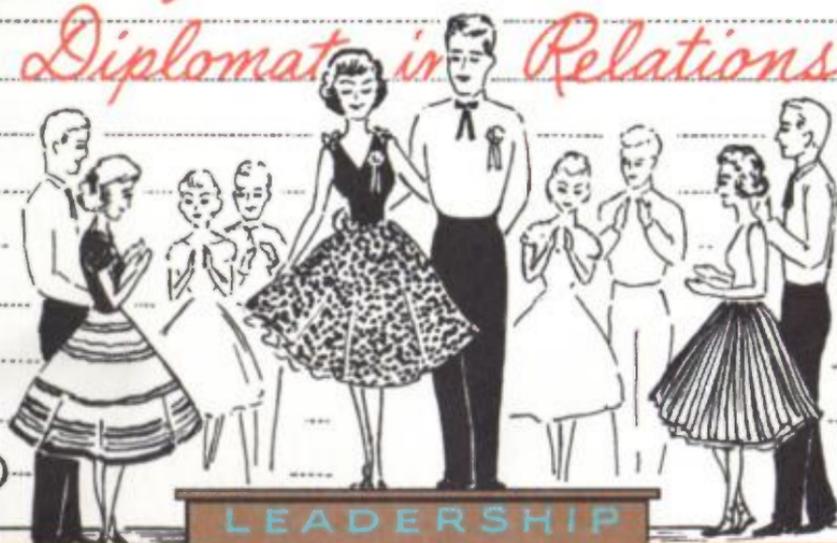




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Nasser Shukayr

I thought you might like to see this picture of Nasser Shukayr... he is such a mess!!! He dressed in a Roman Toga

- complete with St. Patrick's Day boxers!!! The event was held at the "Ides of March" St. Patrick's Dance, March 15 with the Allemanders of Odessa, TX.

Others in the picture are Kathy Greetan, past President of High Sky Squares, Midland, TX and our granddaughter, Brittany Atkins, the same little



girl that was on the cover of your September 1999 issue - remember her? She is 5 1/2 years old now!!!

Thanks,

Kathy Greetan

We sure do remember that cover. For anyone who does not, here's it is in the lower left column..

Florida Dance Web Milestone

In April of 2002 the Florida Dance Web achieved a milestone. During that month we passed the 10,000 visitor mark in a single month with 10,143 visitors viewing 14,582 pages. This is an average of 338.1 visitors per day for the month.

Thank you all for your continued support. We are always open to suggestions as to how to improve and make our site more useful to you. Send email to tomperry@floridadancing.com

The Florida Dance Web is located at <http://floridadancing.com>.

*Tom Perry
Pinellas Park, FL*

The Sandpipers of Sanford, NC

Organized in 1970, the Sandpipers, a Sanford, NC club with 34 members, was the ideal host for the 224 dancers, callers, cuers, and line dance leaders present at the Spring North Carolina Federation dance May 18. Site for the dance was the Dennis Wicker Civic





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Center in Sanford, seat of Lee County. A highlight of the occasion was an education seminar featuring a discussion of the question "After Graduation, Then What Do We Do?" Discussion leaders were Education Committee chairman Jerry & Judy Biggerstaff and Monk & Ann Moore co-chairman. Jerry and Monk are veteran callers who focused their remarks on finding better ways to work with



Lesley and Debbie Green, chairwoman of the North Carolina state convention committee, briefed Tar Heel dancers at the Spring Federation dance in Sanford on plans for the August convention in Raleigh.

new graduates.

Directing the afternoon and evening dances were 22 callers, four cuers and six line dance leaders from all sections of North Carolina. Clubs recognized for good attendance at this dance were the Pope Promenaders of Fayetteville, first in both high attendance and percentage of members attending. Warsaw SeeSaws, second in both these catego-

ries, and the Chair City Squares of Thomasville, third in both. The Pope Promenaders registered a record 90.5 percent member attendance, with 19 of 21 members at the dance.

Federation President Latrelle Batten of High Point presided at a meeting of the Executive Board prior to the afternoon dance and called on several committee chairmen for reports. Charity Ball Committee chairman Bill Grindel informed Board members that raffle tickets sold by dancers to benefit hospices throughout the state had been distributed to all clubs. He announced that eight Hospice benefit dances would be held in as many cities in September and October. Wayne Bowman, chairman of the 2007 National Bid



Three awards given to individual dancers and clubs who are members of the North Carolina Federation are shown above. They are: (1) Presidential Service Award, leaning against the wall, (2) the High Attendance plaque, and (3) Highest Percentage of Club Membership plaque, both in the foreground. Both of the plaques were presented to the Pope Promenaders of Fayetteville at the Spring Dance in May.



This smiling quartet of ladies, members of the Sandpipers, host club for the Spring Federation dance, registered dancers who attended this event. They are, l to r: Joan Palmer, Kathleen Wilson, Norma Price and Linda McArthur. McArthur is club president.

Committee, stated that committee members, together with officials of the Charlotte Convention & Visitors Bureau and Charlotte Convention Center, would meet with NEC advisers this fall to discuss the Queen City's bid for the 2007

National Convention. The formal bid will be submitted to the NEC at the 2003 convention in Oklahoma City.

Chairman Lesley Green of the 2002 state convention committee announced that plans were moving forward for this annual event, which will be held at the North Raleigh Hilton in Raleigh, August 16-17. He encouraged dancers to obtain tickets (ribbons) and reserve hotel rooms prior to the convention, which normally draws dancers from surrounding states as well as North Carolina. The first state convention was held in 1990.

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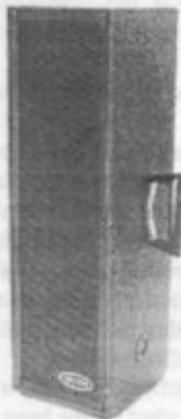
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BE A LEADER

Whenever a group gets together, there are leaders and followers. Every group - square dance club, round dance club, callers association, round dance leaders association, PTA, lodge or church - has leaders.

The leaders in any organization determine the direction the group will follow. Good, active leaders direct the group in a program of varied activities and effectively accomplish specific goals. Ineffectual leaders muddle through their jobs never really accomplishing any lasting goals. Their groups will be bored and soon lack enthusiasm for any type of group project.

Leaders within a group are not only the officials and officers of the organization, they are also a part of the membership of the group. Leaders are persons with the ability to lead others to follow their particular plan of action.

Leadership qualities can be developed. There are very few natural born leaders: most of us must work for this goal. Certain character traits are essential for leadership. These traits must be developed by an individual if he hopes to lead others. Among them are: a love of people, maturity, enthusiasm, creativity and knowledge. Most adults already possess the first three.

Creativity and knowledge are a little more limited. No one can lead others in a field he knows nothing

about. Yet, many times we will find so called "leaders" confusing a group with inaccurate and erroneous facts. If you aspire to be a leader in any group, be sure you know what you are talking about. Make sure you have a set of accurate and clear cut principles to rely on. If you are not sure about facts - find out!

