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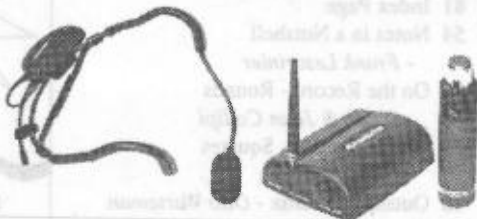


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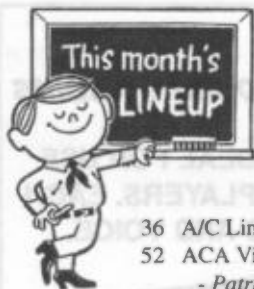
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 Ed & Pat Juaire

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FROM THE EDITORS

ED & PAT JUAIRE

At the National Convention



Pat & I have just returned from California and the 50th National Square Dance Convention. We had an enjoyable experience while there and we thank everyone for making it so.

First we had an overnight stay with Bob Osgood, one of the people originally responsible for the National Convention's existence and to this date in our opinion, the best Square Dance publication ever (during its existence).

We were guests at a barbecue held at the home of Mike & Gail Seastrom, with the Tokyo tour group and the many volunteers who helped put on the function. Also joining Pat & I, were Bob

Osgood and Bob & Phyllis Howell. Need we say more!

This month's cover is a photo of the entire group at the Seastrom's home. With the group were callers Masaru Wada, Yoshikazu Tanaka and Hiroshi Yaoko. We were extremely pleased to meet them and the other members of their group. After the barbecue, the group enjoyed a night of - what else - square dancing.

During the convention, we were visited by the many attendees and supporters of American Square Dance as they walked through the vendor area. It sure makes these trips well worthwhile and we look forward to Saint Paul next year.

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Larry Nelson
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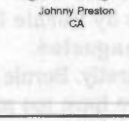
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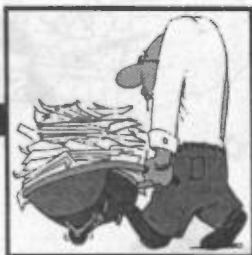
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FROM THE MAIL ROOM



On Center Arch - Ends Dive In

Dear Gordon Adamski,

If your caller still uses "Centers Arch, Ends Dive In," then he must be a real old fashioned die-hard who does not care for any "official" list. This basic was included in the yellow Caller-Teacher Manual of SIO in 1969, but never was adopted into any CALLERLAB program, as far as I can remember; at least, it never made its way to Europe.

Since it is not on the MS list, it cannot be dropped. In Porgy And Bess, there was a lawyer who could divorce even people who were not married at all - perhaps search for him?

Yours squarely

*Heiner Fischle
Hannover, Germany*

Dear Sir,

I would like to make a couple of comments on Club Leadership notes by Bernie in the May issue of the magazine.

Firstly, Bernie puts the question of "do we have too many programs" and "could we survive with just Mainstream, Advanced and Challenge programs?"

My answer to that is very simple. WE CANNOT SURVIVE WITHOUT Mainstream, Plus and Advance! We NEED these programs! We CAN survive WITHOUT the Challenge program.

Why do we need Challenge? When I

was at the 45th National in San Antonio, I made a point to visit the Challenge halls. What I saw made me shudder and I promised myself NOT to go into those levels. I DON'T NEED IT. Square Dancing should be Fun, Fitness and Fellowship. One does not get these at the Challenge level.

What I saw was, depending on the level, 1 to 4 squares, dancers moving like chess pieces from one position to another. There was no Fun here as everyone was very serious. I did not see smiles on any dancer's faces. Certainly there was no Fitness element because the dancers were not dancing to the music, just walking from one place to another, hands held at the waist level for all movements, and lifeless. Come on, is this dancing?

I made a point of asking dancers why they held their hands down? The answer I got shocked me. I was told that "If you are an Advanced Dancer, this is how we dance." I thought, what rubbish.

And Secondly, there certainly was no Fellowship demonstrated as everyone was too busy concentrating. There was no talking or laughter. They only got together after the tip to discuss what went wrong. And the caller/s had his head buried in his notes while calling.



Don Williamson



Jerry Biggerstaff



Mike Hoose

- PLM 109 "Loved More Than I've Hurt"
Called by: Jerry
- RB 3087 "Dayo" (Banana Boat Song)
Called by: Mike
- RB 3086 "Who Let The Dogs Out"
Called by: Don
- RB 3085 "The Bird"
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- PLM 110 "All Night Party"
Called by: Jimmy



Jimmy Roberson

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At the lower levels, dancers ARE dancing and laughing and talking. They are moving to the nice music that we have and if they make mistakes, who cares, they are having FUN, and laughing and they are getting fit. That's why they come out and pay us to entertain them.

It is up to the caller to make the dance interesting and varied so as to make it a challenge to the dancer. Put a bit of APD into it and see the difference. I always look at Creative Choreography by Lee and Steve Kopman. Just in those there is SO much variety every month, if the caller just puts a bit of extra work into his preparation.

Thirdly. Leave the MS and Plus programs as they are. Already some nice movements have been taken out, do not take out any more. But if you must, may I suggest the following. Dive Thru, [to be replaced by Pass to the Center, as it has more value in APD] and Star Thru,

we already have Slide Thru.

The program IS easy to teach and to learn. It is again up to the Callers to MAKE it EASY as possible and FUN. I just did an 11 week program to introduce dancers to Square Dancing. They learned 47 movements in those 11 weeks. I did not follow the CALLERLAB format, I made up my own. When the dancers entered the club, they DANCED with the other dancers WITHOUT too much trouble. AND THEY WERE/ARE HAPPY. They will be around.

Sorry for being long winded, but I just thought I'll add my 2 cents worth.

Yours in Square Dancing

*George Kent
Caller from NSW, Australia*

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**Tomorrow is often the
busiest day of the week.**

Horseback Square Dancers

The Fort Dalles Riders of The Dalles, Oregon, have been working



very hard to do a square dance demonstration in the rodeo arena in Tygh Valley for the entertainment of the District Fair Board Convention. Their efforts were highly successful.

Two squares (sixteen riders on sixteen horses) actually did a square dance for the entertainment of those watching - and those riding as well. Dick (and Marge) Pentecost were in the announcer's booth calling the square dance commands which the riders-dancers very ably carried out.

Some of the commands were: Rip and Snort, Flutterwheel, Triple allemande, Venus and Mars, just to name a few. They practice every week in the arena at their saddle club home, meeting the challenges of the square dance moves on horseback.

EVERYONE is having a WONDERFUL time - including the Caller and Taw: Dick & Marge.

*Dick & Marge Pentecost
The Dalles, OR*

High School Senior Dance Gruver, Texas

On Tuesday, March 6, 2001, the

Rainbows & Ranglers, of Spearman, TX, along with many square dance friends, had the pleasure of partaking of an evening of dance with the 2001 Senior class of Gruver High School. For a little over 20 years, the

women's league of the Gruver United Methodist Church have sponsored a evening dance each Spring for the upcoming graduating senior class with a mixture of squares, lines, country & western and traditional dancing. The Spearman Club has been most fortunate to have been part of this event for many years. This years participants included 30 senior students, their parents and a little over three squares of square dancers.

The gracious league ladies treated the entire group to a fine barbecue dinner with all the fixings. Following the early evening meal, the hall was cleared of tables and chairs and Freddy McKee, caller from Amarillo, TX initiated the evenings festivities with line dancing as an icebreaker. A short square dance exhibition was held following the lines and then each square dancer invited a senior to



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participate with instruction of several basic square dance movements. It was amazing how fast the senior youths picked up on the calls. It wasn't long before seven squares of dancers were promenading 'round the hall and even including a "sides face" Grand Square.

The evening then progressed smoothly with squares alternating with lines along with other styles of dance. The senior students laughed and smiled and the rest of the participants did too.

It was a grand event, with square dancers from all over the Oklahoma Panhandle District area and beyond: Rainbows and Ranglers of Spearman;

Promenaders of Perryton; Star Promenaders of Liberal, KS; and the Wranglers of Woodward, OK.

The ladies of the women's league thanked all of the square dancers profusely and hoped that they would all join them again with the Class of 2002. We told them that this is an event that we wouldn't trade for none other as it was truly a pleasure to dance with the fine young folks of Gruver.

We wish this type of event would spread throughout the land as the young students are fast learners and a joy to dance with. Now to be truthful, not all of the 43 graduating Seniors attended, however the 30 that did

come to the event had a great time and so did the rest of the attendees. There is much to be gained by all from this type of event....

Rusty & Judy Tindell

The Saturday Night Dance Party

The Saturday night dance party was formed mainly to attract new, inexperienced people to square dancing. Later the word "family" was added to it's title and it attracted more dancers as mom, dad, and the children

could have a night of fun for only a \$10 bill - including refreshments. Also, what made it so successful was the variety of square dance callers and cuers who entertained us with round dancing, line dancing, contras and their versions of a good mixer. They all deserve a round



Bill Baumgart



*Jerry
Carmen*

of applause. Mike Callahan was asked to call more then once. Each time, we had more fun then the last. Mike is a national caller and recording artist who

calls for the Waterwheel Squares in Amherst, NY. He also calls for several clubs in the Rochester area between his one nighters.



Larry Dunn

Larry Dunn from the Village Squares in Tonawanda, NY, also chipped in. He brought along his antics. With his tall, lanky body which swayed to the music, you'd swear that he was



Gary & Alice Bubel



*Dick
Shimbuski*

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Wayne & Sharon Hall

a clone of Elvis.

Gary and Alice Bubel are a swell husband and wife team.

This pair from Leroy, NY, had the house rock'n. Once

Gary gets warmed up, Alice calms the house down by cueng a favorite round dance between tips.

Wayne & Sharon Hall came from St. Cathrines, Ontario. Nothing stopped them. Sharon had foot surgery but the show went on. She cued the rounds from her wheelchair.

Dick Shimburski of Sardinia, NY, was called out of retirement and did not appear rusty at all.

Jerry Carmen called the last dance. This Spencerport, NY, resident kept going, going and going. Jerry



Norm Koharski

never came up for air as he called one square dance and then a line dance, then another square dance. One after the other.

Norm Koharski. Last but not least, we have to mention our own "Polish Prince" who cued the rounds, when asked. He sure is popular amongst the round dancers.

I can hardly wait until next year and the start of a new program. To all the western New York callers and cuers, thanks.

*Richard Hoesel
West Seneca, NY*

KNOTHEAD BADGE

The South Dakota State Square Dance Association has an award they call the "Knothead Badge." In order to earn this badge, at least six members from the same square dance club must travel a distance of one hundred miles, one way, to attend a "regularly scheduled" dance of another club.

On Sunday, May 20, Loren Lagge called a dance in Pickstown, South Dakota, and ten members of the Sioux Falls Spares & Pairs Square Dance Club attended. The trip makes these dancers eligible for their Knothead Badge.

The dancers who earned the badge were Norm & Carol Gustafson, Al Krager, Bev McDowell, JoAnne Berven, Les Garner, Kathy Lagge, Carol Schwarting, and Don & Judy Lorenzen.

Nearly 2000 square dancers in South Dakota have earned their Knothead Badges since the program's inception in July of 1957.

*Don & Judy Lorenzen
State Vice President
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Square Dance Market Research - *What it means to YOUR club.*

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Recent research has provided data, understanding, and insight into the public image of square dancing. The research has shown what features attract people to the activity and which ones make them leave. These findings will also make us more responsive to the 'new' generations of dancer/students. Through this research we can know how they think and what they seek. CMS will periodically share research data through bulletins like this so you can include it in YOUR club's planning sessions and dance programs.

• Club politics and club member behavior plays a critical role in nearly half of all dancer drop-outs. Some examples are:

1. Playing favorites in 'squaring up', whether at lessons or club dances.

2. Not recognizing that the social transition for new dancers is difficult.

3. Changes in club attitude experienced during the transition from student to member/dancer.

• Poor planning and inconsistent notices regarding levels of dance for announced club dance events were among the more frequent complaints.

• A lack of 'solution oriented' thinking by club, festival, or organization leadership, concerning the "proper dress" issue was listed as a major reason for giving up or never starting square dancing.

• Although nearly 60% of the new generations of dancers will be singles, there are few club programs that offer them an equal dance experience.

• Few clubs welcome family attendance, although new studies show increased interest in family-oriented, recreational activities.

• There is a need for on-going, area wide, dance programs that accommodate beginning dancers (two to three months) with limited lists of calls.

• Clubs must allow adequate time between each level of dance instruction. On-going dance programs are needed at all levels. Those would allow dancers to become comfortable before moving to a new dance level, should they choose to do so.

• Younger generations are very different from those who have been recruited in the past, and recruitment procedures must likewise change. For example, the words "class" and "lessons" should be dropped from all recruiting material, and from the club member's vocabulary.

• Because fully one-third of dropout problems began during the transition from the learning situation into club membership and dances, a reevaluation of procedures and development of new programs is important.

Until national marketing programs like the Phoenix Plan have time to improve public opinion on a national basis, square dance clubs must create their own individual club 'image' and determine the personality and quality of their local dance experience. These individual club images or 'personalities' will grow directly from the attitudes, character, and the quality of planning that exists within each club's leadership.

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OUTSIDE THE BOX

*By Otto Warteman
Trinity, TX*

How many times have you heard, "he couldn't see the forest because of all the trees," "look outside the box," "take the blinders off" or "visualize the whole picture."

