross hovers, weaves, diamond turns, whiplash. Develops, telemark. A nice basic Phase IV waltz.

Possibility Rumba

Phase IV - Rumba - Roper 219 You've Got Possibilities - Ronnie & Bonnie Bond. Umbrella turns, cross body, rev. underarm turn. Side walk with flicks, flirt...nice choreography.

American SquareDance, May 2003

El Grande Cha

Phase IV+2 (Op. Hip Twist & Chal. Chase) - Cha Cha - STAR 181A - Howard & Anna Hoffman. Intro starts in lady's tamara position to a wheel. Part A has basic Phase III figures. Parts B & C incorporates III, IV figures, such as left umbrella turns, challenge chase, and triple cha's. Nicely done.

Diamonds

Phase IV+1 (Running Fwd Lks) - Quickstep - STAR 196 - Casey & Sharon Parker. Definitely slow this record down to make this nice routine danceable. Qtr turn prog. chasse, left turns, whaletail, running fwd locks. Viennese turns, cross swivel, a strong Phase IV routine.

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Cha Downtown III

Phase III+1 (Alemana) - Cha Cha - STAR 117A Downtown - John & Dorothy Szabo. Great music. Routine has chase, alemana, sandstep. Open Break to a front vine 4. At the end walk and apt point to an "OLE".

World Of Love II

Phase II - Waltz - CD Love Makes the World Go Round Dance Ranch 1006 Track II or Blue Star BS 1914B- Rey & Barbara Garza. Part A has twirl to a tamara sequence. Part B has wrap sequence and roll sequence. Nicely done.

Tres Hombres Paraglidis

Phase V+1+1 Tango (Turning 4 by 5) - Tango - STAR 155A - Ron & Mary Noble. Quick locks, gancho, serpiente, prog. link. Back contra rocks, back open promenade, and a turning 4 by 5. Good routine at the Phase V level.

You're Really Mine

Phase V+ Rumba - STAR 174A - Shirley Ivins. Suggest you speed for comfort on this. Natural opening out lady spirals, checked hockey stick to fan, advanced sliding door, 3 alemanas. A solid Phase V routine.

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Eyes For You

Phase V - Foxtrot - STAR 165B - Dom & Joan Filardo. Excellent music and a nicely written foxtrot. Reverse turn, hov. telemark, feather finish, top spin, promenade run, outside change. Fits the music to a "T".

Who's Cheatin' Whom?

Phase II - 2 Step - Arista 07822 by Alan Jackson - Allemande Al & Martha Wolff. Lace across, Charleston, vine and wrap sequence, included in this peppy routine.. Good CW music and a nicely written.

Sweet Shoe

Phase III+2 (Chicken Walks & Marchessi) - Jive/2 Step - WB 7-19176A By Dan Seals - Kathy Oliver. Chicken walks, green door swing, throwaway are in Part A. Part B has marchessi, part C has point steps...Fun Dance..good weekend teach.



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THE COUNTRY LINE

MIKE SALERNO



This article is a slight departure from normal because it discusses the reason this month's dance was conceived. It is to let you know that, yes, there is still some magic left in the world. Sometimes, the planets align and a favorable wind fills the sails. A few months ago, I had the rare opportunity to perform with a live band. Now this may not be out of the ordinary in your area, but for my part of the world, it has not been done for 15 - 20 years. The band had never played for a square dance, and in my 27 years of calling, I had never worked with a live band. I had requested and received the bands play list at the beginning of the project.

For my part, I selected songs from my repertoire that I thought would feature the band's strengths as well as my own. The band had the hard part. They had to put the songs together from my explanation of the structure of square dance music and from samples of each song. One week before the dance, I met with the band to practice. All I can say is that it was just "too cool." Our blend was naturally a little rough around the edges but exciting nonetheless. I had asked the band to play a few songs for line dancing during the breaks.

As a tribute to the band and to make the night extra special, I decided to write a line dance for the evening. The night came, the hall was filled with 200 dancers from a 150-mile radius, and expectations were high. It would be an injustice to only say the night was special. The band was fabulous, and the dancers let them know. Who knows if we will ever do this again. I do know, however, that for one evening on a chilly February night, a band, a caller, and room full of dancers enjoyed a bit of magic.

