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**AMERICAN**   
**SQUAREDANCE**

*"The International Magazine of Square Dancing"*

**Publishers - Editors**  
Ed & Pat Juaire

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**Number 1**

**January 2002**

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Michelle Merchant

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# FROM THE EDITORS

ED & PAT JUAIRE



## CHANGES

### NEW CONTRIBUTING EDITORS

Please join with us in welcoming Tom Rudebock, Paul Moore and Mike Salerno who are the new writers for On The Record - Squares, Moore on Contra and The Country Line respectively. Each is superbly qualified in their respective field, multi talented and we hope you will enjoy their views and commentaries. If you don't know some of these people, look for their bios in the coming months. Pat and I are very pleased they agreed to join the ASD family.

### NEW DANCERS and ASD

One of the most difficult tasks we have is to get ASD into the hands of new dancers. We constantly offer free

copies but we are sure many people do not take advantage of the offer. To help make it even easier, we are now offering to send ASD to all new dancers for six months free of charge. That's right! 6 months for free. Just for the asking. See the next page for more information on how to get ASD to your new dancers.

### DISAPPOINTMENT

As we try to build our subscriber base each month, we are very disappointed in the number of people who are actively dancing and do not renew their subscriptions. More disappointing than that are the leaders who do not renew. Ask your club caller, cuer and leader if they subscribe to ASD. If they don't ask them for us why not!

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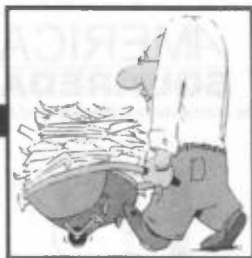
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# FROM THE MAIL ROOM



Dear Ed & Pat:

Many thanks for putting our letter in ASD regarding floor finish problems, we have had some good responses and helpful suggestions and are working with the school on this at present.

I also wanted to say that the thoughts of all our club members have been with the people of the United States since the terrible terrorist attack. With TV giving updates it was like this was happening right next door. We certainly are a global village nowadays. The spirit and enterprise of all the people involved is tremendously inspiring.

Warmest regards and seasons greetings to dancers everywhere!

*Mona Cromb for  
Wagon Wheel Square and  
Round Dance Club  
Dunedin, New Zealand*

Hi Ed & Pat,

We were really pleased to see American SquareDance for November and your thought-fullness with regards to the September 11 massacre. Your "From the Editors" column was right on target.

Thank you.

*Paul & Norma Ainsworth*

Dear Ed & Pat:

Square dancing can rise to a great occasion and should be used to help spread its friendliness around the world. Your November issue with the display of the flag was great.

*Doris & James Hunt*

*We received many nice comments like those above and we also received a few like the next two letters:*

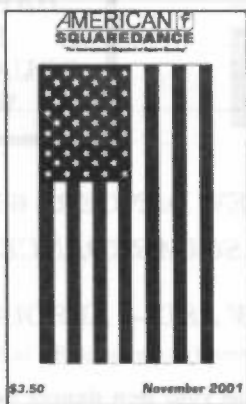
Dear ASD:

What were you thinking of when you printed the flag on the November cover? The flag was not displayed properly and did an injustice to our Country and not to mention your magazine!

*(Name withheld)*

Dear Ed & Pat,

We received the November issue of American SquareDance Magazine today. What a shock it was to see the United States flag displayed in the wrong position! No matter what way you turned the cover, you could not make the flag appear as it should be. The field of stars is always supposed to







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be in the upper left hand area of the flag, just as it is when the flag is displayed in public. You should not have to hold it up to a mirror to see it in it's correct position.

What an unpatriotic display of the American Flag! By the way, I am a World War II veteran.

*(Name withheld)*

*Editors note: First, we made the decision to withhold the names from the last two letters since we felt that was the proper thing to do. Although we believed we knew how to display the flag when shown in a vertical display, we were very careful to research and double check ourselves. We still believe it was shown correctly and it has been independently confirmed. Our cover has the masthead at the top and the flag is draped below. If the magazine is held in the normal manner so as to be able to read the masthead, the field of stars is in the upper left corner. Only if the cover were accidentally*

*printed in reverse would there be a problem and that would be obvious as the text would be reversed. To the best of our knowledge, no covers were printed in reverse.*

*A close friend of ours sent us the following information on displaying the flag. Check out [www.fortunecity.com/boozers/oldhouse/186/etiquette.html](http://www.fortunecity.com/boozers/oldhouse/186/etiquette.html) and read section 178 ( i ) which supports the way we displayed the flag on the cover. Thanks Dick.*

*Now as to being unpatriotic, even if we made an error and displayed the flag incorrectly, that comment went over the line!*

Hi Ed and Pat,

In the October ASD magazine on pages 58-59, an article about CONTRA dancing was printed. In our club, the Munich Dip-N-Divers SD CLUB, we have a prompter and regularly do 2 contras each club night.

Doc Panholzer, who is doing the contras, would like to have permission

to use excerpts from this article to be used in a German language article he is going to write for publication in our Club Magazine "Dip-N-Divers Newsletter." Of course we will quote the source and mention your permission provided it will be given. And, if you wish, we will send you a copy of the magazine in which the article appears. This should be in the DEC/JAN issue.

Hope to hear from you soon.

Squarely

*Hanns-Dieter Keh*

*Editors note: We are always pleased to give permission for reprints of articles in ASD. Just ask. If you contact us by email as Hanns did, you'll get a fast reply.*

Dear Square Dance friends in America,

We here in Germany and I personally think that the terrorist attacks in your country also affected the community life of American Square Dancers. Therefore I would like to send you this message of condolence and sympathy. We all have seen the horrible pictures on TV and in the newspapers and feel with you your pain and sadness.

I think that as Square Dancers in Europe, with a hobby that is strongly linked with American culture and tradition, we have the duty to express our sympathy to all Americans who have suffered from these attacks.

Best greetings, full of sadness and sympathy, to you all.

Yours,

*Hartmut Heiber*

*Square Dance Area Information*

*NRW*

*Cologne, Germany*

*The following was received with reference to ACA Viewpoint written by Pat Demerath.*

Dear Pat,

I'm writing to you to encourage you to continue writing articles on "Successful Recruiting Activities." I suspect some clubs have written to you with their successes and you have started a data base, ideas file, or whatever you want to call your 'good stuff.depository.' I'd encourage you to feature one or two clubs (ideas) per article, rather than paragraph summaries of several clubs in the same article.

Articles like the Sage Swingers of Maine (August ASD, p64), and your ACA viewpoints (July ASD, p40) are wonderful, and can promote positive efforts. It encourages the attitude "If they can do it, so can we."

For the last two years I have been writing an article for our local Square Dance Bulletin (monthly) called "Outside Our Square/Leadership Ideas." In it I have featured successful ideas from the square dance world outside of Denver. Most of my information has been from the web, with follow up contacts with the authors. Most of my selection has been on recruiting aspects and trying to introduce multicycling. I am witnessing change. There have been some positive results, but we still have a ways to go. Some of the callers are ready now to embrace multicycle classes. Several clubs have tried innovations, but as yet no multi-cycle classes. Some of the innovations: a 17 week mainstream class with zero dropouts, a 10 week, 2 sessions per week mainstream class designed to end the class before the

snowbirds head to Arizona, a large marketing-recruiting committee and a multipronged recruitment effort, and a plus class/workshop of five 3-hour sessions over a single weekend. Yes, some of this sounds essential, but they are all paradigm shifts for the clubs involved.

*Jim Langdon*  
*Denver Council President*

Dear Ed & Pat,

I hope you would be interested in helping me to promote Square Dancing in France by publishing this letter.

I'm an American, living in France for the last 20 years. I re-discovered Square Dancing about nine years ago, after spending two years trying to find a club in France. At that time, there were only two clubs in all of France.

I started a club, the Ouest Paris Swingers, six years ago, and I've been giving lessons, one-night-stands, demos, and generally trying about every way I can to get the French to discover this wonderful activity ever since. For further information on my club, myself, and Square Dancing in France, consult my web pages at [www.multimania.com/bigmac](http://www.multimania.com/bigmac).

Today there are still only four MWSD clubs in France, three in the Paris region, and one on the French Riviera. This year I started giving lessons a second night of the week, and the new group (not a club yet, but hopefully next year) has five squares. I also just recently gave a very successful introduction lesson that may start a group in Rouen (Normandy region). I am also helping one of my students from last year start a club in her area, almost an hour drive away.

Because the activity is little known

here, there is no market for Square Dance clothing. Visits to Germany or Sweden, where Square Dancing is very popular, are very rare because of the distance and language barriers. This means that the ladies cannot find pettycoats very easily and are further hesitant to invest full price in one, thinking they may only wear it once or twice a year during specials.

I am offering Honor Membership to the "Ouest Paris Swingers" for the donation of a pettycoat in good condition. I've launched this offer on the internet caller forum, as well as on my web pages, and have received seven pettycoats so far. They have all been distributed. The girls are asking for more.

Honor Members will receive a hot-stamped, color, club badge with the donator's name engraved. They will also receive a personalized, color certificate of Honor Membership, as well as public recognition on my web pages. They will also receive self satisfaction, knowing that they have contributed to promoting the activity in France.

I thank you and your readers in advance. Contributions can be sent to my home address. Stipulate the name or nickname you would like to appear on your badge and certificate.

Best regards,

*Thomas (bigmac) Mackler*  
*3 rue des Roussieres*  
*Jouars-Pontchartrain*  
*78760 France*

**Send your letters to:  
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# ASD NEWS

## Hawaii Super Cruise!

From what we can tell, everyone had a great time and would do it again! The cover this month has the staff who made the dancing so enjoyable. The ship was

brand new and everything sparkled. We tried to get a group photo but not everyone made it for the photo op. There was so much you could do, some people simply forget what time it was.



We thank everyone who made this such a fun cruise. We are looking forward to doing another cruise in about two years. Watch for details and please do join us then.

*Pat & Ed Juairé*

### **GSSDA Celebrates 30<sup>th</sup> Anniversary**

The Georgia State Square Dancers Association celebrated their 30<sup>th</sup> Annual Convention September 14-16, 2001.

Friday evenings festivities opened with a reception acknowledging callers, cuers and dancers who had attended the convention thirty years ago. It was an opportunity to meet and greet old friends and make new ones. The first hour of dancing following the reception featured those callers and cuers who used the music they called and cued back then,



*This group attended the first convention in 1972.  
They were recognized at the reception.*

reviving many good memories and fun-times for the dancers.

This year's dancers enjoyed squaring up to 48 different callers from within the state and a few from neighboring states. The dancing covered all programs and phases of squares, rounds, lines and contra. Also featured were a sewing clinic, fashion show and many vendors displaying their products and beautiful square dance attire.

If you haven't attended one of our conventions you have been missing out on some great dancing and a lot of fun with after-parties and golden nut



*Callers, l to r; Danny Weeks,  
Gary Monday and Tim Murriner*

ceremonies. Why not start to make plans to attend the 2002 convention September 19-21, 2002 in Macon, Georgia. For further information and/or convention ribbons contact Bernard or Sandra Lowe by calling 770-445-7035 or email [bslowe@mindspring.com](mailto:bslowe@mindspring.com) or just check out our web-site at <http://www.geocities/hiltonga1/>.

*John & Nancy Feek  
Rockmart, GA*

### **Camping and Dancing at the International Camporee**

The National Square Dance Campers Association, Inc. held its 44<sup>th</sup> International Camporee in Spencer, IA mid July. Over 230 rigs from all corners of the United States and the province of Ontario, Canada gathered for three plus days of fun and fellowship combined with lots of square and round dancing.

Although the Camporee officially began on Tuesday, some members set up as early as Sunday afternoon. Those who took advantage of this opportunity participated in early bird tours,

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shopped and renewed old friendships. Callers and cuers who came in early were available for impromptu evening Trail In dancing.

A daily newspaper, "The Snooper," kept all informed on happenings and any schedule changes. Mornings were devoted to sports and crafts with usually square and round dance workshops in the afternoons. A Grand March with all chapters in their chapter outfits preceded the Tuesday evening dancing program. In spite of only two halls available there was plenty of dancing for all on Tuesday evening after the regular square and round dance program, the After Party included some ball-

room dancing. After Party skits on the following two nights were another happy ending to the daily activities.

Besides participating in the craft sessions, the youth had their own program of square dancing and sports plus volley ball and frisbee, a scavenger hunt, a pizza party and a program on fishing by the Clay County Extension Service. The youth special demonstration Thursday prior to the usual evening dance program of squares and rounds was well received.