We in square dancing have to look at what we have been doing to our activity. We are in trouble, and no longer can continue to do things as if the procedures were etched in stone. This year's Texas State Festival was a prime example that change is required.

Anyone, that is in business, can tell you that if you have 7,700 dancers from Texas in the Parade of States at the 1987 National in Houston and in the year 2001, you have less than 1,400 at a state festival in the same city, you are not destined to survive. That same business person, will tell you, busy work or job tasks that don't involve production of product, research and development or marketing will lead a company to failure.

Our square dancer population has grown older and we have fewer outside interests. Without interests such as: careers, church, Sunday school class, professional organizations, other social organizations, PTA's, little leagues or teen sports, we don't have the contacts for reaching out for new dancers. We are like a potted plant that has become root bound. Without the release and spread of new roots, our plant, square dancing, will not grow and survive.

If tomorrow, all square dancers stopped visiting other clubs and only belonged to one club, 3/4's of all clubs

would fold. Three out of four callers, would no longer be calling and we would get a true picture of how many dancers are left in our activity. The attendance at the Texas State Festival was a good indicator. The older the population, the fewer who travel and a dancer can only be counted once and not four times as during the week when they visit three other clubs.

Clubs and dancers need to accept that "plus" dancing has too many moves and requires too long a teach time. They need to realize that 10 weeks of basics repeated five times a year will get more dancers than twenty-five weeks of plus that graduates one square if you're lucky. Callers need to be held accountable for their "Fun" night. If the club brings in three squares for "Fun" night and the second week there are only two or three couples, then the caller is not the caller for teaching your new dancers.

Clubs are the prospectors for square dancing and Callers must be capable of closing the sale. If the caller starts the first night on a time schedule toward graduation and the evening is not fun, the new dancer is lost. Remember, "Someone had to buy the idea, service, or product, which means someone had to sell it. If that hasn't happened, nothing else will."¹ Selling MUST continue every night of lessons. "Once the buyer has bought, they will become satisfied only to the extent that their purchase lives up to what they had been led to expect."² And "After they have bought, they will become dissatisfied to

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the extent that their purchase fails to live up to what they had been led to expect."³ What all this means is, if you don't provide enjoyable entertainment, at a pace that the customer (the new dancer) can keep up with, every night throughout lessons, continuing into the club, the customer will go elsewhere to spend their entertainment dollar.

We are like World War Two

veterans, we are dying and the customer must be the new dancer and not the club, association, or your personal friends in square dancing. The feeder roots are the new customers, the club (the pot) is root bound.

We need to cut and discard the pot, loosen our roots and reach out.

Quotes^{1,2,3} are from "The Selling Bible" by John Lawhon

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Square dancing will never die! Why? Because good things can't be stopped and square dancing is a good thing. Also square dancing is changing from the grass roots level - the club level - and working its way up to the top.

The caller, CALLERLAB or ACA doesn't determine what program will be called at a typical club dance. The dancers in the audience determine which program will be called. The caller usually uses the first two tips to determine what the group can handle and then calls the evening dance accordingly. If he or she doesn't use this technique, it will be a long night and odds are good you will not be hired back.

Dancers want to dance successfully and do not want to workshop all night. However some callers, when they encounter a group of dancers that are made up of dancers from across the board of talent and dancing experience, he or she sometimes will equalize the hall and entertain the group with a workshop type dance.

The bottom line is that the caller is a facilitator. He or she facilitates the dancers to entertain themselves by providing the medium to have fun.

This is why square dancing will never die. Clubs will come and go but square dancing at the grass roots level will always be here for our dancing enjoyment.

So then why are our numbers still declining if square dancing is such a good thing? The real level at club dancing are various versions of Mainstream. Yes, we could even call it "Soft Mainstream," "Easy Mainstream," etc. - just like we refer to the various levels in the Plus Program. The club dancers have fun and other levels of square dancing seldom come up in the chitchat around the dance floor.

So, again, what is causing us to lose our dancers? The problem begins at the Club of the Month Dance and/or your Area Jamboree Dances. A wider cross section of dancers from all clubs in the area, dance at the Club of the Month Dance or Area Jamborees. What happens? The callers and leaders try to please everybody and have one or two Plus tips during the dance.

The new dancers (recent graduates) find out the hard way that "the learning is not over with" and that they received nothing more than an introduction to square dancing during the new dancer dances that they have been attending for most of the fall and winter. They quickly realize that when they attend an area dance as well as club dances that have Plus tips, they will not be dancing as much as they would like to because of these Plus tips which they cannot dance. The older dancers do their job of telling the new

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dancers that "the fun really begins after you have learned the Plus calls."

The big smiles of the new dancers so obvious at their graduation dance have now turned to sad faces and the negative look of frustration. They say to themselves: "What did I get into? When does the learning stop?" And guess what? They decide to vote with their feet and never come back onto the square dance floor.

The Plus virus is quite successful. Most new dancers (70%+) are gone within three years of their graduation. Sad, isn't it? What are we doing wrong? What can we change to keep these new dancers that our Marketing Programs are bringing in every year? Marketing will bring in the dancers but only you and I can help keep the new dancers dancing.

What lies ahead? The future is not good, especially for state and provincial conventions, festivals and national conventions. The numbers just aren't out there to support these special weekend dances.

State conventions are hovering around the 1,000 attendees. Some have dropped into the 700's. The National convention has been hovering around 10,000 dancers. California did do better (13,007) because of the large base still dancing in that state. Their numbers are down though and little or new blood coming into the activity. The festival in Northern Minnesota, the

Shindig, an all Plus weekend, was canceled last year because of only six squares preregistered.

Also, club attendance is down. Today a dance with two or three squares is a good turn out. The same goes for area dances. An area dance held 20 years ago would draw 20-25 squares. Today, an area dance is considered a great dance if they get 6+ squares.

What has changed over this time frame? We all have gotten 20 years older. And there are fewer new dancers coming into the square dance scene to replace us older folks.

Fear not, my friends. Square dancing is not going to die. The activity has strong roots and will survive the current storm. Too bad we can't learn from our mistakes and prevent further erosion of numbers. Politics won't allow it at the present time. But the necessary changes are coming.

What are your thoughts for positive change?

Till next time, happy dancing; it is a pleasure that will not last forever!

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.

ON THE RECORD SQUARES

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TITLE - Label

ARTIST

But I Do - GMP-406

Jon Jones

Some horns for flavor give this familiar old pop tune a different feel. Crisp percussion a piano lead and we are off to the dance. *4 Ladies Chain 3/4, Hds(Sds) Square Thru 4, Slide Thru, Pass Thru, Bend The Line, Pass The Ocean, All 8 Circulate, Corner Swing, and Promenade!*

I Can't Believe That Your In Love With Me - SSR-222

Jack O'Leary & Lee McCormack

So I'm working on my mountain bike on the porch the other day and I'm listening to an old Billie Holiday CD-there's a song playing and the lyrics were becoming more and more familiar. Suddenly I realized that I'd been working with this tune for several days. The Silver Sounds ragtime slant and quicker pace make this a fun piece of music and for smiling faces on the dancers. Give it a listen. *Hds (Sds) Promenade 1/2, R&L Thru, Flutterwheel, Sweep 1/4, Centers Pass Thru, R&L Thru, Veer Left, Ferris Wheel, Centers Pass Thru, Corner Swing & Promenade!*

My Life's Work - SIR-605

Jack Borgstrom

A sentimental number with a C&W track. Moderate energy with fiddle and electric slide alternating leads. Watch for the key modulation in the closer it was a surprise to me. *Standard Ferriswheel figure.*

Loved More Than I've Hurt - PLM-109

Jerry Biggerstaff

Totally honky tonk, totally country-strong bass, an organ no less and a crisp piano with electric guitar give this fairly relaxing tune a great feel. Nice little bump in the middle break and closer! *Hds (Sds) Promenade 1/2, Pass The Ocean, Extend, Hinge 1/4, Scoot Back, Hinge 1/4, Fan The Top, Recycle, Slide Thru, Corner Swing and Promenade!*

"DAYO" The Banana Boat Song - RB-3087

Mike Hoose

A Caribbean lilt gives this relaxer that island feel. A steel drum sound with a marimba for good measure-I think I left my banana daiquiri on the porch. *Standard Ferris Wheel Figure.*



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What's More American - CK-142

Darryl Clendenin

On a whirlwind tour of Arizona I was given a preview of this tune. Here's a fine piece to add to your Fourth of July/Patriotic collection. Great march music and a fun piece-you know your gonna get misty and patriotic over this one! *Hds (Sds) Square Thru 4, R&L Thru, Veer Left, Couples Circulate, Chain Down The Line, Star Thru, Pass Thru, Trade By, Corner Swing & Promenade!*

Now I Can Dance - DWN-102

David Todd

Your friendly reviewer wasn't even close to being familiar with this tune-maybe it's a Yank/Down Under cross cultural thing. But I did like this music (just couldn't figure the words). A little cha cha with lots of overlays, string backgrounds, a driving bass and percussion lines with cool crescendos that build nicely throughout the tune. Try this one for a hoedown for something different). *Hds (Sds) Promenade 1/2, Lead Right, Square Thru 4, Partner Trade, Reverse Flutter, Touch 1/4, Single File Circulate, Boys Run, Corner Swing & Promenade!*

Happy Go Lucky Me - CD-282**Andy Petrere**

This is happy music with a boomchucka beat and a key change in the closer for a little more lift. Check out the slant in the figure-walk it first then have fun with something different. *Hds (Sds) Promenade 1/2, Pass The Ocean, Extend, Swing Thru, Girls Run, Ferris Wheel, Centers Pass Thru, Touch 1/4, Scoot Back, Corner Swing & Promenade!*

Hooked On You - A-1020**Steve Turner & Nicole Turner**

Very simple and folksy melody with a string background providing a relaxing, sentimental dance tune. Presented as a male/female duet number, it of course works well as a single-if you have to. *Hds (Sds) Promenade 1/2, Pass The Ocean, Swing Thru, Spin The Top, Recycle, Touch 1/4, Split Circulate, Boys Run, Corner Swing and Promenade!*

Opus One - OR-71**Ben Goldberg**

A big band sound and a swing dance melody/beat and you have an unusual singing call that the dancers responded well to. I played this music prior to using it on the dance floor, and immediately had a few couples start to swing dance. Check this one out for something different! *Hds (Sds) Square Thru 4, Do Si Do, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Corner Swing & Promenade!*

Singing Calls on CD:**I Can Tell By The Way You Dance - STCD-1000 Matt McGinn**

A CD offering that gives the caller key choices. Rolling, continuous banjo with a guitar lead. Energetic piece with a boomchucka percussion line. *Hds (Sds) Pass The Ocean, Extend, Swing Thru, Spin The Top, Square Thru 4, Trade By, Star Thru, Pass The Ocean, Single Hinge, Split Circulate 2X, Corner Swing & Promenade!*

Wake Up Little Suzie - CC-100**Jack Berg & Curt Braffet**

Again key choices here. A very energetic cover with a great Everly Brothers tune. Slick acoustical and a strong bass and percussion line. Good number for mid-point in one's dance. So many choices: even harmony tracks. *Standard Spin The Top Figure.*

Love Of Life - MM-101**Monk Moore**

Welcome to a new label! Good energy and melody. Organ and guitar leads to cover a recent C&W tune. *Grand Squares to open, break and close, then: Hds (Sds) Promenade 1/2 Pass The Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Centers R&L Thru, Square Thru 3, Corner Swing & Promenade!*



She Played Tambourine/Y'all Come Back Saloon - HH-5249

Tom Perry

More choices with a harmony track here if you want an accompanist to sing with you. This tune covers the old Oak Ridge Boys tune from quite a while ago. This will be available on vinyl and MP3...so many choices. Banjo leads and a boomchucka percussion line. *Hds (Sds) Promenade 1/2, R&L Thru, Slide Thru, Square Thru 3, Do Si Do, Swing Thru, Boys Trade, Corner Swing & Promenade!*

Hoedowns

Soldiers Joy/Whirlpool Hoedown - G-12302 (Grenn)

Soldiers Joy is a redo of an old folk and contra dance piece. It was recognized immediately by one of my dancers. Lots of fiddling and a snappy percussion with that hoedown/barn dance feel. Whirlpool Hoedown is calmer and actually seemed more joyful than Side A. More fiddles here with banjo accompaniment.

Catweazle/Montrose - SNW-502

Catweazle is a contemporary sounding hoedown with a traditional edge. There is an odd track that comes and goes throughout the piece but does not detract from the music (the voice of the catweazle perhaps?). Rolling banjo lead and a boomchucka beat. Montrose uses dobroes and fiddles a strong percussion line, and is more of a romp than Catweazle (anybody know what a catweazle is?).

Hoedowns on CD

Horse Feathers/Frog Hairs - CC-102

Patty Ping Calling

It's all getting so complicated ...but you have more choices. Both pieces are presented twice in different keys. Horse Feathers in A and E. Frog Hairs in A and G#. Horse Feathers is strong on the percussion with an intermittent melody. Primarily a banjo lead here. Frog Hairs is a little unusual with guitar leads and a strange percussion line-I did hear the frogs though.

Black Mountain Banjo Rag! Dance Around Molly - BMV-3035

This CD presents a format that allows the caller to set a looping reset for players with a memory buffer. Black Mountain is a banjo romp in the Bluegrass tradition (BMW makes great music for those who just plain like bluegrass music). Dance Around Molly is a fiddlers delight with that fiddle intro-always sounds like an invite to set up and dance. If you have the equipment and can control your music speed, CDs might make your life a little easier.