This month's dance is some original choreography dedicated to a great bunch of professionals who contributed to a special moment in time. Even if you could not be there for the event, I hope you still enjoy the dance. Callers, if you ever get a chance to perform with a live band, DO IT! Dancers, if you ever have the opportunity to attend a dance with a live band, DO 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.

The higher you climb in this world,
the more difficult it is to hang on and keep from falling.



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This Month's Dance:

F.T.B. (For the Band)

Basic Steps

(Official NTA Definitions):

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

Kick, Ball, Change: A syncopated rhythm with 3 movements in 2 beats of music counted 1&2. 1) Kick foot forward, &) Step on the ball of unweighted foot, 2) Change weight to other foot.

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

Point: To point the free foot forward, backward, sideward, or crosswise.

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

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

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).

Toe Strut: Moving forward or backward, place the toe and then the heel of the foot on the floor for counts 1, 2, with a weight change on count 2.

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

F.T.B. (For the Band)

Description: 32 Count, 1 Wall Beginner/Intermediate Line Dance

Choreographer: Mike Salerno, Topeka, Kansas 02/2003

Music Tempo Suggestions:

Slow: She's Got The Rhythm by Alan Jackson (92 BPM)

Medium: Heart's Desire by Leroy Parnell (110 BPM)

Fast: Mustang Sally by Wilson Pickett (124 BPM) or Any Slow to Moderate Tempo

COUNTS/STEP DESCRIPTION

Vine Right, Point Across, Step Side, Point Across, Step Side, Point Across

- 1-2 Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
- 3-4 Step Right Foot to Right Side, Cross/Point Left Foot in Front of Right Foot
- 5-6 Step Left Foot to Left Side (Slightly Forward), Cross/Point Right Foot in Front of Left Foot
- 7-8 Step Right Foot to Right Side (Slightly Forward), Cross/Point Left Foot in Front of Right Foot

Side Toe Strut, Crossing Toe Strut, Side Toe Strut, Right Kick-Ball-Change

- 1-2 Step Left Toe to Left Side, Drop/Step Left Heel in Place
- 3-4 Cross/Step Right Toe in Front of Left Foot, Drop/Step Right Heel in Place
- 5-6 Step Left Toe to Left Side, Drop/Step Left Heel in Place
- 7& Kick Right Toe Forward, Step Lightly on Ball of Right Foot Beside Left Heel
- 8 Step Left Foot Beside Right Foot

Step, 1/4 Pivot Left, Step, 1/4 Pivot Left, Side Triple Step, Rock, Step

- 1-2 Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot
- 3-4 Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot
- 5& Step Right Foot to Right Side, Step Left Foot Beside Right Foot
- 6 Step Right Foot to Right Side
- 7-8 Rock/Step Left Foot Backwards, Step Right Foot in Place

Side Triple Step, Rock, Step, Step, 1/4 Pivot Left, Step, 1/4 Pivot Left

- 1& Step Left Foot to Left Side, Step Right Foot Beside Left Foot
- 2 Step Left Foot to Left Side
- 3-4 Rock/Step Right Foot Backwards, Step Left Foot in Place
- 5-6 Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot
- 7-8 Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot

Repeat

CORRECTION

In the April column on page 30, please correct the text as follows:

As printed:

29.) Rock/Step Right Foot Backwards, Step Left Foot Forward

It should read:

29-30.) Rock/Step Right Foot Backwards, Step Left Foot Forward

It seldom occurs to children that someday they will know as little as their parents.

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

This month in the Dancing Contra / Traditional Squares section, by Don Ward, a couple of different dances are presented from a different formation. The formation is called a Mescolanza, which consists of a line of 2 couples facing another line of 2 couples.

In the **Workshop Ideas** section this month, John brings back an idea from the *American Square Dance* magazine in 1993. Nasser Shukayr wrote singing call figures that, when used as the fourth figure of a singing call, has the effect of all the dancers back home with their original partner. Also included is a call written by Mac Letson called Cross To A Line. From parallel Waves,

all Single Hinge. The out-facers Fold and Roll while the in-facers do a left Touch 1/4 if started from a right hand Wave, or right Touch 1/4 when started from left hand Waves. It ends in a two-faced Line.