An extra treat last year at this fairground was a building that housed the Miniature Rocky Mountain Railroad display with a fantastic train

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layout of about 4,000 feet of track.

Thursday afternoon is always set aside for the Annual Business Meeting. We welcomed and presented a charter to our newest chapter, #185, the Central RV Square Dancers of Nebraska. Other good news was that 213 pounds of soda/pop can tabs had been collected for the Ronald McDonald House and that our next International Convention would be in Douglas, WY. Even though it was a very full three days, members always found time to share pot luck, renew old acquaintances and make new friends.

If you *Camp and Dance* we extend an invitation to become a member and join us, not only at any of our over 125 active chapter weekly events in the United States and Canada but also in Douglas, WY at our International Camporee July 9-11, 2002.

For information please write to NSDCA at PO Box 224, Little Chute, WI 54140-0224 for a membership application.

We hope to see you around the square campfire.

### **Florida Dance Web**

The FDW has added a new decision group to it's web site. Our log statistics show that we get visitors from all over the world so, maybe we can encourage a little interplay between callers, cuers and dancers. Hopefully we can slant it toward solutions and get good news rather than problems. We can all learn from an active discussion about positive things that are happening in

other parts of the world. So, drop by and give us your input at [floridadancing.com/discussion](http://floridadancing.com/discussion).

*Tom Perry*

### **Mid America Festival**

With the recent WTC tragedy still on everyone's mind, nearly 2,500 dancers attended the 15<sup>th</sup> Annual Mid America Jamboree held Oct. 4-7 in Louisville, Kentucky. Callers for the event were Buddy Allison, Bob Baier, Randy Dougherty, Larry Letson, Bob Newman, Tony Oxendine, Paul Marcum,



*Mid America Staff*

Jerry Story, Keith Rippetto and Johnny Preston with the Kelley's and Casteel's doing the rounds and the Peters doing the line dancing program.

Saturday evening's opening ceremonies was one of Patriotism focusing on our great country. Booster's passed out keepsakes of flag pins, ribbons, flags, and flag decals. Tom Davis acted as MC introducing Tony Oxendine who sang "God Bless America" followed by Reverend Bill Cook giving the Invocation. A local ROTC color guard did a step up routine presenting the colors followed by Bob Baier presenting "The Flag" bringing the entire floor to a standing ovation. During these patriotic presentations a slide show was projected on a large

screen in red-white-blue of the calling staff sharing moments with dancers while Old Glory proudly waved in the background. As tears filled the staff and dancers eyes love and fellowship filled their hearts as they waved the flags and joined hands. It was truly a moving experience for everyone.

During the convention, over \$500 was collected by Karen Rippetto to be sent directly to the New York City Fireman's and Policeman's Widow and Children Fund. Prior to the beginning of the festival, J. R. & Margaret Sparks chaired a Charity Golf tournament for Mid America also raising over \$500 for the local Hospice Unit.

During the event many dancers took advantage of the two trail in dances on Wednesday and Thursday evening. A bus trip on Thursday to the new Caesar's Casino Boat was very popular.

There were 39 states represented. For the fifteenth year in a row the state of Ohio had the most dancers present with 355 followed by Wisconsin with 284, Indiana with 233 and Illinois with 170. Canada was also well represented. Two dancers came all the way from Alaska.

Next year's Jamboree will be held on Oct. 4-5 in Louiseville sporting an entirely new look! In addition to the regular Mid America staff, Tim Marriner, Tom Davis, J. R. Sparks and Mark Turner will be calling as well.

The entire Mid America Staff invites you to join us next year

and would like to extend their sincere appreciation to all those dancers making our festival a success. God Bless each of you and God Bless America.

*Clyde & Jean Elzy*

### **Joe & Chris Saltel**

Last fall the Rio Grande Valley of South Texas welcomed a new square dance leader, Joe & Chris Saltel took over for Jerry & Sherry Haag, who spent over 28 years there. Joe & Chris were excited to take over the entire square dance program at Tropic Star RV Resorts, as well as square and contra dance sessions at Town Trails and The Plantation RV Resorts, all located



*Joe & Chris Saltel*

in Pharr, Texas. They planned a season of Basic through Advanced dancing including classes, and workshops, and featuring their special Dance Parties, each with a fun theme with music and refreshments to match!

Joe has been calling and teaching square dancing since 1971. He has been a featured caller for many festivals, conventions and special dances in over 38 states including Alaska & Hawaii, Canada, Mexico, New Zealand, Denmark, Sweden and Japan. He is a member of CALLERLAB and recording artist on Hi Hat Records. He is also a member of SAG, and he choreographed and appeared in a made for TV movie "Blue Skies."

Married in 1982, Joe & Chris have



led numerous tours and cruises as well as keeping their home programs on the Northern coast healthy. Chris has held a managerial position for 19 years and looks forward to working with Joe to present a fun, successful dance program. Their 18 year old daughter, Tanya, is an accomplished young vocalist and is completing a dental assistance program in California.

Please join Joe & Chris this season. They offer an enjoyable dancing atmosphere that will keep you coming back. For more information, you can contact Joe or Chris by phone at 707-839-3050 or by email at djcaller@aol.com.

#### **44 Dance For Freedom**

**THANK YOU - DANCERS, CALLERS & CUERS**

Following the terrible events in New York and Washington on September 11, Joy and I felt we had to do something to help the victims. From this, an idea was born to hold a benefit dance to raise a little money for the Red Cross. We entitled the evening "DANCE FOR FREEDOM."

The date was set for Wednesday September 19 and the information was sent to local clubs, callers and cuers, from Windsor, Essex and Kent Counties and Detroit. Due to the short notice, we thought that the turn out would be enthusiastic but small. Well were we ever wrong! We had a super turn out with many clubs represented. Unfortunately, due to an unforeseen occurrence at the Windsor/Detroit Tunnel on the morning of the dance, we understand why our Detroit friends were not able to attend.

After all donations were received, we had a super grand total of \$1,000.

Since that time, we have received another generous donation of \$80 which has been added to the total, given to the Red Cross in the name of "Windsor, Essex and Kent Square and Round Dancers."

Our sincere thanks go out to all the following who made this benefit go with a swing and made the evening such a success: Windsor Singles President Josie Pastorious for securing the Hall; Canadian Legion Branch 143, for donating the use of the hall; Windsor



Single's club members who helped with the moving of tables, chairs etc. and the coffee wagon. All the dancers from The Windsor Singles, Gingham Swing'em, Essex Squares, Wheatley Grand Square, Hi Neighbours and Maria's Kent Round Dancers. Callers and cuers who joined me at the microphone: Dave Alway, George Clark, Jean Clark, Fred Dixon, Ayerist Malott, Dorothy Malott, and Ray Wiles from Canton MI.

Many sincere thanks and God Bless America, Canada and the world, from Colin & Joy Aram.

*Colin & Joy Aram  
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# CLUB LEADERSHIP NOTES

*BERNIE COULTHURST*



The year 2002 is here! We have great positive expectations for square dancing and the world in 2002. The caller organizations are working together to improve our products. Marketing is getting to be a way of life with most clubs. We are getting reports of many young people and families, especially home school families, getting involved in square dancing. Recently we went to our area's Fall Jamboree where we witnessed 8 squares of happy dancers. The surprising fact is that we did not know half the dancers. These strangers, soon to be friends, were new dancers from several clubs in the area. This is most encouraging.

On the negative side, we are hearing more and more callers calling all position patter that they received from various caller note services. This could be very harmful because we have thousands of dancers, especially new dancers out there, that learned square dancing from only the standard positions. I believe there is a goal to have fewer calls but call these fewer calls from all positions. In the long run, this will probably work out well but it has to be a gradual process, starting with new dancer dance programs, where the new dancers learn the calls from all positions.

We went to a dance recently with a relatively new caller was the featured caller of the evening. He did call some patter received from a caller note

service that had a lot of all position maneuvers. Needless to say, he killed most of the floor. He quickly adjusted to the skills of the dancers present and the evening was a very successful dance. Another caller attended as a dancer and called one tip. He, too, called some patter that had all position movements that he received from a caller note service. He, too, killed the floor. Many new dancers were in attendance and they simply didn't know what to do when the ladies were in the men's position and the same for the men in the women's positions. We strongly recommend that editors of caller note services caution their readers about the published patter that contains all position movements. We talked to the caller after the tip and told him what was happening. My partner (who is one of the more aggressive lady dancers in our club) likes to "lead." The net result was that we couldn't recover when I tried to get her to go "my way" which happened to be the correct way. We would like to suggest that callers have all position dancing (APD) workshops in their areas to get existing dancers more prepared for APD calling. Actually we prefer callers to have APD workshops instead of Plus workshops where the dancers learn more movements from the standard position. We would like to hear your stories about APD in your areas. Are more callers calling APD

patter in your area?

We mailed many bookmarker samples around the world. We hope this inexpensive marketing tool will create more positive awareness of square dancing. Placemats are another inexpensive marketing tool.

The 51<sup>st</sup> NSDC has reported good registration numbers for the world's greatest square event in St. Paul, Minnesota in June. Here, in Wisconsin, we are trying vigorously to get 1000 Wisconsin square dancers to attend the St. Paul convention. I would like to challenge the other Midwest states (Iowa, Illinois and Michigan) to try to top the Wisconsin attendance at the National. Few National Square Dance Conventions have been held in the Northern Midwest. It is here this year and we have an obligation to promote the National and encourage as many Midwest dancers to attend the convention.

We receive many square dance publications from around the world on an exchange basis with our two primary publications, *Here 'Tis*, Wisconsin's official square and round dance publication, and *Club Leadership Journal*. The quality of these publications that we receive have definitely improved in recent years. Many are first class magazines. This is probably the result of the excellent software that is now available for publishing. We wish to congratulate all

of the square dance magazine publishers for the excellent job they do to promote square and round dancing. They are our heroes!

Many clubs are starting a new dancer program this month. It is no longer the norm to have new square dancer programs only in September. January is an excellent month to start a new group of dancers because there is less competition during the winter months. Football is done except for the Super Bowl. The holidays are over with for another year. If your club does not have a new dancer program starting this month, it is not too late for your club to start one. With a little strategic marketing, including several open house dances, you will bring in the new dancers. There is a real need out there for the benefits of square dancing. Why not try to fulfill that need and enhance your club's position in your community? Need help? Give us a call or email us. We are always willing to help.

In closing, we wish to thank all of our readers of this column and the other excellent articles in American Square Dance Magazine. Many of you have written, emailed or called us to express your support and, some times, your disagreement during 2001. This is good! We need feedback! Our goal is to tell it like it is and to be as factual as we can be. Keep those messages coming in 2002!

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do this, we can double our numbers with minimal effort on everyone's part.

Happy New Year!

Till next time, happy dancing!

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: [clj@wi-net.com](mailto:clj@wi-net.com).

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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## **CALLERLINK Australian Callers' Federation**

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: <http://www.aussiecallers.org.au/> While some of the content (Letters To The Editor, etc.) relates to the Square Dance activity 'down under', much of it is still applicable anywhere our activity takes place.

This month contains the last installment of articles contributed by Brian Hotchkies on Modular Choreography. Equivalent Modules are used in a caller routine to replace a movement (or combination of movements), with an alternative movement (or combination of movements) to produce the same ending results.

Brian also shares some choreo sequences dancing mixed-sex Thars.

David Cox sent in some choreo with a call he wrote called "With Enthusiasm", which David featured in his note service several months back.

The question for this month's issue is, what's wrong with this singing call figure, which was recorded on a record? Heads Promenade 1/2 - Rollaway - Square Thru 4 - Dosado make a wave - Boys Scoot Back - Girls Trade - Swing and Promenade.

## **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.

Linda shares her experiences traveling in Europe with a square dance tour when the terrorists attacked the U.S. The local dancers were wonderful and very caring.

This month's article in Calling Contra, by Don Ward, includes two dances, one a 'football contra', and the other named 'Lemon-Dill Dressing.'

In the Workshop ideas section this month, John looks at two calls written by Mike Sikorsky. The first one is 'Cross Scoot', and the other is 'Diamond Ping Pong.'

The **Mainstream (1-53) Program** call featured is the Trade family. This includes Boys Trade, Girls Trade, Ends Trade, Centers Trade, Couples Trade, and Partner Trade. The **Mainstream Program** call of the month is Cloverleaf. Also included for the **Plus Program** is the call Grand Swing Thru.