See you next month!

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EASY LEVEL

BOB HOWELL



I am forever seeking "ice-breakers" that can be used to get the crowd going at the beginning of a dance. Following is an offering that I picked up last year, which appeared on an email sent out by a traditional callers list. The name of the dance intrigued me. It had been submitted by Fred Field and I have used it many times with great success. Here is Fred's dance, which he named - - -

THE NERVOUS BREAKDOWN - a circle mixer

Fred states that, "Here's a simple dance with which to start an evening. It is guaranteed to breakdown the nervousness of first-time dancers and get them dancing right away."

Formation: Single circle. Partners facing. Gents progress CCW in the promenade direction. Ladies progress CW.

Music: Any hoedown.

Routine:

Right hand around "partner"

Left hand around the next

Both hands around the next

Back to back around the next

Swing the next (becomes new "partner")

Promenade this "partner"

(Repeat until all are set at ease).

Fred's further comments are: "This dance basically takes a part of the Virginia Reel and puts it in a circle. Experienced dancers would definitely not want this dance done on the same night the Virginia Reel is done. But, believe it or not, inexperienced dancers would welcome the pair as complementary and mutually reinforcing."

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Tom Roper
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Jimmie Summerlin
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Joe McMenamin of Poway, CA sent this contra along a few months ago. He calls it ---

SOMETHING NEW

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

Music: Any 32 bar tune or Grenn has released a new record with a modern sound on flip-sides. Side A Soldiers' Joy. Side B Whirlpool Hoedown. Grenn 12302

Routine:

Intro	W/Corner	_____ RH (LH) Turn 3/4
1-8 _____	Ocean Wave	_____ Rock Fwd & Back
9-16 _____ Centers LH (RH) Turn 3/4	Tidal Wave	_____ Rock Fwd & Back
17-24 _____ Outsides— Face in	W/Corner	Rock Fwd & Back
25-32 _____ Star Thru	_____ As Couples	_____ Promenade
33-40 _____ Wheel Turn	_____	Promenade Back
41-48 _____ Bend the Line	_____	Lines Fwd & Back
49-56 _____	_____	Corner Do Sa Do
57-64 _____	W/Corner	_____ RH (LH) Turn 3/4

ENJOY A COOL POOL ON HOT DAYS

I had the pleasure of visiting with Bob Van Antwerp of Stateline, NV at CALLERLAB last April and he shared a real nice circle mixer with me at one of the dinners. He entitled it the - - -

BYE, BYE BLUES MIXER

Formation: Single circle facing center. Lady on man's right

Music: Bye, Bye Blues. Grenn 14002

Routine:

Counts:

- 1-4 Go into the middle 1,2,3,4 & clap
- 5-8 Back out to the circle 5,6,7,8.
- 9-12 Join both hands with partner (facing), slide to the center twice.
- 13-16 Slide out twice
- 17-24 Facing partner - dosado
- 25-28 Men bow to partner
- 29-32 Shake hands, pull by to new partner and face to the middle.

All seven of my grandkids were raised in the town of Chardon, OH where the Annual Maple Sugar Festival is held every year on the weekend after the Easter Holiday and usually the termination of the sap running season. It is the usual carnival atmosphere for a four day period. It begins on a Thursday evening and with all of the food booths and Maple Sugar Stirring stands there are a multitude of amusement rides. On this first night, all rides are half price and when I first asked the kids why, they said that was the night that the operators checked out the various rides to ascertain if they were safe and therefore, the kids called it "Suicide Night". That festival is one of the coldest in the country, but now that August is here, many towns, counties and states host their fairs in much more comfortable weather. A fun square dance follows whose name suggests sheer excitement. It is called the - - -

SUICIDE SQUARE

Formation: 'Square' round walls of room. Competitive change partners.

Music: 32-bar reels or jigs

Routine:

- A1: 'Ends' take hands and gallop across room 8 steps and back
- A2: 'Sides' ditto
- B1: Balance and swing
- B2: M make an inner circle moving to their left (clockwise), W circle outside to their right (counterclockwise) - then grab a new partner in time for A1!

Note: This is a wild dance for a knees-up in a big squarish room.





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Steve Kopman

RECENT

- ESP - 1056 BADLY BENT by Elmer & Gary Shoemake (Guest)
 ESP - 1055 KATIE WANTS A FAST ONE (Guest) by Gary Shoemake
 ESP - 1047 RED ROSES FOR A BLUE LADY by Elmer
 ESP - 924 IT MUST BE LOVE by Steve
 ESP - 1051 MORNING SUN by Elmer
 ESP - 1050 TENNESSEE WALTZ Guest Appearce by Mac
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Joe Porritt

BRAND NEW

- JP/ESP - 813 FEELS LIKE LOVE by Jerry
 JP/ESP - 7010 RAINDROPS ARE FALLIN ON MY HEAD by Bill
 JP/ESP - 7009 LITTLE RED WAGON by Bill



Bill Harrison



Jerry Jestin

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ASD PROFILE

Ruth & Lester Paxton

TRIBUTE TO FELLOW CALLER

As you may know, we are losing Ruth & Lester Paxton to Aiken, South Carolina. I hope they know just how very much they will be missed.

Starting in 1975, she was co-caller with nine other callers for Square Developers. She was then co-caller with her first husband, Paul Helmig, for Buckles & Bows, Rancheros, and the Pleasant Hill Twirlers. In 1981 she started Peoria Park Promenaders. This is her 21st year for that club. She started Senior High Steppers Line Dance Club through the park and has taken them to Springfield for the state fair.

Through the years she has called at 9 nationals, 18 Illinois State Conventions, and most of the federations since 1981. She was on the calling staff in Little Rock for the 1981 state convention.

In between her club dances, lessons and workshops she calls 2 dances at the Heart of Illinois Fair each summer, as well as at Old Fashion Sunday in

Park, at the ampi-theater and numerous nursing homes, fun nights, and various demos. She also teaches square and line dancing in some of Peorias grade schools.

Ruth & Les live in West Peoria and organized the float in the 4th of July parade, winning a trophy for best decoration last year. They have also participated in the Christmas and St. Patrick's day parades.

The Promenaders always go dance to Ruth wherever she gets booked. Ruth & Les always accompany the club members for banner stealing or just to dance for fun. Ruth has held

every office in Peoria Area Callers & Instructors (PACI) at one time or another, and two offices in Heartland Foundation. It was her idea for the square dance quilt that was a successful fund raiser for the organization. Lester has held an office in each organization also.

Ruth & Paul went to Memphis in 1976 and met Danny Thomas and started the first of the St. Jude dances. She & Lester helped bring them back two years ago and work



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& Lester have. They will leave a huge void. She promises to come back to see us now and then. We'll hold her to that! If you haven't been a friend of Ruth, you've missed a lot.

*Novis & Evelyn Franklin
Morton, IL*

Do you know something that deserves special mention?

Is it about a dancer, caller, cuer, club or association?

Send us the background information and do include at least one photo. We will feature that special profile in an upcoming issue.

By Jim Wass

Professional Recognition Programs for Square Dance Callers - Part I

In the accounting profession there is the Certified Public Accountant (CPA). In computer systems and networking there are the Microsoft Certified Systems Engineer (MCSE) and the Certified Network Engineer (CNE) among many other programs. In project management there is the Project Management Professional (PMP). Every profession, vocation, and interest area has some sort of a certification, accreditation, or other professional recognition program.

Some of these programs might be required for obtaining or keeping a certain type of job. Others may lead to an increase in stature or the opportunity for higher pay. All accreditation programs attempt to or claim to say something about someone's experience in a profession or vocation or familiarity with some skills or body of knowledge. Are the programs fool-proof? No, they are not. Sometimes fools get certified. But most programs try to do a good job. By understanding a program's requirements we can then make our own judgement about our confidence in that certificate.

In a previous article, I discussed the launch of CALLERLAB's Certified Square Dance Teacher Program. This time I'd like to bring to you all of CALLERLAB's certification/accredita-



tion programs, how they work, and how people are using them.

CALLERLAB Accreditation Programs

CALLERLAB sponsors professional recognition with a system of three accreditation programs. Each program has a different focus and a different level of rigor.

The *General Caller* Accreditation is focused on the square dance caller. It is a peer-accreditation program open to members of CALLERLAB as well as non-member callers.

General Caller Accreditation is obtained through accreditor signatures attesting to calling skills, specialty skills (One Night Stands, Round Dancing, Contra Dancing, Advanced Dancing), Training, and Experience. It is possible to obtain this accreditation with as few as four years of experience if the applicant has received training or demonstrates specialty skills. As it is currently structured, the applicant obtains endorsements from

Larry Cole

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CALLERLAB member callers as to competence or experience in calling, teaching, or in various specialties such as one-night stands and the calling of the Advanced program.

The *Certified Square Dance Teacher* program is the newest of the programs, having been adopted in April 2000, and focuses on callers who are square dance teachers. This program is open to CALLERLAB member callers with five years experience at the 50 dance per year level who have taught three classes during the most recent five years totaling at least 120 hours of instruction.

CSDT applicants are requested to

describe their calling and teaching experience and submit a lesson plan. After these are received and eligibility is verified the applicant is asked to videotape an actual class session for review by accreditors. Applicants submitting satisfactory videos are scheduled for 50-question written examination covering topics appropriate to square dance teaching. An oral examination then looks into the applicant's philosophy of teaching and response to various situations encountered in square dance teaching.

Jim Wass is a Certified Square Dance Teacher and chairman of CALLERLAB's Accreditation Committee.

He who stands for nothing will fall for anything.

SQUARE-UP

JOHN & LINDA SAUNDERS



In today's society we talk about the winners vs. the losers. We find it in all our government, our jobs and in our lives. We all want to be a winner no matter what walk of life we are pursuing. I have found a list that will help you to determine whether you are a winner or a loser. Hopefully this will make you aware of some improvements you can make for yourself.

WINNERS

SAY, If it is to be, it is up to me.
translate dreams into reality.
empower.
say, Let's find out.
are part of the solution.
are not afraid of losing.
work harder than losers.
say I WAS WRONG.
want to.
always make time.
make commitments.
say, Ill plan to do that.
say, I'm not as Good as I Can Be.
listen to what others say.
catch others doing things RIGHT.
learn from others.
see opportunities.
do it.
feel responsible for more than their jobs.
say, There ought to be a better way.
celebrate others.
are willing to pay the price.
always expect success.

LOSERS

SAY, I can't help it.
translate reality into dreams.
control.
say, Nobody knows.
are part of the problem.
are afraid of winning.
are always too busy.
say, it was NOT MY FAULT.
have to.
often waste time.
make promises.
say, I'll try to do that.
say I'm not as bad as a lot of other people.
wait until it's their turn to talk.
catch others doing things wrong.
resent their colleagues.
see only the problems.
talk about it.
frequently state, I only work here.
say, That's the way it's always been done.
complain about others.
expect it on a silver platter.
always expect failures.

Learn the 7 habits of highly effective people:

1. Be Pro- Active.
2. Begin with an End in Mind.
3. Put first things first, manage yourself.
4. Think Win/Win.
5. Seek First to Understand.
6. Synergize.

7. Renew, preserve & enhance your greatest asset, yourself.
There is no time to lose but so much time to win...
Begin today on making you and the Square Dance activity the Big WINNER.

About John & Linda

John & Linda have been involved in the square dance activity for 39 years and John has been calling for 38 years. John is a CALLERLAB Accredited Caller Coach and an Accredited Caller Training Specialist for the American Callers Association. He is a current member of CALLERLAB and American Callers Association.

John & Linda publish "John's Notes," a monthly caller's note service. The note service is in its 8th year and is still growing. John is a full time caller and travels extensively throughout the U.S. He has also called in Canada, and he and Linda have hosted 8 groups from Florida to England and Europe on square dance tours. They have hosted numerous cruises in the Caribbean and conducted coach and train tours to various ports of call.

John calls for seven clubs regularly and teaches classes for three of those clubs. He teaches and calls all programs through C-1 as well as The Community Dance Program. John has been on the staff of some of the largest festivals in the U.S., and he and Linda are the remaining organizers of the Florida Sunshine Festival which is in its 25th year. John & Linda also conduct successful Caller's Clinics and Schools in various parts of the U.S. and abroad.

John has recorded for Kalox records for 25 years and in that time has 30 recordings to his credit. Some of the hit records include Someone Sweet to Love, Smooth Sailing, House

of the Rising Sun, Fireball Mail, Sweet Dreams, Gypsy Woman, You Can't Stop Me, Mississippi Squirrel, Sad and Lonely, and many more.

John has been a member of the Florida Callers Association since 1963 and served as Secretary, Vice President and President of the association.

John writes a monthly article, *John's Jammies* in Florida's Bow & Swing magazine. John takes special pride in calling and teaching smooth, flowing choreography with the basic philosophy, "Square Dancing Should be Fun" for all.

John & Linda have attended numerous National Conventions since 1971. They were the Vice Chairman of Sound for the '97 Convention in Orlando.

John & Linda retired from the state of Florida. He was a Supervisor of Auditors in the Beverage Department of Business Regulations. Linda was a Supervisor in Motor Vehicles. They raised five wonderful children, three boys and two girls, Mike, Michelle, Chris, Shawn and Susy, and have been blessed with ten super grandchildren, and a new one due in July 2001.

