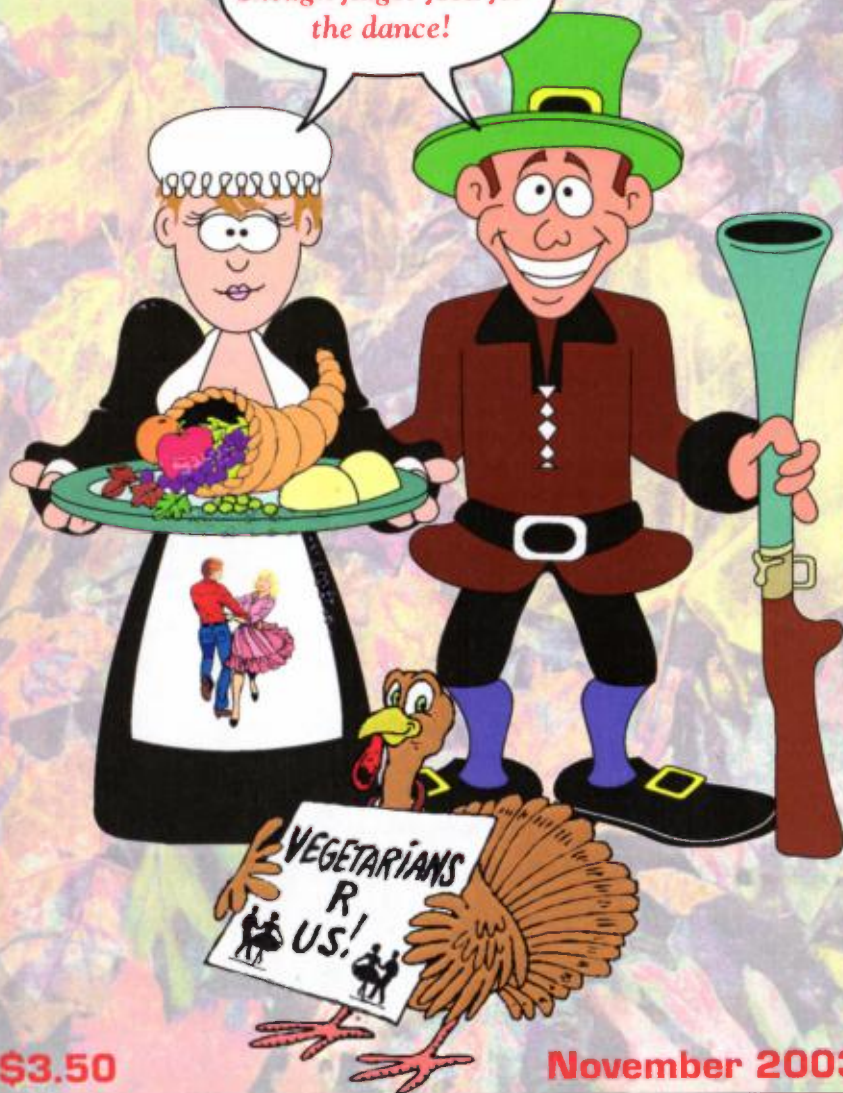


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If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We can only print what we receive - and it must meet the listed qualifications on page 57.

AMERICAN Volume 58

SQUAREDANCE Number 11

November 2003

"The International Magazine of Square Dancing"

Publishers - Editors	Cartoonist
William and Randy Boyd, Jean Ferrin	Corben Geis

EDITORIAL

From
Bill Boyd



Selling The Square Dance Activity

I have read many articles on selling square dancing. I have talked to several of my friends and colleagues about this activity. Not square dancing – selling.

Marketing of square dancing is left up to media attention, radio, television, newspapers, flyers, etc. The marketing is designed to create attention for square dancing. Great – is that selling square dancing to the general public?

Selling is that face to face, belly to belly, handshaking, mouth moving event that moves somebody to take action.

First thing you must consider is that for every twenty-five people you talk to only one in four will be prospects for you to try to sell. This sounds hard to believe because we think everyone should dance, but facts are facts, everyone will not become a square dancer. The next consideration is that only one in three prospects will ever try our fun activity called square dancing. And lastly, if we are lucky one of those three will continue with our program. Do not despair, these figures are in most textbooks on selling. The trick is to reach those who are potential dancers and persuade them that it is worthwhile to visit our clubs.

The first step is Get Their Attention. This can be accomplished in many ways; wear dance clothes in public, wear a badge or shirt saying “I am a square dancer,” hand out small cards, anything that will get someone’s attention.

The second step is to Create Interest. We all know dancing is a fun, non-smoking, non-drinking, inexpensive event. How about a way to lose weight? I recently heard someone say that since they started dancing they have not only felt better, they also lost weight. That will create an interest!

The third step is to Create Desire. Why should they want to dance. Make it

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fun, interesting, describe events that the person you are speaking with will enjoy. Why do you dance? Look for words that create images of fun and fellowship. When talking with teens, remember potluck dinners are not as important as social engagements.

The most difficult part of the sale is next. Create a Need. Why does this person need square dancing? If you cannot establish need in that persons mind you have a difficult, if not impossible, time convincing them to visit your dance. Our dance activity is all about recreation and having fun. Our activity is a dance that challenges our mind, body and spirit. Or activity gives us a fun way to live longer and healthier lives. Ask your potential dance friend, "Do you want to live longer?" Wait for an answer, "Do you like to have fun?" Wait for an answer, "Do you like to spend a lot of money when you go out?" Get the picture? Ask a question that you know how they will answer and then agree with them. Yes, you too, like to have fun, want to live longer, be healthier, etc. Only then invite your prospect to a dance.

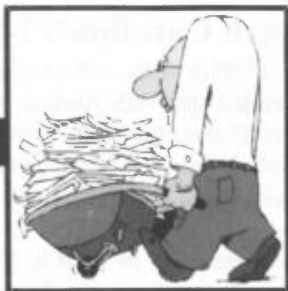
Work to establish a need for the dancing activity. Yes, recreation is a need for anyone.

Remember "if it is to be, it is up to me." Sell a friend on square dancing.



*Three callers
are arguing
about who
gets to call
the next tip?*

FROM THE MAIL ROOM



Hi - I found your newsletter in the library last week, noted your website and just wanted to drop a line to say hello. My interest in the newsletter stems from the fact that I am teaching/calling square dancing to 2nd graders and their parents/siblings from time to time (at school picnics, International Day, etc.) I volunteer to do this simply because I used to love square dancing as a kid, and my son and his friends would never have the opportunity to enjoy this truly American pastime because it is no longer on the school curriculum. When I put together my square dance workshop, I used a Japanese(!) website with excellent square dance formation information, as well as CD's with calls, etc. I think that one of the great things about square dancing is the fact that young and old, good dancers and bad, can all somehow get together and enjoy themselves. I enjoyed your website, but I would like to say that were I not an experienced dancer, (I have a Masters degree in dance and I have danced all my life) I feel I would be intimidated by the admonishing tone. Especially the article regarding floaters. The exactness of the dances should not overpower the fun, should it? The asquared.org web site also seems to emphasize how annoying beginning dancers are (underlying message is that they must be tolerated but they better mind their p's and q's. and improve). Did you know that the American square dance genre is derived from French, English, Irish court as well as folk dances? It is a living, recreational art form in constant flux - and not a science. Self-ascribed "experts" should be corrected! No one "owns" this social recreation. Just some thoughts I had. Anyway, thank you for making your newsletter available to me at the LAPL!!

Sincerely,
Patty



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Clendenin
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Jerry
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North Carolina's 14th Annual Convention Report

Almost 700 dancers, callers, cuers, and line dance leaders throughout the Tar Heel state attended the 14th Annual North Carolina Folk, Round, and Square Dance Federation Convention at the North Raleigh Hilton Hotel August 15-16.

Workshops for plus, advanced and contra as well as round and line dancing were held in addition to a mini-clinic for callers. Other events were a fashion show, sewing clinic, education seminar, and an information session on the 56th national square dance convention to be held in Charlotte in 2007. Wayne and Janice Bowman of Charlotte will serve as general chairman of this convention, the second to be hosted by the Queen City of the Carolinas. Most committee chairmen for this annual event have already been appointed. Colors chosen for Tar Heel dancers at the convention are royal blue and white.

Of the state's 93 clubs, 67 were represented at the convention. Out-of-state dancers attending were from South Carolina, Virginia, Florida, and Ohio, with one caller from Germany. Emcees in the main halls were Penny Lewis and Minetta Morgan, round dancing; Bob Troy, Bob Price, and Reggie Knipher, mainstream and lines; and Cleo Barker, Ray Pardue, and Monk Moore, plus and rounds.

"What Can The Federation Do For You?" was the topic discussed at the education seminar. Narrators were Judy Biggerstaff and Ann Monk. Presenters were Latrelle Batten, Curtis Buchanan, and Bill Bradshaw. In the competition for the exhibit best illustrating club activities. First place went to the Sandpipers of Sanford, second place to the Diamond Flippers of Wilmington, and third place to the Warsaw See-Saws.

Chuck and Chris Hicks entertained dancers at the Friday night after-party with several comical skits. In addition caller Jerry Biggerstaff drew laughter from the audience with his rendition of "It's Me Again, Margaret," a 1985 song popularized by Ray Stevens.

Fashion show participants represented 20 clubs, with one club – the Carolinians of Greensboro – having two couples modeling square dance apparel. Virginia Barker served as show coordinator, and door prizes were given to about 20 show attendees. In his report at the Council meeting Saturday, state convention chairman Lesley Green noted that improvements in both sound and air conditioning systems had been made since the 2002 convention. He urged everyone at the 2003 convention to make plans to attend the 15th annual convention August 13-15 in Raleigh.

Al and Margaret Stewart of Greensboro



Caller Cleo Barker and wife Virginia register for the 14th Annual North Carolina Federation Convention. Virginia served as Fashion Show Coordinator and Cleo was one of six emcees in the dance halls.

SQUARE-UP

*From
John & Linda Saunders*



November is our time to give thanks for our families, friends and those that work unselfishly for the square dance activity. There are countless numbers of people that take a position in the square dance activity just for their own satisfaction. The activity depends on all of the following (working together) to accomplish our goals of producing an activity that all can come together for fun and fellowship.

OUR THANKS GO TO THE FOLLOWING.

- The square dance caller/instructor.
- The club members that take the responsibility and devote their time by becoming an officer and help run a square dance club.
- The dancers.
- The organizations, beyond the local club, that offer instructional material and advise that the officers and dancers in our activity can obtain. They are the local associations, state associations and national associations.
- The round dance cuers/instructors.
- The contra leaders.
- Those that produce the music for our activity.
- The vendors that supply us with our attire for the activity.
- The magazine publishers that keep us informed about our activity.
- The equipment dealers that keep up to date on the latest square dance equipment.

It takes all of the above to keep our activity going and working together as a team we can make the activity one that everyone will want to be a part of.

This poem was written by the late John Summers, a friend of all the callers.