Creativity is a talent many people possess without realizing it. To be creative, one need not know how to paint or sculpt. All that is necessary is the ability to do some original thinking. Being creative is merely being able to find a new approach to a problem, finding a new method for doing the same old thing, or revising existing methods to improve their effectiveness.

If a problem arises, find out why it exists. Then recall what others have done in similar situations. Now revise this knowledge and make it suit your particular problem. This process of mental deliberation results in creativity. You have come up with a solution to the problem.

Aside from these qualities of leadership, the potential leader must have a desire to improve, a high set of personal goals and goals they feel the group should strive to attain, and an ability to establish support in the group. This rapport is necessary if the leader is to be able to command attention and assistance from every

FOLLOW THESE RULES . . .

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BE OBJECTIVE

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TO BE A LEADER!

member of the group.

The leader must be willing to take the initiative in most projects. They must establish a plan of action and follow through with it methodically. The group's goals should be set high enough to provide incentive. A simple plan for getting specific things done to the best of the group's ability will be more likely to succeed than one that is too heroic and thus too much of a challenge for the members. Similarly, a goal that is not challenging will soon result in boredom, lack of enthusiasm and, hence, no action.

Action is essential. A leader must get the group moving and doing things. He must get the job done effectively. The

best way to get others interested in something is to be interested yourself. The leader should maintain a level of performance that will win respect and cooperation from his followers.

When you accept a position of responsibility don't be surprised by the problems, disappointments and misunderstandings that go with it. Far from being disheartened, regard it as a badge of honor. It is usually the best possible proof that you are on the right track!

To be a leader is not an easy task. It requires diligence, knowledge, and a desire to help others. However, its rewards are great. By enriching the lives of others, the leader invariably enriches their own. ■

To all our friends,

Pat and I apologize for not being at the National Convention in St. Paul. Pat has developed some additional problems with her back stemming from the auto accident of three years ago and she was in severe pain which negated our being able to travel. The continuing medical treatments are helping.

We trust you understand. We are planning to be in Oklahoma City next June.

Sincerely,
Ed & Pat



by
Ed Foote



DANCING PERCOLATE

I am always amazed in recent years by the number of dancers who have trouble with Percolate. More on this at the end of the column.

For those readers who do not dance C-1, a simplified definition of Percolate is: From parallel waves: Circulate 1 1/2, the resulting center wave do a Hinge & Cross while the others Turn Thru (or Left Turn Thru if started from left-hand waves). The call ends in lines back-to-back.

Dancers get confused after the Circulate 1 1/2, because they do not know whether or not they are in the center wave. Part of the confusion arises because everyone has right hands joined after the Circulate 1 1/2.

If the dancers are not in the center wave but think that they are, then they will try to do the Hinge and Cross instead of the Turn Thru, which results in an instant breakdown. Likewise, if they are in the wave but do not realize it, they will try to do a Turn Thru, which will also result in a breakdown.

A simple solution is for dancers to realize that from beginning parallel waves: if you are facing out, you will finish in the center wave; if you start

facing in, you will finish on the outside of the set to do the Turn Thru.

But that is a crutch way to remember where one finishes after a Circulate 1 1/2. A dancer who understands formations will never use this crutch, but instead will say: "If I'm coming into the center of the set as I complete the Circulate 1 1/2, then I am in the center wave, and if I'm on the outside of the set as I complete the call, then I do the outsides part." The center of the set does not change on Circulate 1 1/2, so this should be easy to see.

The big picture. Why are dancers confused on Circulate 1 1/2? Why is there so much confusion at C-1 on a call that is Plus DBD and should be understood by dancers at A-1? Certainly dancers at A-2 should be able to do Circulate 1 1/2, and for C-1 dancers it should be a snap. There are 2 reasons.

(1) Dancers move through programs too fast. Many dancers do not remain in A-2 long enough to thoroughly understand Plus calls (and A-2 calls) and to become competent at managing formations.

(2) Callers are not teaching forma-

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tion management. They are focused on call names only. So dancers do not get formation management in Advanced class and callers will not put material together at Advanced dances to cause people to think about formation management.

Dancers at C-1 who do not know whether they are in the center wave

after Circulate 1 1/2 should be embarrassed. But they are not. Instead they either break down the square with no idea that it was their fault, or they wait for someone to tell them what to do.

This sad situation illustrates the downhill slide in quality in Challenge today as compared with a decade ago. 🙄

KEEP DANCING ALL SUMMER!!!!

ACA VIEWPOINT



PATRICK DEMERATH

Seven Core Quality Principles of Teaching Square Dancing

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on New Dancer Recruitment for most of 2001 and 2002. ACA really appreciates the positive comments and encouragement to continue these initiatives and will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers.

Last month's ACA Viewpoint provided information on the perceptions of adult students and offered suggestions on how to attract them to and keep them in your square dance classes. The article offered seven principles, which were applied to square dancing to assist teachers of square dancing and improve the retention rate in and immediately after classes.

This month's ACA Viewpoint offers Seven Core Principles from an article entitled "Making Quality Work" by William Massey. It described Massey's Seven Core Quality Principles for Faculty. Massey argues that to improve the quality of teaching and learning someone should be assigned responsibility for "quality work", i.e. for seeing that what is taught and learned is quality and appropriate for

the students being taught. He also believes that the individual who should have primary responsibility for this function is the faculty member.

Here is a brief listing of Massey's Seven Core Principles. I have restated, rephrased and/or summarized statements he has made in the article to fit square dancing. You may not agree with all of the thoughts, but I know they will raise questions, which are healthy for us as callers and teachers to ask ourselves. I know they raised a few questions that I had not thought about in a while.

#1: Define education quality in terms of outcomes. Let's make sure we're providing outcomes appropriate for OUR square dance students' needs to enhance retention in the classes, graduation, and retention after graduation.

#2: Focus on the process of teaching and learning. Learning is a process. Once students are given information, it is the caller's responsibility to design dancing programs that will engage the student and produce the outcomes of pleasant dancing for the students and club members.

#3: Strive for coherence in curriculum and process. Much of the square

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dancing student's learning is fragmented, as they may miss several classes during the period of instruction. Callers should continuously review and re-teach movements that students might have missed or are having difficulties with. The square dancing student should be able to experience various reviews of all the movements throughout the class period.

#4: Work collaboratively with other callers to achieve mutual involvement and support, and learn of successes in the classes. Each caller needs to visit with and learn from other callers with whom they can share experiences and work collaboratively. Local caller's associations are an excellent source of positive collaboration.

#5: Base decisions on facts wherever possible. Judgments still need to be made, but one can make better judgments having exposed oneself to a broader array of facts. When is the last time you have asked to read the results of a square dancing survey which was designed to keep us informed only to find out that the survey was inaccurate, slanted, one-sided, or following the researcher's agenda. Continuously read articles in *American SquareDance* and other square dancing periodicals, on-line articles, and chat room articles. They are often, varied, contradictory, and opinionated, but we as callers can still learn from them to improve our judgments.