The Square dance activity has taken their family so many places and offered their family so many opportunities to meet and make so many friends all over the world that it is impossible to express the gratitude that they have for the Square Dancing Activity.



by
Ed Foote

THE ROAD TO MEDIOCRITY

In the past decade, the overall ability of Advanced and Challenge dancers has declined. At any given program most people are weak or at best average. There are very few strong dancers. The reason is that dancers move on to the next program before they are ready.

In 1993 in this column, I ran an article by Barry Clasper a caller from Canada who calls Mainstream thru C-3, in which he summarized comments from Bill Heiman of Chicago, then and now one of the top tape group leaders in the country. This article continues to be the best I have ever seen at explaining what a "good dancer" is and why the Advanced and Challenge programs have become so watered down.

Because this article is just as relevant now as eight years ago, I thought it appropriate to print it again. It should be noted that although the programs in the article are labeled Advanced and Challenge, the information applies equally to Mainstream and Plus. The article (which originally appeared in *Zip Coder*) is too long for one issue of *ASD*, and thus will run for the next few months. Read it slowly,

take time to think about what it says, and you will come away with new perspectives on the topic.

WHAT IS A GOOD DANCER? by Barry Clasper. The following criteria can be used to evaluate how well or how poorly a dancer performs: (1) Number of mistakes - better dancers make fewer mistakes. (2) Command of fundamentals - better dancers have a superior grip on certain fundamental elements that form the basis of a large number of calls and concepts. Examples are Circulate, Trade, Run, Hinge and Roll. (3) Ability to help - better dancers can assist others. (4) Adaptability - better dancers can adapt to a situation that represents a logical extrapolation of known material without having to be taught or walked through. (5) Ability to handle distortions - better dancers can handle distorted setups that are legal at the level being danced. (6) Precision - better dancers make precise formations and adopt precise facing directions. (7) Ability to recognize the "unright" - better dancers realize when something does not make sense and therefore a mistake has been made. (8) Ability to

recover - better dancers tend to recover their own mistakes without assistance. (9) Confidence - better dancers display confidence that they know what they are about.

The above characteristics are level-independent. They transcend the material associated with any given CALLERLAB program. Thus, it does not follow that any given C-4 dancer is necessarily a better dancer than any given A-2 dancer, simply by virtue of their habitual dance level. It is entirely possible for an A-2 dancer to be a better dancer than a C-4 dancer, despite the fact that the C-4 dancer probably knows more calls.

Because the square dance movement has not done a good job of articulating the characteristics that contribute to good dancing, a great many people mistakenly assume that there is a direct correlation between the level somebody dances and how well they dance? They conclude that attending a higher level dance makes someone a better dancer.

Since we all wish to be well regarded by our peers, this mistaken idea that dance level is synonymous with dancing ability fosters an inappropriate compulsion to advance through the levels.

The equation between dance level and prestige has resulted in an unfortunate decline in the average dancing skills exhibited at the Advanced and Challenge levels.

The thing that struck me (Barry Clasper) was that Bill Heimann's list of "good dancer" criteria actually consists of a single point, with a number of supporting elements. I think that better

THE FOUNDATION

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

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

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

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

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

dancers make fewer mistakes because they have a good grasp of fundamentals, are adaptable, can deal with distorted setups, are precise, recognize errors and know how to recover. Moreover, dancers who make fewer mistakes tend to be more confident and are more liable to be able to help others. Therefore, I think that Bill's list actually boils down to a single point: better dancers make fewer mistakes.

While I do not wish to argue that a low error rate represents the only virtue a good dancer need possess, it seems clear that it is far and away the most important. ■

SEWING 101

WITH DONNA IPOCK



Every year we have a killdeer or two that make their nests on our front lawn. Needless to say this can make mowing a game. I'm mowing right along and whoa, a mother (or maybe it's the father) killdeer begins that strange act of being injured and trying to lead me away from the nest. Well, I get off the tractor and start the hunt for the nest. If you have never seen a killdeer nest it is a sight to behold, flat on the ground, with tiny pebbles forming a circle, and some very small twigs. Inside are usually 4 gray eggs all neatly in a circle. They are really hard to detect since they are gray with lighter gray spots. They resemble a piece of gravel. By this time the parent of this brood is causing such a ruckus screeching and fluttering its wings to look like it is injured. After taking note where the nest is, I finish my mowing, giving the area a wide berth.

One year we had so many nests marked that our yard looked like some kind of forgotten field. Half mowed here and there. Well, the whole point of this is to tell you how elusive these babies are. I have faithfully sneaked up to all the nests that had the eggs, watching every day or so. Then all at once the nests are empty. No eggs, no babies and no parent birds watching me.

Since 1994 I've been watching and still have never seen a baby killdeer until recently. As we were leaving for

church the Smartest Man

I Know said, "You want to see a baby killdeer? Look by the weigela bush, there's the mother and baby killdeer." Sure enough, the cutest little bird was right there, running on those little fast legs with the mother. I only saw the one baby for an instant, but Smartest Man said he had seen more.

I am so glad I finally got to see a baby killdeer, I was beginning to think that no killdeer from my lawn would ever make it to adulthood and therefore no more killdeer. From what little I know about these birds, they seem to make their nests in the most unlikely places, driveways, baseball diamonds, flat surfaces that offer no protection. I remember one bad rainstorm we had and looking out to see the mother killdeer with her wings spread to protect her eggs from the downpour. I was so touched that I wanted to hold an umbrella over her so she too would feel protection. Then in an instant the eggs hatch, babies are gone, and the cycle begins again. Life goes on!!

This doesn't have anything to do with sewing except maybe to remind us that life is short and fleeting, so enjoy it. No matter if you are a fun-time sewer or a serious sew-it-or-else type, please enjoy what you do and do what you enjoy. Enough said.

By the time you read this, summer

American SquareDance, August 2001

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will be in full swing... hot, hot, hot, so I want to pass on some hot weather tips.

When making a regular peasant blouse, leave it sleeveless. I know, I know, what you're thinking.... upper arms... ugh. Not to worry, you will make the neck ruffle long enough to cover the upper arms. Example is the McCall's® pattern 6332, or any similar blouse pattern with set in sleeves. Just make it sleeveless by making your own sleeve facings, or you can use bias tape as a sleeve finish. Then for the neckline ruffle increase the depth to 9 inches. This makes a very generous ruffle that takes easily to lots of trim, and covers the upper arms.

Another way is to use light weight, sheer, or eyelet fabric for the sleeves. Even the loose flutter sleeve is a cool choice. Believe me, not having sleeves

is cooler. Just use your imagination and you will be cool as a cucumber!!!

Now is the time to try the prairie skirts, even though they are long, no petticoats, no pettipants and if you're lucky and the skirt is long enough, no pantyhose. You didn't hear it here!!!!

The Smartest Man I Know has the right idea. He wears shorts. I wear a matching (in color) prairie skirt, and we have matching tops. Talk about COOL! Shorts and cowboy boots... what a look.

Let me hear from some of you about how you cope with dancing in the hot weather. I know that some clubs don't dance in the summer but here in hot, humid, North Carolina, we keep on going, and going, and going.

Sew Happy!

Donna

CUE TIPS

SELECTED BY
FRAN & JIM KROPF



Fall will soon be in the air, flowers are in bloom, and the fall fashions are emerging. So between "Me And You" "Love Is Here To Stay".

This is my favorite time of year with all the beautiful fall colors on the flowers and trees.

ME AND YOU II Bill & Barbara Harris

RECORD: Grenn 17249, 15016,14201

RHYTHM: Two Step

PHASE: II

FOOTWORK: Opposite (woman as noted)

SEQUENCE: INTRO-A-B-A-END

SPEED: 43

INTRO

WAIT;; APT, PT; PICK UP TCH SCP;

PART A

TWO FWD TWO STEPS;; STRUT 4;; TWO FWD TWO STEPS;; STRUT 4;;
PROGRESSIVE BOX;; WALK & FACE;
SCIS TO SCAR; SCIS TO BJO; LOCK 4; FWD HITCH 3; HITCH/SCIS TO SCP;

PART B

CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4, NO HANDS;;
SOLO LEFT TRNG BOX TO BFLY;;; TRAVELING DOOR TWICE;;;
FACE TO FACE; BACK TO BACK; SIDE TWO STEP LEFT & RIGHT;;
TRAVELING DOOR TWICE;;; BASKETBALL TRN TO OPEN;; SCOOT 4;
WALK & PK UP;

ENDING

TWO FWD TWO STEPS;; HITCH 6;;
TWO FWD TWO STEPS;; HITCH 6;;
APT PT;

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vocal cues by Barbara Connelly

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GR 17213 MOVIN' QUICKSTEP P-3 by Dean & Betty Holm

GR 17249 ME AND YOU II P-2 two-step by Bill & Barbara Harris

P.O. BOX 216

BATH, OH 44210

LOVE IS HERE TO STAY

Nancy & Dewayne Baldwin

RECORD: Star 111

RHYTHM: Foxtrot

PHASE: III+1

FOOTWORK: Opposite (woman as noted)

SEQUENCE: INTRO-A-B-C -B (1-14) END

SPEED: 45

INTRO

WAIT;; CP/W HOVER; PICK UP;

PART A

FWD RUN 2; FWD RUN 2; 2 LEFT FACE TRNS;;
WHISK; WING; X HOVER BJO; MANUEVER;
OVERSPIN TURN; 1/2 BOX BK; HOVER; THRU SD CL;
SOLO TURN 6;; TWIRL/VINE; PICK UP;

PART B

DIAMOND TURNS TO SCAR;;; 3 X HOVERS SCP;;; MANUEVER;
SPIN TRN; 1/2 BOX BK; BOX;; 2 LEFT TRNS CP/W;; VINE 8;;

PART C

FWD RUN 2; PKUP & RUN 2; PROG BOX;; 2 LEFT TRNS CP/RLD;;
OPEN IMPETUS; CHAIR REC CP/W; LEFT TRNG BOX;;;
HOVER; MANUEVER; 2 RT TRNS CP/LOD;;

ENDING

TWIRL/VINE; CHAIR & HOLD

Don't take life too seriously: you will never get out of it alive.

Mike Seastrom Milestone 2001



Although a full time practicing dentist, Mike has made time to be extremely active in his favorite hobby, square dancing. Involved in a leadership capacity in so many ways, he is and has been, for most of his life a "True Professional."

Mike began dancing in 1960 after losing a Rose Bowl football bet to his mother earlier that year. His debt was paid by attending at least three lessons, but by then he was hooked. He began calling in 1963 and taught classes during his high school years between football, baseball and track. Mike met Gail in high school in 1967, and they've been involved in square dancing together ever since.

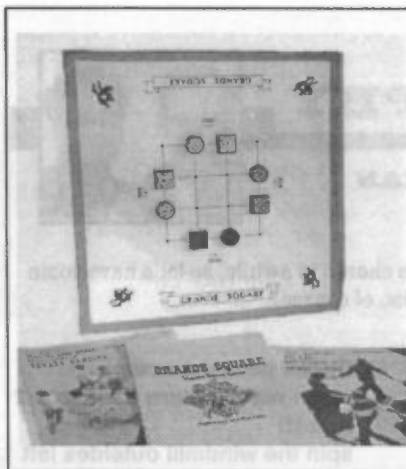
His early years go something like this: started dancing in 1960-61, began calling and teaching to 6th grade classmates in 1963, started first teen class in 1963, taught first adult class in 1965. Mike was teaching and calling classes weekly from 1965-69 and continued calling weekly while attending college from 1969-76.

Mike has developed and, since 1994 has conducted, weekly Multi-Cycle Square Dance Lessons. This ongoing program features overlapping classes with three sessions starting each year and with hosting club's members participating in each weekly session. The sponsoring club, incidentally, is

one of the largest and healthiest in the state. He has worked untiringly over the years on the broad scale of American Square Dancing involving the many facets of the activity.

Over the past quarter century Mike has been involved in many areas of the square dance world. He attended contra callers school in 1975, has been a member of CALLERLAB since 1977, the Lloyd Shaw Foundation since 1980, CONTRALAB since 1990, Western Callers Association since 1992, California Contra Callers Association since 1992 and has been teaching Multi-Cycle Square Dance Lessons since 1994.

During the past fifteen years Mike has been called upon to give educational seminars for callers and dance leaders. Mike has conducted caller seminars in Colorado, Utah, Florida



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and Japan. He was a presenter at CROSSROADS II in 1987, and has served as Guest Director of the Prairie Conclave in 1992, '96 and 2000. In addition, Mike has served on numerous panels and seminars at the National Square Dance Conventions.

Mike has been called upon and written articles and features for a number of square dance publications, and in the mid-1990's donated his calling on a video tape covering calling and teaching contra dancing.

Mike has recorded calls on Wild West Records, Thunderbird Records, Global Records and was featured on the Sets In Order Premium Records and is regular staff member of Rhythm Records.

Mike has been a supportive member of CALLERLAB and attended all its conventions since 1977, and has served on many of its committees including Plus Committee Chairman, Program Coordinating Committee Chairman, Member of the Board of

Governors since 1984, has served two terms on the Executive Committee, was Chairman of the Board from 1992-94, Chairman of the Ethics Committee, Chairman Ad Hoc Multi-Cycle Classes Committee, Chairman of Square Dance Issues Committee, and currently serves as Chairman of the Marketing Committee.

In addition to calling engagements all over the United States, Mike is active locally, teaching beginners on a weekly basis. Mike has escorted tour groups to New Zealand, Australia, Denmark, Norway and Sweden, with frequent visits to multiple locations in Japan. Many of these overseas assignments involved public relations for square dancing and CALLERLAB and impromptu seminars with callers and dancer-leaders.