The **Mainstream (1-53) Program** call featured is Couples Trade, from both two-faced Lines and Lines facing out. The **Mainstream Program** call of the month is Cloverleaf. Also included is some choreo for the **Plus** program, using the call Track 2.

The **Advanced and Challenge Supplement** includes: Half Breed Thru; Diamond Chain Thru; and Follow Thru.

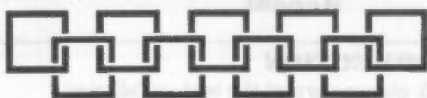
CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

Now that Fan the Top, Spin Chain Thru, and Eight Chain Thru are on the Plus program, the search is on to find calls

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from the Mainstream program that can be substituted in Mainstream singing call figures. Several possible solutions are mentioned in this issue, including Pass the Ocean and the Centers Trade.

In this month's 'Adding Creativity To Your Choreography' article, Norm looks at Acey Deucey, specifically what can be called after Acey Deucey 1-1/2, as well as Acey Deucey from Diamonds.

Included this month on the **Mainstream 53 (Basic)** page is the call **Chain Down the Line**, from both right hand two-faced Lines, as well as from left hand Waves. The **Mainstream** featured comes this month from a presentation Dean Fisher made at the Toronto & District Callers Workshop. Since Quarter In and Quarter Out are on the Advanced program, the use of directional calling can be a substitute. This directional cueing can also replace (and Roll) on the Plus program. For the **Plus Program**, Left Chase is this month's workshop call. The key is to call 'Left Chase', and not 'Chase Left', so the dancers won't automatically start a Chase Right. The next page includes Plus choreo.

For those calling **Advanced**, Norm workshops Grand 1/4 Thru & Grand 3/4 Thru. Also included are several sequences dancing the A-1 program using these calls. The A-2 call of the month is Trail Off (can be called anywhere Peel Off can be danced), followed by a page dancing the A-2 program.

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Love Is the Best Thing, Wallace	MM 116
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In the Back of My Mind (Ph 2+1), Baldwin	C 612
Kiss Her Goodbye (Ph 3+2), Wolff	GR 17277
Sweet Dreams (Ph 2), Connely	GR 17278
Rose of Washington Square (Ph 2+1), Tirrell GR 17279	
Kon Tiki / Street Fair (Ph 2), Chico & Weaver	DCD 1011
Manana (Ph 2+4), Pierce & Chico	DCD 1012
Dream Lover / Things We Used To Do, Clausing & Whitaker	DCD 1013
Papa Loved Mama (2,3), Kaye	OP 0010
Southern Nights (2,3), Hassell	OP 0013
My Shoes Keep Walking Back to You (2,3), Howell	OP 0014
Redneck Girl (2,3), Ackerson	OP 0016
Breeze / Caribbean Angels, PIOC'D 5019	
Oh! What a Lonesome Life It's Been, Tucker	TKRCD 003
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American Made, Berg	CCCD 120
Shiek of Chicago (1,2), Garvey	TBCD 166
Gone with the Wind (2,3), Cox	7C 211
Nora / Down at The Barbeque	STCD 2023

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

Thank you for your monthly selections, we look forward to hearing from you.