#6: Minimize controllable quality variation. Callers should take responsibility for bringing the low-end student performance in the class, whatever it is, toward the higher end. Quality results from decisions we make in the square dance classes on a day-to-day basis. What are we doing to manage quality variation of dancers and assist those having difficulties?

#7: Make continuous quality improvements a top priority. In order to enhance and maximize quality square dance lessons, it is necessary to constantly be on the lookout for ways to improve our square dance classes to better fit the needs of the students.

In summary, each club caller, teacher, or national caller should look at these principles and continuously work to improve his or her teaching services to the dancers. Quality improvements are critical if we are to keep the square dance students in class and keep them as club members after graduation. These actions can be done here and now. They require insight, commitment and patience, but they will help. Square dancing will gain.

Any individual, club, caller, or association who wishes to communicate his/her successful recruiting, retention and retrieving programs is encouraged to contact the American Callers' Association at Loulet@aol.com or Patrick at demerath@tsum.edu.

Until next time, Happy Dancing. 🎵

THE COUNTRY LINE

MIKE SALERNO



Greetings dancers. It is August and time to start thinking about the upcoming dance season. Many dancers love to line dance between tips.

Here is an idea for teaching a more intricate dance than you usually use. As a square dance caller, I know that my first duty is to keep the dance moving and to keep the dancers entertained. I generally only use dances that I can teach or review within 5 minutes. That is unless I have extra time allotted for in-depth instruction. Square dancers are some of the nicest people in the world and many can dance at levels too high for me to even comprehend. Yet, I find that any line dance beyond a basic level is tough for the average square dancer.

I spend a lot of time just thinking about dancing, the "hows" and "whys" of the activity and ways to improve my little segment of the dance arena. I know that, although dancing comes naturally to some, others have to work at attaining the same level of proficiency. Generally dancers perceive as

difficult not what they cannot do, but what they cannot understand. Dancers can perform most things much better than they realize. If a dance is taught too fast because of time constraints, only the most proficient dancers will be able to learn the dance.

Here is an idea that I used last New Year's Eve. Teach a dance in segments throughout the evening so that, by the time half the square dance is over, all the dancers can learn the line dance. By doing this, you have set a goal for the dancers. I also found that this creates its own energy, and the dancers are eager to learn the next segment. Try it; it just might work for you. I hope you enjoy this month's dance.

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

This Month's Dance:

SCRAP IT

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position (a

walking step) on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

Hip Bump: To isolate upper part of the body, flexing the knees, and pushing the hip to either side.

Hip Roll: A circular movement of the hip in either a clockwise or counter clockwise manner.

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

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.

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

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

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

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, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

Turning Triple Step: A triple step that turns in a circular fashion some fractional amount of a turn.

SCRAP IT

Description: 48 Count 4 Wall, Intermediate Line Dance

Choreographer: Kathy K.

Music Tempo Suggestions:

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

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

Fast: "Scrap Piece Of Paper" by Paul Brandt (120 BPM) or Any Slow WCS
Tempo with 48 count phrasing

COUNTS/STEP DESCRIPTION

Walk, Walk, Tap, Step, 1/2 Turning Triple Step, Kick- Ball-Change

- 1-2 Step Right Foot Forward, Step
Left Foot Forward
- 3-4 Touch Right Foot Behind Left
Foot, Step Right Foot Backwards
- 5& Step Left Foot Backwards with

- a 1/4 Turn Left, Step Right Foot
Beside Left Foot
- 6 Step Left Foot to Left Side with
a 1/4 Turn Left to Complete 1/2
Turn Left
- 7& Kick Right Foot Forward, Step
on Ball of Right Foot Beside
Left Foot
- 8 Step Left Foot Beside Right
Foot



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Walk, Walk, Tap, Step, 1/2 Turning Triple Step, Kick-Ball-Change

9-16 Repeat Steps 1-8 facing the
opposite wall

Toe Strut, Crossing Toe Strut, Rock Step, Coaster Step

- 17-18 Step Right Toe to Right Side,
Step Down with Right Heel
- 19-20 Cross/Step Left Toe in Front of
Right Foot, Step Down with Left
Heel
- 21-22 Rock/Step Right Foot to Right
Diagonal, Step Left Foot in
Place
- 23& Step Right Foot Backwards,
Step Left Foot Beside Right
Foot
- 24 Step Right Foot Forward

Toe Strut, Crossing Toe Strut, Rock Step, Coaster Step

- 25-26 Step Left Toe to Left Side, Step
Down with Left Heel
- 27-28 Cross/Step Right Toe in Front
of Left Foot, Step Down with
Right Heel
- 29-30 Rock/Step Left Foot to Left
Diagonal, Step Right Foot in
Place

- 31& Step Left Foot Backwards, Step
Right Foot Beside Left Foot
- 32 Step Left Foot Forward

Triple Step Right, Rock Step, Vine Left With A 1/4 Turn, Hitch

- 33& Step Right Foot to Right Side,
Step Left Foot Beside Right
Foot
- 34 Step Right Foot to Right Side
- 35 Rock/Step Backwards on Ball
of Left Foot
- 36 Replace/Step Right Foot in
Place
- 37-38 Step Left Foot to Left Side,
Cross/Step Right Foot Behind
Left Foot
- 39-40 Step Left Foot to Left Side with
a 1/4 turn Left, Hitch Right
Knee

Hip Bumps Forward, Back, Hip Roll

- 41&42 Step Right Fwd (R Front
Diagonal) Push/Bump Hips
Right, Left, Right (Wgt on RF)
- 43&44 Push/Bump Hips Left, Right,
Left (Shift Weight to LF)
- 45-48 Rotate Hips in a clockwise
circle to Right in 4 beats

Repeat

Dance Cruises

<http://square-dance.com/cruises.htm>

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CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Remember the placemat samples that many of you received from us? Well, we came up with another marketing gimmick - table "tent" cards. We were at a restaurant recently that had little tent cards on each table that advertised a play that the area community theater group is putting on in a local theater. I asked myself, "why don't we advertise square dancing this way?" Many restaurants do not use placemats but they just may allow you to put up "tent" cards. We designed 8 different table card ads using headlines similar to those we used in the placemats. The headlines we used for the table cards are:

SQUARE DANCING IS A FAMILY ACTIVITY!

RETIRED? DO YOU KNOW THAT MANY RETIREES SQUARE DANCE? !

NEW IN TOWN? LOOKING FOR NEW FRIENDS?

LOOKING FOR EXERCISE THAT IS FUN?

THE MUSIC IS PLAYING & YOU'RE MISSING THE FUN!

DO YOU TAP YOUR FOOT WHEN YOU HEAR MODERN MUSIC WITH A GOOD BEAT?

LOOKING FOR SOMETHING DIFFERENT?