Mike has been married to his high school sweetheart since 1971. They have two sons, Mark 23 a firefighter/paramedic, and Jim 18, an aspiring musician.

CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



We haven't done any Advance creative choreo in awhile, so let's have some fun with chain reaction. (With a little twist, of course).

- 1) HEADS pass the ocean
chain reaction turn the star 1/2
boys run
pass the ocean
circulate
recycle TWICE
right and left grand
- 2) SIDES pass the ocean
chain reaction turn the star 1/2
1/4 thru
swing thru
trade circulate
explode the wave
1/4 out, left allemande
- 3) HEADS pass the ocean
chain reaction turn the star 1/2
scoot and weave
switch the wave
ferris wheel
CENTERS REVERSE swap
around
pass to the center
CENTERS slide thru
at home
- 4) HEADS pass the ocean
chain reaction turn the star 3/4
swing thru
trade circulate
left allemande
- 5) SIDES pass the ocean
chain reaction turn the star 1/2
extend
spin the windmill outsides left
explode & square thru 4
right and left grand
- 6) SIDES pass the ocean
chain reaction turn the star 3/4
swing thru
motivate
boys trade
square thru 3
1/4 in
right and left grand
- 7) SIDES pass the ocean
chain reaction turn the star 1/2
inroll circulate
scoot and dodge
single wheel and roll
{LEFTY} scoot back
left allemande
- 8) HEADS pass the ocean
chain reaction turn the star 3/4
spin the top
recycle & sweep 1/4
recycle
acey deucey
explode the wave
1/4 out
left allemande

CALLERLAB ACCREDITED CALLER COACHES

ARE BEST FOR YOUR CLINIC OR SCHOOL

ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

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Deborah Carroll	9797 LaMonica Dr., Rancho Cucamonga, CA 91730, 909-481-9235
Larry Cole	3302 N 500 W, Marion, IN 46952, 765 384 7089
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724-935-2734
Bengt Geleff	PO Box 20034, S-400 50 Gothenburg, Sweden, 011 46 31 260029
Betsy Gotta	2 Laurel Pl., North Brunswick, NJ 08902, 732-249-2086
Paul Henze	3926 S Mission Oaks Dr., Chattanooga, TN 37412, 423-867-2225
Mike Jacobs	PO Box 2555, Flemington, NJ 08822, 908 284 0432
Jon Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
Jerry Junck	908 Brooke Dr., Wayne, NE 68787, 402-375-2420
John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 570-646-2945
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Martin Mallard	222 Stillwater Dr., Saskatoon, SK Canada, S7J 4A4, 306-374-6250
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Tony Oxendine	2640 Goldeneye Ridge, Sumter, SC 29150, 803-469-0495
Randy Page	43 Starr Ave. Unit 8, Danbury, CT 06811, 203-794-0053
Vaughn Parrish	Rt. 2 Parrish Rd., Berthoud, CO 80513, 303-772-5118
Kenny Reese	Freidrich-Ebert-Str 116, 64347 Griesheim, Germany +49 (0)6155-828 6046
Gloria Rios Roth	Clementsport, NS, Canada, BOS 1E0, 902-638-8035
John Saunders	101 Cedar Dunes, New Smyrna Beach, FL 32159, 904-428-1496
Al Stevens	Dillweissensteinstr 57, 75180 Pforzheim, Germany, 07231-766704
Don Williamson	52 Crest Dr., Greeneville, TN 37745, 423-638-7784

9) HEADS pass the ocean
chain reaction turn the star 3/4
extend
spin the windmill outsides
right
1/2 tag
trade circulate
LEFT swing and mix
right and left grand

10) SIDES pass the ocean
chain reaction don't turn the
star
outroll circulate
scoot chain thru
boys trade
square thru 2
right and left grand



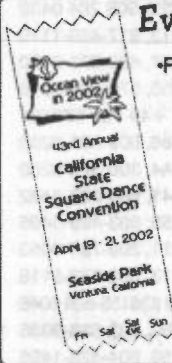
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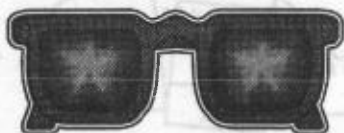
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- 11) HEADS pass the ocean chain reaction turn the star 1/2
3/4 thru
switch to a diamond
6X2 acey deucey
cut the diamond
mini busy
extend
scoot and weave
circulate, right and left grand



- 12) HEADS pass the ocean chain reaction don't turn the star
extend
clover and lock it
extend
1/4 thru
switch to a diamond
flip the diamond
right and left grand
- 13) SIDES pass the ocean chain reaction don't turn the star
in roll circulate
remake
girls trade
1/2 sashay
ENDS 1/4 in at home
- 14) HEADS pass the ocean chain reaction turn the star 3/4
explode the wave
ends bend
split square thru 3
beaus run
scoot back
split circulate
extend, right and left grand
- 15) SIDES pass the ocean chain reaction turn the star 1/2
remake
boys trade
box the gnat
square chain thru
trade by
touch 1/4 & cross
1/4 in
right and left grand

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STEVE KOPMAN



It's amazing how rarely we call Spin the Top from positions other than ocean waves with boys in the center. Try these for some creativity in your choreo.

HEADS spin the top & turn thru

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pass the ocean
girls trade
swing thru
right and left grand
- 2) slide thru
right and left thru
dixie style to a wave
u turn back
right and left grand
- 3) pass the ocean
spin the top
right and left grand
- 4) slide thru
pass the ocean
LEFT swing thru
right and left grand
- 5) LEFT swing thru
trade the wave
right and left grand

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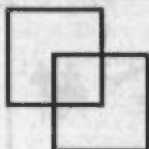
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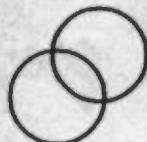
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FROM THE HIP

LARRY COLE



It is interesting that this month I have two paths to travel that are similar yet very different. I am always concerned when I feel compelled to get on my soapbox that I will offend some of you. That is never my intention as I only wish to provoke you into a self searching thought pattern or share my personal views as they apply to me. The first item that I wish to share with you is something to really cheer about, the second is one that confuses me, based on my approach to the subject.

Three cheers go out to Jerry Story and Doug Bennet from the CALLERLAB Foundation Fund Raising Committee. They have created a much needed, and long wished for, Caller School to run in conjunction with the National Square Dance Conventions. Jerry and Doug have worked with the Foundation, the 51st National Square Dance Convention in St Paul, Minnesota and the National Executive Committee to make this dream come true. It is a wonderful opportunity for a caller to attend a top-notch school and for the Foundation to

receive funds.

The Foundation is involved in a marketing plan for the rebuilding of the square dance activity. The Phoenix Plan is a design in use by the Foundation, a non-profit, tax-exempt organization, to improve the popularity of square and round dancing. Many groups and individuals have helped to raise over \$50,000 for the Foundation to use for market research and promotion.

Callers can now combine a trip to the National Square Dance Convention with a first class Caller School all in the same week and raise money for the Foundation at the same time. A donation of \$500 will afford the caller a spot at the school in St. Paul beginning June 23, 2002. Once registered the caller will receive a list of available instructors, (all instructors will be CALLERLAB Accredited Caller Coaches,) from which he may vote for the Caller Coach of his choice. The Caller Coaches with the most votes will conduct the school. This is a WIN WIN

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situation. Callers receive the benefit of a top notch school, the Foundation receives \$500 in fund raising efforts and square dancing is blessed with a better trained caller and increased marketing opportunities.

More information may be obtained from the Foundation at 467 Forrest Ave., Suite 118, Cocoa, FL 32922.

Now for my arm waving, flag flying, soapbox speech. Please understand this is based on the way that I am put together and the way that I approach calling. I have always searched for and taken advantage of every offering of caller education that I could find. I believe that if I am going to take money from the square dance activity then I owe it to the activity to be the best that I can be. There are many local and state caller groups that offer education sessions and workshops at their meetings. These associations have

well-trained folks to lead their caller education exercises. I can not understand why attendance at these functions is dropping off. What a great way to increase a caller's knowledge at a minimal cost. Local and state caller organizations are the heart and soul of square dance leadership and education in their area. I urge and implore all callers and cuers to become deeply involved in your local and state caller/cuer associations. The rewards that you will harvest will be phenomenal.

Larry calls Basic through C-1 and records for Rawhide-Buckskin Records. An active member of CALLERLAB, he is a past Chairman.

Larry may be contacted at
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Take a  at what is just released...

Stuck On You

Phase IV - Jive - Coll. DPE1-1009A by Elvis Presley - Ron & Ree Rumble. Basic jive, has wrap sequence, hip bumps, pretzel turn, Chicken walks. Good Dance.

Right In My Own Backyard

Phase IV+1 (Sweetheart) - Cha Cha - Ivanhoe I-503 - Kit & Sandy Brown. Basic Phase IV Cha Cha, has sweethearts, umbrella turns modified, chase peek-a-boo. No surprises.

Ask Me

Phase IV+2 (Horseshoe Turn & Half Moon) - Bolero - Special Press 383 - Ken & Irene Slater. Nice Bolero beat to this piece of music. Choreography is well done. Has hip rocks, horseshoe turn, New Yorkers. Good basic Bolero.

All I Ask of You 3

Phase III+1 (Alemana) - Rumba - STAR 118A - Carl & Rae Drake. Excellent music. Basic Phase III Rumba.

I Don't Know Why

Phase II +1 (Fishtail) - 2 Step - Silver Sounds SSR 219 - Eileen Williamson. Basic 2 step, no surprises.

Perfidia Foxtrot

Phase V - Foxtrot - Special Press. 352 - Ken & Irene Slater. Excellent choreography accompanies this Foxtrot. Hover telemark, outside swivel to a pick up, open telemark, double reverse. This one is a keeper.

Un Amor

Phase III+1+1 - Rumba - Roper 262A Historia De Un Amor by Dancing Strings - Olga & Bill Cibula. Bolero wheels, cuddles, spot turn. Great Rumba music and nice dance.

There Goes My Heart

Phase II - Two Step - MCA 54909 by the Mavericks - Jack & June Smith. Sliding door, hitches, wrap and unwrap sequence. Basic Phase II, can be done on cues.

Honeycomb

Phase II+1 (Fishtail) - Two Step - Honeycomb by Jimmie Rodgers - Maryann Callahan & Milo Molitoris. Face to face and back to back, scissors, circle away and together. Timing changes throughout the routine. QQQQ.SS and then SS;SS. Not danceable on cues, because of timing changes.

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Lisa

Phase IV - Waltz - Special Press. 378 - Bob & Jackie Scott. Drag Hesitation, outside swivel, closed telemark, open telemark, natural hover fallaway, de-velop. Nice choreography to good music.

Close To You Bolero

Phase IV - /bikeri - A&M 8548 Close to you by the Carpenters - Mike Seurer. Wonderful music by the Carpenters. Shadow breaks, crabwalks, turning basic spot turn. Good introduction routine to Bolero.

They're Playing "Our Song"

Phase II+2 (Fishtail & Strolling Vine) - Two Step - Allemande Al & Martha Wolff. This routine has vine and clap sequence, strolling vine. Good one to introduce strolling vine figure to your group.

Blue Ribbon Five-Count

Phase II - 5 Count - Chaparrel 901 by the Roadrunners - Dorothy Sanders. Traveling doors, and sliding doors, vines and twirls are featured in this routine.

Take Care Foxtrot

Phase IV - Foxtrot - MCA D2405 by Frankie Laine - Dorothy Sanders. Twinkle to banjo, whisk, wing, diamond turns, weaves, reverse wave. Soft *Phase IV* Foxtrot to great music.

Love Changes Everything

Phase V - Bolero - Special Press 378 - Barbara & Jerry Pierce. Riff turn, bolero walks, shadow breaks, cross body. Love this Bolero rhythm.

Oh What A Cha

Phase III+1 (Alemana) - Cha Cha - by the Mavericks - Mike Seurer. Time steps, peek-a-boo chase, alemana. Basic cha cha, has several *Phase III* figures included in the routine.

Knock Three Times

Phase IV+2 (Alemana & Cuddle) - Cha Cha - RSO 872-77 NP 2660 by Dawn featuring Tony Orlando - Peter & Diana Gomez. Cute routine, has stomp and knock sequence, spot turn and a transition step. Bridge 1 has Rumba sequence in it.



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ACA VIEWPOINT

PATRICK DEMERATH



More Recruiting Successes

The ACA Viewpoints for the July American SquareDance magazine focused on the American Callers Association's commitment to help clubs and callers by collecting current successful recruiting activities that clubs are doing and sharing this with the American SquareDance readers. The July article described the creation of a **CLUB MARKETING AND ENTERTAINMENT COMMITTEE** to meet and plan open houses and other social dancing and non-dancing activities. It further discussed the use of **NEW DANCER BROCHURES** with new dancer open houses scheduled every three months and the use of a "**CSS NEW DANCER**" FORM", along

with the formation of **NEW DANCER DATA BASE** and a **TELEPHONE COMMITTEE** to contact and follow up with new dancer prospects.

This August article will continue to provide actions that clubs are doing to recruit and retain dancers. ACA would like to **thank** several other clubs and callers who sent information to be used in these "**SUCCESSFUL**" **RECRUITING** ACA Viewpoint articles.