Minnesota Round Dance Council ROM - March/April 2003

Phase II

Mi Casa Su Casa (Brown) RCA 46-6815

Phase III

Berkeley Square III (Baldwin) Star 110

Phase IV

The Spinning Wheel (Smith) Star 167

ROM - May 2003

Phase II

My Heart Is An Open Book (Raye) Gusto
4-2099 or Coll 90191

Wisconsin Round Of The Month - Feb/Mar 2003

Phase II

Just The Way You Are (Baldwin) Blue
Star 2380

Your Tatto (Krueger) Mercury 422 852
208

Runner Up - Humor Two Step
(Sanders) MGR 093

Bonus - Sugar Lips (Hurst) Grenn
14266 or 17255

Phase III

Here Comes Lolita (Seurer) Star 135

Phase IV

Sorrento Rumba (Baldwin) Star 120

Michigan Round Dance Teachers Assoc. ROM - March 2003

Phase II

Going Steady (Brown) TNT 263B or
Capitol X 6174

Phase III

Lovers Waltz (Hartung) Star 178

Phase IV

Any Dream Will Do FT (Folwell/
Butcher) Star 115

Dixie Round Dance Council Top Teaches in March Newsletter

1. Gardenia Tango (Parker) IV/Tango
Marty Robbins
2. Orange Colored Sky (Shibata) V
Foxtrot
Night Train (Lawson) IV/Jive
3. Jack Is Back (Worlock) V/Mambo/SP
4. Switchin' In The Kitchen (Rumble)
V/I/Jive/SP
More (Rumble) IV/Foxtrot/SP
Dedication (Rumble) IV/Waltz/SP
5. Ob-La-Di Ob-La-Da (Rumble) III
Cha/SP
I'm Not Giving You Up (Rumble) V
Rumba
Fools Fall In Love (Buck) IV
Foxtrot

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Chicagoland Round Dance Leaders' Society ROM - February 2003

Phase II

Sweet Georgia Brown (Woolcock)
Grenn 14097 or 17274

Phase III

Blue Shore Rumba (Maguire) Roper 226

Phase IV

Fools Fall In Love (Buck) Mercury 55003

Phase V

From My Guy (Goss) Star 148

ROUNDALAB 2002-2003 Golden Classic ROQ Third Qtr 2003

Phase II

Feelin' (Barbee) Waltz

Phase III

Apres L'Entriente (Dahl) Mixed

Phase IV

Adios (Kullip/Norman) Waltz

Phase V

Maria Elena (Ward) Foxtrot

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MOORE ON CONTRA



PAUL MOORE

Coda

This column is a return to the theme of music. The last time we talked about beat, phrase, and how the dance should fit the music. This month we're going to look at types of music.

In general, square dance and contra dance music have eight phrases of eight beats each, for a total of 64 beats, or 32 measures. There are many exceptions to the general rule, of course; some tunes are longer or shorter depending on the structure of the melody, or if the tune was written for a specific dance.

Within the general rule, there can be several rhythms. The most common rhythms or time signatures in contra dance and square dance music are 2/4 and 4/4. 4/4 is a straight forward marching rhythm which is very good dancing because almost every dancer naturally falls into the rhythm. 4/4 gives a special sense of drive to the music. It energizes dancers and makes them really want to move. On the other hand, 4/4 can be really moody, as in the blues and the Texas walking-bass.

However, 2/4 is the more common time signature in contra dance music: it is the rhythm of reels and hornpipes the terms 'reel' and 'hornpipe' not only describe the rhythm, but help to define the melody structure also. A reel is 2/4 rhythm with a short melody line (usually 8 beats), while a hornpipe

is 2/4 rhythm (sometimes 4/4) with a longer melody (usually 16 beats) and a double accented beat at the end of the melodic phrase. Most people will not really notice the difference between the reel and the hornpipe, but for the caller the different melody structures call for different types of dances. Hornpipes are best for dances that have a long phrase figure, such as a 'hey for four' or 'turn contra corners.'

A real tell-tale feature of 2/4 music is the boom-chick sound; the sound that makes your feet restless and start clogging. When the music plays, the dancers feel a lift and lightness in their dancing, versus the steady drive of 4/4. We often associate 2/4 or reels with Scottish or Irish music. If you remember the scene of the Irish dancing in "Titanic," you have seen really enthusiastic dancing done to an Irish reel. The Scots and the Irish brought their music with them when they immigrated to America; wherever they settled, especially New England and Appalachia, their music left a mark on the music of the region.

2/4 can play some other games with the feeling of the music because it is the base rhythm for sambas and cha-chas. So with the same amount of music, the same basic rhythm, the feeling changes to Caribbean or South American. Simply change the standard ONE-two accent of the music to one-TWO and the



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rhythm becomes Cajun or Zydeco rhythm. Mix Cajun with Appalachian and add a little bit of the blues and you get the early forms of rock n'roll. Obviously rock still shows its roots, but it has grown to be a huge complex tree.