His remark was, Please accept this poem as a small token of thanks for a great group of people – Our Square Dance Callers – and may they live on forever with their dedicated life to the square dance activity.



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“Our Caller”

*A look at my watch told me it was half past
And I hoped the square dance would forever last.
Our caller was a great one indeed
With the mike in his hand he was a Knight on his steed.
His melodious voice called out to the floor
And we dancers danced as we never had before.
As the dance progressed, his calling remained smooth
And all dancers couldn't help but stay in the groove.
All dancers were beautiful with swing and sway
As the dancers listened to the caller and did it his way.
There was no screaming, noise or fuss
We all listened to the calls and let him lead us.
If a dancer failed or went astray
We knew our caller would soon steer them the right way.
His calls were smooth and right on time
I heard his call, pass through and bend the line.
Pass through again and turn to the right
His voice so assuring it removed all fright.
There was nary a snicker or scoff
As we heard double pass through and round off.
As we heard the call pair, peel and bend.
Before the dance came to a close
We heard slip and slide nose to nose.
Now the dance is over and we stand much taller
Our thanks and admirations go to the caller.
The callers has placed the fun of square dancing aside
To reach his next engagement means a long ride.
Before we leave this earth for our home above
Let us honor our caller with respect and love.*



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Maarten Weijars

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Over The River (ABC 20)

Thorsten Dudziak

Electronic sounds featuring a full brass section, strings, a reed section, piano and percussion. Full sound with a good solid dance beat. Available on MP3. Hds (Sds) Sq Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

Hold Me, Thrill Me, Kiss Me (DWN 105)

Jim Buckingham

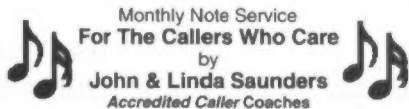
Electronic music with horns, marimba, piano, and a full string background. Good music. Melody line not real prominent. Available on MP3. Hds (Sds) Sq Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.

Witch Doctor (BS2469)

Mike Seastrom

Good combination of marimba, electronic keyboard, whistler, bass, cymbals and drums. Available on MP3. Hds (Sds) Lead Right, R & L Thru, Veer Left, Couples Circulate, Bend the Line, Tch 1/4, Column Circulate, Boys Run, R & L Thru, Half Sashay, Swing Corner, Promenade.

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My Happiness (RWH 218)

Dale McClary

A cover of a Connie Frances hit. Piano stylings with a guitar, steel and fiddle adding fill and lead. Easy smooth dance music, a relaxer. Available on CD. Hds (Sds) Prom Half, Sds (Hds) R & L thru, Hds Sq Thru, Swing Thru, Men Trade, Turn Thru, Left Allemande, Prom.

She'll Dance (AMR 301)

Freddie Ekbal

Electronic with a true modern feel. The dancers will get into this one. Lots of energy. Key change in closer. Available on MP3. Hds (Sds) Sq Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, R & L Thru, Star Thru, Pass Thru, Left Allemande, Swing Corner, Prom.

I Brake For Brunettes (MM118)

Ingo Schumacher

Rockin' music with a piano, steel, fiddle, guitar and drum track. Hds (Sds) Sq Thru, DoSaDo, Tch 1/4, Follow Your Neighbor – Spread, Explode the Wave, Bend the Line, Load the Boat, Swing Corner, Prom.

Burning Bridges (GT 3002)

Mike Holt

A record/CD combination package. Guitar, steel and bass with a rhythm track. Key change in closer. CD recorded in 3 keys. Hds (Sds) Sq Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Veer Left, Ferris Wheel, Centers Pass Thru, Swing Corner, Prom.

Sunny Day/Dew On The Mountain (BS 2470)

Sunny Day is a bright number featuring guitar stylings, a background banjo and

bass with a touch of drums. Dew On The Mountain is an arrangement of Mountain Dew with a steel, guitar and fiddle with drums. Available on MP3.

Boiled Beef/Carrots (SIR 516)

Boiled Beef features horns, piano, steel, harmonica and fiddle with a drum track in a smooth flowing number. Carrots features an electronic keyboard with sounds of percussion. Both useable.

MP3's

I'm Gonna Love You Tonight (MP3CK147)

Daryl Clendenin

Piano, and guitar stylings with a bass and drum track in a smooth flowing danceable number. Background vocals that add a nice flavor and full. Hds (Sds) Prom Half, Sq Thru, R & L Thru, DoSaDo, Step to a Wave, Boys Circulate, Girls Circulate, Swing Corner, Prom.

In The Shadows Of Love (MP3CK040)

Jim Hatrick

An upbeat tune featuring piano, guitar, and an electric keyboard with a string background. Background vocals on the instrumental side. Just enough drum and bass to set a good beat. Hds (Sds) Sq Thru, Tch 1/4, Scoot Back, Single Hinge, Girls Trade, Swing Thru, Spin the Top, R & L Thru, 2 Ladies Chain, Keep Her, Prom.

One More Town (MP3CK118)

Bill Helms

A bright sound that will make the dancers smile. Xylophone, piano, guitar and bass with drums. Vocals on instrumental side. Hds (Sds) Prom Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Prom.

Somewhere Over The Rainbow (MP3Q920) Guy Adams

Electronic keyboard, banjo, guitar strings, bass and drums in a cover of an old Judy Garland hit that rolls right along. Standard Ferris Wheel Figure.

Blue Suede Shoes (MP3Q913)

Shane Greer

A cover of an Elvis hit. Guitar, piano, horns and percussion that rocks right along. Hds (Sds) Prom Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Swing Thru,

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Sugar Foot Rag (MP3RB3094)

Don Williamson

Guitar and mandolin stylings with a bass and drums to add some drive to this oldie. Don does the called side Rap style. Also available on CD. Hds (Sds) Prom Half, Sq Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Prom.

Waltzing Matilda (MP3 CBC 814)

David Cox

Guitar, electronic keyboard, background strings, banjo and bass with percussion. Recorded in 3 keys. Also available on CD and vinyl. Hds (Sds) Prom Half, Sq Thru, Tch 1/4, Follow Your Neighbor, Trade the Wave, All 8 Circulate, Explode and Sq Thru 3, Swing Corner, Prom.

Man Of Constant Sorrow (MP3RB3096)

Don Williamson/Mike Hoose

From the movie "Oh Brother Where Art Thou". Blue Grass sound with a banjo, guitar stylings, bass and percussion. Available on CD. Standard Ferris Wheel Figure.

MP3 Hoedowns

B.J./Piece Of Cake (MP3SIR502)

B.J. is in the traditional style with a fiddle, bass, harmonica, bass and drums. Piece Of Cake is a melodic hoedown with a guitar, banjo, harmonica, keyboard, bass and drums. Both useable.

Hey Jude Hoedown/Sukiyaki (MP3CSTL 101)

Hey Jude is a smooth melodic electronic sound featuring a keyboard, strings and a gentle percussion track. Sukiyaki has a xylophone with an electronic keyboard and drums. Both are recorded in 2 keys. Also available on CD.

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Sing Along Songs

I Believe In Love; 1982; Send A Message to My Heart; You Belong to Me (RWH 903CD) Vocal Tracks by Dale McClary, Larry Cole, and Grace Wheatley.

Send Me The Pillow (ELK 46)

Ernie Kinney

Ring Of Fire (ELK 47)

Ernie Kinney

Use the above 3 CD's for your Sing A Long/Karaoke nights or just to play between tips.

Lots of good music. Several of the singing calls are useable for your hash tips. Check them out on your tape service. Hope everyone had great recruiting success and have large new dancer groups. Until next month – have FUN!.

Christmas Comes But Once A Year

Dear Caller: You often stress attendance at our monthly dances as being important. But, I think a person has a right to miss now and then. I think I should be excused for the following reasons:

CONFLICTING INTERESTS

Christmas (It comes only once a year)	1
New Year's (I need to start off the year rested)	1
July 4th (National Holiday)	1
Labor Day (The Bible commands 1 day of rest)	1
Memorial Day (1 State Holiday)	1
School Closing (Kids need a break at the beach)	1
Family reunions (Both sides of family)	2
Out of town games (We support the team)	5
Tournaments (Golf, tennis, high school, college - 1 each)	4
Anniversary (Our second honeymoon)	1
Sickness (1 for each family member)	5
Business (A person must make a living)	3
Vacation (Only 2 weeks but 3 weekends)	3
Bad weather (ice, rain, hail, etc.)	5
Browns and Lions games	4
Unexpected company (They didn't bring square dance clothes)	2
Dinner was late (not on my fault)	2
House, car repairs	2
Special on TV (Continuing education)	4

Total 50

So Mr. Caller, that only leaves two Fridays a year. We will see you in April on the third Friday and the third Friday in August unless something we deem more important comes up. A Faithful Club Member

Are you this kind of "faithful member?" We hope not! See you at the club...and bring a friend!

Adapted By Yeeds, Reprinted from American Squaredance, December 1982

ACA VIEWPOINT

By
Patrick Demerath



Successful Square Dancer Recruiting and Starting a New Square Dance Club in Alabama

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, winning ways to retain club dancers, and pitfalls to drive square dancers away 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 presents an interesting and exciting narrative on the success stories of Willis and Sue Simmons in Central Alabama. Their outstanding successes in recruiting new dancers demonstrates that if callers and clubs wish to grow, they can have successful classes. It also demonstrates that new clubs can be formed in many locations as Willis and Sue were able to successfully start a new square dance club in Eufaula, Alabama named the Happy Circle Squares. ACA would like to thank Willis and Sue Simmons for sharing their successes in growing square dancing in Central Alabama.

The Happy Circle Squares were formed after Willis and Sue were contacted by Ms. Terrie Scroggins, of the Senior Circle organization. Terrie felt that square dancing was an opportunity to provide fun and healthy activities for her members.

The question is: where did the new dancers come from? The Senior Circle organization helped by providing new dancers. Willis and Sue also visited several churches, advertised and contacted their friends in the Eufaula area. Willis explained that it took lots of planning and visiting with people to get the club started. Willis held a fun day for the Senior Circle members, then followed up with three open houses. The Senior

Deadlines For American Square Dance

January 15	March issue
February 15	April issue
March 15	May issue
April 15	June issue
May 15	July issue
June 15	August issue
July 15	September issue
August 15	October issue
September 15	November issue
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November 15	January issue
December 15	February issue

Circle members and others had a great time which led to forming a square dance club. The first class graduated 22 new dancers. The club held a second set of lessons and graduated 12 additional dancers. The Happy Circle Squares dance once a week from 7:00 to 9:00pm and are prospering with this new activity.

In addition to the new club, Willis and Sue are affiliated with the Diamond Squares in Opp, Alabama. The Diamond Squares also have a large class in session. The Domino Squares in Andalusia, Alabama also have a large group of students in their lessons. Lastly, the Solo Promenaders in Montgomery, Alabama have 18 students in their class. How did this all happen. It was "Synergy." Willis, Sue and the dancers of the four clubs made strong commitments and worked hard to find prospective new dancers. The key was that all four clubs were committed to their clubs and to recruiting new dancers. In the Solo Promenaders, Art Merrihew and Dot Williard led a strong recruiting campaign by visiting area churches.