One club reported that recruiting of new dancers is a "**never-ending activity**". The club schedules at least four new dancer open houses each year. Club members pass out brochures continuously. Their view is that personal contacts bring the greatest

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rewards. Their brochures for the new dancer dances along with later contact are effective. Personal contacts do not only include personal friends and relatives, but most significantly include everyone a person meets on a casual basis. Give them the brochure and get a telephone number and put it on the club database to be invited to the next new dancer open houses. This worked very well and brought new dancers to the club open houses.

Another club reported that they had good luck in recruiting by renting a booth at the **local state fair**. The booth was staffed by square dancers who passed out flyers and brochures. They had door prizes, which were raffled off. The raffle tickets with the name, telephone number and address, became a great source of new contacts for the club database. Follow-through was most effective when personally telephoning and mailing a brochure to the people, who had completed the raffle tickets. This activity yielded many new dancers to square dancing.

One club reported that they had experienced success in recruiting by doing a **benefit dance** for an activity. At the benefit dance club members met new people and provided them brochures and invited them to come to the next new dancer open houses. New friendships were made, and new club members were recruited at the benefit dances.

One club reported retention of the new dancers in the lessons was critically important. They **orientated and integrated the new dancers into the club from the first night**. Each new dancer received the club newsletter. The new dancers were included on

"JOHN'S NOTES"

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the birthday and anniversaries. New dancers are invited to all club social activities including theater visits and campouts. Club members brought any square dance clothes that were for sale. The bottom line of this club's philosophy is that new dancers will stay in the classes if they are made to feel a welcome part of the club.

At ACA we hope these success story articles informing you of what clubs are doing now to successfully recruit dancers will help. The critical element is to establish a **marketing / recruitment committee** and begin planning and scheduling recruiting activities. Select one or two activities and get the club organized behind the activities.

Next months article will add more success stories, and summarize them to help you prepare for your next new dancer open houses. If you would like to offer any additional recruiting successes for publication, please e-mail to demerath@tsum.edu. In the words from the film *Field of Dreams*: "If you build it, they will come." Now extend that to square dancing. 🎵

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

Norm has included several Singing Call figures, ranging from the Mainstream 53 (Basic) thru the A-2 programs, as well as listing the number of beats required to execute the figures.

In this month's 'Adding Creativity To Your Choreography' article, Norm takes a look at the call 'Half Sashay 1 1/2'. Understand that Half Sashay and Rollaway with a Half Sashay, while ending in the same Formation and Arrangement, are danced completely different. Another difference between Rollaway with a Half Sashay 1 1/2, and Half Sashay 1 1/2 would be the ending formation.

In the **Mainstream 53 (Basic)** and **Mainstream** programs, Wheel Around and Reverse Wheel Around are featured, as well as a page of choreo using these calls. (Ed. Note: A nice theme tip would be to incorporate the Wheel Around calls with the Half Sashay calls for some nice smooth, different, and interesting choreography.) Also included in the Mainstream section is info on Eight Chain 1-8 possibilities, as well as fractionalizing the numbers, such as Eight Chain 3 1/2. For the **Plus Program**, Extend is the featured call. Mainstream allows Extend only from a 1/4 Tag Formation, so you can call

Extend from any other Tag formation. Also included are some sequences for dancing the Plus program. For those calling **Advanced**, Left Wheel Thru and Diamond Chain Thru are highlighted, as well as some dance sequences for both the A-1 and A-2 programs.

JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

This month's article in Dancing Contra, by Don Ward, is a repeat from August of 1994. Don is still undergoing medical problems, and send him cheers and a speedy recovery.

In the Workshop ideas section this month, John shares more information on how to call "Progressive Squares", continued from last month. With the use of Zeros and Equivalentents, you can easily create variety for the dancers. Also included is the Hexagon Squares concept. This is a set-up with six couples in the square.

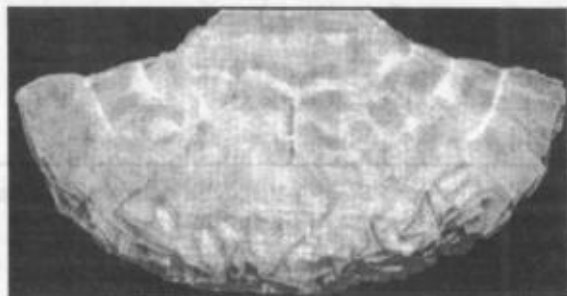
The **Basic Program** (Mainstream 53) call featured is California Twirl. Fold is the **Mainstream Program** call of the month. This month for the **Plus Program** John explores Trade the Wave.

The **Advanced and Challenge Supplement** includes: 3/4 Thru; Pass

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CHOREO-WISE

David Cox

turnertempos@bigpond.com

Jeff Garbutt shares some of his ideas and philosophies on how he programs his singing calls for an evening's dance. His closing remarks are, "Call from the heart. Try and capture the original meaning of the song", and "Call for a purpose. Try and make a story out of your program."

This month's issue contains **Basic** choreo using Zoom.

The **Mainstream** emphasis this

month deals with what to call after Walk and Dodge. "... At Mainstream every single follow-up call is going to be a bit jerky for someone. On the positive side, the lead dancers are used to being jerked around and probably anticipate a Partner Trade and so make allowance for them in the way that they dance the dodge."

The **Plus** featured section contains calling Peel the Top and Follow Your Neighbor from the T-Bone formation. Remember that T-Bone material is not easy, and should be used for most groups in a workshop situation. With T-Bones, the dancers are 'doing their part' of the particular call.

For **Advanced** callers, David looks



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at adding variety with Pair Off.

The Featured Call reintroduces the 'One Now, One Later' concept. The idea is that you will do a particular call now, and when the caller says 'It's Later', the dancers will do the call again.

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

MIKESIDE MANAGEMENT

Stan & Cathie Burdick

tfguild@capital.net

Laurel Eddy Mosely, Gerry Hardy, and Doren McBroom presented a session on the Analysis of Teaching at a previous CALLERLAB Convention. One thing to understand is that Teaching is not Learning. Also, people have different styles of learning. These are: Rote learning (repetition); Auditory learning (listening); Visual learning (observation); Analytical learning (puzzle-solving); and Emotional learning (appeal to the senses). Several good examples are given to help the dancers learn in a beginner's class.

Several pages of choreography are included in this issue, including the Choreo Concerto page, a 'Berquam Bombarbs the Troops', a section on introducing Plus dancers to an A-1 move, choreo from the CALLERLAB International night from Swedish callers continued from last month's issue, and

'Swap-A-Melody', a collection of Mainstream singing call figures.

INTERNET CHOREO

A review that includes a particular Web site containing choreo or other relevant information for the caller. If you would like to have your Web site considered for a review, please e-mail me at Frank@sdcaller.net

Jeff Garbutt from Australia has compiled a collection of items that are of interest to the Square Dance caller. Some of the items for the caller are: M/S Singing Call figures; Plus Singing Call figures; Hoedown ideas; Choreo theory; Interesting articles; Mini Disk information; and other useful information. The Web site is located at: <http://www.jeff.garbutt.com/ccorner/ccorner.html>

The M/S Singing call section contains quite a few singing calls and ideas from both standard and non-standard arrangements.

Jeff can be reached by e-mail at garbutt@inet.net.au.

Do you publish a note service?

Would like it mentioned here?

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

THE COUNTRY LINE

JIM & JEAN CHOLMONDELEY



It is deep in the middle of summer and things are getting hot. Country Western dancing is going strong at weekends and competitions. Since CW is broken into two factions, competition and social dancing, it never really stops. This is a good time to make plans for CW lessons to start in September or gear up for a new influx of beginners at the clubs. Be sure to impress upon your friends that there is fun for them the very first night and they can learn as they dance.

FALLING 4 U

Chris Watson

Description: 4 wall dance Level: Intermediate

SONG: "If I Fall" Dixie Chicks Counts: 32

- | | | |
|--|-------|---|
| Start with weight on L foot, start on vocals | 19-22 | Monterey turn R, toe R 1/2 turn toe L |
| 1&2 R Heel, Close, Left Heel | 23-24 | Rock R forward, back |
| &3-4 Step, Walk forward R-L | 25&26 | Cha Cha Cha |
| 5-6 Step R foot fwd, pivot turn by L | 27-28 | Rock L forward, back |
| 7&8 Shuffle R-L-R | 29&30 | Cha Cha Cha |
| 9-10 Rock forward on L, back on R | 31-32 | Step R foot forward, turn 1/4 turn to face back wall (by L shoulder) ready to start again |
| 11&12 Back L-R fwd L (coaster step) | | |
| 13-14 Step R, pivot turn by L shoulder | | |
| 15-16 Shuffle R-L-R | | |
| 17-18 Shuffle L-R-L | | |
- After 5 full dance patterns there is a restart, do first 12 beats of dance and start again.

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Why Join a Camper - Dancer Chapter ?

A quick answer to the above query would be, "For Fun - Fellowship - Friendshipand maybe even Food."

While Camping AND Dancing combines two different interests, it also forms a very compatible relationship between dancing and out-of-door activities. A camper dancer has the unique opportunity to be among fellow square dancers in a setting of natural beauty. The friendship abounds around a campfire circle, watching the sun chase away the early morning fog or cooling off after a dance walking back to the campsite under a moon or starlight sky. The friendship extends from the dance hall to early morning coffee or a game of cards or horseshoes, or a walk around the campground to meet and talk with everyone else camped theresharing craft ideas, camping information, planning sight seeing, shopping trips and potluck meals.

The National Square Dance Campers Association was incorporated in 1964 by those who wanted to officially combine both activities thereby doubling their fun. And it has been growing steadily ever since. With 130 chapters covering 34 states and 2 provinces there is probably a chapter within easy traveling distance of anyone who reads this press release. It makes no difference whether you tent, pull a "pop-up" or a trailer, use a 5th wheel or

have any other kind of recreational vehicle - you are welcome to join. All kinds of camping equipment can be found at a chapter's campout.

With so many chapters, there is almost always a NSDCA chapter member's camp/dance weekend somewhere in the United States or Canada. A listing of chapter campouts is included in the NSDCA's quarterly publication, the NSDCA TIMES, which is mailed to all members and can help members plan trips outside their area. In mid July the NSDCA always conducts for its far flung membership an International Camporee somewhere in the United States or Canada. In 2000 the International Camporee was in Ancaster, Ontario Canada. This year it is in Spencer, Iowa.

Besides square and round dancing and its related workshops, many weekends also include some of the following - crafts, tours, sight seeing, sports or games, campfires, song fests, swimming, campfires and of course delicious pot lucks. Many have a Sunday morning church service.

If you are a camper and also a dancer and would like to double your fun and fellowship this year, please write and request an application form to NSDCA, PO Box 224, Little Chute, WI 54140-0224. We'll look forward to seeing you around the square campfire.



Remembering

Pioneers of Dancing Frank & Ruth Lanning

Forty-eight years of dedication to square and round dancing placed Frank & Ruth Lanning, Topeka, Kansas, in a class all their own. Since 1951, the Lannings took an active interest in square and round dancing.

Prior to his death, June 1, Frank taught school for six years in the Topeka area and worked for the Topeka Gas Service Company for 37 years before he retired. He served in the U.S. Navy aboard the US Ticonderoga aircraft carrier from 1942 to 1945.

Ruth, his wife of 69 years, passed away October 9, 1999.

The Lannings were well-known, having been featured instructors for countless state festivals and conventions besides taking an active role in ROUNDALAB, the Kansas Round Dance Festivals and national conventions. Frank did the teaching, with wise counseling from Ruth. To both, round dancing had to be fun. They had the uncanny ability to put across even the most difficult patterns in a way that removed the mystery and revealed them as attainable. Dancers were lulled and relaxed by Frank's soft, resonant voice, which always exuded his love for round dancing and the many friends the

Lannings had made.

Starting in 1983, Frank & Ruth cued regularly for the Swinging Squares and Top-Kan Twirlers Square Dance Clubs, both of Topeka, for fifteen years. For over ten years, they were the TNT Plus Club, Ottawa, cuers. Many nights the road conditions were not the best, but these dedicated, faithful dancers were always there with warm smiles of welcome. Frank & Ruth cued for their club, Dancing With Lannings, almost every night of the week and every other Sunday afternoon.



Frank & Ruth found time to choreograph many dances, both easy and difficult. "Lannings' Mixer" is a classic for one night stands. "Foxie" has been a national classic for many years. The Lannings were active, charter members of ROUNDALAB and served on the Board of Directors. Charter members and organizers of the Kansas Round Dance Association, Frank & Ruth were past presidents. Frank & Ruth belonged to the Kansas Square Dance Association, Kansas Square Dance Callers Association and were charter members of the Northeast KRDC Dance Association; Texas Round Dance Association; Oklahoma Round Dance Association; Dixie Round Dance Council and URDC.

Frank & Ruth brought years of enjoyment to hundreds of round dancers in Kansas and throughout the country. These two lovely people were truly "Pioneers of Dancing!"

THE CHINESE AMERICAN CULTURAL BRIDGE CENTER

by Dorothea Emery
Arlington Heights, IL

The Center is a non-profit arts and education organization created to introduce Chinese arts and music to Americans. Over the years, the organization has

grown and changed. The primary focus now is to bring American artists and performers to China, introducing American



Cheng Dian Ling and friends

artistic culture to the Chinese to foster friendly understanding between the people of both countries.

In the spirit of this enterprise, CACBC's founder, Rebecca Ming, wanted to expand the organization's offerings to include American Square Dancing. What the CACBC thought was that nobody in China had ever seen square dancing and that they might be the first to introduce the do-sa-do to China.