The **Advanced and Challenge Supplement** includes: Ends Bend; Single Wheel; and Cross Roll to a Wave.

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## MIKESIDE MANAGEMENT

### Stan & Cathie Burdick

[tfguild@capital.net](mailto:tfguild@capital.net)

An interesting article this month titled, "More Yack for your 'YUPS'", talks about getting dancers through different material without it being a workshop. Some techniques can be using fast-talking, pre-cueing, and spoon-feeding. Another method is to turn the music volume low as the dancers listen to the commands, and telling the dancers they just completed such-and such call.

Kenny Reese, Jerry Helt, and Richard Bjork list some of the attributes they feel make for a good showmanship presentation at the dance.

Herb Egender writes an article on 'Using Contras and Rounds in the Teaching Program.'

Several pages of choreography are included in this issue, including the Choreo Concerto page, Foolin' Around Choreo (from tapes), a Few Singing Calls (from Walt Cole's Notebook), and Berquam Does Mainstream.

## CHOREO-WISE

### David Cox

[david@c-bar-c.com](mailto:david@c-bar-c.com)

The **Mainstream (1-53)** emphasis this month includes a term not on the Mainstream list, Cross Extend. The **Mainstream** section has choreo with the dancers having to decide, "Who are the Heads, and who are the Sides?"

The **Plus** concepts used are calling disconnected Sex Set-Ups and Get-Outs. "The formation is a funny sort of Tidal Wave/Line." The **Advanced** page deals with a variety of Wheel Thru choreography.

Last month's Featured Call was Banana Peel. This month's call is Banana Split. From a Column, the Leaders Peel Off and Roll, while the Trailers Extend and Hinge. The ending formation is a Quarter Tag. I can't wait until next month's call, "Go Bananas."

The Hoedowning talks about Showmanship, and What It Is. There are many different tools callers can use in their showmanship presentation, and musical showmanship is one of them discussed this month.

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







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## CALLER'S NOTES

### Norm Wilcox

[normwilcox@sympatico.ca](mailto:normwilcox@sympatico.ca)

In this month's 'Adding Creativity To Your Choreography' article, Norm continues focusing on the subject that is probably the single most important thing callers do - teaching. In order to be an effective teacher, one must understand how people learn. There are three basic learning styles: Visual Learner; Auditory Learner; and Tactile Learner.

Included this month in the **Mainstream 53 (Basic)** page are the calls Lead Right and Lead Left, as well as choreo 'Dancing the Mainstream 53

Program.' The **Mainstream** featured calls are Square Thru and Trade By combinations, as well as a page of choreo 'Dancing the Mainstream Program.' For the **Plus** Program, Fan the Top is the highlighted call and includes some Plus sequences 'Dancing the Plus Program.' For those calling **Advanced**, Norm adds some A-1 and A-2 modules, and some choreo using left-handed call variations.

Do you publish a note service?  
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Thanks, Frank.

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**Your Cheatin' Heart - SSR-223 Lori Morin & Jack O'Leary**

An old Hank Williams hit with a lilting piano providing the rhythm fill. Not the normal country sound you would associate with this song. *Standard Ferris Wheel figure.*

**He Drinks Tequila - SG-211**

**Tom Manning**

South of the border music. Piano lead with horns in the background. Prominent bass beat. *Hds (Sds) Prom. 1/2, Square Thru, R&L Thru, Veer Left, Couples Circulate, 1/2 Tag, Scoot Back, Corner Swing Promenade.*

**Wher'm I Gonna Live - TAR-115**

**Herb Franklin**

A cover on a Billy Ray Cyrus tune that retains the flavor of the original recording. Guitar, Piano, steel guitar leads. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Slide Thru, Centers Square Thru, Swing Corner Promenade.*

**Baby Don't Get Hooked On Me - RYL-328 Oxendine & Story**

A good smooth harmonica & fiddle, that could just hook your dancers for a mid dance relaxer. Harmonize with another caller on the tags. *Hds (Sds) Promenade 1/2, Square Thru, Swing Thru 2X, Balance, All 8 Circulate, Swing Corner Promenade.*

**I Don't Even Know Her Name - CRC-153**

**Matt Worley**

Good upbeat country music that makes you want to dance. Lead shared by several different strings. Take the time to introduce yourself, then you'll know everybody's name. *Standard Ferris Wheel figure.*

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#### **Ribbon Of Darkness - RYL-1007**

**Tim Marriner**

A floor lifter, lots of harmonica, fiddle guitar and steel. A good beat that drives, but not overwhelms. Could be used for patter. *Hds (Sds) Square Thru, R&L Thru, Swing Thru, Boys Run, 1/2 Tag, Scoot Back, Hinge, Scoot Back, Swing Corner Promenade.*

#### **Somewhere Out There - GMP-1104**

**Blume & Oxendine**

A full orchestra sound. Just in time for Valentine's Day for all you crooners. Weaves in and out of a minor key. *Standard Ferris Wheel Figure.*

#### **Just To Hear You Say You Love Me - HH-5255**

**Buddy Weaver**

Valentine's Day is coming. A nice message for your significant other. Word meter may take some practice. Key modulations adds to flavor. *Hds (Sds) Square Thru, Right Hand Star, Hds Star Left, Slide Thru, Square Thru Three, Swing corner, Promenade.*

#### **Viva Las Vegas - DGR-002**

**Ron Markus**

A rocker with a solid piano lead and lots of rhythm. You can visualize the glitz and glamour of Las Vegas and the sounds of the clubs. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner Promenade.*

#### **God Bless America Again - RB-3088**

**Williamson & Hoose**

A good upbeat patriotic tune with lyrics that make reference to the recent terrorist activities. Several instruments take turn sharing the lead. Personally, I've been using a patriotic tune each dance. This is a keeper. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Star Thru, Pass Thru, Trade By, Swing Corner Promenade.*

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### Wrapped Around - CRC-154

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This one will have the toes tapping and the hands clapping. A lively tune featuring a fiddle and a guitar lead with a strong bass beat. The MP3 download has a track with background vocals. *Standard Eight Chain Four Figure*

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### Golden Eagle Grand March/Gone At Last - C301CD

**Gary Shoemake**

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**There You Go - 7 C's 201CD David Cox**

Something for everyone. 3 tracks in different keys, one track with harmony vocals and 3 called tracks, mainstream, plus, advanced. Several instruments share the lead. This one fits somewhere between a rouser and a relaxer. Several different figures used.

See you next month.

Any comments or questions, contact us via [asd@squaredance.ws](mailto:asd@squaredance.ws).

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# THE COUNTRY LINE

MIKE SALERNO

Hi folks. Welcome to the Wonderful World of Line Dancing.

My name is Mike Salerno from Topeka, Kansas. Ed & Pat, your ASD editors, have asked me to pick up where Jim & Jean Cholmondeley left off. I wish Jim & Jean well in their retirement and would like to personally thank them for the years of great service they provided to the dance community.

My plan for this column is to offer a wide variety of dances: some new, some old, some easy, and some challenging with various styles, rhythms, and tempos. My goal is not to just present an appropriate dance but to teach you how to dance. Over the course of this column, you will learn the fundamental building blocks of dancing. I will use definitions that are consistent with the guidelines, techniques, and interpretations ascribed to by the National Teachers Association for Country Western Dance (NTA).

A little about myself, I have been a square dance caller for over 25 years and have always included line dancing in my square dance program. I am a member of CALLERLAB, the Northeast Kansas Callers Association, and the Kansas State Callers Association. I am currently the Kansas State Director for the National Teachers Association for Country Western Dance (NTA). Along with calling, I also teach Country Dancing, Swing Dancing and Line Dancing for the YMCA of Topeka and various country bars and venues across the area.

If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas, 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## Basic Steps

### (Official NTA Definitions):

Every step you take should be in one of these Five Major or Four Minor Foot Positions.

#### Five Major Foot Positions

- 1<sup>st</sup> Position:** Stand with feet together. Heels together. Toes slightly apart.
- 2<sup>nd</sup> Position:** Stand with feet shoulder width apart.
- 3<sup>rd</sup> Position:** Heel of one foot to the instep of the other foot. Used for triple steps or rock steps.
- 4<sup>th</sup> Position:** Walking step forward or backward.

**5<sup>th</sup> Position:** Heel of one foot to the toe of the other foot. Used for rock steps and spins.

#### Four Minor Foot Positions

- Extended 3<sup>rd</sup> Position:** Start in 3<sup>rd</sup> position and take a step forward with lead foot.
- Extended 5<sup>th</sup> Position:** Start in 5<sup>th</sup> position and take a step forward with lead foot.
- Locked 1<sup>st</sup> Position:** Cross one foot either in front of or behind the other in 1<sup>st</sup> Position.



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**Locked 2<sup>nd</sup> Position:** Cross one foot either in front of or behind the other in 2<sup>nd</sup> Position.

**Ball, Change:** A change of weight from the ball of one foot to the other.

**Diagonal:** 45 degrees away from the center of the Line of Dance (direction).

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

**Kick:** Lift the non-support leg from the knee and straighten the knee, pointing the toes.

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

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

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

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

**Together:** To bring the feet together with a weight change.

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

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





## SHOOP SHOOP

Jo Thompson, Highlands Ranch, CO  
32 Count 4 Wall, Beginner Line Dance

Music Tempo Suggestions:

Slow: Poor Me by Joe Diffie (98 BPM)

Medium: Take It Back by Reba McEntire (110 BPM)

Fast: The Shoop Shoop Song (It's In His Kiss) by Cher (118 BPM)

COUNTS STEP DESCRIPTION

### Vine Right With A Touch, Two Left Kick-Ball-Changes

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

### Vine Left With A Touch, Two Right Kick-Ball- Changes

- 9-10 Step Left Foot to Left Side,  
Cross/Step Right Foot Behind  
Left Foot
- 11-12 Step Left Foot to Left Side,  
Touch Right Foot Beside Left  
Foot
- 13& Kick Right Foot Forward, Step  
on Ball of Right Foot Beside Left  
Heel
- 14 Step Left Foot in Place
- 15& Kick Right Foot Forward, Step  
on Ball of Right Foot Beside Left  
Heel
- 16 Step Left Foot in Place

### Right Diagonal Step, To- gether, Step, Touch/Clap, Repeat to Left Diagonal

- 17-18 Step Right Foot to Right Diago-  
nal, Slide Left Foot to Right Foot
- 19-20 Step Right Foot to Right Diago-  
nal, Touch Left Foot Beside  
Right, Clap Hands
- 21-22 Step Left Foot to Left Diagonal,  
Slide Right Foot to Left Foot
- 23-24 Step Left Foot to Left Diagonal,  
Touch Right Foot Beside Left  
Foot, Clap Hands

*Styling: Swing fists back on the  
Step and forward in the direction of  
diagonal steps at hip level on the  
Slide for a Supreme's look.*

### Rock Forward, Replace, 1/2 Turning Triple, 1/4 Pivot, Crossing Triple

- 25-26 Rock/Step Right Foot Forward,  
Step Left Foot in Place
- 27& Turn 1/4 Right, Step Right Foot  
to Right Side, Step Left Foot  
Beside Right Foot
- 28 Turn 1/4 Right, Step Right Foot  
to Right Side
- 29-30 Step Left Foot Forward, Pivot a  
1/2 Turn Right, Transfer Weight  
to Right Foot
- 31&) Cross/Step Left Foot in Front of  
Right Foot, Step Right Foot to  
Right Side
- 32 Cross/Step Left Foot in Front of  
Right Foot

Repeat

# ACA VIEWPOINT

**GARY SHOEMAKE**



## **Callers and Dancers Must Stand Side by Side To Find a Way to Save Square Dancing.**

The 2000 U.S. Census showed an increase of 32.7 million people in the United States for a total of 248.7 million people. What does this mean to square dancing? It means there are approximately 248.6 million people in the country, who are not square dancing. Recent data have shown that the number of square dancers has decreased by 83% since our high periods in the 1970s. In fact, the numbers of square dancers are decreasing by 21% per year. What does this tell us? Square dancing's continued existence is in nothing short of crisis despite the fact that square dancing can be the most fun-filled and rewarding activity in the country.

The American Callers' Association like other square dance associations is frustrated as we sit on the sidelines watching the square dancing on the road to extinction. In the classic novel *A Christmas Carol* by Charles Dickens, The central character Ebenezer Scrooge asks the Ghost of Christmas Yet to Come "Are these the signs of things that will happen or might happen if things are left unchanged?" The answer was that Ebenezer Scrooge had to make a change in his attitude and actions. The

same is true for square dancing. We as callers, associations and square dancers must change our attitude and actions to do what needs to be done to reverse this drastic decline.