Willis and Sue's success stories demonstrate that despite the declining numbers of dancers, new square dance clubs can be started and existing clubs can recruit new dancers if they are committed to building new classes. What may be unique is that Willis and Sue and their outstanding clubs did it in four different locations at the same time. Recently, Willis and Sue hosted a special weekend in Alabama where all four clubs joined together for a weekend festival. The festival was very successful and well attended.

ACA would like to thank Willis and Sue Simmons for sharing their inspirational accomplishments. They are proving that square dancing does not have to decline. It can grow if we all are willing to work for it.

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

Until next time, Happy Dancing and Happy Thanksgiving.



Wayne and Janice Bowman, General Chairman of the 56th National Square Dance Convention, peruse promotional materials related to this convention. Watching is Connie Triplet, who teams with husband Gene in serving as current president of the National Executive Committee.

Square Dancing Lessons

Square dancing lessons at age 77? Yes, and it has been a unique and pleasant experience. I needed a diversion, and I have found it.

Back in October 2002, I just happen to see a flyer announcing a free square dancing lesson in the Social Hall at the Bell Recreation Center. Memories began to flash; pages of my history began to turn.

First, I remembered having received an invitation to join the Square Dancing Club of Sun City from a patient who had just been admitted to the Coronary Unit at Boswell Hospital. She was an "unhappy camper." She approached me, a Volunteer, to help her get out of the hospital.

Practically in tears, she asked, "Can't you help me, I want to go home?"

"Why are you so insistent on going home?" I asked. "You are here to get help and get well." Immediately, she blurted out to me.

"I'm missing my square dancing," she replied. "I want to get out of here."

Hopefully to calm the poor dear, I began to tell her about my one and only experience with square dancing. I began to reminisce about taking a class my first year of college in lieu of P.E. Since I was an older student, I was allowed to substitute the classes and I told her how I had loads of fun dancing with the younger students, the young men, especially.

"Oh, come and join us," she quickly responded. "You will surely like dancing again; however, square dancing today is not like it used to be."

Ruefully, I answered that I didn't have a partner and that I possibly could not learn the new and different calls.

"Oh, if you come and join us, we will find a partner for you."

I had to get back to my work and never got to talk to the lady anymore that day. But I never forgot her invitation.

A few years have passed since that morning and here I stand reading this announcement. Can I learn the new calls? Do I have the courage to try? What do I have to wear? I saved the flyer and put the date and time on my calendar. For several days I had flashbacks to my first year in college.

The Saturday arrived and I had to find something appropriate to wear or I wouldn't be comfortable. Flash! I dug out the three-tiered, lace-trimmed skirt that I had made before I retired from teaching. Miracle of all miracles! By holding my breath, I could button the waistband. Saturday evening arrived and it took all the courage I could muster to make myself get dressed and drive over to the recreation center. Needless to say, I had jitters as I entered the hall where all those strangers had gathered.

But Chris and Gaylene gave me a wonderful welcome. I breathed a sigh of relief and hardly had time to think what to do next when all the students were called out on the floor for the first "tip" or lesson. Everyone located a partner. Gaylene came to be

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my partner; she wore a red scarf (bandana) to indicate that she was taking the man's part.

The calls were simple, the way I had remembered: "allemande left, allemande right, circle left; circle right, promenade."

O.K., I thought, what's so bad about this?

Then came the second "tip." Arlene came on the floor to be my partner wearing her red scarf. Calls were added: "do sa do" and "grand square." Oops, where do I go now? Well, fortunately there were other new students who went astray.

After a few minutes rest, the well-known caller, Joe Virrelli, began the third "tip." A tall, heavy-set man with a wonderful smile came and asked me to be his partner. I was surprised, yet flattered, and very nervous. Each "tip" added new calls and Lee, so gently, turned me or grabbed my hand to help me turn the correct direction.

When the call was "pass the ocean," I asked, "Pass where?"

I am happy to say that Lee Frank has been my mentor ever since that first Saturday night. He has the patience of Job.

That night, I heard one of the ladies ask rather loudly, "Did Joyce meet Lee before tonight or here?" I'll never tell.

The next Saturday night, I spotted Inga, my sorority sister, who had come for lessons. In addition, I have reestablished a friendship with Mabel who has attended our church.

With Lee's encouragement, I have invested in some beautiful, ruffly, fluffy skirts for square dancing. In fact, I purchased the entire wardrobe from my sorority sister, Evelyn. This purchase included dresses, skirts, blouses, petticoats, sissy pants and even shoes. I feel like one of the gang.

I am pleased that I have been able to make some new friends while enjoying the fun, the warm friendly hugs, and the exercise of square dancing.

I graduated from Beginner's class to Mainstream dancing just two weeks before my 78th birthday. It has been quite a diversion from spending every night at home alone. I feel that I am getting revenge for all my teenage years that I was not allowed to dance.

My son, Doug, describes my new activity as "filling in the spaces."

Joyce Barrett, Sun City, Arizona



*Some callers
are very
demanding
of their
dancers.*

EASY LEVEL

From
Bob Howell



Allemande Al & Martha Wolff of Brunswick, OH choreographed a quick-teach mixer which they have entitled –

ELVIRA'S EZ 1 MIXER

Formation: Woman on the right of the man, both facing line of dance (counterclockwise), shoulder to shoulder. Man begins on left foot, woman begins on right foot.

Music: Elvira, The Oakridge Boys, MCA 51084

Routine:

Intro & 1-4 Wait 2 measures, then Charleston TWICE (Step forward on the left foot, touch right toe forward, step back on right foot and touch left toe back and repeat.)

A: 1-4 Walk 3 & touch; Walk 3 more & touch; Charleston Twice;

5-8 Side Close Side Touch; Side Close Side Face and Touch;; Back Apart 3 & Touch; Forward 3 to the right to a new partner, turn to face line of dance & Touch..

Repeat A seven times

END: 1-3; Charleston three times (as music fades)

With November comes the golden wheat; also, the family get-togethers where there is inevitably more girls than boys, or vice-versa, so here is a "triple" Czech folk dance done in threes. It is called –

THE WHEAT

Formation: Sets of three, preferably one boy and two girls, or one girl and two boys. All face counterclockwise, inside hands joined.

Music: The Wheat, FDCD 052

Routine:

Part 1: All walk forward 16 steps.

Part 2: Center dancer hooks right elbow with right hand partner and turns twice around with 8 skipping steps. Repeat with partner on left.

Repeat from beginning as often as desired. Center dancer may move forward to dance with a new set of partners each time dance is repeated.

Following is an old-timer that the kids, as well as the adults love, but let them know that they are still ladies and gentleman and that they should remember that they are still DANCING and should be gentle as they "shoot the person under." It is called –

DOUBLE BOW KNOT & SHOOT THE OWL

Formation: Square

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Music: Any 32 bar singing or patter record.

Routine:

Head ladies out to the right, form two lines of three

Forward six and back you trot, Tie 'em up in a double bow knot

Right hand up left hand under; Left hand up, right hand under

*Then circle left, but don't let loose, When you're straight, shoot the goose

(When visiting lady is on the outside, facing home position!)

Then everybody swing...

*Other pattern here can be: Circle left and let out a howl

When you're straight, shoot the owl.

Repeat for side ladies.

Other than the Virginia Reel, the following dance is the most requested routine at any of the one-night-stands that I call year in and year out. It too is a "Traditional" dance as no one that I know knows of its origin.

HAYMAKER'S JIG

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

Music: Haymaker's Jig FD CD-001

Routine:

A1 WITH THE ONE BELOW BALANCE AND SWING – Actives dance a 4-count balance and a 12 count swing with the couple below.

A2 ACTIVES CENTER BALANCE AND SWING - Actives balance and swing in the center, ending with lady on man's right facing down the set.

B1 TAKE THE ONES YOU SWUNG GO DOWN IN FOURS - Lines dance six steps down the set each dancer turning individually on the 7th and 8th counts to face up the set.

TURN ALONE, COME BACK TO PLACE - Lines dance up the set to place.

B2 ALONG THOSE LINES THE LADIES CHAIN - Each lady faces the other lady in her line and chains to the man on that end of the line.

CHAIN THEM BACK - Ladies chain back.

American Square Dance Has a new Email Address!
AmericanSquareDance@earthlink.net

LEADERSHIP NOTES



From
Bernie Coulthurst
Editor Of Club Leadership Journal

We were very pleased to learn that our good friends, Stan and Cathie Burdick, have been inducted into the New England's Hall of Fame on May 17, 2003. Quoting the Foundation News Summer 2003 issue, "Stan and Cathie logged in over 2,000,000 miles teaching and promoting their favorite activity – square and round dancing. They have authored and published several square dance books, and also published the works of many others. Cathie has written many editorials that generated much discussion within the square dance movement. Stan has called in all 50 states, all 10 Canadian provinces, and in 20 countries abroad. During Stan's career, he has held 203 weekend clinics, 58 week-long caller schools, and has taught 515 people to become callers. As a free-lance cartoonist, Stan is best known for his character, Do-Ci-Do Dolores, who has been making all the wrong moves on the dance floor for many years. He is the Director of the Hague Cartoon Museum, Hague, New York, which he established in 1998. When they were publishers and editors, Stan and Cathie introduced square and round dancing to countless people through the pages of their immensely popular national magazine, American SquareDance. For their outstanding and tireless work, the Square Dance Foundation of New England is very proud to induct Stan and Cathie Burdick into the Foundation's "Hall of Fame."

Congratulations, Stan and Cathie. That wall must be getting pretty full of plaques and awards the two of you received over the years.

Jim Maczko (USDA) reported that Micheal and Kimberlee Streby, USDA Western Region Vice Presidents, Tim Crawford (Callerlab) and Pat Demerath (ACA) are working on a survey project for ARTS (Alliance of Round, Traditional, and Square Dancing). The beta version of this survey form was tested at the recent USA West Square Dance Convention in Ogden, Utah. We are pleased to learn that a serious survey effort is being worked on for the betterment of the activity. Hopefully the survey form will be published in national, regional and state publications so dancers throughout the country can participate in the survey. Jim also emailed me the following news release regarding ARTS. We wish the alliance much success.

"The National Alliance of Square Dance Organizations" – Alliance of Round, Traditional and Square Dance continues to evolve. During its meeting held on the Sunday following the National Square Dance Convention in Oklahoma City, Oklahoma, June 29, 2003 Contralab was added to the group. Contralab joins the American Callers Association, Callerlab, National Executive Committee of the National Square Dance Convention, Roundalab, United Square Dancers of America, and the USA West Square Dance Convention Policy Board as full members of the Alliance. Each of these organizations has one vote affording them a balanced and representa-

tive voice.