However, it turned out that square dancing had already made its way to the East!

When work to organize the delegation began, Rebecca contacted callers Gary Shoemake and Lee Schmidt. Schmidt informed her that he had seen, not many years before, a group of Chinese square dancers at the National Convention in Texas!

Much to Ms. Ming's surprise, this group of dancers had also traveled around California, dancing at the Ichabod Club, Lapalma Park and Shirts 'N' Skirts.

So where were they now and what were they doing? The CACBC was on a mission to find these dancers and ultimately contacted Cheng Dian Ling of the Beijing Square Dance Club. Ms. Ling said not only had her group been to the United States, they had also hosted American square



Shanghai Children Dancers

dancers in China!

Rebecca asked her why she had not heard of them. Dian said that over the years, the Chinese Square Dance Delegation fell out of touch with their American friends and partners, simply due to the great distance separat-

ing the two countries as well as language and cultural barriers. However, she really wanted to get back in touch with American Square Dancers because "Square Dancing is not easy. It takes a very long time to train people to be proficient and then you must keep on practicing continually. If we were to dance with some American friends in China, I think it would really

be an exciting task to see if he can get all the Chinese and American dancers to move in synchronicity!

Ms. Ling now says, "My group is so excited for the visit in October. Everyone is working hard to be ready, practicing their steps and figuring out their costumes. We can't wait for this event!"

In the meantime, the CACBC is continuing to make square dancing contacts in China, and discovering that this style of dancing is becoming increasingly popular! In Shanghai alone, there are over 1,000 students of square dance, many of them small children.

The CACBC's goal is to open up the lines of communication between Chinese and American Dancers,

arranging reunions, conventions, festivals, and other square dance activities. As a bilingual, American organization, made up of some Chinese-Americans, they easily cross the language and cultural barriers that may have separated the groups in the past.

Information about the delegation will be posted on their web site at www.cacbc.org after they come back.

Any questions, comments, suggestions or if you would like to join this delegation and travel to China should be directed to Rebecca Ming, Chinese American Cultural Bridge Center, 855 E. Golf Road, Arlington Heights IL, 60005 toll-free: 877.592.7072 email: info@cacbc.org.



The Beijing Square Dance Club with American dancers

motivate my group to keep on working hard." Currently, there are 300 regular dancers in the Beijing Square Dance Club, half of which can follow the regular calls.

In response to Ms. Ling's request, and in support of CACBC's original idea, CACBC organized a group of American dancers, some of whom have danced with the Chinese group before and some culturally-minded, adventurous spirits set on promoting their love of square dancing to the world.

This delegation heads off to China October 12. They will be reunited with the Chinese Square Dance Delegation at several dances and will tour China on a cultural exchange. Gary Shoemake will be calling on this delegation. It will

ROUND DANCE

PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

We hope you are having a great summer. We thank you for sending us your selections for this article. If there is any other information you would like to include, please feel free to let us know. We do enjoy hearing from you.

**Chicagoland Round Dance
Leaders' Society
Teach Of The Month
June, July & Aug 2001**
George and Jayne Sheldon

Phase II

One Love (Sherrer) Waltz/Roper JH400

Phase III

How Deep is Your Love (Baldwin)
Rumba/Star 102

Phase IV

Slight Fever (Woodruff) Jive/Coll 6074

Phase V

The Lady Smiles (Hartung) Foxtrot/SP
RW 15398

Phase VI

It's June In January (B/M Moore)
Foxtrot/SP 351

**Rounds Of the Summer
Quarter 2001**

Phase II

My Reason For Living (Buck) Waltz/
Coll 4292

Phase III

Paradise Rumba (Wagonhoffer) III+2/
Rumba/Roper 268

Phase IV

Making Wonderful Memories (Maisch)
IV+2/Foxtrot/Coll 1702

Phase V

The Foxtrot Way (Schmidt) Foxtrot/
Star 129 Ken Thomas Orch.

Phase VI

All To Myself (Bahr) VI/Foxtrot/Star
134 - Ross Mitchell

**Wisconsin Round Dance
Leaders**

ROM - June 2001

Ray Steinich

Phase II

Twistin The Night Away (T/B Helms)
Two Step/RCA Gold 447-0566 Sam
Cooke

Phase II Bonus

Rhythm Round (Schultz) Two Step/
Grenn 14272 or 14112

Phase III

Daniela (Paull) Solid Gold SB906

Phase IV

Slow Shag (Easterday) Slow Jive/Lam
LR 10082 or Star 149

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Dave and Michele Viera
Nevada, TX

Hope and Roger Belanger
Windham, NH

Top Teaches As Reported in The DRDC Newsletter June 2000

Mary Simmons, Editor

1. Stuck on You (Rumble) IV/Jive
Coll 4509-Elvis Presley
2. All That Jazz (Sechrist) V/Foxtrot
Star 133
3. Nessuno Mai (Goss) IV+2/Foxtrot
Star 125
Slow Shag (Easterday) IV/Jive
Lam 10082/SP 149
Wounded Heart (Worlock)
V/Bolero/SP 377
Adeline (Shibata) VI/Slow Two Step
SP 376
Blue Moon (Rumble) VI/Foxtrot
SP 382
4. Return A' Mi (Broadwater) VI
Rumba
Saturday Night Linday (Bahr)
Unp/SP 374

5. Love Melody (Buck) III+2/Waltz
Decca 32283 Flip Somebody
Love You
6. Bambino Re (Moore) V/Waltz/SP
Belsize Waltz (Lawson) III/Waltz
Parrot 40032
C'est Si Bon Cha (Nelson) IV/Cha
Star 136
Lisa (Scott) IV/Waltz/SP 378/Flip
Love Changes Everything
My Guy (Goss) VI/Foxtrot
Star 148
7. Todo Todo Todo (Goss) VI/Star
124
Whistling In The Dark (Rumble)
VI/Waltz/Decca 34962

Send your round dance
information to:
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Knoxville, TN 37931; 423-690-5498
e-mail: bevbobcue@aol.com

Sage Swingers Multi-Entry Class

The Sage Swingers of Maine began a class this past January spurred on by a longtime club belief that entry point might be more advantageous than the fall. Also, CALLERLABb, in particular, Mike Seastrom and Jim Mayo have been advocating the multi entry level as well. The success of the first two workshops which were free to new dancers was truly astounding to what we typically have been attracting as thirty two (32) people were warmly received. Dancing to 6-7 squares (included angels) for a workshop was heartwarming.

How did the club achieve such a big response? Firstly, we were blessed to have an energetic club member, Randy Randall, who took it upon himself to develop a "Come Dance With Us" campaign. The following steps were taken:

1) An introductory letter and class flyer were mailed to approx. 100 local area churches, clubs and organizations costing about \$50 for copying, envelopes and postage.

2) Personal letters and class flyers were mailed to individuals from an area club that had folded.

3) Multiple copies of the flyer were mailed to several area hospital staffs and companies.

4) A club member took a flyer and letter to the area 55 Plus Club who also ran the ad in their newsletter.

5) A local church twice ran our announcement in their parish newsletter.

6) Notices ran in the area newspapers.

7) TV ads ran for about 6 weeks on

two local public access TV channels.

8) Greeting cards were mailed to approximately 25 inactive club members.

9) "Sponsor sheets" were initiated where existing members could sign up with the names of couples or individuals they would be personally inviting to the new class. The names were displayed in the form of a square on poster board at the weekly workshops leading up to the new class. The first goal had been to fill one square, and when that was done a second square was filled.

10) A number of e-mail notes were sent as well with information about the upcoming class to existing members encouraging them to support the "Come Dance With Us" campaign.

11) Club members took promotional flyers away from the workshops to post at their own churches or work places.

12) About 20 flyers were posted in prominent public places throughout the area about two weeks prior to the beginning of the class. These flyers had tear-off tabs which contained the date, place and time for the "Open House's".

13) Fifty (50) flyers we also placed in the dorms of a local college.

14) Two web sites were used to advertise the classes as well, sites sponsored by the Maine Arts Commission.

A survey was conducted of the new dancers with thirty (30) responses received asking how they learned of the workshop they attended. Seventy per cent (70%) responded they had learned about the class from friends and fam-

ily, a finding consistent with surveys conducted by the Maine Committee for the Promotion of Square and Round Dancing (CPS&RD) the last several years. Of note, was that seven (7) dancers found out about the workshop from the local cable TV postings.

A key question is why was the initial January workshop attended by more than twice the number of new dancers from the club's fall class. A number of points can be advanced, but may not necessarily be supported by the survey responses. Certainly, the club's advertising was somewhat more targeted, extensive and varied than what was conducted for the fall class. Could it be that the club had more focus brought on by Randy's campaign? Clubs preparing for their fall classes seldom are truly ready to put their best efforts into such an important task as they typically are still heavily into their personal summer pursuits which often carries over into the fall. Our club seemed to have more energy, thus, it was easier to galvanize the efforts of the club. Likewise, are more new dancers likely to be more available in January? Many are looking for outlets to recreate at this juncture either because of exercise desires or just wanting to socialize. Almost all of the survey responses seem to support those reasons for attending. Progressing into April, the number of new dancers from that beginning January class have been reduced to about two squares. The club was challenged by four workshops being cancelled due to a particularly snowy winter and perhaps that caused some of the number reduction. Surveys conducted by CPS&RD the last several years however, suggest that clubs are typically seeing a reduction of approximately fifty percent (50%) of the numbers that clubs are start-

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December 1963 (Oh What a Night), Clausing ...	MR 134
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Blue Eyes Crying in the Rain, Haag	C 226
Motorcycle Cowboy, Shoemake	C 331
Eternally in My Heart, Phillips	MM 102

ing. It is significant to note based on those findings how important it is for clubs to be as proactive and aggressive, as possible in their recruiting efforts to achieve the new dancer numbers desired. We would also encourage all clubs to begin classes in January as well as the fall if at all possible.

*Brian Beckman
Director, Sage Swingers
Vice Chairman, Committee
for the Promotion of
Square & Round Dancing*

CONVENTION FESTIVAL

NEWS

51st National Square Dance Convention

Saint Paul, Minnesota

June 26-29, 2002

"STAR THRU TO SAINT PAUL IN '02"



Callers, Cuers, & Dance Leaders You Are Cordially Invited:

The rooms are being prepared. Dancers have started to register. Things are beginning to be put in place. The only thing missing is you. We want you to be part of the biggest party that the North Country has ever seen. The party is the 51st National Square Dance Convention. It will be held in Saint Paul, Minnesota on June 26-29, 2002. If you are a Square Dance Caller, Round Dance Cues, Contra Prompter, Clogging Instructor, Country Western Dance Leader, or an Exhibition Group. WE WANT YOU!

We do not want anyone to miss out on this great party. Some of the halls will be open from 9am until 10pm. Then there will be After Parties until Midnight. It will be a long day of nothing but fun. We want you to be there. We need you there to make this a success. Don't miss out.

You ask, "How can I be a part of this Great Party?" It's so easy. First of all, you need to register. You can either do that by getting a registration form and mailing it in, or the easy way by going to our website at www.51nsdc.com and register on line. When you fill the

registration form out make sure you mark the proper areas so that we know your talents and where to use them. When we receive this form, we will then mail you a Profile Sheet. Please fill this out and return it as quickly as possible. We must have these by December 31, 2001, but would like them sooner. (Check out the 51st website at www.51nsdc.com for all the Callers, Cuers and Leaders already signed up for the Convention.) You will be notified then, as to your assignments. Another important matter is to get your hotel reservation in. The Saint Paul Hotel is the designated hotel for Callers, Cuers, and Dance Leaders. The Saint Paul Hotel is the number 2 choice on the registration form and is two blocks from RiverCentre. If you have any questions, we will be glad to try and answer them for you. Please contact us at millerm@frontiernet.net.



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2001 - Holiday Round Dance Ball - Landmark Resort Hotel - Myrtle Beach, SC

Phases III-VI - December 28-31 - Big New Year's Eve Celebration

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2002 - WASCA Festival - Hyatt Regency, Reston, VA - March 14-16

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The 51st National Square Dance Convention Presents as the Special Event

Steve Hall / Shotgun Red and the Shotgun Red Band Wednesday, June 26 at 7pm

The story goes that little Shotgun Red was found in a Minnesota hobby shop by Steve Hall in 1980. (If you ask Shotgun, he might tell the tale vice versa!) Which ever you believe, Red became the M.C. for Steve's band. From there, the group's path to stardom began. After winning a "Battle of the Bands" contest in 1982, the band traveled to Nashville for the final competition. While in Music City, Steve and Red "crashed" country broadcast legend Ralph Emery's morning show. Ralph instantly took a liking to the quick witted Shotgun Red and asked him (with his right hand man Steve, of course) to come back to Nashville and be a guest with him on TNN's new flagship series, **Nashville Now**. The rest is history.

Shotgun Red was a regular member of the **Nashville Now** cast for over ten years. He also appeared for seven years on one of country music's most successful syndicated and cable network TV programs, **Hee Haw**, and even hosted

TNN's first music video show, **Country Clips**, for six years. In all this time, Steve Hall has remained with the Shotgun Red Band performing as their leading man on the General Jackson Showboat in Nashville for seven years and over 3500 shows. When they're not at Opryland, Steve Hall, Shotgun Red and the Shotgun Red Band also appear nationally at fairs, conventions, and cruises performing the **Shotgun Red Show**, which features a versatile seven piece band doing impressions of Country Music Stars along with great comedy and top country hits.