The recent tragic events of September 11, 2001 demonstrated that a widely diverse country could put aside its differences and come together for the safety and preservation of the country. Today, Americans are standing together and waging a united war against international terrorism on the foreign and the home front.

These two messages tell us that the same thing is true for square dancing. We can change our actions and rescue square dancing from extinction, and that now is the time for callers, dancers' associations, and square dancers to come together to save our beloved activity. Just as we, as Americans are standing together in a war against terrorists, we as square dancers, leaders, and callers must stand together to save our activity.

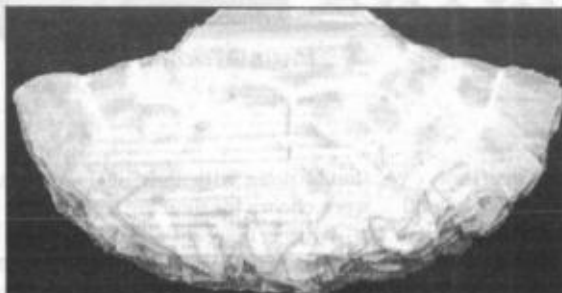
ACA was formed over ten years ago and has continued to grow steadily and has found a respected place in square dancing. Despite ACA's growth in membership, square dancing has continued to decline each year as

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square dancers have voted with their feet by leaving square dancing. Square dance clubs, square dancers, and callers are the victims along the way.

Today as we continue into the twenty-first century with the numbers of square dancers diminishing rapidly despite a rapidly growing economy, the American Callers Association believes that it is critical to the survival of square dancing for all groups of dancers, associations, and callers to put aside their paradigms and petty differences and begin working together to stop this tragic decline of square dancing into extinction. We must move forward together to find a way to

attract new dancers, retain current dancers and retrieve former dancers back to square dancing. If we as square dance leaders, callers, and associations can come together, we can stop the decline, attract new dancers and be come once again optimistic and joyous about the future of our beloved activity.

ACA is laying down the challenge to all other square dancers groups, callers, and square dancers to come together for the benefit of square dancing.

On behalf of the Executive Board of the American Callers Association, I wish all square dancers and callers a very Happy and Prosperous 2002.

# MOORE ON CONTRA



PAUL MOORE

Last night's dance ran overtime.

We got started on time; several dancers showed up early because we have a workshop to try out some unique dances. The breaks were short—just long enough for folks to get a cup of coffee or lemonade and a bite of something. Last night two couples brought refreshments: a tray of fresh fruit, homemade persimmon cookies, and a pumpkin cake. During one of the breaks, the president mentioned that we needed folks to sign up for refreshments two months from now and that we are going to hold our sixth annual live music dance in March. There was no long break that broke the flow of the evening.

Part of the reason we ran over was that I planned too much for the dance. Usually we get in six tips in an evening, but we only got in five. There was one pattern we had trouble with, and try as we might, we just couldn't seem to get it right. Each time we broke down, I had to wait for the conversation and the laughter to die down before I could explain what went wrong. Then we tried again...and again. Just as it looked like everything was going to work, I miscued and all chaos broke out. I had to put up with a lot of good natured ribbing and start again. But we made it. Everyone came out exactly right and on the last note of the music. There was no sigh of relief that we were

finally done with that; instead, there were cheers for dancing well.

What is different about this group is that it is a contra club. We dance contras, circle dances, quadrilles, anything that can be prompted and fits the music. It is pattern dancing. Most of the dances during an evening are just beautiful, smooth-flowing dances; some are old favorites that I hardly have to call at all because everyone knows the pattern. The dancers still love the dances because the dance tells a story. A good contra dance, like a good story, has a beginning, middle, and end, and each part fits perfectly in carefully chosen music to give the same satisfaction that a good story gives. We all know stories, poems, or movies that we love every time we read or see them. A good contra does the same thing.

Even though a contra dance pattern is repeated seven to ten times in a row, we don't get tired of it, because each sequence is danced with a new couple. The change of dancers in each small set within the long line gives a different feeling to the dance, but there is always the stability of having your partner along side you.

Back to the topic. The dance ran over because the dancers were not satisfied with just getting through the figures: they wanted to dance the figures smoothly to the music. They listen to the music because they know that the music will tell

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them if they are behind or are rushing. The dancers want to feel the partnership between the music and the dance. If they cannot feel that partnership, they know that either they did something out of time, the music was not right for the dance, or it just was not a good dance. When we took so long to get that one dance right, they sensed that the music and dance were made for each other, so the thing to fix was how they danced it. When they did dance it right (and I called it right), everyone was elated because they knew they had done something beautiful.

So, we ran late. A few people left right after the last dance. Most people were slowly gathering their things together and talking. They had bonded and did not want to let go of the feeling. There were others who pitched in to clean up the kitchen or help me pack up my equipment. No one went home early. They were not physically tired from stop and go dancing or mentally tired from the random machine-gun rattle of calls.

No, they all stayed to the end because they are friends and they are contra dancers. ■

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## WHERE HAVE ALL THE DANCERS GONE?

*By Jon Jones*



Maybe they haven't gone anywhere. That could be the problem; they are staying at home and not going anywhere – certainly not to the square dances. Why? There are several things that could be the cause of dancers not wanting to get out and participate in what we all know to be the best activity/recreation in the world.

1. They simply don't want to put forth the effort it takes to get ready to go to a dance. It can be related to the effort it takes to get ready to go to church. In most cases, a change of clothes/costume is required. That takes a concentrated effort and often times, after a hard days work, it's just not worth the time and trouble. If they knew they were going to have more fun than could be imagined, they might want to make the effort to go.

2. Speaking of fun, let's look at this aspect. Are the dancers having as much fun as we would like for them to have? Probably not, in many cases. Why not? Maybe club politics are bad and they don't feel welcome. Maybe they don't fit into the "click." Maybe the experienced dancers don't make them feel welcome. Numerous things can cause someone to not have fun. We all need to be more aware of those around us at the dances and make every effort to make everyone feel welcome. Often time's dancers say they had more fun in learners' class than at any other

time. Perhaps we callers need to look at what we did to make the class more fun than the club dances. Maybe our calling is boring. Maybe we could make the evening more interesting and fun if we would change our program. Maybe we are calling the same things over and over too much. Maybe we put too much emphasis on climbing the program ladder too high too fast. If people are pushed too hard they will simply leave and never come back. We must put more emphasis on the three F's (Fun, Fellowship & Family).

3. What about club politics? Often times a new excited dancer/club member gets elected to an office and all at once they are expected to do more than they care to. And, if they get pushed too much they will quit the activity and may never come back. Perhaps we need more caller run clubs with two or three couples helping to do the things that are necessary and then everyone else could attend the dances, have fun and go home without all the worry of the politics.

4. What has been happening in the area of recruitment? Existing dancers are not recruiting friends as new dancers like we used to because it

takes too long for the friend to learn enough to dance with them. How long does it take? Three years!!! One can almost get a college degree in that length of time. Of course we don't tell new dancers it takes three years to learn or we would never get anyone into class but, we all know this is how long it takes for a new dancer to dance an entire evening of Mainstream, Plus and Rounds. Our favorite activity has become a survival of the fittest. Therefore, existing experienced dancers are NOT going to recruit their friends. Perhaps they did once but not again. The new dancer friend asked when could they go dancing together? The experienced friend said not until you learn all the Plus calls. How long will that take, asked the new dancer. Another year, replied the experienced friend. After learning the Plus Program the new dancer asked again when they could go dancing together? The experienced then replied, as soon as you learn through Phase III rounds. How long will that take, asked the new dancer of two years? Oh, at least another year. WOW!!! The experienced dancer will never recruit again because they don't want to be embarrassed about the length of time involved to be able to have fun together.

We don't get out and do demonstration dancing like we used to, to advertise. It takes a lot of time and effort on the part of the caller and dancers to promote square dancing and it is simply NOT being done like it needs to be.

5. Too much emphasis is placed on the higher levels of our programs. Many of the people running the square dance world are Advance dancers and

in some cases are reluctant to hire a caller unless they call that program or beyond. Recently this author had the opportunity to attend a fairly large festival with four of the best callers in the world. The most popular hall during the daytime was the A-2 hall. The most popular one in the evening was the "fun" Plus hall. The Mainstream hall had to be closed down for the entire three days due to lack of participation. It made no difference that these four world renowned callers were scheduled at different times in this hall, NOBODY would "lower" themselves to be classified Mainstream. Yet all four of these callers used Mainstream calls as their best material, even in the A-2 hall.

The attitude of the people running our activity MUST change or modern square dancing, as we know it today, is going to die. The attendance at the National Convention is a very good example. The numbers keep dropping every year. At the recent National in Anaheim, the Mainstream squares with Rounds was one of the smallest halls of the entire convention and it should have been the largest, in the opinion of this author. Fortunately there was a Mainstream hall that featured the Ghost Riders Band that was very large and very well attended. Why? Because the dancers were having a GOOD TIME and good callers were programmed.

The same scenario that is happening in Square Dancing is also happening in Round Dancing. Too much emphasis is placed on the upper phases of the activity and the average dancer simply cannot handle it. Too much emphasis is being placed on the



international ballroom moves and our amateur dancers cannot do them.

Where do almost all round dancers come from? Square dancing, of course. Are the round dance cuers helping callers and clubs recruit new square dancers? It has been our experience that most do not. Many cuers are waiting in the wings, waiting for the new square dance class to graduate so they can be recruited into the round dance class and in some cases they are seen only rarely on the square dance floor for a year. These are the people needed to help get new square dancers NOW!!!

Almost the same scenario applies to the callers that are not teaching new beginners. Are they helping anyone to get new dancers into the activity? NO! They too are taking newer dancers away from the Mainstream, pushing them as fast as they can into the upper levels and are doing nothing to build the base. We better wake up if we wish for square dancing to survive!!

To get our beloved activity to grow again will take a lot of work on the part of those willing to put forth the effort needed. It will also take the cooperation of EVERYBODY!

We keep hearing that we need some new young callers – well folks – we will not have any young callers until we get more young dancers. Most of today's callers are not willing to work with teenagers. Fortunately there are some who are. Maybe this too will change in the near future.

The average age of the new callers attending Callers Colleges today is approximately forty eight. All Caller Coaches are delighted to have these prospective callers attend but, they are not young people according to the world standards and it takes them

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longer to learn this new profession. By the time they get good, they are in their mid to late fifties and they start thinking about retirement. In the Dallas/Fort Worth, TX area there have been NO NEW CALLERS for more than three years. This is a scary situation! We cannot survive with the current method that is in operation today.

Our attitude MUST change !!!



# EASY LEVEL

## BOB HOWELL



I'm going to begin the year with a couple's circle mixer. This gem was written by Allen Brozek of Oxford, CT. He wrote it to use on a one-night-stand. I have used it several times and it has always been well-received. He entitled the routine, the ---

### MARMADUKE MIXER

**Formation:** Begin with a circle of couples, facing in. Lady on gents right.

**Music:** Allen uses Marmaduke's Hornpipe on the Lloyd Shaw CD called Contratoons. It has a nice 12X playing of this tune. At a live music dance, *The Girl I Let Behind Me* seems appropriate. Tempo 118 bpm.

#### Routine:

A1 All go forward and back (8)  
Forward and back (8)

A2 Face partner and women walk single file CW inside the circle while the men walk single file CCW outside (8)

Reverse and walk back single file to face partner so that women have their backs to COH (8)

B1 All walk around partner (gypsy - maintain eye contact with partner) (8)  
Swing corner (8)

B2 Promenade the one you swung (16)  
(On the last four beats of B2 say Face the middle, go forward and back.)

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Jerry Jestin

Henry Garfath of England while reading the Easy Level Page in the November issue of ASD and Glen Nickerson's "Caller's Wife" contra, was reminded of a contra that he wrote back in 1990. And I quote from his letter, which he states, "During the period immediately prior to our move to Winchester, Barbara became the resident caller at the Merry Andrew Club. To celebrate this fact, she called 'The Caller's Wife'. When I returned for the last night, I called the following parody entitled - - -"

**THE CALLERS HUSBAND**

**Formation:** Alternate duple. Actives crossed over.

**Music:** Any 32 bar tune

**Routine:**

- A1 Allemande right below once and a half; men left, pull-by and right hand turn partner to end on opposite side with her on the right facing across.
- A2 Lines go forward and back; circle right 3 quarters round and pass thru (progress).
- B1 (In new fours) do-sa-do below; swing partner to end facing new corner (the one you do-sa-do'd).
- B2 Right & Left thru' along and back.