The Mission Statement previously adopted was updated as follows:

The ARTS (Alliance of Round, Traditional, and Square Dance)

MISSION STATEMENT (Revised & Approved June 29, 2003)

The ARTS mission is to generate public awareness and promote growth and acceptance of contemporary Square, Round, and Traditional Folk Dance by encouraging and assisting a coalition of allied dance groups. The ARTS will provide leadership and resources necessary to create an achievable marketing program. The ARTS will encourage, promote and support healthy lifestyles through dance programs and events that provide fun and effective exercise for both mind and body, all within a unique system of social interactions.

In an effort to move ahead with the funding for these projects the Alliance Ad-hoc Finance Committee, formed during the January meeting, made available to dancers at the National Convention ARTS T-shirts at a cost of \$12. This program was initiated to generate funds to allow the Alliance to function independently of the member groups. These T-shirts are still available for purchase.

The Ad-hoc Finance Committee was charged with the task of establishing a bank account for the purpose of receiving donations. It is the intent of the Alliance to create a 501(c)(3) non-profit charitable foundation known as the Alliance for Round, Traditional and Square Dance Foundation (aka/dba ARTS Dance Foundation).

The Callerlab Foundation had received a donation of \$380 from a club dance to benefit the Alliance and USDA has allocated \$1,000 toward the establishment of the ARTS. Other groups and organizations are encouraged to likewise make voluntary donations to the benefit of the square dance activity.

While the issue of dues for the participating groups has not been specifically addressed a motion was passed: **Be It Resolved That: ARTS organizations be encouraged to make a donation to the ARTS to help fund startup costs.** This request will be included in invitations to other organizations. The ultimate goal is that sufficient funding will come from contributions, but all decisions as to the expenditure of these funds will be made by the Alliance as a whole.

An agreement was reached with regard to extending invitations to other National Organizations to participate in the Alliance. Invitations will be sent to The Single Square Dancers USA, the National Square Dance Campers, the Universal Round Dance Council, and the International Association of Gay Square Dance Clubs be invited to join the ARTS Alliance. Other organizations may be included subject to the approval of the active members.

The representatives of the Alliance have agreed to meet again in Orlando, Florida October 19-20, 2003. This meeting will again be hosted by Callerlab in conjunction with their Fall Executive Committee meeting."

Till next time, happy dancing!

Bernie Coulthurst, Club Leadership Journal

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.

CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



This month is probably our most challenging yet so be prepared. We are presenting plus calls from T-bone formations. These are formations where the boys might be in a wave formation while the girls are in a column formation. Everyone does their part of the call (ex: circulate, scoot back, etc.) as if everyone is in the same formation they are. In other words, you do your part of the call regardless of how the opposite sex is facing. It's extremely challenging but forces the dancers to learn their positions in any given call. Good luck.

- | | |
|--|---|
| 1) HEADS square thru 2
touch 1/4 boys roll
scoot back, girls roll
boys run
star thru
wheel and deal
CENTERS square thru 3
left allemande | girls trade
CENTERS walk and dodge
centers run
load the boat
left allemande |
| 2) SIDES star thru
double pass thru
leads trade
touch 1/4 boys roll
split circulate
CENTERS circulate
BOYS peel off
BOYS only bend the line | 3) Heads 1P2P
star thru, boys roll
circulate
BOYS trade in the same line
CENTERS circulate
BOYS partner tag
CENTERS walk and dodge
centers in, cast off 3/4
pass thru
wheel and deal
CENTERS LEFT square thru 3 |

Kopman's Choreography

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square thru 3
left allemande

- 4) SIDES lead right
touch 1/4, girls roll
circulate
CENTERS circulate
GIRLS peel off
BOYS cast off 3/4
CENTERS walk and dodge
ENDS slide thru
CENTERS partner tag
left allemande
- 5) Heads 1P2P
star thru, boys roll
circulate
BOYS trade in the same line
(EACH SIDE DO YOUR PART)
follow your neighbor
{POINT TO POINT DIAMONDS}
flip the diamond
fan the top
acey deucey
explode & slide thru
square thru 3
trade by, left allemande
- 6) SIDES lead right
touch 1/4, boys roll
split circulate 1 & 1/2
GRAND left swing thru
(each side) trade the wave
recycle
square thru 2
CENTERS slide thru
ends trade
at home
- 7) HEADS square thru 2
touch 1/4, girls roll
circulate
CENTERS circulate
BOYS partner tag
If you're looking out cloverleaf
Centers walk and dodge, & partner tag
swing thru

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(1,3) Keep A Dream In Your Pocket	LM 228
(1,3) Cowboy's Sweetheart	BS 2471
(1,2) Macho Man	RWH 219
(1,2) Wonderful World	RB 3095
(1) Then The World Will Know	GMP 122
(1,3) Do Rae Me (Sound Of Music)	DWN 110
(1) Time After Time	SIR 336
(1) Little Did I Know	GMP 1012
(1,3) Crackerjack / Express	BS 2472
(1) It's Five O'clock Somewhere	ESP 1077
(1) Sasha / Tatiana	GMP 510
(1,3) Wabash Cannonball	TNT 290

NEW MP3S & VINYL (WHERE AVAILABLE)

(1,3) Roly Poly	OT 8155
(1,2,3) Superstar (Jesus Christ Superstar)	MP3C-C 813
(1,3) How Do You Do It?	SIR 328
(1,3) You're So Warm And Tender	SNW 801
(1,3) Rock N' Roll Music	SIR 309
(1,3) It Only Rains On Me	SIR 103

SQUARE DANCE CDS

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(2) Ace In The Hole / Home In San Antone	DCD 1018
(2) Big Spender (Sweet Charity)	OPCD 0031
(2,3) Johnny Angel	OPCD 0034
(2,3) Opposites Attract	OPCD 0040
(2) Columbus Stockade Blues	PIOCD 6003
(2) Ramblin' Man	STCD 1009
(2) Jane / A Romp / F Romp	STCD 2032
(2) Time Out (Keys A,B,F)/Ragtime Annie	PIOCD 5024
(2) With A Tail /Without A Tail (flip Called)	CCCD 128
(2) Night Train To Memphis/Death Of Willie	TKRCD 009
(2) It's The Little Things	BHPCD 0003
(2,3) All I Have To Do Is Dream	OPCD 0041
(2,3) Country Club	OPCD 0042
(2) Puzzle Patter	LMCDE 503
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(2) Baby's Due At Two Pm	MACCD 2422
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(2) I'm Coming Home Tonight	TKRCD 010
(2) Monster Mash (Vinyl) N/A	LAMCD 10109

- cast off 3/4
right and left grand
- 8) SIDES star thru
double pass thru
track 2
cast off 3/4, girls roll
{ALL 8} circulate
CENTERS circulate
BOYS trade & roll
centers in, cast off 3/4
CENTERS pass the ocean
cut the diamond
follow your neighbor and spread
LEFT swing thru
right and left grand
- 9) Heads 1P2P
touch 1/4 boys roll
CENTERS circulate
Girls cloverleaf
Boys hinge and roll
CENTERS walk and dodge
square thru on the 3rd hand right
and left grand
- 10) SIDES pass the ocean
extend
linear cycle, girls roll
centers circulate
GIRLS cloverleaf
BOYS cast off 3/4, boys roll
CENTERS walk and dodge
swing thru
circulate 1 1/2
right and left grand
- 11) HEADS square thru 2
slide thru boys roll
circulate
GIRLS trade in the same line
{EACH SIDE} scoot back, boys roll
scoot back
boys run
- pass the ocean
recycle
left allemande
- 12) SIDES pass thru
separate around 2 to a line
slide thru boys roll
{EACH SIDE} scoot back
{EACH SIDE} 1/2, split circulate
acey deucey
explode & LEFT square thru 2
left allemande
- 13) Heads 1P2P
touch 1/4, girls roll
GIRLS DIAGONALLY PASS THRU
follow your neighbor
flip the diamond
swing thru
right and left grand
- 14) SIDES star thru
double pass thru
leads trade
star thru, boys roll
circulate
GIRLS trade in the same line
scoot back
1/2, split circulate
acey deucey
explode & slide thru
left allemande
- 15) Heads 1P2P
slide thru & girls roll
circulate
CENTERS circulate
GIRLS trade and roll
CENTERS chase right
ends trade
coordinate
bend the line
load the boat
left allemande

THE KOREO KORNER

From
Steve Kopman



Because of the challenge of T-bone formations in the previous choreography, let's stay with the same theme for this month's article.

HEADS square thru 4
Touch 1/4, boys roll
(All do your part) Follow your neighbor
Then:

- 1) flip the diamond
explode & square thru 4
right and left grand
- 2) diamond circulate
cut the diamond
bend the line
slide thru centers roll
You're home
- 3) cut the diamond
wheel and deal
LEFT square thru 3
right and left grand
- 4) diamond circulate
flip the diamond
recycle
left allemande
- 5) diamond circulate
cut the diamond
wheel and deal
sweep 1/4
roll away
ENDS face in
You're home

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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 newly released songs.

This month in the Dancing Contra/Traditional Squares section, by Don Ward, it shows the easiest way to make a Contra line. After everyone has formed their squares, have the Side Ladies Chain Across and the Heads face their Partner, back away and make lines of 4 on sides. Slide the lines of four together the length of the hall and the Contra lines have been formed.

In the Workshop Ideas section this month is a collection of singing call figures from the latest record releases, as well as a call by Glenn Wilson called "Zip Thru". The starting Formation is an 8-Chain Thru, facing couples. The definition: The couple whose back is to the center of the square (unless a specified couple is directed) slides apart. The other couple passes between the first couple and moves forward. At the same time, the couple that slid apart moves forward and does a Partner Trade. The ending formation is a Double Pass Thru. If neither or both couples have their backs to the center of the set, then one couple must be directed to Zip Thru the other couple. The ending formation would be dependent on the starting formation.

The Mainstream (1-53) Program call this month is Trade By. Pass to the Center is the call of the month in the Dancing the Mainstream Program. The starting formations are an 8-Chain Thru, and parallel right-hand Waves.

Dancing the Plus Program this month looks at the call Relay the Deucey. Including some singing call figures.

The Advanced and Challenge Supplement includes: Transfer the Column; Peel and Trail; and Step and Flip.

If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 1720 W. Arrow Route #83, Upland, CA 91786. I will be glad to include your notes in future reviews.

Thanks, Frank.

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Take a  at what is just released...

Two Candles

Phase IV – Waltz – CD 2 Candles composed by Gazaway – Tom Gazaway
Hover, weave 6, fence line, reverse wave, drag hesitation, diamond turn, hover x
pivot to sidecar. Music and choreography composed by Tom.

Darktown Strutters Ball

Phase V – Quickstep – OBC-006 spec. press – Olga & Bill Cibula
Hops and pendulum swings, running locks, fishtail, Viennese turns included in this
interesting quickstep.