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Four days of educational activities, square and round dancing, contra and clogging, as well as country western and line dancing.

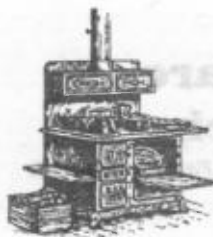
The festivities will be held in the Boise Center on the Grove and the Grove Hotel, and will feature instructors, callers, cuers and dancers from all over the world. Education sessions

and seminars will be presented for dancers and leaders, and vendors will be available to offer the latest equipment and apparel. A special fashion show will be held at the historic Egyptian Theater.

Non-dancing visitors will be welcomed to view the activities at no charge after a brief registration. Additional information on the Fifth **USA WEST SQUARE DANCE CONVENTION** is available on the www.squaredancing.com/usawest.

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

**What can you expect of a day
that begins with getting up in the morning?**



Country Kitchen

By Louise Harrop



Ginger Dip with fresh fruit

- 1 (8 oz.) package light cream cheese, softened
- 1 Cup low-fat vanilla yogurt
- 2 tsp. crushed ginger root
- 1/4 Cup honey
- 1 (8oz.) can crushed pineapple, drained

Beat cream cheese, yogurt, ginger root and honey together. Fold in crushed pineapple. Cover and chill. Slice your favorite summer fruits and arrange on a platter with the dip. Some of my favorites are strawberries, cantaloupe, honeydew, bananas and peaches. If you want to use apples and pears, be sure to dip them in lemon juice to prevent them from turning brown.

Cheese Tarts

- 2 (8 oz.) packages of cream cheese, softened
- 1/2 C sugar
- 2 tsp. vanilla
- 2 eggs
- Nabisco® Vanilla Wafers
- 1 can blueberry or cherry pie filling

Lay out approximately 24 foil bake cups (2 1/2 inch size) on a cookie sheet. Place a vanilla wafer in the bottom of each bake cup. Mix cream cheese, sugar, vanilla and eggs until well blended. You can use a blender or an electric mixer. Fill each bake cup about 1/2 full with the cream cheese mixture. Bake at 350° for 15-20 minutes. Wait until cheese tarts are cool and top with your choice of toppings. You can easily double this recipe.

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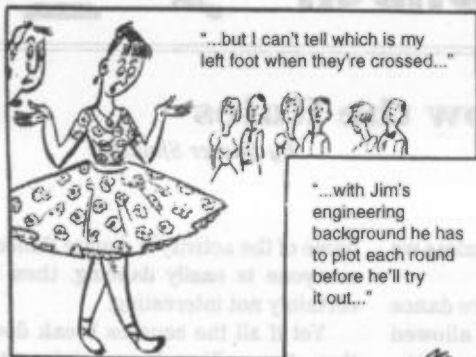
RHYME TIME

Square Dancing

By Faith Farabaugh

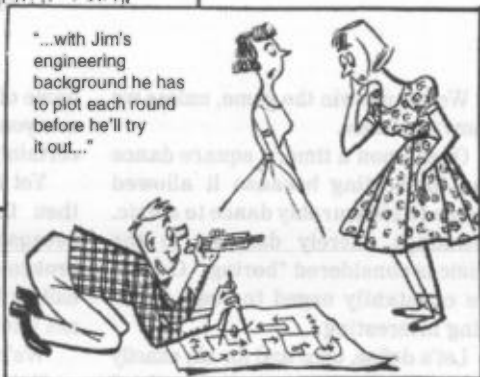
When my folks were young and out for the night
They "promenaded" and tried to do things right
They "swung their partner" and "formed a star"
Being careful not to "go too far"
They "do-si-doed" and listened to the call
Doing "the twist" around the hall
Four partners gathered to form a set
Going around until they met
With an "Allemande Gee" and a "Allemande Joe"
A right and a left and away they'd go
"Join hands" do a "corner round"
A grand right and left till you are found
Bow to your partner and "do-si-do"
Back and forth and to and fro
They danced and danced and had lots of fun
Being courteous to everyone
Some times Dad went three nights a week
Walking the hall, a partner he'd seek
My mom would arrive and take a stance
Hoping a guy would ask her to dance
No matter where they were or how far the trip
They especially enjoyed "crack the whip"
I heard their tales and thought it old-fashioned
For this type of dance I had no passion
I liked the "Macarena" and the "YMCA"
Stomping and bumping and dancing my way
And then I met a guy, Tom was his-name,
Call of dance was his fortune and fame
Into our gym class he did trot
A lot of laughter he has brought
His sense of humor made us pay attention
We carefully listened to what he would mention
Swiftly and eagerly he showed us the moves

SQUARE DANCE DIARY by a square dancer



There is nothing so humorous as the drama of life on the square dance floor - particularly at

"ROUND DANCE TIME"



His expertise, style, and way absolutely proves
That my mom and dad were right all along
A square dance call is a beautiful song
Dancing is exercise, it makes me alert and alive
You follow directions and it has lots of jive
It's educational, cooperation and much more
It is healthy, heart-warming and friendliness for sure
Lots of fun it will surely be
Try it sometime and you will see
You must be alert and follow each call
Watch your posture - stand up tall
Move those hips - don't miss a beat
Swing that partner off her feet
Mr. Tom Miller, to you I must bow
You convinced us, only we know how
To appreciate grace, beauty, and style
In one word, it would be WOW!
So keep on coming and teach us the way
For the art of square dancing is here to stay!

POINT OF ORDER



Know the Rules

by Nasser Shukayr

We cannot win the game, unless we Know the Rules.

Once upon a time, a square dance was interesting because it allowed people to pleurably dance to music. Nowadays, merely dancing to the music is considered "boring." Callers are constantly urged to "call something interesting."

Let's define, once and for all, exactly what makes a square dance "interesting."

Square dancing has always offered "mental exercise." Dancers did not really know what the next call would be. This is good. But somewhere along the line, we decided that if it's good for the next call to be something you cannot predict, then it's better for the next call to be something difficult that you can hardly do.

Easy sequences are not interesting. If every square is easily dancing all the calls, then the caller is supposed to crank it up a notch and start being more creative. Never mind that the

name of the activity is square dance. If everyone is easily dancing, then it's certainly not interesting.

Yet if all the squares break down, then the calling is not interesting because it's too hard. No one enjoys broken-down squares all night. If the calling is too hard, then it's certainly not interesting.

We're narrowing in on what makes an "interesting" dance. It must be hard enough to break down at least some squares. We have already established that if no square breaks down, then the calling is too easy. Yet if the calling breaks down my own square, then it's way too hard.

And that's exactly what most people mean when they say "Call Something Interesting." They mean "Call something that will break down every square except mine!"

We cannot win the game, unless we know the rules. Now that we know the rules, let's all go out and win the game. ♣

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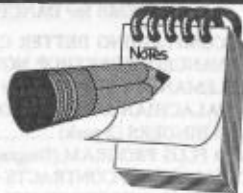


See page 81 for office hours.

WHAT'S AHEAD

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

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



*Send us the event information as early as you want
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NATIONAL CONVENTIONS

U.S.A.

- Jun 26-29, 02 St. Paul, MN 51st NSDC
Aug 21-24, 02 Boise, ID ^{USA}West
Jun 25-28, 03 Oklahoma City, OK 52nd NSDC

CANADA

- Jul 18-20, 02 Saint John, New Brunswick

AUSTRALIA

- Jun 7-11, 01 Tamworth, New South Wales

17-18 **TENNESSEE** - Annual Tennessee State Convention, Gatlinburg Civic Center, Gatlinburg. Registration Chairman, 27th State Convention, PO Box 1366, Ringgold, GA 30736; rayswaffor@aol.com; dancers@mlec.net; www.tnsquaredance.org

23-25 **GEORGIA** - Jekyll Island Jamboree, Comfort Inn, Jekyll Island. Bob & Viaian Bennett, 2111 Hillcrest Dr, Valdosta GA 31601; 912-242-7321

24-25 **ALABAMA** - Alabama State Convention, Belk Activity Center, Bowers Park, Tuscaloosa. Gene Russell, 256-381-1960; Genejenny@aol.com. Fran Davis, 256-767-7946; straydeer@aol.com

24-25 **COLORADO** - Annual Peach Promenade, Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887.

AUGUST

10-11 **PENNSYLVANIA** - Pennsylvania S&RD Convention, Radisson Hotel & Convention Center, Camp Hill. Bill Flick, 400 Pete's Way, Boothwyn PA 19061; 610-358-2306; wcffjf@squaredance.net; PAsquaredance.org

17-18 **MICHIGAN** - Michigan S&RD Convention, Amway Grand Center, Grand Rapids. Fred & Netty Wellman, 5831 Westminster Way, E Lansing MI 48823; 517-339-5096; fnwellman@home.com

17-18 **NORTH CAROLINA** - Annual NC S&RD Convention, North Raleigh Hilton, Raleigh. Will include line dancing and contras, Contact Lesley Green, 2 Cattail Court, Durham, NC 27703.

SEPTEMBER

1-3 **ALBERTA** - Alberta S&RD Federation Annual Provincial S&RD Convention, Leduc, Alberta, CANADA. Jack & Joyce Francis; 780-439-5992; pook@dignet.net

HOT HOT HOT

13-15 GEORGIA - Georgia State SD Convention, Macon Centerplex, Macon. Bernard & Sandra Lowe, 75 Laurel Court, Dallas, GA 30132; 770-455-7035; BSLOWE@mindspring.com

14-16 CALIFORNIA - Central Coast SD Assoc Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-2762; dmcco@thegrid.net

21-22 NEBRASKA - Annual Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Larry & Melinda Brage, 620 Leavitt Ln, Lincoln NE 68510; 402-488-0837; lbrage@prodigy.net

29 OHIO - Annual Federama, Cleveland. C. Storgard 440-526-0326; email: luv2sqdance@juno.com

30 OHIO - Buckeye Round Dance Council annual Harvest of Rounds, Northeast School, Gahanna. G. Blaskis, 614-471-8095; email: rounds@prodigy.net

OCTOBER

5-6 KENTUCKY - Mid-America SD Jamboree, Kentucky Fair & Exposition Center, Louisville. Mid-America SD Jamboree, Inc., PO Box 421, Fairdale KY 40118; 888-701-5201; midamericajamky@aol.com

12-13 ARKANSAS - Arkansas State SD Federation Fall Festival, Robinson Auditorium, Little Rock. Jim Baxley, 510 Rosewood, Benton AR 72015; Bob & Edna Johnson, 3 E Andalusia Way, Hot Springs AR 71909; 501-922-3513; wesqrdnc@hsnp.com

19-21 INDIANA - Indiana SD Convention, Horizon Convention Center, Muncie/Delaware County. Ken & Judy Arrington, 10303 W ST Rd 28, Ridgeville, IN 47380; 765-369-2237

19-21 MISSOURI - Annual Missouri S&RD Festival, Cowan Civic Center, Lebanon. David & Betty Mauzey, RR1 Box 220, Moberly, MO 65270; 660-263-5447; mauzey@missvillagey.com

19-21 VERMONT - Tumbling Leaves 11th Annual Festival, Bennington College, Bennington. Bates, Brodeur, Marshall, Pulaski, Marriner, Branns & Mindlins. Plus, A-1, A-2, C-1. Info: Cliff Brodeur 413-443-3060; cliff@squaredance-hoedown.com; Red Bates 413-786-0212; redbates@juno.com

NOVEMBER

4 NEW YORK - CDSARDA S&R Dance, Gardner-Dickinson School, Troy. Theresa Milo, 518-273-5931; tjmsq@aol.com

9-10 CALIFORNIA - Swinging Squares Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff. Jay Thiel, 18785 Palomino Dr, Red Bluff, CA 96080; 530-527-3486; Jthiel@rbushsd.k12.ca.us;

11- NEW JERSEY - Northern NJ SD Asso Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater. Sal & Mary Alessi, 973-256-1647; Jim & Joyce Kelly, 908-658-4271

16-17 FLORIDA - NEFSARDA Fall Festival, Christ the King Catholic Church, Jacksonville. Jack McKinney, 709 6th Ave N, Jacksonville FL 32250; 904-249-3224; SqrDansir@aol.com

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Did someone remember to send us the information?

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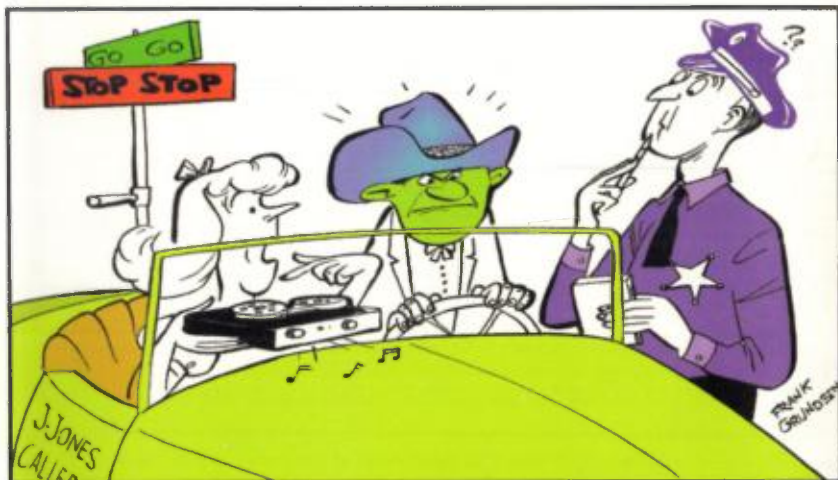
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