ENJOY GOOD MODERN MUSIC?

The sub headlines are a little

different for each of the above headlines. We put a different ad on each side of the table "tent" card which results in four different table "tent" cards.

We used 55 lb. 8 1/2" X 11" gold card stock for our first set of table cards. You get two table cards per sheet.

If you would like to receive a set of our table card masters (4 different sheets) please send us \$1.00 for postage and material. The masters are camera ready except for your phone number. You only have to line up a printer to make your table cards. If you have a scanner, you could even print them on your computer. Also we can print them for you. We are quite excited about this marketing gimmick. We think it is a low cost marketing tool that will make your phone ring! Once the phone rings, the selling starts. Be prepared to answer their questions. You may even want to anticipate the type of questions that you may receive.

If you need help on the selling end, please email or call us. We are willing to help you through each phase of marketing.

We learned of an area square dance organization that is reimbursing each club in the area up to \$100 for display ads that the club puts in their local newspapers to attract new dancers for their Fall New Dancer Program. Areas, state and provincial square dance

2002 - The "Red Rock Ramblers" of Lyons, Colorado - 2002

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24 - Dee Dee Dougherty, Minn., MN

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organizations should make similar investments into our favorite activity. No square dance organization should have a lot of money in their checking accounts and savings certificates. Invest those surplus dollars into marketing and reap the benefits of large new dancer groups this fall.

Summer is almost over. Your marketing efforts should be at a high point right now - just before your **GRAND OPEN HOUSE!** Please tell your success stories to *ASD* so we can tell the world about what you are doing to promote square dancing in your area. If you do not have an active marketing program, don't panic - just get one going right now. It is never too late to start marketing the product that you are trying to sell - square and round dancing. It is a proven fact that clubs who market their new dancer program have more new dancers than those clubs that just announce to their club members that they are trying to get a new dancer group started this fall.

One dancer emailed me a message that said that they have a classified ad in each issue of their weekly *Buyers*

Guide. Their ad tells the reader **WHEN** their next dance is, **WHERE** their next dance is going to be held, and **WHAT** time the dance starts. Each ad ends with this message: **PUBLIC IS INVITED TO COME AND WATCH!**

We read with interest the *Point of Order* column in the June, 2002, *ASD* issue, written by Mac Letson, Executive Director of American Callers Association (ACA), that addressed the concern I raised in this column about callers using calls that are not on the new Mainstream list when newly graduated Mainstream dancers are on the dance floor. If I upset ACA and any of their members, I apologize. That was not my intent. My intent was to create awareness of this major problem during the most critical stage for new dancers - club dancing shortly after graduating. Mac's comments highlight the need for *CALLERLAB* and ACA to get together and come up with just one list of calls for all new dancers. We thank Mac Letson and ACA for giving this problem the publicity it needs.

We went to our club's dance recently when a guest caller called. There were a lot of new dancers on the

dance floor including one couple that graduated recently. I am sure that this new couple is still suffering from the usual anxiety of going to club dances, especially other club dances. I talked to this couple near the beginning of the dance and then again at the end of dance. I asked them if they had a good time. They replied, "Definitely." I encouraged them to come again and to dance at other club dances as much as they can.

During this dance, the caller introduced to the dancers on the floor during one tip two new calls. I forget the names that he gave them. In fact, I think one has true merit. Now for the problem. This caller, in my opinion, should not have introduced two new calls to this group of dancers that had many new dancers in it. The new dancers had enough on their minds trying to master club dancing and did not need the additional frustration of learning two new calls, two calls that they will probably never hear again. My intent for mentioning this is that callers need to keep in mind the problems that can be created unintentionally by introducing new calls, especially when there are new graduates on the dance floor. Things such as this can cause our new dancers to quit square dancing.

Till next time, happy dancing!

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

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13. TWO-STEP BASICS - #2
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(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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21. PHASE IV JIVE/WEST COAST SWING
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SQUARE-UP

JOHN & LINDA SAUNDERS



“Selling The Square Dance Activity”

In our local newspaper they have a section that is devoted to people who are “ticked off.” People write in and state what ticks them off. One thing that ticks us off is when we hear someone say “What has happened to all the clubs that have folded and where did the dancers go?”

This situation has been a big focus for many conversations and many seminars have been held around the world for the past several years. Different dancer and caller associations have addressed the situation with very little success. As with a lot of businesses and recreations today one of the problems is not having enough strong leadership or the resources to promote our great activity to the fullest.

Another thing that ticks us off is hearing someone say “What are we going to do? It’s too much for me to do it all by myself. I love the activity but...” But what?

Our best resource is us. We have to provide the leadership. We have to help with the resources. We have to take the bull by the horns and make things happen. We must be movers and shakers. We must sell ourselves and

our activity. To do this we must have confidence and pride in ourselves as square dancers. Some of us act as if we are ashamed to be seen dressed in nice square dancer attire. I’m not surprised at this because we see men every day in nice restaurants eating with their old caps and hats on. If you don’t have pride in yourself and in our activity then you can’t sell it.

You must sell square dancing on the health benefits of the activity. On your class flyers have an endorsement from a doctor if possible that square dancing is good exercise for the cardiovascular system as well as for the rest of the body. It is also great mental exercise.

The square dancing activity provides all of what the public is so desperately in need of today. It has physical activity, mental stimulation and social interaction. We have to get this information out to the public. One slogan could be “We’ve found the new fountain of youth.”

Can you come up with something better. If so call, write or E-mail your slogan to John & Linda Saunders, 101 Cedar Dunes, New Smyrna Beach, FL 32169. Telephone 386-428-1496. E-mail johnnysa@aol.com. 🍀

ON THE RECORD

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TITLE - Label

ARTIST

Pretty Little Angel Eyes - RYL 139

Jerry Story

A fun happy piece that will rank near the top of the energy scale. Fiddle, guitar, and harmonica weave in and out and compliment each other with a rhythm track to make you want to dance. Signature Royal sound. *Hds (sds) Promenade 1/2, Pass the Ocean, Extend, Recycle, Reverse Flutterwheel, Veer Right, Ferriswheel, Centers Veer Right, Veer Left, Swing Corner, Promenade.*

Riding My Thumb to Mexico - ERL 033

Bob Baier

Nice to have Elite back with a couple of releases this month. Steel, harmonica, and an acoustic guitar to give it a south of the border flavor. Rolling rhythm gives it a want to get up and dance feel. Some good harmony spots. Key change in the closer. *Hds (sds) Square Thru, Right Hand Star, Heads Star Left, R & L Thru, Pass to the Center, Square Thru 3, Swing Corner, Promenade.*

Blue Side of Lonesome - ESP1068

Elmer Sheffield

Primarily guitar and piano lead with some good fill by a steel. A busy but not over riding rhythm track that makes you want to dance. *Hds (sds) Promenade 1/2, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Touch 1/4, Split Circulate, Girls Walk, Boys Dodge, Girls Fold, Star Thru, Wrong Way Promenade.*