All That Jazz Two

Phase II+1 (Fishtail) – 2 Step – STAR 133 – Maxine & Dale Springer
Good 2 step to this music. Lunge & twist, behind side thru, side draw close to escort.
Wrap and unwrap sequence, and cross hops, which can also be done as slow Cuban
breaks. End has twisty vine 7 and point on 8.

Papa Joe's

Phase II+1 (Fishtail) – 2 Step – Coll. 03381 by The Dixiebells – Joe & Pat Hilton
Good music to this nice routine. Scissors, forward locks, basketball turn. Wrap and
unwrap sequence.

Scarlet Ribbons

Phase IV – Waltz – Coll 4711B by the Browns or RCA 7614 - Joe & Pat Hilton
Hover, whisk, wing, develop, spin turn, diamond turn, ending is oversway and hold.
Lovely waltz.

Under The Boardwalk

Phase II+1 (Fishtail) – 2 Step – M Records M113 – Penny Lewis
Basic 2 step, box, reverse box, scissors, and touch sequence, vine and wrap sequence.
Ending is wrap and point.

Thousand Eyes

Phase V+1 (mod. Follow My Leader) – Cha Cha/Samba – Col. 6028A The Night
Has A Thousand Eyes by Bobby Vee – Mary Trankel & Don Gilder
Single Cuban, alemana o/turn to tandem to go into modified my leader, traveling

door, diamond turn. Interlude has samba whisks. Ending has samba balances away and together.

Our Love Is Here To Stay

Phase IV+2 (Natural Hover Cross & Stop & Go + 1 Sole Tap) - Foxtrot/Swing – STAR 111B – Adrienne & Larry Nelson

Telemark, hovers, promenade weave and basic foxtrot figures in Parts A & B. Part C has basic jive figures, with sailor shuffle, and Susie q's with point.

Honey Bear Stroll

Phase II – 2 Step – Rawhide RWH-807 – Baby We're Really In Love – John & Valerie Pinks

Part A has basic 2 step figures. Part B & C has heel/rec, toe/rec sequence. Ending is swivel strut 4 to a honey bear.

Diamond Turn

Phase IV – Waltz – Roper JH 400A While We Danced Danced Danced – John & Valerie Pinks

2 left turns, diam. Trn, telemark, nat. hvr falwy, ending is prom. Sway, change the sway.

Tennessee Waltz

Phase III – Waltz – Dance-A-Round Records DARR-504 by Carolina Boys – Ten & Ann Carrigg

Prog. twinkles, reverse box, hvr falway, slip to bjo, impetus. Canter are figures included in this waltz.

Next To You Next To Me

Phase III+2 (Fan & Hockey Stick) – 2 Step/Cha Cha – Dance A Round DARRCD503 by Carolina Boys – Fran & Jim Kropf

Intro has heel hook vine apart sequence, this is also used in Part B. time step, traveling door, New Yorker, hand to hand, rev. u/a turn, lariat. Ending is chase peek a boo.



This colorful display of the Sandpipers won first place in the competition for club exhibits at the Tar Heel Convention.

(Too bad you can't see the color in a black and white magazine. It is impressive.)

Round Dance with Ralph & Joan Collipi

December 28-31, 2003 – Holiday Round Dance Ball (Phases III-VI)

Landmark Resort Hotel - Myrtle Beach, South Carolina; "New Full Dance Floor In Both Halls"

Staff: Wayne & Barbara Blackford, Ralph & Joan Collipi, Jerry & Barbara Pierce

Host: Barbara Harrelson - Email Bharrelson1@Juno.com, Tel. 803-731-4885

January 23, 24, 25, 2004 – Bennington College Round Dance Festival (Phases III-VI)

Bennington College, Bennington, Vermont

Staff: Ralph & Joan Collipi, Dom & Joan Filardo, Kay & Joy Read, Kenji & Nobuko Shibata

Host: Esther & Irv Mindlin - Email: e.mindlin@verizon.net, Tel. 413-442-5297

March 18-30, 2004 - Wasca Wearin' O' The Green

Hyatt Regency Hotel, Reston, Virginia; R/D Staff: Collipi, Rumble, Worlock

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

Ralph.Collipi@Verizon.net - 603-898-4604

Let's Say Goodbye

Phase II+2 – 2 Step – Dance A Rounds DARRCD-502 by Carolina Boys – Ten & Ann Carrigg

Basic 2 step, no surprises, has a canter and wrap and unwrap sequence in routine.

Good Old Days II

Phase II +2 (Rock The Boat & Whaletail) – SMASH 2010 by Roger Miller – Irv & Betty Easterday

Basic 2 step, with Charleston points and slow rock the boat and slow hip bumps.

Groovin' Rumba

Phase V – Rumba – Atlantic Oldies Series OS 13038 Goovin' by The Young Rascals – Melanie & Allin Seely

Hi Rocks, alemana, hockey stick, cross body, sweethearts aida switch cross swivel to aida. Nicely written routine.

Buddy Love

Phase III+1 (Alemana) – Cha Cha – CD Dance Fever DLD 1079 STAR 503C - Don & Pat Brann

Chase, spot turn, New Yorker sliding door, chase sequence, sandstep. Nice cha cha.

Love Is You

Phase V – Rumba – CD Dance Fever (Mitchell) DLD 1079 STAR 503C – Don & Pat Brann

Basic rumba to good music, has wrap and wheel sequence in the routine. Good for use at the Phase IV level to introduce new figures to that level.

Here Comes Summer '03

Phase II+1 – 2 Step – MCA 60027 Flip I.B.T.W. Yellow Polkadot Bikini or Coll. 90044 – Sue Lucibello

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Suggest you slow for comfort. Fishtail, box, back hitch, trav. Box, vine 8. Catchy music to a basic routine.

This Moment In Time

Phase IV+2 (Nat. to-Riff Turn) +1 Unphased (Cape Walks) – Bolero – Epic or Memory Lane 15-2381 by Engelbert Humperdink or Contact Choreographers – Ralph & Joan Collipi

Opening Out twice, lunge break, u/a turn to a ronde and sit line. We introduced a new bolero step in this routine “Spanish Cape Walks”.

Tears In My Eyes

Phase IV+2 – Waltz – CD Label MCA The Best of Wayne King or SP ER 22597 Dancing With Tears In My Eyes (Flip: Hooked On Music) – Bob & Jackie Scott Hover telemark, nat. hover fallaway, cross hest., drag hest., back passing change, outside check. Good music to a nice flowing routine.

Try To Remember II

Phase II – Waltz – Roper 275 – Melanie & Allin Seely

Good music to nicely written Phase II routine. Part A has you spin to skaters, wheel 3 into 2 bk waltz. Left turning box, cross wraps, sways and solo turns are some of the figures in this routine.

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Country Kitchen

By Louise Harrop



I ran across some old recipes I thought were well worth repeating...

GOLDEN CAULIFLOWER SOUP

- 1 large head of cauliflower, cut up
- 1 C water
- 1 C chicken stock
- 1/2 C chopped onion
- 1/4 C butter
- 1/2 C flour
- 2 C shredded mild cheddar cheese
- 2 C milk
- 1/4 tsp nutmeg
- chopped fresh parsley

Cook cauliflower in water until tender, drain; reserving liquid. Set aside 1 cup or more of the cooked cauliflower. Blend the remaining cauliflower in a blender with the reserved liquid. Set aside. In a large pan, cook onions in butter until tender, stir in the flour. Gradually add chicken stock, stirring until well blended and thickened. Stir in blended cauliflower and cheese; cook until cheese melts. Stir in milk and nutmeg. Garnish with parsley.

PUMPKIN CRANBERRY NUT

- BREAD**
- 4 C sugar
- 1 C vegetable oil
- 3 eggs
- 2 (16 oz.) cans pumpkin puree
- 5 C flour
- 1 Tbsp baking soda
- 2 tsp cinnamon
- 2 C chopped walnuts
- 2 C raw cranberries, coarsely chopped

Preheat oven to 350°. In a large bowl beat together the sugar and oil. Add the eggs and beat again. Mix in the pumpkin. In a separate bowl, combine the flour, baking soda and cinnamon. Add the flour mixture to the pumpkin mixture and blend well. Stir in the nuts and cranberries. Spoon into 3 greased and floured loaf pans and bake for approximately 1 hour.

As with any recipe using pumpkin, check to be sure the center of the bread is done before removing from the oven. When done, turn out of the pans onto cooling racks and cool completely before slicing. This bread freezes well.

Hanhurst's Top 10 – Sept.

- | | |
|--|---------|
| 1. Boiled Beef/Carrots | SIR 516 |
| 2. Hold Me, Thrill Me, Kiss Me | DWN 105 |
| 3. My Very Own Lucky Star | SNW 702 |
| 4. I Am A Man Of Constant Sorrow | RB 3096 |
| 5. Sugarfoot Rag | RB 3094 |
| 6. Witch Doctor | BS 2469 |
| 7. Over The River | ABC 20 |
| 8. My Happiness | RWH 218 |
| 9. Sunny Day/Dew On The Mountain ... | BS 2470 |
| 10. Always On My Mind | AMR 105 |



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CUE TIPS

*Selected by
Fran & Jim Kropf*



Happy Thanksgiving Day. After eating all that great food we are so full that we all took a nap. I had a Dream that I was dancing with the "Naughty Lady" and called her Lisa but she said "I'm Not Lisa". My name is Julie.

NAUGHTY LADY

Chuck & Shirley Hurst

RECORD: Collectable 4545

FOOTWORK: Opposite Unless Noted

RHYTHM: Two Step

PHASE: II

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

INTRO

BFLY WALL WAIT 2 MEAS;; BK AWAY 3; TOG 3 BFLY;

PART A

BOX;; REV BOX;; SD 2 STEP BOTH WAYS;; 2 SD CLOSE; SD THRU TO BFLY; DOOR BOTH WAYS;; SCIC TO SDCAR; SCIS BJO CHECK; FISHTAIL; HITCH 4; WALK & FC; CANTER;

PART B

SOLO LF TRNG BOX TO BFLY;;;
SCIS SCAR; SCIS BJO; WHEEL 6 TO BFLY WALL; CANTER; QUICK VINE 8;;

PART C

2 FWD TWO STEPS;; LACE ACROSS FWD TWO STEP TO OP; FWD LK FWD; FWD LK FWD; LACE ACROSS; FWD TWO STEP TO OP; FWD LK FWD; FWD LK FWD TO FC; BASKETBALL TRN;;
FULL HITCH;; SCOOT 4; WALK & FC;

TAG

CHUG APT;

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John

I'M NOT LISA

Fran & Jim Kropf

RECORD: DARRCD-509

FOOTWORK: Opposite Unless Noted

RHYTHM: Slow Two Step

PHASE: 4+1

SEQUENCE: Intro, A,B,B mod, A 9-16 Tag

INTRO

BFLY WAIT PIANO NOTES;; OPEN BASIC TWICE;; TWO SWITCHES;;
TRIPLER TRAVLER FC WALL;;;

PART A

UNDERARM TURN TO LARIAT;; LEFT TRN INSIDE ROLL;BASIC ENDING;
RIGHT TRN OUTSIDE ROLL;BASIC ENDING;2 SD BASIC;;
UNDERARM TURN TO LARIAT;; LEFT TRN INSIDE ROLL;BASIC ENDING;
RIGHT TRN OUTSIDE ROLL;BASIC ENDING;2 SD BASIC;;

PART B

LUNGE BASIC TWICE;; UNDERARM TRN; OPEN BASIC; 2 SWITCHES;;
TRIPLER TRAVLER PKUP;;; TRAVELING CHASSES;;; SD BASIC; SWEET-
HEART WRAP (M TRANS) SWEETHEART RUNS FC WALL;;;

MOD PART B

LUNGE BASIC TWICE;; UNDERARM TRN; OPEN BASIC; 2 SWITCHES;;
TIME STEP TWICE;;

TAG

SLOW CANTER; SLOW LUNGE SD L WITH A LEG CRAWL & HOLD;



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ALL THINGS CONSIDERED

By
Ed Foote



After 16 years and 190 A/C Lines articles, I asked the new owners of American Square Dance if I could expand the column to include all aspects of square dancing, and they graciously agreed. So in the future we will be looking at all the square dance programs, not just Advanced and Challenge, and everything that goes on in our great activity.