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Although this next offering suggests that it is a Friday Night Special, I have found it has been enjoyed by many groups at any hour of the day and any day of the week.

### FRIDAY NIGHT SPECIAL

**Formation:** English couple mixer devised by Sam Flinders. As taught by Pat Shaw at the 1974 Adult Festival at Levi Jackson State Park, London, KY. A progressive twosome. Couples alternately face clockwise and counterclockwise around a large circle.

**Music:** Rhythm: Two beats per measure. Any good jig, reel or hornpipe.

#### **Routine:**

#### **Measures:**

A1

1-8 Dip and dive four changes. The couple with the man on the outside of the circle make the first arch.

A2

1-4 Left-hand star with the fifth couple.

5-8 Right hand star back.

B1

1-4 Ladies chain. Turn once and a half.

5-8 Ladies chain. Turn once and a half so men face their original direction.

B2

1-8 Partners (new) balance and swing.



And here's hoping that 2002 will be much gentler to all of the world than 2001 happened to be. A month or so ago, Pioneer Record Company released a tune that was most familiar to me a few years back. Following is a routine I have used that fits this newly released recording very comfortably. Let's all of us hope that 2002 will begin with the name of this piece of music and make it last all year.

## NEW WORLD IN THE MORNING 2002

**Formation:** Square

**Music:** New World In The Morning. Pioneer 128

**Routine:**

On the intro, break, ending; Circle left  
Everybody's talks about a new world in the morning  
New world in the morning, so they say  
Left allemande, dosado, men star left go one time  
Turn the partner by the right and go left allemande  
Swing the girl, you promenade  
Everybody's talks about a new world in the morning  
New world in the morning coming on.

**Figure:**

Head two couples promenade, go round the ring now  
Those sides star right around inside you go  
Allemande your corner - at home, box the gnat  
Four ladies promenade the inside now  
Pass your own, swing the next little lady  
Left allemande and then you promenade  
Everybody's talks about a new world in the morning  
New world in the morning coming on

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## HAPPY NEW YEAR

# SQUARE-UP

**JOHN & LINDA SAUNDERS**



## Happy New Year

We are at the beginning of a new year and square dancing is still around. I'm sure that it is a surprise to some. We will have another year for researching and wondering and hearing discussed what is wrong with square dancing. There will be suggestions from everywhere about what we can do to bring back the activity to where it once was. Well, let me say, you are the one who can do the job. Not a research company or any organization but you, the participants in the activity.

If you are a concerned square dancer who really cares about the activity make your New Year's resolutions include a couple relating to square dancing. One resolution could be to help your club in any way

you can when you can. By this I mean don't make excuses that you don't have time. Even if all you can do is be a greeter at the door do it. Offer to put in a few extra nights as a greeter. Believe it or not, some clubs have trouble getting greeters and it is an important function of the club. It is also a rewarding experience for you in that you are meeting and greeting everyone who comes in the door.

Another resolution is to pick out a new couple and be sure that they dance every tip. If the experienced dancers are willing to help the new dancers and make them feel welcome and needed the new dancer will be more inclined to stay in the activity. This would go a long way in helping to retain new dancers in the activity.

Another resolution is to help recruit new dancers when classes start and to

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---

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

be willing to angel those classes when asked and when you are available.

I could go on and on but I think you get the idea. If you make a resolution to genuinely work for our activity and if you can convey this attitude to other dancers the activity will grow. If not then it will not grow. You are the solution to the square dancing problem. As long as there are dancers who care about the activity the activity will remain alive and well.

Resolve to put on a happy face at every square dance function and to not complain about how the club is being run unless you are willing to be an officer and help with the running of the club. If you just show up and dance and

won't accept any other responsibilities then you don't really have a legitimate right to complain.

I personally don't judge whether a dancer is a good square dancer by how well they can do the choreography or by how they dance to the music but whether they enjoy themselves and like a team player make the other dancers around them happier and help to make the dance more fun for others at the dance.

I would ask that you make these New Year's resolutions and honestly try to keep them for the rest of the year and I'll bet your club or clubs and the dancing in your area will show positive strides in numbers and attitudes.

**HAVE YOU INTRODUCED THIS MAGAZINE  
TO YOUR NEW DANCERS??  
WITHOUT NEW SUBSCRIBERS  
WE CANNOT EXIST EITHER...**

**SEE PAGE 7 FOR A SPECIAL NEW DANCER OFFER!**



by  
**Ed Foote**



## **SHOULD THE A-1 LABEL BE DROPPED?**

There is discussion within CALLERLAB to drop the A-1 label and have Advanced be one program with all the calls included. This is a bad idea.

A-1 should remain a separate program from A-2 because of: (1) length of teaching program, (2) amount of material available for A-1 dances and (3) existing A-1 dancers will be hurt if A-1 is dropped.

**Length of Teaching Program.** Teaching A-1 is not just about learning about 35 additional calls. There are two other things to learn.

(1) Dancers must understand that calls can be done from various positions, and that sex identification is not a part of most definitions: This is a major mind shift for most dancers, because they were not taught to think like this at Mainstream and Plus, and the calling they heard did not require them to consider calls from various formations and arrangements.

(2) Dancers learning A-1 must be re-taught the true definition of 30 or more Mainstream and Plus calls they thought they already knew. They must also be given practice

time to do these calls from formations and arrangements they have not experienced before.

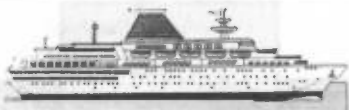
So dancers really need to be taught over 65 calls in A-1 class. This is one full teaching season. To add another 35 calls from A-2 to this teaching program means that everything will be compromised all down the line, and dancers will be graduated without adequate preparation.

**Amount of material available for an A-1 Dance.** Some callers say there is not much "meat" on the A-1 list, so they do not have much to call. These callers are probably not doing much preparation and are likely ignoring most of the Mainstream and Plus calls which can be done from various setups. In addition, they are probably only using the A-1 calls from one or two positions.

When you take 35 A-1 calls from various formations and arrangements, and add to that all the Mainstream and Plus calls which can be done from various formations and arrangements, there is a wealth of material available to call at A-1.

**Existing A-1 Dancers Will Be Hurt.**





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If A-1 is dropped, it will force all A-1 dancers to learn A-2 or drop out of Advanced. Is this fair?

Those who favor dropping A-1 say there are more A-2 clubs than A-1. Fine. But is this any reason to drop A-1?

In fact, the only reason anyone can seem to give for why A-1 should be dropped is that there are "no A-1 clubs in my area." But what about other parts of the country and the world?

Will A-2 clubs and dancers be hurt if A-1 remains? No. Will A-1 clubs and dancers be hurt if A-1 is dropped? Absolutely!

Conclusion. If A-1 remains, everything stays as it is and no one is hurt. If A-1 is dropped, it will severely impact those who are only dancing A-1, and will result in: (1) hurt feelings, (2) people, being upset with CALLERLAB, (3) dancers leaving Advanced and (4) some dancers quitting square dancing, because they do not want to go back to Plus and do not want to learn 35 more calls to be able to do A-2.

Is all this good for our activity at this time of shrinking numbers? Of course not.

It is obvious that we should leave A-1 alone and let things remain as they are.

# CUE TIPS

SELECTED BY  
FRAN & JIM KROPP



Happy New Year. We hope this year will bring you the success that you want. Let's start the New Year off with Silver Bells And GOD BLESS THE USA.

## Silver Bells 2001 Lester & Barbara Auria

**RECORD:** HH 833 & BB 011

**RHYTHM:** Waltz

**PHASE:** II

**FOOTWORK:** Opposite Except Where Noted

**SEQUENCE:** A-B-A-B-A-B-TAG

**SPEED:** 45 RPM

### INTRO

OP FCG TRAILING HND JOINED WAIT 2 MEAS;; APT PT; TOG BFLY WALL TCH;

### PART A

WALTZ AWAY & TOG;; 2 SOLO TRNS;; DIP BK & HOLD; REC MANUVER; 2 RF TRNS;;

WALTZ AWAY & TOG;; TWIRL VINE 3; THRU FC CL; BAL L & R;; TWISTY VINE 3; FWD FC CL;

### PART B

LEFT FC TRNG BOX;;; 2 CANTERS;; TWISTY VINE 3 FWD FC CL;

LEFT FC TRNG BOX;;; (LADY Hold) MAN CANTER; (Man Hold) LADY CANTER; TWISTY VINE 3 FWD FC CL;

### TAG

APT PT;

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(9/2001 Dance by: Bob Malthouse)

**RECORD:** MCA 52386 Or MCAD 5582 CD/TRACK 10 (SLOW 10%)

**RHYTHM:** Foxtrot

**PHASE:** III+2

**FOOTWORK:** Opposite Directions for Man (except where noted)

**SEQUENCE:** INTRO, A, B, INTRLD, A, B, B (1-8), ENDING

### INTRO

[CP LOD] WAIT 2 MEAS;; DIP, -, TWIST, -; REC, -, TCH, - [CP LOD]; LF TURNING BOX [CP LOD];;;

### PART A

[CP LOD] FWD, -, RUN 2 - DBL;; PROG BOX;; RK FWD, -, REC, -; BK PROG BOX;; RK BK, -, REC, -;

[CP LOD] 2 LF TRNS;; WHISK; WING[SCAR DLC]; TELE to SCP [SCP DLW]; FWD, -, RUN 2 - DBL;; MANUV;

[CP RLOD] IMPETUS to SCP [SCP DLC]; PICKUP, -, RUN 2 [CP LOD];

### PART B

[CP LOD] DIAM TRN 3/4 [BJO DLW];;; 1/2 BOX BK to SCAR [SCAR DLW]; X HOVER - 3X to SCP [LOD];;; WALK 2;

[SCP LOD] CHAIR & REC; WEAVE 6 to SCP [SCP LOD];; FWD HOVER to BJO; BK HOVER to SCP; PICKUP to SCAR;

[SCAR DLW] 3 PROG TWINKLES [BJO DLC];;; MANUV; OVERSPIN TURN [CP WALL]; BOX FINISH to LOD [CP LOD];

### INTLD

[CP LOD] LF TURNING BOX [CP LOD];;;

### ENDING

[SCP LOD] CHAIR & REC; HOLD, EXPLODE HANDS; WEAVE 6 to SCP;; FWD HOV to BJO;; BK HOV to SCP;; PICKUP to SCAR;; [SCAR DLW] 3 PROG TWINKLES [BJO DLC];;; MANUV;; OVERSPIN TURN [CP WALL];; STEP BK, -; APT, PT & EXPLODE;

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Take a  at what is just released...

## **My Baby's Two Step**

*Phase II* - 2 Step - Windsor 4-534 My Baby Just Cares For Me - Gene & Florence Hinsley. Traveling box, broken box, vines, and basic 2 steps included in this catchy tune.

## **New Way To Fly**

*Phase III+1*(Diamond Turns) - Waltz - Capitol NR 44771 - by Garth Brooks - Sue & Greg Weber. Country Western music accompanies this nice waltz. It has cross wraps, impetus, cross hovers, ends in a dip twist and kiss.

## **It's Cha Cha Time**

*Phase III+2* (Alemana & Aida) - Cha Cha - STAR 109 - Nancy & DeWayne Baldwin. This is pure vanilla, and no surprises.

## **Change Partners IV**

*Phase IV* - Foxtrot - STAR 121 - Nancy & DeWayne Baldwin. Easy foxtrot, whisk, hover to banjo, finish in and out runs, spin turn, box finish.

## **Little Deuce Coupe**

*Phase IV* - Jive - Coll. 6037B The Beach Boys - Peter Gomez. Good jive to good music. Shoulder shove, American spin, change hands behind the back, ends with 4 point steps.

## **Daniela**

*Phase III+2*(Diamond Turn & Natural Hover Fallaway) - Waltz - Solid Gold SG 906 - Bob Paull. Cross Hovers, lace across, twinkles, twirl vine. Ends with a dip, twist and kiss.

## **A Million Tomorrows**

*Phase III+2*(Diamond Turn & In and Out Runs) - Waltz - Columbia 13-33081 Today by New Christy Minstrels - Mary Norris. Easy Phase III waltz, good music. Can be done on cues.