There is one more rhythm worth considering for contra dancing – the jig. Jigs are in 6/8 rhythm. It is easiest to compare jigs with the other two rhythms to get an idea of what they sound like. 4/4 goes boom-boom-boom-boom, and 2/4 goes boom-chick-boom-chick. A jig goes higgledy-piggledy-higgledy-piggledy. The sound is entirely different from the other two rhythms, but it dances pretty much the same. In all three rhythms, the dancers need to shuffle or step on the down beat.

Many times when dances are published, the choreographer will say "any good reel or jig." Now we know

what the jig and reel (and hornpipe) are. Many contra dances are designed to dance smoothly, but there are no special features that call out for a specific type of music. The fun is to try a variety of rhythms for the same dance. At a recent festival, callers were rotating in and out of the hall and did not know what dances other callers had used. Three of the callers used exactly the same dance, but each one used a very different piece of music from the others. Because of the change of feeling in the music, most dancers did not realize they had done the dance earlier.

Go through your record collection to find music that has a strong beat and phrase but has different rhythms, then call the following dance to each of them. Eventually you will find the music that makes you say, "That is just the right one."

FRIEDA'S CURIOSITY

(author unknown)

- Intro: ----, with your corner dosado
1-8: ----, -- same lady swing
9-16: -- across, lines go forward and back
17-24: ----, across, right and left through
25-32: ----, -- ladies chain
33-40: ----, ladies lead, flutterwheel
41-48: ----, keep going and circle left
49-56: ----, -- left hand star
57-64: ----, new corner, dosado.

Let your imagination go wild with the music. The worst that can happen is you find out what doesn't work. The

best that can happen is you added variety without making the dancing harder or more complex.

CUE TIPS

SELECTED BY
FRAN & JIM KROPP



May brings us such beautiful flowers so it's time to look at "Apple Blossoms" and dance The "Gardenia Tango".

APPLE BLOSSOM

Al & Martha Wolff

RECORD: Grenn 14048/ Grenn 17167

FOOTWORK: Opposite

RHYTHM: Waltz

PHASE: III

SPEED: 45

SEQUENCE: Intro, A, B, A, B, (A-B), END

INTRO

IN BFLY;; VIN/TWRL 3; PU FC LOD;

A

WZ FWD; MANUV; SPN TRN; 1/2 BOX BK; [CP/LOD]

2 LEFT TRNS [CP/WALL]; HOVER; MANUV; [CP/RL0D];

OPEN IMPETUS TO SCP; THRU FC CL [CP/WL]; FWD TCH; BK TRN L; [CP/LOD]

DIAMOND TRN;;; [CP/LOD]

B

WZ FWD; DRFT APT; THRU TWNK TWICE;;

2 LEFT TRNS;; [CP/WALL] CANT 2X;;

WHISK; THRU CHASSE TO BJO; WZ FWD; BK CANT TO BJO;

DIAMOND TRN;;; [CP/LOD]

AB

REPEAT AB ONCE FOR GRENN 17167, TWICE FOR GRENN 14048

END

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GARDENIA TANGO

Casey & Sharon Parker

RECORD: Columbia Hall of Fame 13-33122 Marty Robbins - "Gardenias in Her Hair" (Flip - "Tonight Carmen")

FOOTWORK: Opposite Except Where Noted

RHYTHM: Tango

PHASE: IV + 1 (Rock Turn)

SPEED: 45+

SEQUENCE: Intro, A, A, B, A(1-12), END

INTRO

CP WALL WAIT 1 MEAS; VINE 3; (SCP) RK 3; PICKUP TANGO DRAW; CORTE & REC;

A

(CP LOD) WALK 2; FWD SD BK TO BJO W QK SWIVEL; OUTSIDE SWIVEL TWICE; THRU FC CLS;

CP/DLW FWD & RT LUNGE; RK TURN;; WALK 2; TELEMAR TO SCP; THRU TO SERPIENTE;; (SCP) RK 3;

CRISS CROSS;; QK VINE 4; (SCP) WALK PICKUP;

B

(CP LOD) WALK 2; REV TURN OPEN FINISH CHECKING;; BK TWIST 3 & BOTH RONDE TO BJO;

BJO/LOD FWD W DEVELOPE; BK WHISK; THRU FC CLS; GAUCHO 4 TO FC LOD;

ENDING

CRISS CROSS;; SLOW FWD SLOW RT LUNGE; ROCK TURN;; SLOW FWD - SLOW RT LUNGE; AND EXTEND;

SEWING 101

WITH DONNA IPOCK



Well, sometimes I really do make myself mad...for some reason my mind was not with me when I bought some fabric...I didn't buy enough yardage. As I was preparing the pattern, ready to cut...guess what...Too much pattern...Not enough fabric. There are several solutions that I used and that is what this article is about...Solutions.