HOW TO AVOID BREAKING DOWN

The most important thing you can do on the dance floor is to **TAKE HANDS WITH THOSE STANDING BESIDE YOU**. This enables you and others to see the formation you have (lines, waves, etc.), and thus will better enable you to see your starting point for doing the next call.

Failure to join hands after a call will often result in sloppy lines or waves, which could cause the square to break down before or during the execution of the next call.

There are two aspects about taking hands that are very important:

(1) Hands should be joined within one-half second after the completion of any call. In other words, **TAKE HANDS FAST**. If you wait several seconds before taking hands, the caller will be into the next call and it will be too late for everyone to have a recognizable starting position.

(2) Elbows must be bent when hands are joined. If arms are outstretched when hands are touching, the square is much too large to operate smoothly. Always think about keeping your elbows bent when you are dancing.

Some people say: "I'm a good dancer, so I don't have to take hands." Be aware that the other dancers in the square might not be as good as you, and if they break down they will take you right along with them. So it is in your own self-interest to be sure that others in your square can quickly see starting and ending formations.

Remember: The number one reason why squares break down is the failure of dancers to take hands immediately after a call.

Another way to avoid breaking down is to know how to help someone who is lost. **IF YOU WANT TO HELP SOMEONE WHO IS LOST, USE HAND SIGNALS**. A very effective method is to point to the spot they should be occupying. If you talk, you could cause yourself and others in the square to miss hearing the caller give the next call.

Another way to avoid breaking down is to **KEEP YOUR HEAD RAISED**. This lets you see what is going on. Many people dance looking down at the floor, as though they are looking for lost pennies. They are out of touch with the square as a whole, and thus have no idea if or when to make the small adjustments that are often necessary to keep the square going.

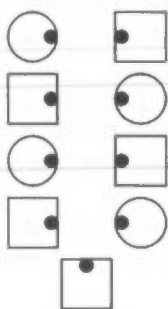
MOORE ON CONTRA

From
Paul Moore

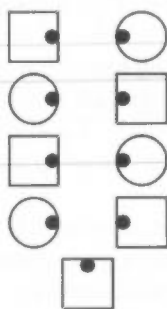


Double Your Pleasure, Double Your Fun

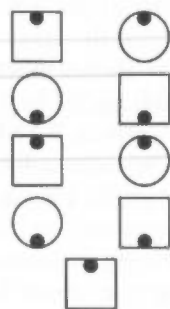
Most contra dances are single progression – that is, the dancers move only one position up or down the line during the dance. For example, in an alternate duplicate formation, if the caller told the dancers to face the corner and star thru, the dancers would have done a single progression. They are in the same formation as at the beginning of the dance but they have moved one position. The caller again could call “face your corner and star thru” and all dancers would move one more position (notice, though, the dancers at the ends of the lines could not do the call the second time because they do not have a corner; the ends must cross and wait one sequence before they can join the dance again).



Starting Formation



After the StarThru



After SquareThru

What if the caller had the dancers star thru then, starting with their partners, square thru four hands. Assuming that the dancers at the ends crossed over automatically, everyone could do the next star thru. Now all the dancers have moved two positions in the line. This is called a double progression.

Double progression dances have their plusses and minuses. Actually I can think of only one minus: double progression is not much fun in a short line because you move up and down the line too quickly. The plusses are that you move up and down quickly, so if there is a long line, everyone gets to dance with everyone else. Another plus is that the dancers do not stand very long at the ends before they get back into the dance. The quick movement through the line seems to really jazz the dancers up.

Here is a dance that you can use with great success with beginning dancers to the most experienced. It is called “Eighteenth of January” and was written by one of the greatest of the New England contra choreographers, Roger Whynot.

Intro: ----, corner dosado
1-8: ----, - same lady swing
9-16: ----, across, slow square thru
17-24: ----, ----
25-32: ----, new corner slide thru and circle left
33-40: ----, -- circle right
41-48 : ----, ladies chain across
49-56: ----, -- chain back
57-64: ----, -- new corner dosado

The first two phrases (16 beats of music) are typical of many alternate duple contra dances in that they are a kind of introduction to the dance: the dosado identifies which two couples are dancing together, and the swing gives contact with the corner. At the end of the swing, the gentlemen should put the lady on his right and as a couple they face across the set to face their own partners. The slow square thru is a specifically contra figure: the floor pattern is identical with a square dance style square thru, but the timing is different. In square dancing, a square thru takes 10 beats; in contra dancing it takes 16 counts, or four steps on each side. The square thru leaves all dancers, except at the ends, facing a new corner. The last two beats of the square thru are used to slide thru with that new corner. If the dancers do not know slide thru, then describe it as pass thru and face in. The dancers have now completed the second progression.

While all of the other dancers are continuing with the second half of the dance, the end dancers who were left facing out simply trade places with each other and wait for the next dosado. Everyone else is facing their partners and have a new corner beside them. In groups of two couples, they join hands and circle left for six steps, turn on beats seven and eight to circle right to place. As they approach home, the ladies step across to chain over and back. Now everyone is at the top of the dance, and even the ends have someone to dance with.

You can see how quickly the dancers move up and down the line, and every 32 beats they are changing corners to dance with. If there is an even number of couples, both ends of the line are resting at the same time. If there is an uneven number of couples, the dancers at the foot of the line start the dance by resting for 32 beats and they join in with the slide thru; the couple at the top starts with the dosado then rests for 32 beats after the square thru. If the line is not too long, dancers will meet each other going one way through the line and meet again going the other way. With even numbers of couples, when dancers meet again, they will do the same part of the dance with them. However, with an uneven number of couples, the first time dancers meet they will do one part of the dance, and the second time they will do the other part. (I believe it was Herbie Gaudreau who said, "Happiness is dancing a double progression with an uneven number of couples.")

"Eighteenth of January" is another dance that invites experimentation with music. Depending on my mood or the mood of the dancers, I will use any type of music from traditional New England contra music, to Scottish, to Calypso, to a rock and roll square dance tune. As the title of the article says, "Double your pleasure, double your fun."

CALLERLAB VIEWPOINTS



By Vernon Jones
Supplied by Mike Seastrom

The Callers Association Liaison Committee of Callerlab is charged with many objectives. One is communication with callers associations. There are many ways in which to communicate. This article is to let you know about two of those ways.

A few years ago, the Caller Association Liaison Committee, under the chairmanship of Stan Burdick, started a newsletter called *The Link*. The committee would gather articles of information from callers and callers associations and distribute this information to all Callerlab Affiliated Caller Associations. *The Link* was then as it will be now, a Callerlab publication. *The Link* was a great avenue to share ideas of all kinds as well as obtaining new ones. Things such as square dance choreography, new singing call figures, theme dance ideas, holiday dance ideas, and the like, were just a few of the things shared. Due to several reasons, *The Link* was discontinued. It has now been decided to revive *The Link*. The Callers Association Liaison Committee will be contacting all Callerlab Affiliated Caller Associations and individual callers for articles of all kinds to be included in the publication. We are hoping to have *The Link* up and running sometime during the first quarter of 2004. Sharing ideas and success stories is so important in helping our callers and our entire activity improve and grow.

Another way to communicate with Affiliated Caller Associations is through a visit from a Callerlab representative. This "representative program" takes a lot of effort by many hard working volunteers. These representatives will bring up to date information to associations about the many programs, projects, and activities of Callerlab. This information will have a broad range. Marketing information, opinion polls and surveys, input for Callerlab programs, information on the Foundation for the Preservation and Promotion of Square Dancing, as well as the important Alliance for Round, Traditional, and Square Dance (ARTS), are just a few of the many subjects that will be shared and discussed with caller and dancer associations.

As stated earlier, this project will take a huge effort from many Callerlab volunteers. These "reps" will come from every state and there is the potential to expand the program to Canada and overseas through the related advisory committees. They will come from the big city and small towns. Some will have to travel long distances and some will not have to travel very far. All will have to give of their time voluntarily.

The job of the Callerlab representative will not just include the delivery of information. The "rep" will also gather information and opinions from caller and dancer associations and relay this information to the Chairman of the Callers Association Liaison Committee. The information will then be relayed to the Callerlab Board of Governors along with any suggested action that may be necessary.

Callerlab members from all over the world have volunteered for this very impor-

tant job. Many areas are already well represented. However, many regions still do not have a representative. The search for representatives is an ongoing project and all requests for volunteers are well appreciated. If you live west of the Mississippi River and would like to volunteer to be a Callerlab Representative, please contact the Chairman of the Callers Association Liaison Committee, Vernon Jones at 817-220-1450 or by E-mail at: VERNONJONES@prodigy.net. If you live east of the Mississippi River, please contact the Vice Chairman, Dave Vieira at 972-843-3035 or by E-mail at: David.Vieira@mci.com. If you wish, you may contact the Callerlab office.

Callers Associations are not the only associations that are in need of information. Dancer Associations are urged to contact Callerlab and set up a visit from a Callerlab Representative.

If your caller or dancer association would like to have a Callerlab Representative come to your meeting, please contact the Callerlab Home Office (Phone 321-639-0039 or E-mail: CALLERLAB@aol.com or you may contact the Chairman of the Callers Association Liaison Committee, Vernon Jones.

Callerlab truly believes that Square Dancing can grow and return to the strong activity it once was. Communication will play a key role in this revival. The Phoenix Plan and The ARTS alliance are working hard on programs to help in this revival. The Link and the Callers Association Representative Program will be spreading the word about what can be done to help Square Dancing grow and improve. Everyone working together and sharing ideas and information will be the key to this growth.