Rub it in - GMP 1009

Lone Blume

A cover of a Billy "Crash" Craddock hit. Makes you want to head to the beach. A good blend of piano and guitar, with a little steel mixed in. Even some organ in the background. Just enough drum to set the beat. Midway up the energy scale. *Hds (sds) Square Thru, DoSaDo, Slide Thru, Pass Thru, Tag the Line, Leaders U Turn Back, Wrong Way Grand, Swing Corner, Promenade.*

Lady down on Love - SIR 606

Jack Borgstrom

A smooth number to relax the dancers. Fiddle, electronic piano, guitar, and steel blended together, moving from lead to harmony, makes some sweet music to the ear. Key change in the closer. An Alabama hit. Croon on the middle break and closer. *Hds (sds) Promenade 1/2, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Follow Your Neighbor & Spread, Swing Corner, Promenade.*

Down by the Lazy River - RYL 239**Tony Oxendine**

A relaxing number. Harmonica, steel, fiddle, piano and guitar with a couple of short rhythm breaks. Good blend and mix of instruments so they compliment each other. A definite come and dance feel. *Hds (sds) Swing Thru, Spin the Top, Extend, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing corner, Promenade.*

A Girl like You - SNW 701**Marten Weijers**

Fiddle, guitar, electronic piano, and flute, with a string background well mixed to make for a nice danceable piece. Enough drum to set the beat, About 1/2 way up the energy scale. *Standard Ferris Wheel Figure*

Along Came Jones - RMR 2015**Bob Rollins**

Happy dixieland sound. Honky Tonk piano, trumpet, trombone, with some banjo mixed in. Some well placed rhythm breaks. This one will get the toes tappin' and the hands clappin'. Several places to 'ham it up' a bit. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris wheel, R & L Thru, Square Thru 3, Swing corner, Promenade.*

MammaMia - AMR 104**"Bula" Ericsson**

An electronic sound with steady, sharp percussion. Not a strong melody line. Reminds you of a broken hearted lover with the fire still in their soul. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Good Time Charlie's - GMP 940**Mike Seastrom**

A happy sound that reminds you of the local honky tonk. Steel and guitar with some great keyboard sounds. A sound that says, let's get up and dance. Key change in the closer. *Hds (sds) Promenade 1/2, Pass the Ocean, Extend, Girls Trade, Girls Run, Tag the Line, Face Right, Ferris Wheel, Pass Thru, Touch 1/4, Scoot Back, Swing Corner, Promenade.*



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Yellow Submarine - DWN 112

Uptown electronic sound. Not a lot of melody. Use this record to add some variety - nautical theme. Also available as an MP3. *Hds (sds) Square Thru, Touch 1/4, Girls Run, Pass the Ocean, Boys Run, Ferris Wheel, Centers Veer Left, Veer Right, All Star Thru, Reverse Flutterwheel, Promenade.*

Jeff Garbutt

hite Line Casanova - ERL 034

Move over, I'm headed home. Energetic country sound. Steel, banjo, guitar and harmonica with rolling percussion. It has that lonesome sound of a big rig driver headed home. It also says "let's dance." *Standard Ferris Wheel Figure*

Steve Edlund

Who'll Stop the Rain - AMR 204

Electronic music with the sound of a guitar, piano and an occasional string background. Heavy percussion. Short on melody. Available as an MP3. *Hds (sds) Square Thru, DoSaDo, Slide Thru, Pass Thru, Tag the Line, Centers In, Centers Fold, Touch 1/4, Scoot Back 2X's, Swing corner, Promenade.*

Leif Ekblad

Ballad of the Green Beret - TAR

An electronic piano, guitar, organ, with some background horns to add some accent, and rolling percussion all blended together to make a patriotic number. Use it when you salute our armed forces who protect our freedoms. *Standard Ferris Wheel Figure.*

Jim Cosman

Down Came a Blackbird - OR 75

Uptown sound with a good beat. Electronic music featuring the sound of several instruments. Lots of energy to get the dancers moving. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing corner, Promenade.*

Bosse Magnusson

That's the Way I like it - A 1022 Turner/Dean/McLachlin

Electronic orchestra sound. Rolling rhythm section. Limited melody line. About 3/4 up the energy scale. Also available as an MP3. *Hds (sds) Promenade 1/2, Sds (hds) R & L Thru, Touch 1/4, Boys Run, Circle 3/4 to a Line, Pass Thru, Wheel & Deal, Centers Pass Thru, Swing Corner, Promenade.*

Syncopated Spoons Hoedown - BUC 1518 Jim Snyder

Rhythm hoedown with the novelty sound of a spoon player. Cord progressions by several different stringed instruments throughout adds some background fill. Jim calls some catchy Plus on the flip side.

CD's

We've Got a Good Fire Going - RHY 189cd Wade Driver

Good country sound featuring fiddle, steel, and guitar. Smooth music with a good danceable beat. Nice guitar riffs, with some other instrumental runs, which adds to the flavor. Signature Rhythm music. *Hds (sds) Square Thru, Right Hand Star, Hds (sds) Star Left, R & L Thru, Rollaway, Turn Thru, Left Allemande, Promenade.*

Fannie/Buddy - STCD 2015

Fannie features a banjo and bass. Buddy has a piano, fiddle, harmonica, mandolin, banjo, bass & drums. Transitions in & out of a minor to add variety.

Heart Break Express - ENIS 2402cd Dyer/Jarvis

All aboard, get out of the way, let's dance. Lots of energy from a fiddle, harmonica and guitar with some steady sharp percussion. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

Rockin' My Life Away/Rock 'N Roll Down - CC111cd

Curt Braffet/Jack Pladdys

High energy 50's type music with guitar, horns and heavy bass. Let's party on down. Harmonize the tags. Rock 'n Roll Down is a rhythm hoedown with heavy bass. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade. Curt & Jack call Plus on the hoedown track.*

Two Strong Hearts - 7C's 204cd Cox/Todd

Electronic sound that makes you smile and dance. A relaxer that has some great harmony spots. Also available on MP3. *Hds (sds) Promenade 1/2, Sds (hds) R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

The Red, White and Blue - LH 1049cd Don Marshall

A happy tune with a salute to the Red, White, & Blue. Guitar, xylophone, and clarinet with steady rhythm. *Hds (sds) Promenade 1/2, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Touch 1/4, Circulate IX, Boys Run, Swing Corner, Promenade.*

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Anytime You're Feeling Lonely - MAC 2438cd Wayne West

Happy music with accordian, banjo, drums, lilting piano, & walking bass makes a very danceable tune. Track 3 is the same music 9 times thru for the contra "Rollin' In The Hey." Hds (sds) R & L Thru, Flutterwheel, Sds (hds) 1/2 Sashay, Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Star Thru, Pass Thru, Swing Corner, Promenade.