## **Mary Lou**

*Phase II+1* - 2 Step - HH 919, 994 - Dorothy Sanders. Good music and routine includes traveling doors and broken box.



### **Our Fascination Waltz**

*Phase IV+1*(curved feather) - Waltz - KAPP KJB 14, MCA 60108 or American Pie 9131 Fascination by Jane Morgan - Dick & Kay Yellen. Great music to this nice waltz. Has a back passing change, hovers and weaves.

### **Movin' Quickstep**

*Phase II+2*(Qtr Turn & Prog. Chasse & Running Locks) - Quickstep - Grenn 17213A Movin' Out There also Grenn 14205 - Dean & Betty Holm. Part A is quickstep. Running Locks, whaletail, slow hover, strolling vine, slow impetus to pick up. Chasse and tilt.

### **Goodbye Baby Goodbye**

*Phase IV+2* (Bk Trng Wsk, & Sync Whisk) - Foxtrot/Mixed - Roper 307B - Chuck & Barbara Jobe. Hover, sailor shuffles, flick point twice, mambo breaks, hover telemark, in and out runs. Cuddle lunge.

### **Dance**

*Phase III+2* (Turning Basic & Hip Rock) - Bolero - MCA Nashville 0881721857A "I Hope You Dance" by Lee Ann Womack - Peg & John Kincaid. Nice easy bolero. Has bolero walks, wheel, double handhold opening outs, underarm turn. Good dance for introduction to bolero after you have cliniced figures.

### **Italian Theme**

*Phase II - 2 Step* - Grenn 17262/17234 - Barbara & Jim Connelly. Easy Phase II to good music has wheel in 4 in routine.

### **When Will I Hold You**

*Phase III+2*(Telemark & Dia. Trns) - Waltz - STAR 113 - Nancy & DeWayne Baldwin. Good music accompanies this nice Phase III routine. It has open telemark, open impetus, cross hovers.

### **Cario Mio 4 Waltz**

*Phase IV+1* (Hinge) - Waltz - STAR 128 - John & Valerie Pinks. It is nice to see so many waltzes being choreographed. Natural Hover Fallaway, in and out runs, drag hesitation, slow side locks are included in this routine.

### **Rumba Karabali**

*Phase VI* - Rumba - Roper 266-A Canto Karabali - Peg & John Kincaid. Cuddles, spiral to aida, Turkish towel, circular hip twist, and rope spin. Would put in the soft Phase VI category.

### **Shall We Quickstep IV**

*Phase IV+1* - Special Press - Curt & Tammy Worlock. Double locks, Viennese turns, hovers and telemarks, ending is a contra check. Must be schooled in Phase IV figures to dance with comfort.

### **A Many Splendored Thing**

*Phase II+2* (Str. Vine & Trav. Door) - 2 Step - Roper JH-408A - Dolores & Sam Procopio. Nice beat to this good 2 step. Has limps, struts, strolling vine, broken box, progressive box. Good one to put in your record box.



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# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



Hope you all had a happy healthy New Year. Let's start off the year with slide thru from unusual positions. Have fun.

- 1) HEADS square thru 4  
SIDES 1/2 sashay  
slide thru  
ENDS pass thru  
bend the line  
slide thru  
left allemande
- 2) SIDES square thru 4  
HEADS 1/2 sashay  
slide thru  
centers run  
star thru  
CENTERS square thru 3  
left allemande
- 3) HEADS touch 1/4 & head girls run  
double pass thru  
leads trade  
slide thru  
ends pass thru  
bend the line  
1/2 sashay  
square thru 4  
right and left grand
- 4) HEADS square thru 4  
SIDES 1/2 sashay  
slide thru  
ENDS START, right and left thru  
CENTERS box the gnat  
ENDS slide thru  
at home
- 5) SIDES touch 1/4 & side girls run  
double pass thru  
leads trade  
slide thru  
centers trade  
pass the ocean  
circulate  
linear cycle  
square thru on the 4<sup>th</sup> hand left  
allemande
- 6) SIDES lead right & circle  
to a line  
CENTERS square thru 4  
ENDS slide thru  
ALL slide thru  
cast off 3/4  
centers cross run  
pass the ocean  
right and left grand
- 7) SIDES square thru 4  
HEADS 1/2 sashay  
slide thru  
circulate  
CENTERS pass thru  
wheel and deal  
CENTERS swing thru  
ENDS 1/2 sashay  
extend  
boys trade  
swing thru 1 1/2  
right and left grand

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- 8) HEADS Lead right & Circled  
to a Line  
touch 1/4  
girls run  
pass to the center  
CENTERS turn thru  
slide thru  
girls trade  
centers trade  
pass the ocean  
LEFT swing thru  
right and left grand
- 9) HEADS lead right  
swing thru  
slide thru  
partner trade and roll  
right and left grand
- 11) HEADS square thru 3  
separate around 2 to a line  
CENTERS square thru 4  
ENDS box the gnat & face in  
slide thru  
centers trade  
square thru on the 4<sup>th</sup> hand left  
allemande
- 12) SIDES pass the ocean &  
swing thru  
extend  
centers trade  
recycle  
slide thru  
centers trade  
pass the ocean  
LEFT swing thru  
right and left grand
- 13) HEADS Lead right & circle  
to a line  
CENTERS square thru 4  
ENDS slide thru  
ALL slide thru  
cast off 3/4  
centers trade  
pass the ocean  
scoot back  
right and left grand

**WELCOME  
2002**

# Larry Cole

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- 14) SIDES pass the ocean & swing thru  
HEADS 1/2 sashay  
extend  
slide thru  
chase right  
walk and dodge  
tag the line  
leads u turn back  
right and left grand
- 15) HEADS star thru  
CENTERS square thru 3  
ENDS 1/2 sashay  
slide thru  
centers cross run  
box the gnat  
load the boat  
square thru 3  
trade by, left allemande
- 10) SIDES Lead Right & Circle to a Line  
touch 1/4  
girls run  
pass thru  
CENTERS square thru 3  
ends u turn back  
slide thru  
boys trade  
ends run  
box the gnat  
slide thru  
zoom  
CENTERS pass thru  
swing thru  
right and left grand



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# THE KOREO KORNER

STEVE KOPMAN



Wishing all of you a happy healthy New Year. Let's stay with the theme of slide thru with another twist. Have fun.

Heads lead right and Circle to a Line  
box the gnat  
slide thru  
THEN:

- 1) left allemande
- 2) u turn back  
right and left grand
- 3) If you're looking out cloverleaf  
Centers pass the ocean  
extend  
circulate  
split circulate TWICE  
right and left grand
- 4) If you're looking out cloverleaf  
Centers square thru 2  
touch 1/4  
girls trade  
pass the ocean  
LEFT swing thru  
right and left grand
- 5) trade by  
single circle to a wave  
circulate, right and left grand

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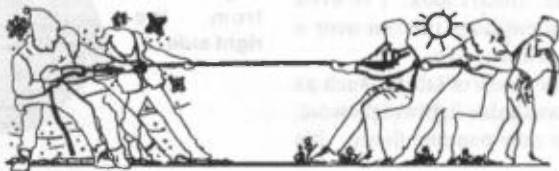
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Happy New Year!

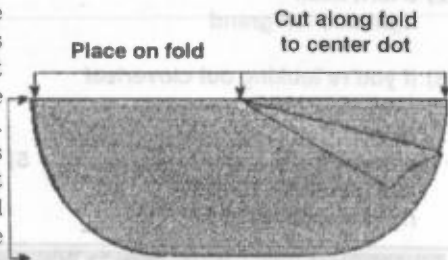
Wow, another year...how come as a child the time seemed to crawl...just crawl by. Now, blink an eye and a whole month is gone. Wasn't it just last week that we were all watching for a cool spell for some relief from the sweltering heat of July. What'd I tell you...time it's a flying and COLD weather is here... someone take it away...please! It seems as the years pass I get colder easier.... does that make sense? Maybe it's just getting colder here. Forget that theory about global warming...when the temperature hits 45 or below, I get a chill. Well, all this is leading up to a neat idea, not mine, but it's soooooo simple.

A WRAP. No, not a food wrap, but a warm, cozy wrap that can be worn over just about anything...even Square Dance Outfits...I promise. The pattern can be adjusted in length that will come to the waist or it can even be done as an elegant long, to the ankles "evening out" wrap. The one that I copied these instructions from was worn over a suede skirt and turtle neck sweater. Smart look. I've even seen these in catalogs thrown over a coat...for extra warmth.

This can be made of fabrics such as double knit, washable lightweight wool, and even the now popular fleece. It's

your choice.

You will need 2 yards of 54" or wider fabric. Matching or decorative thread for top stitching. Told you it was simple...



Fold and cut out as shown. You will have a rectangle rounded on the ends. This is where you can lengthen or shorten the wrap. The regular length is about 33" from shoulder to hem. The regular finished width is 55" and can be widened or narrowed as

Turn up 5/8" hem, topstitch from the right side



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needed. Before you finish the edges, make sure you try on the wrap and make any adjustments before finishing the raw edges.

Finish the cut edges by either serging or cut with pinking shears.

Turn up a hem, 5/8", along the curved edge.

Top stitch 1/2" from the hem fold.

This is a great time to use a double needle for topstitching. Hey, for your top stitch you could even use one of the decorative stitches on your machine to make this a neat hem treatment.

Turn up a hem 5/8" along the neckline opening edge. Be sure to taper and narrow

to 1/4" at the center point.

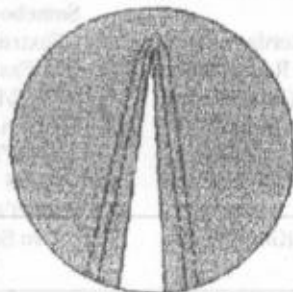
From the right side of the fabric topstitch 1/2" from the hem fold, tapering to 1/4" at the center point.

Voila...the wrap is done.

One hint...this wrap looks great in solid colors. If you want to use a fabric with a pattern...please make sure that it is a muted soft look. You want it to be a drapable ravel resistant fabric. You don't want this to have a crisp or hard look or feel to it.

Let me know how it goes.....

*Sew Happy!*  
Donna



# ROUND DANCE

## PULSE POLL

BEV & BOB CASTEEL



Dear Friends and Readers,

Another New Year has approached us. We wish you and your families a very happy New Year. The beginning of a year causes us to reflect and as always we start it with new year's resolutions. As you make these resolutions, we would like to ask you to let the round dance pulse poll article for this magazine be a part of that resolution and send us your round dance selections regularly. If we work together, this can be the best year ever for this article. We thank you for your support in the year 2001 and look forward to hearing from you each month in 2002.

### DRDC Most Popular Teaches From the Newsletter Reported in November 2001

*Submitted by Mary Simmons,  
Newsletter Editor*

1. Amapola 3 (Kennedy) III+2  
Rumba/Star 131A
2. Stuck On You (Rumble) IV/Jive  
RCA 447-0627/Coll 4509  
A Brief Romance (Rumble) IV+1  
Waltz/SP 362
3. Good Old Days (Easterday) III+2  
Mixed/Smash 2010 Roger Miller
4. Love & Marriage (Easterday)  
IV+1/Foxtrot/STAR 501 CD
5. Mambo Bamboo (Barton)  
III+2 Mambo/CD N004 House  
Of Bluelights  
Choo Choo Ch'Boogie (Goss) VI/Jive
6. Too Good To Be True (Shibata)  
IV+2/Cha/  
Cincinnati Rag (Schappacher)  
II+1/Two Step/Star 136B  
Adeline (Shibata) VI/Slow Two  
Step/SP 376
7. All That Jazz (Sechrist) V/Foxtrot  
Star 133  
Que Sera Sera (Shibata) UNP  
Viennese Waltz/SP  
Somebody Love You (Buck) IV+2  
Foxtrot/Jive/SP 384
8. Old Fashioned Foxtrot (Martin)  
III+2/Foxtrot/SP 316
8. Hernando's Tango (Ackerman)  
III+2/Tango/Grenn 17094,14155,  
14248  
Rachel's Song (Stairwalt) IV/Slow  
Two Step/SP 106, Star 105

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V+1/Bolero/SP 378

I Got Rhythm (Noble) V+1/Foxtrot

Non Dimenticar (Rumble) III+2

Rumba/Classic/Roper 421

Autumn Leaves (Moss) III+2

Classic/Coll 3888 Roger Williams

Any Dream Foxtrot (Pinks) III+1

Foxtrot/Star 115

Que Sera Sera (Hartung) IV+2

Waltz

Love Melody (Buck) III+2/Waltz

SP 384

Kiss Me Quick (Gafford) III/Cha

RCA 447-1639 coll 80016 Elvis

Pick A Bale Of Cotton (Easterday)

VI/Jive/Star 142

**Chicagoland Round Dance**

**Leader's Society**

**Teach of the Month**

**October, 2001**

*Submitted by Jayne and George  
Sheldon*

Phase III

I Heard it on the Grapevine (Wright)

Coll 518 Marvin Gay

Phase IV

A Brief Romance (Rumble)/WZ/SP 362

Phase V

Love Changes Everything (Pierce)

Bolero/SP 378

### **Southwestern Ohio Square Dancers' Association Rounds of the Quarter First Quarter 2002**

*Submitted by Phil Van Lokeren*

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Records/TAR 112

Intermediate

All That Jazz (Sechrist) V/Foxtrot/Sp/

Star 133

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# RHYME TIME

## Perfect Dancer/Caller?

I'm the perfect dancer, never make a mistake.