Thank you

Vernon Jones, Chairman Callerlab Callers Association Liaison Committee



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For further information contact:

Jerry Reed, Executive Director

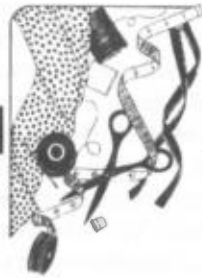
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SEWING 101

With
Donna Ipock



Well, well, can you believe how this year has just flown by? It's time to be thinking about some gifts to make and I hope these little ideas will help in some way.

Neat Tree Skirt

You will need:

A Christmas print fabric or any festive fabric of your choice.

(see directions for fabric yardage)

Lace or trim if you don't want a ruffle (What, no ruffle?)

Thread - lots of it if you are going to use your serger for rolled hems

A serger with a rolled hem plate (Optional)

Directions

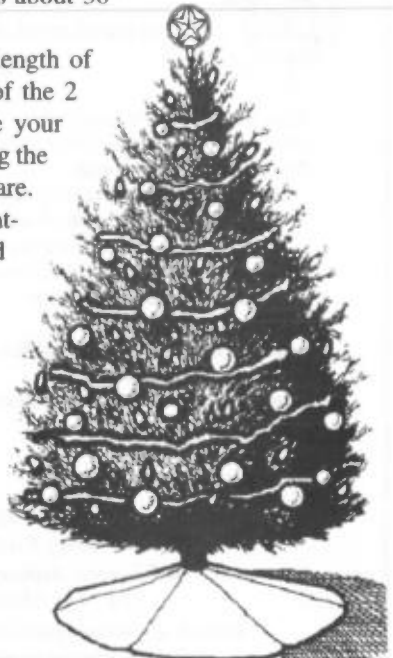
To figure out the yardage you will need, decide what size you want your skirt to be. For example, if you want a skirt to be 36" out from the trunk, out of 45" fabric you will need 4 yards for the body of the skirt and 2.5 yards for the ruffle. The measurements given are for a skirt that extends about 36" from the trunk.

For the body of the skirt, cut your 4 yard length of fabric in half and make a seam along 1 yard of the 2 yard length. The un-seamed area will become your opening for the back. Fold the fabric in half along the seamed edge and then in half again to form a square.

Using a 36" piece of string with a pencil attached to one end, hold the sting at your folded corner and make a circular mark at the raw edges. Repeat this procedure with a 3" string to create a center circle for the trunk opening. Leaving the fabric folded, cut along your pencil lines.

Make 4" strips out of your remaining fabric for a ruffle. Join the strips together at their narrow ends. Use your serger to make rolled hem along one raw edge or make a narrow double turned hem.

Serge the back opening edges and center circular opening of the body of the skirt, to



finish the raw edge. Or clean finish the raw edges using a narrow double turned hem.

Use a ruffler or a long basting stitch along the raw edge of your ruffle strip to gather it. Attach it to the outer edge of the circle, press seam toward the body of the skirt and topstitch it down.

If you want a lace edge, finish the edge of the circle and attach the lace.

Tips

When making the rolled hems, use a short stitch length. You can be creative by using thread to match one color from the print rather than the background color.

If you have a sewing machine with embroidery capabilities, you can use some seasonal designs for embellishment.

This is so much like making a basic circle skirt that this is really an easy project. You could make several and give them as Christmas Gifts. These are also excellent church festival sale items. A basic store bought tree skirt is very costly and as you know, making this tree skirt is a cost cutter but remember, it's something made from the heart.

Another easy project:

A Christmas Vest

The easy way: Purchase a basic solid colored vest and embellish it with decorative stitching using the traditional Christmas colors of red and green or go for the more up to date looks using the burgundy, royal blue, silver or dusty rose colors. You can purchase any number of different iron-on or sew-on appliques and you've got a Christmas Vest.

The sewers way: Make one from scratch. Use a simple vest pattern such as Simplicity #9285 or Butterick see&sew NOW #6889. Use a Christmas themed fabric or any fabric of your choice and then go to it with the embellishments. Now a neat trick is to make the vest reversible by using another fabric for the lining and you now have two, yes, two vests in one. This time of year allows you to embellish to your hearts content and it all just seems to work.

Sew Happy.



Earthquake! This is a Florida. We don't have those. We have hurricanes.

THE COUNTRY LINE



From
Mike Salerno

“Put another nickel in, In the Nickelodeon. All I want is lovin’ you and Music! Music! Music!” Music is the lifeblood of all dance activities. Recently, I have spent far too much time looking for the suggested music for some new dances. I visited probably ten music stores within a 60-mile radius without success. My next option is to order the music off the Internet, but if I bought every suggested song, I would need a spare room just to house it all. My point is that there are literally thousands of songs that meet the criteria of the suggested music. It is far more important that you select a song with the appropriate rhythm and tempo range than it is to buy one specific song title. Doing this would allow you more flexibility in your choice of songs. This assumes, of course, that you understand music styles. There are many lists of songs available that are categorized by dance style. So, whether the song is a Cha Cha, Waltz, Two-Step, Polka, East Coast Swing, or West Coast Swing, you will be able to find a song that works as equally well as the choreographer’s suggested song. Music for Cha Cha and West Coast Swing is moderate (90-125 Beats per minute) 4/4 timing but has a definitive musical syncopation. Music for Waltz (80-120 BPM) is in 3/4 timing and always has a heavy downbeat on count 1. Music for Polka and East Coast Swing is peppy (140-200 BPM) 2/4 or 4/4 timing with musical syncopations. Music for Two-Step is a moderate to fast (140-200 BPM) 4/4 timing, and you will feel a definite downbeat. By the way, I finally did order that song off the Internet. I paid too much for it, and the song was not that great anyway. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month’s Dance: COME DANCE WITH ME

Basic Steps (Official NTA Definitions):

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

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.

Hold: To perform no movement; to do nothing for a specified time.



FESTIVAL 2004
(14th Canadian National Convention)
www.festival2004.org
Registrations: 1-877-850-2004

Jazz Triangle: A 4 count pattern ending with feet together.

Locked 1st Position: Cross non-weighted foot in front of or behind weighted foot in 1st position.

Locked 2nd Position: Cross non-weighted foot in front of or behind weighted foot in 2nd position.

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

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

Turning Vine: A pattern which consists of a Vine with a 1/4 or 1/2 Turn off of count 3.

*Prompting Cues are in **BOLD** lettering

NAME: Come Dance With Me

DESCRIPTION: 32 Count, 4 Wall Beginner Line Dance

CHOREOGRAPHER: Jo Thompson, Denver, Colorado

MUSIC TEMPO SUGGESTIONS:

Slow: Poor Me-Joe Diffie (98 BPM)

Medium: Somebody Slap Me-John Anderson (111 BPM)

Fast: I Feel Luck by Mary-Chapin Carpenter (122 BPM) or any moderate West Coast Swing Tempo

If you must have the choreographer's suggested music it is Come Dance With Me by Nancy Hays (122 BPM) Note: This country music song is a gentle West Coast Swing with a kind of cool-jazz/soft-shoe feel to it, running at 122 BPM. It is available at <http://www.cdbaby.com/nancyhays> for online orders or cdbaby@cdbaby.com for e-mail orders or 800-448-6369 or 503-595-3000 for phone orders (9am-6pm California time) or 503-296-2370 fax orders.

COUNTS/STEP DESCRIPTION

Right Forward Diagonal Lock Steps, Brush, Left Forward Diagonal Lock Steps, Brush

1-2) Step Right Foot Forward to Right Diagonal, Lock/Step Left Foot Behind Right Foot

3-4) Step Right Foot Forward to Right Diagonal, Brush or Scuff Left Foot Beside

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Right Foot

5-6) Step Left Foot Forward to Left Diagonal, Lock/Step Right Foot Behind Left Foot

7-8) Step Left Foot Forward to Left Diagonal, Brush or Scuff Right Foot Beside Left Foot

Jazz Triangle, Vine Right

9-10) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

11-12) Step Right Foot to Right Side, Cross/Step Left Foot in Front of Right Foot

13-14) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

15-16) Step Right Foot to Right Side, Cross/Step Right Foot in Front of Left Foot

Right Scissors, Hold, Left Scissors, Hold

17-18) Step Right Foot to Right Side, Step Left Foot Beside Right Foot

19-20) Cross/Step Right Foot in Front of Left Foot, Hold

21-22) Step Left Foot to Left Side, Step Right Foot Beside Left Foot

23-24) Cross/Step Left Foot in Front of Right Foot, Hold

Right Scissors, Vine Left With A 1/4 Turn Left, 1/2 Pivot

25-26) Step Right Foot to Right Side, Step Left Foot Beside Right Foot

27) Cross/Step Right Foot in Front of Left Foot

28-29) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot

30) Turn 1/4 Left on Ball of Right Foot, Step Left Foot Forward

31) Step Right Foot Forward

32) Pivot a 1/2 Turn Left Transferring Weight to Left Foot

Repeat

ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

This is a truly a beautiful time of the year. A time to be thankful and enjoy the many colors of the season. We wish you a wonderful Thanksgiving with your families.

Chicagoland Round Dance Leaders' Society

Teach of the Month for September 2003

Submitted by Jayne and George Sheldon

Phase II: American Bandstand (Easterday) Star 106

Phase III: Mambo With Papa (Auriene) RCA 47-5857

Dixie Round Dance Council

Popular Dances and Teaches

From the September 2003 DRDC Newsletter

Submitted by John and Misty Hannah

1. Just In Time (Moore) IV/Foxtrot/SP

2. Fine Brown Frame (Hurd) IV/Jive/Capital CDP 7-98306 Lou Rawls

I Wish You Love (Preskitt) IV/Rumba/CD Dean Martin

Orange Colored Sky (Shibata) V/Foxtrot/CD

Reflections (Slater) IV/Waltz/SP427970

Roses for Elizabeth (Bliss) II/Two Step/HH887

UNIVERSAL ROUND DANCE COUNCIL

Top 15 Dances

3. Hola Chica (Worlock)

4. Papillon (Lamberty)

5. Adeline (Shibata)

6. And I Love You So (Childers)

7. Liebestraum #3 (Shibata)

8. Beyond (Shibata)

9. Sleeping Beauty (Moore)

10. All That Jazz (Sechrist)

11. Orient Express Foxtrot (Moore)

12. Symphony (Slater)

13. Jurame (Worlock)

14. Tonight (Shibata)

15. Patricia Cha (Worlock)

16. Warm & Willing (Childers)

17. Wounded Heart (Worlock)

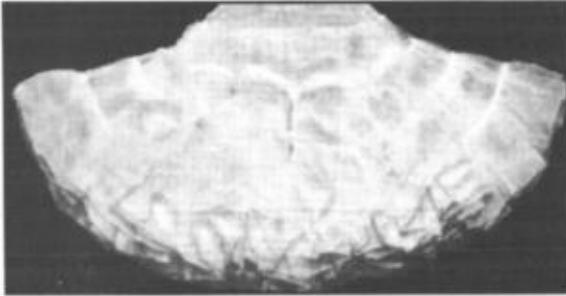
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SIZES: Small, Medium and Large

ROUNDALAB

Rounds of Quarter - 3rd Qtr 2003

Phase II ROQ One (Yakimowski) Two Step

1st Runner Up Stepping Out (Vogt) Two Step

2nd Runner Up Sweet Georgia Brown (Woolcock) Two Step

Phase III ROQ Dream A Little Dream III (Pinks) Foxtrot

1st Runner Up C'Est Si Bon (Kammerer) Cha

2nd Runner Up Secreto Amor (Bahr) Rumba

Phase IV ROQ Boogie Time (Goldt) Jive

1st Runner Up El Choclo (Szabo) Tango

2nd Runner Up Really Mine (Molitoris/Gareis) Foxtrot

Phase V ROQ Orange Colored Sky (Shibata) Foxtrot

1st Runner Up Somos (Moore) Rumba

2nd Runner Up Jack Is Back (Worlock) Mambo

Phase VI ROQ Story Of Love (Read) Waltz

1st Runner Up I Believe In Love (Shibata) Jive

2nd Runner Up Besame Mucho (Armstrong) Rumba

**Send your Round Dance Pulse Poll information to:
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865-690-5498 • e-mail: bevbobdance@aol.com**

POINT OF ORDER



By Kappie Kappenman

THERE IS A SOLUTION!