Y'all Come/Code 9 - CC 113cd

Dave Sutter

Rolling country featuring banjo, guitar, fiddle and dobro with a y'all come and dance feel. Steady rhythm track with a key change in the closer. Code 9 is a rhythm hoedown with lots of energy. Hds (sds) Pass Thru, Partner Trade, Star Thru, Pass Thru, Star Thru, R & L Thru, Dixie Style OW, Girls Circulate, Boys Trade, Allemande Left, Promenade. Dave calls Mainstream on Code 9.

Stompin' Hoedown/Rocky Mountain Goat - BMV 3048cd

Stompin' is a traditional sound with fiddle, banjo, and a walking bass. Rocky Mountain has more of a jig feel. Features a fiddle with a banjo and bass providing the rhythm. Both very useable. Both need to be slowed down.

Bruno Jams/All Night - PIO 5009cd

Bruno Jams has a dixieland feel with a strong steady bass beat. All Night is a percussion hoedown with what sounds like a guitar adding some simple picking to break up the sameness sound.

Devils Dream/Fever - C 519cd

Ken Bower

Devils Dream is a traditional sounding hoedown with a fiddle, banjo and bass. Lots of energy. Fever features a harmonica, steel, fiddle and guitar with a driving rhythm track. Has a haunting sound. This could put some juice in your dance. *Hds (sds) R & L Thru, Star Thru, Pass Thru, Star Thru, Pass Thru, Tag the Line, Face In, Touch 1/4, Boys Run, 8 Chain 4, Swing corner, Promenade.*

MP3's

Lady down on Love - AMR 104

Bengt Ericsson

Purely electronic with that modern edge feel. Solid beat. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Red Roses - G&W 602

Arch Garlock

Mitch Miller type sing along. Dixieland style, let's have fun music featuring piano, guitar, banjo, muted horns and drums. *Hds (sds) Promenade 1/2, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Swing Corner, Promenade.*

One Night at a Time - GLDR 101

Scott Brown

Piano, electronic keyboard & banjo weave in and out of the lead with an over riding bass beat. Short on excitement. *Hds (sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Mr Bassman - A 1010

James Reid

Track one features a solid bass representative of the title with a banjo and some electronic riffs. Track two has vocals on the break and closer. *Hds (sds) Lead Right, Veer Left, Boys Run, Boys Trade, Swing Thru, Recycle, Veer Left, Bend the Line, R & L Thru, Touch 1/4, Circulate 1X, Face Right, Slide Thru, Right Pull By, Allemande Left, Promenade.*

Boil Them Cabbages/Gold Fever - GS 403

Boil Them Cabbages is an old traditional tune with a modernized feel. Get up & go sound. Gold Fever features a fiddle and banjo with a prominent bass and rhythm. Good solid beat.

Although you are not reading this until August, these were the releases just prior to the Nationals. A lot of good music, several keepers, check them out on your tape service.. Only one hoedown on vinyl this month, but several of the singing calls will work well. Till next month have FUN dancing and calling!

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

NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLER'S NOTES

Norm Wilcox

norm.wilcox@sympatico.ca

In this month's 'Adding Creativity To Your Choreography' article, Norm looks at Eight Chain Thru (1-8), and the choreographic effects that can result from the various fractions used. An Eight Chain 1 (5) is equivalent to a Pass Thru, with the left hand available for the next call. An Eight Chain 2 (6) is equivalent to a Pass Thru and Trade By, with a right hand available for the next call. An Eight Chain 3 (7) is equivalent to a Pass Thru - Trade By - Pass Thru, with a left hand available for the next call. Eight Chain Thru is a True and Geographic Zero, while an Eight Chain 4 is a True Zero, but not a Technical Zero. Some choreo follows, adding a 1/2 to each of the numbers.

Included this month in the Main-

stream 53 (Basic) page is the call Separate. Most of the time, the call is followed by "around 1, make lines of four." To be different, have the dancers go around 1 or 2 and *come into the middle*. There is also some choreo using Split Circulate, Split Circulate 1 1/2, and Chain Down the Line and Flutterwheel. The **Mainstream** featured call is Cast Off 3/4 from Ocean Waves, as well as a page of choreo 'Dancing the Mainstream Program' using Cast Off 3/4, followed by Chain Down the Line. For the **Plus** Program, Fan the Top is this month's featured call, using the call from two-faced lines.

For those calling **Advanced**, Norm workshops Transfer the Column from the A-1 program. For the A-2 program, Scoot Chain Thru is explored from the 1/4 Tag formation. Each call is followed by a page of choreo using these calls.

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N. Scituate, RI 02857.

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.

A couple of Quadrilles are included in the Contra section. These Quadrilles are taken from the publication "Dancing for Busy People" by Calvin Campbell, Kenneth Kernan and Robert Howell.

In the **Workshop Ideas** section this month, two Emphasis calls on the Mainstream program are featured. The first call, Wheel Around, is called from other than from the Promenade position. The second call is Fan the Top. Remember that the caller must designate Left Fan the Top from facing couples, if that's what the caller wants.

The **Mainstream (1-53) Program** call featured is Pass Thru, which is

used in many of the definitions for other calls. The **Mainstream Program** call of the month is Tag the Line, most commonly called from right-handed two-faced Lines and Lines facing out. This can also be called from left-handed Ocean Waves, as well as Inverted Lines or 3x1 Lines with the centers standing right shoulder to right shoulder or both facing the same way. Also included are two pages of choreo using the popular Plus call, Ping Pong Circulate.

The **Advanced and Challenge Supplement** includes: Double Star Thru; Motivate; and the Triple Box concept.

Do you publish a note service?

Would like it mentioned here?

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

CORRECT PRACTICE AND QUALITY LEARNING PART 3

By JACK MURTHA

This series first appeared in Walt Cole's "Lead Right" caller note service.

MASSED AND DISTRIBUTED PRACTICE

Practicing a call correctly means the call has been practiced without error in two ways.

Massed Practice is the type that includes many correct practice tries of each part of the call in a short period of time. On the night Spin Chain Thru is introduced, new dancers will repeat the call at least 24 times (6 consecutive times for each of 4 parts) during initial practice. They will practice it again at least 8 times (2 times for each of 4 parts) at the end of the evening just before class ends. Large numbers of practice tries in a short period of time help dancers learn quickly. However, if those dancers don't continue to use what they have learned, in a few months whatever they learned may be forgotten. For example, if a caller teaches Spin Chain Thru using massed practice techniques for three class sessions, but then doesn't use that call again for three months, the call will have been forgotten by many



of the learners.

Distributed Practice. Skills and ideas which are to be remembered over long periods of time must be practiced repeatedly over increasingly longer time periods.

-The first night the call is introduced, Spin Chain Thru will be practiced at least 24 times (6 consecutive times for each of 4 parts). At the end of that evening, it will be danced at least 8 more times (2 consecutive times for each of 4 parts).

- During Weeks 2 and 3 the call Spin Chain Thru is practiced at least 24 times each night (6 consecutive times for each of 4 parts).