For the garment that I was working on, the trick was to make the sleeves shorter by eliminating the 2-inch hem and using a little know-how. I also used a grosgrain ribbon for the waistband. Here's how that's done.

You can eliminate a hem allowance by cutting it off the pattern piece or folding the tissue at the hemline and pinning it out of the way. Use a 2-inch wide bias strip of coordinating fabric or use purchased bias binding. Be sure to press the bias binding flat. Sew the facing (binding) right sides together, to the hemline using a 1/4 inch seam. Press the seam toward the facing (binding, don't stretch the bias tape if used) turn the facing to the inside, press and hem as usual.

You can also use a trimmed hem. This is done by adding some trim to the hem edge using a 1/4 inch seam as above but don't turn to the inside and

then finish this new hem edge as you like. For a lace hem treatment you can make a narrow hem 1/4 inch and then place the lace over the right side of the sleeve edge. You can also use your serger to make a narrow rolled edge hem. I saw a sleeve edge lengthened by sewing rows of trim together side by side to make a width of 3 inches and then attaching to the edge. This gave extra length to the sleeve. As we sew, we learn new techniques and shortcuts, but it is always interesting to see how someone else tackles their sewing *boobos*.

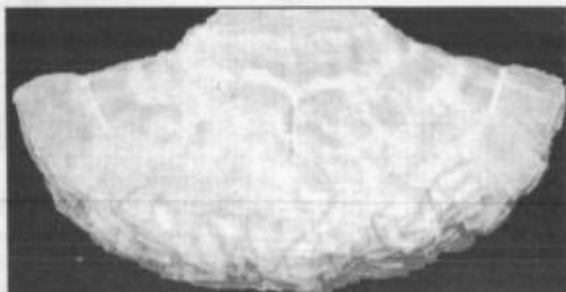
The grosgrain waistband is a neat trick if you are short of fabric or even if you want to add some detail to an outfit. You can use ribbon you have on hand or if you want the waistband to have "detail" purchase some really decorative ribbon. Here's how it's done...

Lap 1-inch grosgrain ribbon over the waist seam-line and topstitch it in place close to the ribbon's edge. Fold and turn the ribbon to the wrong side covering the raw edges and press. You can stitch from the wrong side or as I usually do, ziz-zag from the right side being careful to catch the ribbon edge in the stitches and stitching over the

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first stitch line. You can now finish the waistband as desired.

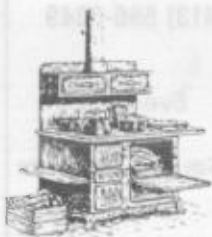
If you really need to stretch that fabric, try eliminating some of the width on the lower half of each gore on the skirt. The easy way is to make a fold from top to bottom on the skirt pattern piece being careful to barely have any fold at the top. You wouldn't want to eliminate too much so that your waist opening is too small. If you start your fold at 2 inches at the bottom edge and taper it up to nothing at the waist, you will have gained 16 inches, more or less on the total garment and really won't miss the fullness. The extra inches you gain

may be needed elsewhere.

Do not assume that you can eliminate extra length or width anywhere on your pattern. Make sure you know if the piece you are considering can be a little skimpy, does that part need the extra fullness? My first choice is usually the sleeves and then the ruffles. Ruffles can be pieced together from the scraps if needed, made from coordination fabric, or just not as full as you usually make them.