Twice within this last week, the same situation has come to my attention. I did a "one night stand" for a church group. I was talking to a young couple who obviously had square danced previously. Yes, they had taken lessons at a local club and had enjoyed them so much that they stuck with it and graduated. But then Summer came, they had other interests, perhaps golf, a cottage, vacations, who knows what? They were not able to attend "plus" workshops and so, when September came, guess what? They had fallen behind and were embarrassed. They dropped out of square dancing because there was no place for them to dance.

The other situation was told to me by another square dancer, but is the same story. Couple joins beginner class at local club. Couple graduates all enthusiastic about their new hobby. Couple enjoys lessons so much they buy the clothes to go to the State Square Dance Festival. But, when summer comes it is the same story. Couple can not or does not want to attend Summer workshops because of other interests. Couple comes back in the fall and cannot keep up. No place for the couple to dance, so they drop out.

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When are we going to wake up, people! When are we going to wake up to the fact that there are people that enjoy square dancing, but have other interests as well! When are we going to wake up to the fact that not everyone is a rocket scientist and can learn "mainstream" and "plus" in one year? When are going to wake up to the fact that there are dancers who love to dance without work-shopping, but are unable to find such a dance?

Everyone is to blame, callers, clubs and dancers alike. Callers feel that they are boring people if they don't workshop. Perhaps the caller should consider doing some "homework" to increase the interest in their programs. Callers and clubs want to move new dancers up to "plus" program as soon as possible because they "need the bucks". As a long time dancer said once: "New dancers are told that there is a light at the end of the tunnel." Then, when they graduate, there is another tunnel and another light." There is nothing wrong with the lists as they are. They are just not using them right.

I wonder about not workshoping next summer. Can some caller or club provide a place where new dancers can just dance and not workshop.

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Tribute

The end of an era has arrived, it is sad to say.

Valiant, inter-generational promoter, the true "Dean" of the square dance activity has died.

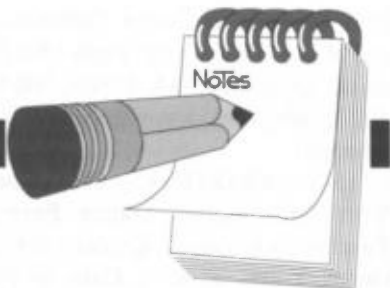
Each of us owes a tremendous debt of gratitude to this humble hard-working pioneer who did so much to publicize and strengthen the activity we love.

His international magazine, his ASD society, Callerlab, Legacy, the Blue Ribbon Committee that limited our basics early, his organizational skills that guided every facet of the "Great Growth" experienced in later years. All can be attributed to his unceasing devotion to its noble cause.

Sadly, we mourn his passing, and say farewell to a legend of our time - Bob Osgood.

From Stan Burdick

WHAT'S AHEAD



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 email if any. **The name of the 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 prefer to receive it four to six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.

June 23-26, 2004 – Denver, CO

June 22-25, 2005 – Portland, OR

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

July 1-5, 2004 – Phoenix, AZ

July 1-4, 2005 – Santa Clara, CA

NOVEMBER

2 **ILLINOIS** – St. Jude Children's Research Hospital 6th Annual Benefit Dance, Owens Recreational Center, 1019 W. Lake Ave., Peoria

7-8 **CALIFORNIA** – Frolicking Fall Festival. Red Bluff Community/Senior Center, Red Bluff. Jay Thiel, 18785 Palomino Drive, Red Bluff, CA 96080; 530-527-3486; jthiel@rbuhsd.k12.ca.us

9 **NEW JERSEY** – 29th Annual Mini-Festival. Bridgewater-Raritan Middle School, Bridgewater (tentative location), Mainstream, Plus and Advanced dancing. Bob and Mary King 908-218-9007

14-15 **FLORIDA** – NEFSARDA Fall

Festival, Christ The King Catholic Church, 742 Arlington Road, Jacksonville. 904-249-3224, JacknKathy1@wmconnect.com

14-15 **FLORIDA** – 29th Annual Fall Fun Fest, Lakeland Center, Lakeland; Elvin & Dolores Mahan, 422 Tropic Drive, Palmetto, Florida 34221

DECEMBER

7 **OKLAHOMA** – North East Oklahoma Square Dance Assoc. Annual "Toys for Tots" Dance. Memorial Community Center, 8310 E. 15th Street, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

7 **NEW YORK** – Pelham Promenaders' 21st Annual Toys for Tots Dance, Pelham High School, Pelham; phone 914-783-3093

JANUARY 2004

4 **OHIO** – Annual Charity Square Dance, Berea High School at Bagley and Eastland Roads. Bring finger food. Bob Cadman 330-652-6238

9-10 **GEORGIA** – Georgia State Square Dancers Winter Dance; Open

Door Community Center, Columbus; Al and Nancy Tatom, 153 Gordy Mill Pond Road, Columbus, GA 31805, 706-989-3070; website: www.geocities.com/hiltongal

15-18 **ARIZONA** – 56th Annual Southern Arizona Dance Festival, Tuscon Convention Center; Jim and Genny Young 3242 N. Calle de Beso, Tucson, AZ 85750; 520-885-6276; jimgeny@aol.com

16-17 **TENNESSEE** – Fourth Annual Sweetwater Luau, Best Wester Motel, Sweetwater. Joe Kelley, 1498 Hickory Grove Road, Ringgold, GA 30736

23-24 **SOUTH CAROLINA** – 29th Annual South Carolina Square & Round Dance Convention; Sheraton Hotel and Convention Center, Columbia; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485, 843-871-0323, email: edjoanredman@aol.com

22-24 **FLORIDA** – 28th Florida Sunshine Festival, Lakeland Center, 700 W. Lemon Street, Lakeland. John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnysa@aol.com

23-24 **LOUISIANA** – Lottie's Louisiana Hoedown, Ruston Civic Center, 401 North Trenton Street. Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238, 318-249-4157, lotTNray@centurytel.net

27-Feb 1 **HAWAII** – 39th Annual Aloha State Square and Round Dance Festival, Ala Wai Golf Course Clubhouse, bordering Waikiki. Stan in Honolulu at (US & Can) (800) 676-7740, ext 153, squaredance@outriggertravel.com, www.inix.com/squaredancehawaii/39th_festival.htm

FEBRUARY 2004

13-14 **GEORGIA** – Jekyll Island Ball; Jekyll Island Convention Center;

Barbara Harrelson, 1604 Grays Inn Road, Columbia, South Carolina 29210; 803-731-4885; bharrelson1@juno.com

13-15 **ARIZONA** – Bring Your Sweetheart To Yuma; Yuma Civic & Convention Center, 1440 W. Desert Hills, Yuma; Al and Fran Westphal 541-336-2700 (thru Nov. 1) or 928-305-2726 (after Nov. 10)

20-21 **ALABAMA** – 44th Annual Dixie Jamboree sponsored by Montgomery Area Square Dance Association (MASDA); MASDA Square and Round Dance Center, 2201 Chestnut Street, Montgomery; Joel and Nina Bonds 334-567-1362

MARCH 2004

20 **OREGON** – Preconvention Dance, Oregon Convention Center, Portland, www.54nsdc.com, 503-556-0303

APRIL 2004

3 **OKLAHOMA** – Northeast Oklahoma Square Dance Association's 57th Annual Square Dance Festival, Tulsa Convention Center, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

17 **VIRGINIA** – Cancer Benefit Dance. 7:30-11:00, Fairfax High School, 3500 Old Lee Highway, Fairfax. Callers: Butch Adams, Bill Harrison, Drew Scarce; Cuers: Pamela Bennett, Dom and Joan Filardo, George and Jeannine Springer. Phone Ralph at 703-751-4585 or email driscollr@rcn.com.

23-24 **VERMONT** – Square and Round Dance Convention (in conjunction with New England), Brattleboro Union Senior High School, Fairground Road, Brattleboro; Doc and Pat Tirrell, P.O. Box 37, Lower Waterford, VT 05848; 802-748-8538; www.nesrdc.org; dpirtirrell@juno.com

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MAY 2004

28-30 **FLORIDA** – 50th Florida State Square and Round Dance Convention. Lakeland Center, Lakeland. Randy and Carol Poole, 1541 Lakeside Drive, Deland, Florida 32720; 386-734-5295; carpoole@juno.com

15 **VERMONT** – 28th Annual Square & Round Dance Convention, Barre Town School, Barre; Warren T. Johnston, P.O. Box 1039, Lyndonville, VT 05851; 802-626-9748; www.SquareDanceVT.org; PapaFrito@USADatanet.net

JUNE 2004

3-5 **NORTH DAKOTA** – 45th International Square, Round & Clogging

Convention, Shanley High School, 5600 25th St. South, Fargo. Bernadette and Roger McNeil 701-293-6620, bernmcneil@aol.com

11-13 **MINNESOTA** – Minnesota State Convention. Squares, Rounds, Clogging, Folk, Line and Contra dancing. Bemidji High School, Bemidji. Duane and Marilyn Olson, 14521 Klondike Rd., Lake Park, MN 56554, 218-532-7891, marduo@tekstar.com, www.squaredanceminnesota.com

JULY 2004

29-31 **CANADA** – 14th Canadian National Convention, Telus Convention Centre, Calgary. www.festival2004.org, festival2004@shaw.ca, 1-877-850-2004, Calgary area 282-6091

30-Aug. 1 **ILLINOIS** – 21st Illinois Square and Round Dance Convention. Caller Dee Dee Dougherty-Lottie. Western Illinois University, Student Union, Macomb, Illinois. Bob and Shirley Schwartz, 907E 2000 Street, Liberty, IL 62347, 217-645-3302, swrtz@adams.net or www.billbirge.com

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