- During Weeks 4 and 5 it is called at least 8 times per class night (2 times for each of 4 parts).

- The call is then scheduled for use 4 to 8 times every other class session.

- Finally, it is scheduled 4 to 8 times once a month for several months.

When practice is distributed over a long period of time a call in over-learning becomes set in memory virtually forever. It then takes only an occasional use (once every 3 or 4 months) to retain it as an active call in the dancer's repertoire.

A Trick With Numbers

You will have fun with the number stunt:

Ask a friend to write down his/her age. Then ask them to double it. Then add five, and multiply the answer by fifty. From this amount subtract the number of days in a year (365). The next step is for them to count the change in their pocket or purse, (any amount under \$1.00), and add this amount to the last answer. To this total add 115. Without looking at the total, inform them that (1) the first two figures of the answer will be their age, and (2) the last two figures of the total will be the amount of change they had. It works every time – if no mistakes are made!

Sunshine Magazine

DISTRIBUTED PRACTICE SCHEDULE FOR SPIN CHAIN THRU

Week 1	32 CPT*
Week 2	24 to 32 CPT
Week 3	24 to 32 CPT
Week 4	8 to 16 CPT
Week 5	8 to 16 CPT
Week 6	4 to 8 CPT
Week 7	None
Week 8	4 to 8 CPT
Week 9	None
Week 10	4 to 8 CPT
Week 11	None
Week 12	4 to 8 CPT
Week 13	None
Week 14	None
Week 15	None
Week 16	4 to 8 CPT
Week 17	None
Week 18	None
Week 19	None
Week 20	4 to 8 CPT

*CPT - Correct Practice Tries

Each dancer must practice each part of the call at least once during the distributed practice sessions from week 4 - 20.

Continue to use the call at least a few times once a month.

DO A QUALITY TEACHING JOB FOR EACH STUDENT!

The best teachers mean business when they agree to teach someone to square dance. Each call should be correctly taught into OVERLEARNING and the dancer provided both MASSED AND DISTRIBUTED PRACTICE. The most important and complex calls to be learned should be well taught during the most PRECIOUS MINUTES available for the learning process. Use the 3-6-3 Formula to provide the most effective and efficient kind of practice. A teacher can judge how effective his or her techniques and programs are by monitoring how well those students succeed who have the most difficult learning problems. Good teachers feel honored when new dancers join their classes for lessons. These teachers strive to provide a top quality, professional service for each one of their class members.

This concludes this series on Correct Practice and Quality Learning by Jack Murtha.

ON THE RECORD

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Take a  at what is just released...

Come A Little Bit Closer

Phase II+2 (Cucracha & Lariat) - 2 Step - Coll. 6016B by Jay & The Americans - Ray & Virginia Walz. Good music to this nice 2 step, has wrap and wheel sequence in part C.

God Bless The U.S.A.

Phase III+2 (Dia. Trn & Tele.) - Foxtrot - MCA 52386 or MCAD 5582 CD/Trk 10 by Lee Greenwood - Bob Malthouse. Choreographer suggests slowing to 40-41 rpm's. Nice easy foxtrot, has chair, weaves, diamond turns. Nicely written.

Santa Lucia

Phase III+2 (Dia. Trn & Tele.) - Waltz - Roper 142A - Ted & Luella Floden. Enjoyable waltz music to easy waltz. Very useable and good for introducing waltz figures to your Phase III group.

Big Man

Phase II+2 (Str. Vine & Fish.) - 2 Step - Coll. 6121B (Flip Santa Catalina) - Ruth M. Pefley. Easy 2 step has box, quick vine, hitch. Can be danced to cues.

Sunrise Sunset

Phase II - Waltz - Roper 138 - Shigeyuki Yamashita. Standard Phase II waltz pure vanilla.

Moonlight and You

Phase II+2 (Hover & Spn.Trn) - Waltz - Allemande Al & Martha Wolff. Back Canter is included in this Phase II routine. Twinkles, and twisty balances left and right.

Le Tue Parole (Your Words)

Phase IV+2 (Horseshoe Trn & Half Moon) - Bolero - CD: Romanza Track #7 - Chuck & Sandi Weiss. Lovely bolero music to this well written routine. Cross body, horseshoe turn, hip rocks. Turning basic and all Phase III/IV bolero steps.

I Won't Dance

Phase V+ (V6 & 1 Unph. Natural Polka Chasse) this dances like a Phase VI - Quickstep - Special Pressing - Jerry & Diana Broadwater. This q/step is for the experienced dancer. Double reverse, rev. chasse turns, running finish, polka chasse turns. Nice q/step.

Unchained Five Count

Phase III+2 (Develop/O/S Swivel) - 5 Count - Col. 4214 Unchained Melody by the Righteous Bros. - Bob & Jackie Scott. Suggest you speed this to 46/47 rpm's. Interesting routine, has 2 triples, wheel and triple, develop/outside swivel.

We need to see more new faces.

Our activity will grow only if we all
do our part! Let's all . . .



RECRUIT!

#4 Berkeley Square

Phase IV - Foxtrot - Star 110 - Bob & Jackie Scott. Excellent f/t music accompanies this routine. Part C has jive incorporated in the routine.

A Friendly Waltz

Phase III+2 - Waltz - Roper 140B - Dorothy Sanders. Good music and a nice routine to an easy waltz.

La Petite Tonkinoise 01

Phase II+1 (Str. Vine) - 2 Step - Roper 279 - Bob Paull. Routine has scoot 4 included in choreography. Can be danced on cues.

I Had The Time Of My Life

Phase IV+2 (Double Cubans & Single Cubans) - 2 Step & Cha Cha - RCA 5224-7 -RX by Bill Medley & Jennifer Warnes - Rey Garza. Intro is 2 step. Parts A, B & C has sand steps, and cha cha amalgamations. Part D has cha and 2 step. Written very nicely.

THE FOUNDATION

FOR THE PRESERVATION AND PROMOTION OF SQUARE DANCING

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

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

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

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

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

Goodbye Baby Goodbye

Phase IV+2 (Bk Trng Wsk & Sync Wsk) - Foxtrot/Mixed - Roper 307B - Chuck & Barbara Jobe. Parts A & B are Foxtrot. Part B has Sailor Shuffles. Part C has mambo breaks. Interesting choreography.

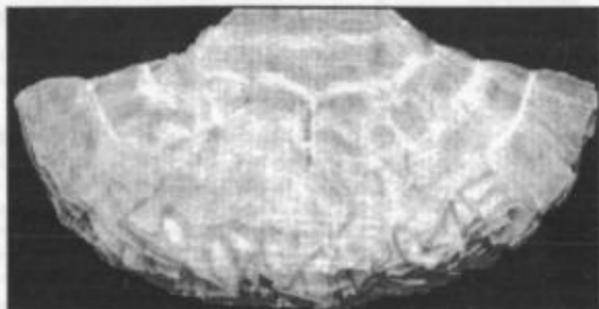
Wanderer

Phase IV+2 (He Goes & She Goes) - Jive - RCA Gold Std. Stero 8934-7 RH or Coll. 4715 by Eddie Rabbitt - Anna MacDougall & Benny Broccoli. Great music to this nice jive. Rock & wrap, sailor shuffles. Link rock, American spin, triple wheel 5 with spin.