Always in the right place, never wrong if there's a break.

Memorized the definitions, so that I'm never wrong.

Just watch my rhythmic movements, to the toughest caller's song.

With all of this perfection, square dancing is my game.

When ever my own square brakes down, why do I get all the blame?

That's why I became a caller, show'em a thing or two.

For all my blameless dancing, perfect calling is what I'll do.

I called 'em fast and I called 'em slow and other things in between.

My wife stepped up and whispered, don't be so cold and mean.

I knew she was mistaken, calling was my game.

But when all the squares broke down at once, why was I to blame?

I thought about my wife's complaint, her advice now seemed worth-while.

Why bother with perfection if relaxed and smoother makes 'em smile?

I started using phasing, variety and fun to ensure success,

At times the smiles broke into laughter, more times and never less.

I found it pure enjoyment, perfection a losing game.

Successful, happy dancers, anything less, I'll take the blame.

*Don & Joan Niva*



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# CONVENTION FESTIVAL

# NEWS



## 51<sup>st</sup> National Square Dance Convention

Saint Paul, Minnesota

June 26-29, 2002

"STAR THRU TO SAINT PAUL IN '02"

### St Paul Has It All

**Ceremonies-** Ceremonies begin with an Opening Ceremony to welcome all dancers to the Saint Paul area and the Convention. The Friday Ceremony will be a celebration and honoring of volunteers and also include the Oklahoma City Invitational Skit. The Closing Ceremony will have the Parade of States and announce the winning bid for the 2006 National Square Dance Convention. Don't miss the passing of the torch at the Saturday Evening Ceremonies.

**Dancing-** Dancing will begin at 10am and continue until Midnight. There will be a total of 18 halls. All levels of Line, Contra and Clogging will be available with Mainstream thru C4 levels available for the Square Dancer. The Ghost Riders Square Dance Band will be playing each night. There will be three halls for your Round Dancing pleasure from Phase 1 through Phase 6. Singles will have a dedicated hall with a social area and community message board. A Handicapable hall and Rainbow Room will be scheduled. All Exhibition Groups will be scheduled at various locations and times throughout

the day.

**Education-** The Education Program will have 19 Seminar topics, 9 Panels and 25 Clinics. The Club Leadership Certification Program is offered and a first time event, a keynote speaker, Jerry Junck, "Attitude is Everything". The Showcase of Ideas will feature exhibits from organizations from all over the world and will offer an opportunity for all to trade pins and mementos from other dancers. The Showcase of Publications will feature Publications from around the world. Sew & Save will have two classrooms and a work room for daily seminars and demonstrations. A 90 page sewing book will also be offered.

**Facilities-** The Convention will be held at RiverCentre, a multipurpose convention, sports and entertainment complex. The facility consists of a 162,299 square-foot convention center, Touchstone Energy® Place, the 5,500-seat Roy Wilkins Auditorium and the stunning new 18,500-seat Xcel Energy Center. The Radisson Riverfront St. Paul Hotel will also be used.

**Fashion Show-** Join the parade to the

**"STAR SPANGLED FASHION REVIEW"**. Come and view the latest square dance clothing creations, modeled by dancers from around the world. Entertainment promises to be spectacular. You are all invited to honor our Veterans and show your patriotism, so get in step and march to the beat.

**Food-** The Convention complex will have plenty of places to eat including ample supplies of the square dancers' favorite ice cream. There are also many restaurants within walking distance for you to sample.

**Hospitality-** Greeters will be at the Amtrak terminal and airport and there will be reception centers at the hotels to welcome and assist arriving guests. Hospitality will host rooms for all Callers, Cuers and Leaders. International guests will have a room with bilingual greeters available for help. Exhibition Groups will have a practice hall and a room for costume changes. There will be a hospitality area for both solos and youth. Non-dancing chaperones for the handicapped dancers will be provided a free ribbon to access the convention facilities. The campground facilities will have an information and refreshment center.

**Housing/Camping-** There are 33 hotels under contract with 2500 rooms available. Price range of \$69-\$139 for a double. Check the registration form for locations. Camping is at the Dakota County Fairgrounds near Farmington and will have 450 electric sites. Water and a sanitary dump station will be available. More details are at the 51<sup>st</sup> Website [www.51nsdc.com](http://www.51nsdc.com).

**Special Events-** Steve Hall and Shotgun Red plus the 7 piece Country

Comedy Show Band, the Shotgun Red Band, provide the entertainment on Wednesday evening. Be sure to attend the Bid Session on Friday morning to see the presentations of the bid committees wanting to host the National in 2006. There will be an Outdoor Parade of States on Friday that will culminate with dancing over the Mississippi River. All dancers have an opportunity to display their State/Country outfit and parade together in the Saturday Indoor Parade of States before being seated for the rest of the closing Ceremonies.

**Tours-** North Country Exploration Tours offer two three-day tours before the Convention to the Minnesota Northwoods and Wisconsin Dells/House on the Rock/Mineral Point. There will be 11 one-day tours during the Convention that include a Twin Cities Highlights Tour, Casino Tours, Stillwater, Minnesota, Historic Minnesota, Gangster Tour, Fort Snelling/Air Guard Museum, Capitol/Governor's Mansion, Mississippi Riverboat Cruise and Rochester, Minnesota. Also offered are two three-day after Convention tours to Door County, Wisconsin and Lake Superior Northshore.

**Transportation-** Bus transportation will be available by bus pass to include indicated hotels and Campgrounds for \$30 per person before April 30, 2002. After April 30, 2002, the price increases to \$40 per person.

**Vendors-** There will be approximately 80 vendors from full service to various specialty types with hours from 10am to 10pm Thursday through Saturday to give you lots of time to shop and buy.



## **34<sup>th</sup> Annual Connecticut Square & Round Dance Festival**

The 34<sup>th</sup> Annual Connecticut Square & Round Dance Festival will be held at the Wilby High School in Waterbury, CT, on March 17. For info Ginny

Valenti, 20 Greenview Dr, Rocky Hill, CT 06067; 888-571-8831 or [ginyvalenti@webtv.net](mailto:ginyvalenti@webtv.net)

This festival is a joint effort of Connecticut Association of Square Dance Clubs, Connecticut Association of Round Dance Teachers and the Connecticut Caller Association.

Thank You

*Ginny Valenti*

Idaho Square and Round Dancers are proud to be hosting the Fifth USA WEST Square Dance Convention®, August 21-24, 2002.

Four days of educational activities, Square and Round Dancing, Contra and Clogging, as well as Country Western and Line Dancing await your dancing pallet.

The festivities will be held in the Boise Center on the Grove and other locations around the city of Boise. It will feature instructors, callers, cuers and dancers from all over the world.

Educational sessions and seminars will be presented for dancers and leaders. Multiple vendors will be available to offer the latest equipment and apparel for all your dancing styles. A special fashion show will be held at the historic Egyptian Theater. There will be tours of Boise and other non-dancing

activities for times when you would like to rest your feet.

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 web at: <http://www.squaredancing.com/usawest>.

If you would like additional information, please contact us by e-mail, mail or phone as listed



below.

Sincerely,

*Barbara and Lars Hansen  
Directors of Publicity  
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Boise, ID 83716-6916  
(208) 336-2571  
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*Do you have Convention or Festival News. Send it to:  
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*

By Jim Hensley

## Recruitment And Retention

When you think about it, these two terms that define the fundamental concerns of square dance clubs, DO sound a bit harsh and militant. Unless you are joining the Armed Forces, being 'recruited and retained' doesn't sound all that inviting. And knowing the mindset of this new generation of dance prospects, these terms sound too much like "conscription" and "detention", which happen to be two of their more familiar synonyms.

The dreaded "R" words! Is the solution as simple as a word change? Of course not! But maybe as we mull over better language for our labels, we can take a fresh look at what it does take to attract new dancers, and hold onto them longer. The term, **recruitment** doesn't offer a lot of synonyms other than "conscription." But ONE of those definitions is "employment", which carries in it's meaning a strong sense of commitment for service toward the newly recruited employee. And looking at the word "service" provides a whole new perspective toward the task of recruitment. To serve is to assist, do a good turn, facilitate, give a hand, help out, aid, rally round, hold out a hand, etc. Isn't it funny how some of these terms and definitions sound like they came right out of square dancing?

Any club that views **recruitment** as a service-oriented responsibility toward new dancers starts off with a more

attractive product. Seeing new recruits as the club's most important human resource requires a new attitude. And with that shift in perception comes a sense of purpose that starts with dance program planning, expands to involve all its membership and committed callers, and finally, is clearly defined within the club's mission and vision statements. Anything less and you have missed the 'service' connection, and therefore the relevant meaning of **recruitment**.

And what about **retention**? Are existing club members only meant to be passive players, expecting the recruit to automatically join, learn to belong, and be grateful for his new 'dance experience'? The word, 'retain' has its own chain of meanings: To retain is to maintain, which in turn means to sustain. And when we retain something, we have custody over it. Therefore sustaining the recruit requires that we become the ACTIVE party, by endorsing, espousing, encouraging and acting as an advocate for him. To be in a custodial position with another person requires safekeeping and supervision, since they become our "charge." What a different picture these new meanings paint as they remind us of the personal and individual responsibilities involved in holding on to a new dancer.

Thinking about the recruiting process as an attractive invitation

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and opportunity to share, rather than just **recruitment**, helps us approach that whole course of action with a fresh outlook. And knowing that once a person is attracted, it is our custodial responsibility to treat this "charge" with the encouragement, supervision and safekeeping necessary to sustain his interest and attention. And that thought goes well

beyond simple **retention**.

Whatever words we use, they must carry new meaning with new boundaries from which to work. When we fully appreciate **recruitment** as a service directed activity, and fulfill our responsibilities as caretakers for our newly recruited, "charges", we will again connect with, and hold onto the companionship of these new dancers. ♡

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## **Where Friends Gather 'Round Music and Fun!**

*By: Eddie Powell*

The events of September 11, 2001 changed us all. The world will never be the same again nor should it. We have to learn. We have to change. We have to do things differently.

We have taken an entirely new look, again, at our family and friends. For many of us, we have reconnected. We are making a renewed investment in the value of friends, family, and human life in general. In other words, our focus has changed dramatically from the me - me to the all - of - us.

Whenever change occurs this dramatically and across all distinguishable demographic lines like age, race, gender, nationality, religion, family status, etc. then everyone drops back to zero, a ground base starting point. We then all seek to reapply our perceptions and what we've learned to our immediate situation, our family, our community, and our universe. In other words, we develop new norms and rationales for living and operating within our daily lives... new priorities.

This has occurred at other times throughout history, recent examples being with the start of World War I and World War II. Explore the mindsets that were the people's of the world prior to war taking residence in their backyard and you will find that families gained a heightened priority in their lives, new alliances were formed, people interacted with people on a completely different level after the war started.

Although this war on terrorism will be fought in a completely different

manner, many of the same emotions and reevaluations are surfacing now. Many of us look at family and friends in a different light, hold them closer with a changed value system, and interact with other people differently than before the September 11<sup>th</sup> tragedy.

We, humans, have an intense need to bond, interact with other humans, and express ourselves in a social environment. The human interaction and touch somehow builds us, sustains us, and allows us to begin to heal and feel whole again. This is something that cannot be gained by interaction with machines, brick and mortar, or by hiding within some walls somewhere. We need to interact with other humans, truly, we must!

This brings me to an interesting observation. Because we have all been relegated to zero and are starting over with a whole host of new idea's and priorities, then now is the time to present square dancing as the place where friends gather 'round music and fun!