The best solution is: **BUY THE CORRECT YARDAGE.**

Sew Happy,
Donna



Country Kitchen

By Louise Harrop



Blueberry Cheese Crumb Cake

- 1/4 Cup cornstarch
- 1/2 Cup sugar
- 1/2 Cup water
- 3 Cups blueberries
- 1 (13.5 oz.) package graham cracker crumbs
- 6 oz. Melted butter
- 2 (8 oz.) packages cream cheese
- 1-1/2 Cups sugar
- 2 tsp. vanilla
- 1 (9 oz.) container whipped topping

Cook cornstarch, 1/2 cup sugar, water and blueberries until boiling. Cool. Combine graham cracker crumbs



and butter. Press half the mixture into the bottom of a 9 X 13 inch pan. Whip cream cheese until soft. Gradually beat in 1-1/2 cups of sugar and vanilla. Fold in the whipped topping. Spread half of this mixture over the crumbs. Then spread all the blueberry mixture over the cheese mixture. Top with the remaining cheese and then the rest of the crumbs. Keep refrigerated.

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Square Dance Attire

By Skip Cleand

People would in the years leading up through the 1950's dress up for the regular square dance with the nicest apparel they had in the closet. Some people referred to these clothes as their "Sunday Best" or their "Party Dress." There was no dress code that identified "appropriate" attire for the event. There was an overall social standard that said that you wore your best to a social event.

In the 1960's, ladies attire moved on to a never before direction in that hemlines continued to rise until it became impossible for a lady to sit any way other than cross-legged. Considering the average "advanced" age group associated with square dancing, ladies were no longer comfortable dancing in the dress-up style of the era. To resolve this problem, most ladies continued to wear poodle type skirts with full crinolines, a fashion that was still found to be acceptable in the square dance community.

Due to social standards, this dress style has remained in place for most of the last 40 years. Most ladies can't remember wearing anything else to a square dance function.

We, as the square dance community, have spent tens-of-thousands of dollars to discover why we cannot recruit and retain new dancers. Each

time we get the results of these research projects, we don't seem to be able to understand the finding that many people don't get involved because they don't want to have to wear the "uniform" or "funny clothes" that they see associated with the activity.

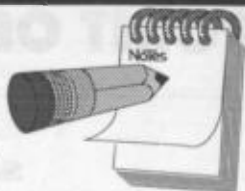
Yes, I agree, for some people this is just one of many excuses they would offer because they just don't want to get involved. But what about those that are truly interested and really do find the uniform unacceptable? Do we continue to stick to our guns and exclude these potential new dancers? At what cost are we willing to preserve this contemporary attire style? How many more times are we willing to spend large sums of money to hear that our attire is a major factor in our inability to recruit new participants and then ignore the answer?

Rest assured, our definition will change for appropriate square dance attire. It may not happen in our lifetimes, but it will change. I for one would hate to see the activity collapse in on itself in order to effect this inevitable change. I would like to see the square dance leaders work to help the activity to return to traditional square dance attire—the nicest thing in your closet.

WHAT'S AHEAD

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

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



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

NATIONAL CONVENTIONS U.S.A.

Jun 25-28 Oklahoma City, OK 52nd NSDC
Jul 2-6 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

MAY

2-3 **OHIO** - Toledo Area Western Dance Leaders Association is sponsoring the 43rd Buckeye Dance Convention, Seagate Convention Centre, 401 Jefferson Ave Toledo. Mary Kansorka, 203 Clinton St, Walbridge OH 43465; 419-666-3978; MBKansorka@wcnet.org

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

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

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

60

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

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

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

JUNE

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

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

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

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

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

JULY

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

3-6 **CALIFORNIA** - Anchors Aweigh With A Half Sashay, the 20th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention at the Sheraton San Diego Hotel & Marina, San Diego. Registration info: arcantoo@cox.net; Anchors Aweigh With A Half Sashay (AAWAHS), PO Box 87567, San Diego CA 92138

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

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

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

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

AUGUST

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

14-16 **TENNESSEE** - Tennessee State Convention, Gatlinburg Convention Center, Gatlinburg. 29th TN State Convention, 110 Wilson Ave, Clinton TN 37716; 865-457-9674; dleeve@usa.com

15-16 **PENNSYLVANIA** 10th Annual PA S&RD Convention, The Penn Stater Conference Center Hotel, State College.

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

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

SEPTEMBER

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

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