Depending at which stage each individual is in their reassessment and reentrance into the world, they will soon be looking for other humans to interact with, friends, and fun. We could be that location, that destination that they are seeking. But we have to tell them about it, let them know we are here, and let them realize that it's not all about the dance (choreography) but about the dance (of living - the dance of life).

Listen, a lot of people are heading to church to find new meaning. Many are

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heading to grief counselors and other mental health professionals. That is all well and fine but where do those entities send them to get back into the game of life? What do they suggest for developing those deep interpersonal skills of being needed, wanted, and loved?

Church groups. Support groups. Bowling. You can name several options here.

Did you stop to contact those professionals and let them know that square dancing is the place friends gather 'round music to fun!? FUN... get the word FUN burned into their memory, so each time the professional suggests that "...you need to get your life back on track, go have some fun..." they immediately suggest square dancing!

Have you called the church groups to let them know that you (square dancing) can be an active and attractive part of their social offerings to help get America Going Again! Emphasis on FUN and FRIENDS.

Have you thought to contact the local newspapers and media outlets and let them know that you are having a square dance every Friday night, "...just to give friends a place to get

together, share each other, some music, and FUN!"

It doesn't have to be about the movements, the choreography, the politics, the list, the clothes, and all the other frivolous things that we discuss on a daily basis as dancers, callers, and leaders in the activity. It SHOULD be about the FUN, FRIENDS, and having a great experience one day at a time!!!

Now, get out there and get started. Contact all the churches, mental health agencies and professionals, and the news media and let them know about square dancing, it's mental health aspects (friends supporting friends), it's health aspects (aerobics), and the FUN (isn't that what it's really all about??)!!! Reschedule the start of your classes or just have community FUN nights, but get them square dancing!!!

—Eddie Powell is a square dance caller, teacher, marketer, and forward thinker. He is available for discussions and forums on a host of marketing, advertising, and human resource topics. He may be contacted at: Eddie Powell, PO Box 65, Reynoldsburg, Ohio 43068-0065 (614)755-9565 or email: SqDncMan@aol.com

# Is Leadership Killing the Local Square Dance Club?

By: Wendy VanderMeulen

Perhaps I should have said "Are Your Club Executive Requirements Killing Your Club?" I don't know how it is in your area, but in ours, every year there is a desperate struggle to fill the Executive positions in our clubs. Of the three clubs with officers that we call for, one is operating without a Vice President this year, one is running with last year's Officers because they couldn't get anyone new to run for this year; only one has a full compliment of new officers. There is obviously a problem.

Are your club requirements scaring away potential candidates? Take a look at how your club is run: how many officers meetings do you have throughout the year? How long does each meeting last? Do rumours spread through the club about what goes on at

meetings (remembering that rumours are always about negative things)? Is there an impression that things are already determined on how the club will run so that members don't see how they can contribute ideas to the running of the club? Do the work loads of current Officers appear onerous to the regular members? Is there a current officer who leaves a bad feeling with the regular members so that they insist they will never become an officer?

I hope all of these examples do not apply to any one club! Which one/ones applies to yours and how do you propose to remedy the situation?

My feeling is that, first of all, "serving as an officer" is not a good phrase. Why not just say "take your turn"; the thought of sharing is a lot easier to swallow than serving. Make your officer meetings fun - like



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square dancing itself, there has to be a good mix of "getting things done right" and "having fun doing it." If it's all work and no play, no one's going to want to help out. Note: meetings are not fun, no matter how hard you try, if they happen too often. The best arrangement I've seen is "official" meetings 4-5 times a year with informal ones going on all the time - at dance nights, by email, by phone. You don't have to arrange a 2-hour meeting in order to get things done. The **officers** should be talking between themselves all the time.

If it appears that a certain position is a lot of work for one person/couple, consider having assistants. If "more people make light work," solicit volunteers to help out through the year. Don't necessarily get one person to be the assistant for the year, but get different ones to help out for, let's say, a month at a time. With everyone pitching in, the work is easier to do and, at the same time, the regular dancers will get an idea of what the Executive **Board** actually does; they should see that it is not as difficult as they thought it would be, and maybe they will be encouraged to help out for a full-year's term.

We worry about losing dancers, afraid they'll find the learning experience too tedious. We bend over backwards to make it fun for them to show why we love it so much. We need to have the same attitude with our **officers**. If being on the Executive **Board** is perceived as being tedious, no one is going to take their turn. If it is perceived as an enjoyable part of making the club work, dancers won't mind doing their part.

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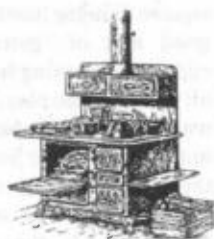
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# Country Kitchen

By Louise Harrop



## Oriental Chicken Casserole

- 15 chicken pieces
- Flour
- Paprika, to taste
- Salt, to taste
- 1/4 cup butter, melted
- 1/4 cup vegetable oil
- 1 (20 ounce) can chunk pineapple, juice included
- 3 green onions, finely cut
- 1/2 cup green pepper, cut in fairly large pieces
- 2 Tbsp. brown sugar
- 1/4 cup sherry



Preheat oven to 400°. In a plastic bag, shake chicken in flour seasoned with paprika and salt to taste. In a large casserole dish, combine butter with vegetable oil and turn chicken to coat. Bake, skin side down, for 30 minutes. Meanwhile, in a mixing bowl, combine pineapple with juice, onions, green pepper, sugar and sherry. Reduce oven temperature to 350°. Pour pineapple mixture over chicken pieces and bake for an additional 30 minutes, basting occa-

sionally. This chicken is delicious served over rice. If more sauce is desired, or if chicken seems too dry, add more pineapple or orange juice during basting. Yield: 6 to 8 servings.

## Almond Cookies

- 1 Cup shortening
- 1 Cup sugar
- 2 eggs
- 1 tsp. almond extract
- 2 Cups flour
- 1/4 tsp. cream of tartar
- 1 tsp. baking soda
- pinch of salt
- whole almonds for the top

Cream shortening with sugar, add one egg and mix well. Add dry ingredients which have been sifted together. Add almond extract. Mold into very small balls and place on ungreased cookie sheet. Press whole almond in center. Brush top with other egg which has been beaten. Bake at 350° for 10 minutes.





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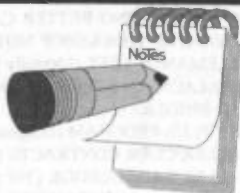


See page 81 for office hours.

# WHAT'S AHEAD

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

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



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

## NATIONAL CONVENTIONS

### U.S.A.

- Jun 26-29, 02 St. Paul, MN 51<sup>st</sup> NSDC  
Aug 21-24, 02 Boise, ID <sup>US</sup>AWest  
Jun 25-28, 03 Oklahoma City, OK 52<sup>nd</sup> NSDC  
Jun 23-26, 04 Denver, CO 53<sup>rd</sup> NSDC

### CANADA

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

## FEBRUARY

1-2 **SOUTH CAROLINA** - Annual SC S&RD, North Charleston Convention Center, N Charleston. John & Rosilyn Earley, 9422 Plowden Mill Rd, Alcolu SC 29001; 803-473-2888; Earley1@ftc-i.net

8-10 **ARIZONA** - Annual Yuma Festival 2002, Yuma Convention Center, Yuma. Al and Fran Westphal, 520-305-2726, Space 83 Gila Mountain R.V. Park, 12325 S. Frontage Road, Yuma, AZ 85367; westphal640@earthlink.net

15-16 **ARIZONA** - 4<sup>th</sup> Annual Fiesta of Friends Jamboree, Cotrez High School, Phoenix. Maggie Russell; 602-438-1355 or 480-924-5262; fax 480-924-9566; maggie russell@juno.com

## MARCH

8-9 **MISSISSIPPI** - Annual Mississippi Sweetheart Festival, Wahabi Shrine Temple, Jackson. Reservations: Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo 38804; 662-842-1301

17 - **CONNECTICUT** - Annual Connecticut S&RD Festival, Wilby High School, Waterbury on March 17. Ginny Valenti, 20 Greenview Dr, Rocky Hill, CT 06067; 888-571-8831; ginnyvalenti@webtv.net

## JANUARY

6 - **OHIO** - Berea Children's Home Benefit Dance, Berea High School, Berea. Bob & Judy Cadman, 1371 Ohltown McDonald Rd, Mineral Ridge OH 44400; 330-652-6238; bcjc1958@aol.com; Tom & Bev Rudebuck, 4551 Grafton Rd, Leetonia OH 44431; 330-427-6358; rudebts@valunet.com;

17-19 **ARIZONA** - 54<sup>th</sup> S&RD Festival, Tuscon Convention Center, Tuscon. Jim & Genny Young, 3242 N Calle de Beso, Tuscon AZ 85750; jimgenny@aol.com; home.earthlink.net/~starthru/index.html

24-26 **HAWAII** - 37<sup>th</sup> Aloha State S&RD Festival, Ala Wai Golf Course Ballroom, Waikiki, Honolulu. Trail-in and Trail-out activities also. Festival Chairperson, PO Box 1, PEarl City, HI 96782; 808-923-0446; henrys@inix.com; www.inix.com/squaredancehawaii

17 **OHIO** - Cleveland Federation Tip Topper, Cleveland. C. Storgard 440-526-0326; email: luv2sqdance@juno.com

22 **CALIFORNIA** - 34<sup>th</sup> Annual Redding Jamboree, Redding Convention Center Redding. Gus & Colleen Gustafson, PO Box 5, Artois CA 95913; 530-865-4511; colleengus@sunset.net

## APRIL

5-7 **NEVADA** - 55<sup>th</sup> Silver State S&RD Festival, Reno Hilton, Reno. Pat Riles, 775-856-3444; silverstate@yahoo.com; lindasawtelle@hotmail.com; www.squaredancenevada.com;

6 **OKLAHOMA** - Northeast Oklahoma SD Association 55<sup>th</sup> Annual Festival, Tulsa Convention Center, Tulsa. NEOSDA, 192 S 122 E Ave, Tulsa OK 74128; 918-438-4463

19 **VIRGINIA** - 41<sup>st</sup> Annual Cancer Benefit Dance, Fairfax High School, Fairfax. Ralph Driscoll, 205 Yoakum Pkwy Apt 502, Alexandria VA 22304; rdriscoll@rcn.com

19-20 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

26-27 **MASSACHUSETTS** - Annual New England S&RD Convention, Sturbridge. www.tarrants.com/nesrdc; www.squareandrounddance.org

27 **NEW YORK** - 40<sup>th</sup> Annual Clinton S&RD Festival, Clinton Central School, Chenango Ave., Clinton. R Bates, C Brodeur, M Callahan, D Schweitzer, E Mindlin, C Landry. Paul & Barb Credle, 10687 French Rd, Remsen NY 13438; 315-853-3464

**You don't see your festival or convention information listed here?**

## MAY

9-11 **ONTARIO** - International S&RD Convention, Brock University, St. Catharines, Ontario, CANADA. Dorothy Budge, 2435 Kipling Ave #905, Etobicoke ON M9V 3A7 CANADA; www3.sympatico.ca/jerry.callen/t&d

25-27 **NEW MEXICO** - Don Armstrong Memorial Dance Weekend, Lloyd Shaw Dance Center in Albuquerque. 20 leaders from the U.S., Canada and Germany will contribute to the program of contras, quadrilles, English, folk and squares. Only \$10 to cover coffee breaks and after-dance buffet. You arrange for your accommodations. Albuquerque has many good motels, RV parks, and restaurants. Contact Marie Armstrong, 8021 Linville Road, Oak Ridge, NC 27310; 336-643-2975; mararmst@bellsouth.net

## JUNE

26-29 **MINNESOTA** - 51<sup>st</sup> National Square Dance Convention, June 2002, Saint Paul, MN. Info: Jay & Gail Richards, General Chairman, 3243 Casco Circle, Wayzata, MN 55391; 612-471-0510; fax 612-471-7864; jay@jrichards.com

## JULY

18-20 **CANADA** - 13<sup>th</sup> Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; www.3nb.sympatico.ca/conv2002/coventi.htm

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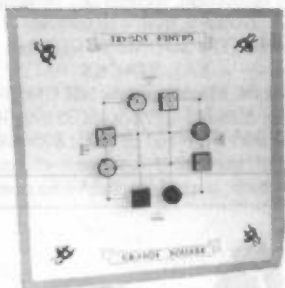
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