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Tenderly

Phase V - Waltz - Roper 402 - Gene & Lois Noble. Lunge away with a sway. Quick open rev., weaves, telemarks. Hesitation change, spin turn, outside spin

Swinging Cha

Phase IV - Cha Cha - Star 113B - Lyn & Bob Kenney. Great music. Routine has diamond turns, to left hand star. Umbrella turns, New Yorkers, merengue are some of the steps in this routine.

My Pledge To You

Phase III - Bolero - Coll. 90191B by Carl Dobkins, Jr. - Butch & Peggy Bloxom. Looking for a nice bolero to introduce to your group, this is it. New Yorkers, sh. to sh., u/a turn, bolero walks. Nice to have a new Phase III in this rhythm.

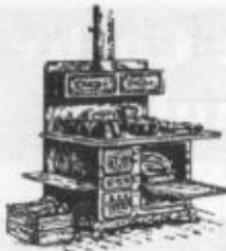
Summer's Gone

Phase II +2 (Sp. Trn & Hover & Chasse) Waltz - STAR 139 - Peter & Beryl Barton. Wonderful music to a very useable routine.



Recordings reviewed are supplied by
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Country Kitchen

By Louise Harrop



Do you have a pot luck dinner dance coming up? Well, Shanda knows that this easy, and delicious recipe will make you the talk of the dance.

SHANDA'S BARBECUED BEEF

- 4-5 lb boneless chuck roast
(no substitute)
- 1 1/2 c ketchup
- 2 TBS Dijon-style mustard
- 1/4 c packed brown sugar
- 1/4 c red wine vinegar
- 2 TBS Worcestershire sauce
- 1 tsp liquid smoke flavoring
- 1/2 tsp salt
- 1/4 tsp pepper
- 1/4 tsp garlic powder

Place chuck roast in Crock-Pot. Combine remaining ingredients in mixing bowl. Pour barbecue sauce mixture over chuck roast.

Cover and cook on low for 8-10 hours or on high for 4-5 hours. Remove chuck roast from Crock-Pot and shred meat. Place shredded meat back in Crock-Pot. Stir meat to evenly coat with sauce. Spoon meat onto sandwich buns and top



with additional sauce. If you prepare this at home for dinner, you can substitute mashed potatoes for the buns.

Note from Louise - Thank you Shanda for this wonderful recipe.

GOURMET POTATOES

- 6 medium Yukon Gold potatoes
- 2 Cups shredded cheddar cheese
- 1/4 Cup butter
- 1 1/2 Cups sour cream
- 1/3 Cup finely chopped onions
- 1 tsp. salt
- 1/4 tsp. black pepper
- 2 Tbsp. butter

Cook potatoes in skins. Cool, peel and shred coarsely. In saucepan over low heat, combine cheese and 1/4 cup butter, stirring occasionally until almost melted. Remove from heat and blend in sour cream, onions, salt and pepper. Fold in potatoes and turn into a greased 2 quart casserole. Dot the top with the remaining 2 Tbsp. of butter. Bake in a 350 degree oven for 25 minutes or until thoroughly heated. Serves 8.

If you have a favorite recipe that you would like to share, please send it to Louise c/o ASD, PO Box 777, North Scituate, RI 02857.

ASD PROFILE

Fred & Cathy Schulz

Thirty Years of Calling, Teaching and Service to the Square Dance Community, Fred & Cathy started their square dancing career in 1963 with the Travelling Squares Mainstream Club in Nanaimo. Fred caught the calling bug after taking part in the Travellers' Goofers Night in 1971. The caller, Norm Graham, and club members with teenage children encouraged Fred & Cathy to start a teen club, the Twirling Tubbers. The name was chosen by the teens to honor Frank Ney and the bathtub races - already famous at that time. The club danced for 18 years and Fred & Cathy have many happy memories of their time with the teens.



In 1976, Malaspina College, as part of their continuing education program, offered a course in beginners square dancing. Fred & Cathy were the instructors. After graduation on March 22, 1978, the Happy Squares Club was formed.

Fred & Cathy were invited by Norm Graham, in 1979 to attend and join CALLERLAB. The experience was a rewarding one and from then on Fred & Cathy attended once every four years as required and received their 25-year Caller's Certificate and pin five years ago.

Fred & Cathy started the Sand

Dollar Mainstream Club in Parksville in 1990. The club was caller run but club owned for six years. It then became an executive run club and remains so at this time.

Festival 91 took place in Nanaimo in the summer of 1991 with Fred & Cathy and Fred & Chris Rollison as co-chairs. With the help of a wonderful group of volunteers the Festival was a great success. Fred & Cathy have attended and called at all the British Columbia Festivals and a number of the National Conventions.

Fred & Cathy have been faithful supporters of the Pentiction Square Dance Jamboree. They first attended in 1965 and have missed very few Jamborees since. Fred has called on the Pentiction program for 13 years and



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has been a Master of Ceremonies for the last two jamborees.

The Schulzes took part in the first Canadian National Square Dance Convention at Edmonton and Fred has called at the Edmonton, Calgary, Winnipeg and Vancouver Conventions.

Fred & Cathy have served on the executive boards of various clubs and associations and they have decorated many floats to promote square dancing in parades in Nanaimo and Parksville. One of Fred's favorite pastimes is helping new

callers learn the ropes. Another favorite is the Plus class held on Tuesday mornings at the Bradley Centre.

Recently, 19 squares were present at a dance along with ten callers and cuers helping celebrate this occasion. Fred & Cathy are founding members of the Upper Vancouver Island Dancer & Caller Teachers Association which was founded 24 years ago. Fred also teaches square dancing in schools in the Nanaimo, Parksville, & Qualicum areas.

Do you know something that deserves special mention?

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

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

ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

We hope your summer is continuing to be filled with exciting events and more dancing too. We appreciate your continued support of information for this article. God bless you and your families.

Chicagoland Round Dance Leaders' Society Teach Of The Month June, July & Aug 2002

Phase II

Forget Me Not (Sanders) Hi-Hat En 013

Phase III

Pretty Blue Eyes (Meyer) Coll 3701

Phase IV

Springtime Waltz (Esqueda) SP

Phase VI

Switching In The Kitchen (Rumble)
Jive/Star 172

Rounds Of The Summer Quarter 2002

Phase II

Around The World (Paull) Waltz/
Roper 405

Phase III

Good Old Days (Easterday) Mixed/
Smash 2010

Phase IV

Drinking Champagne (Paull) MCA
79070 & MCA 54277

Phase V

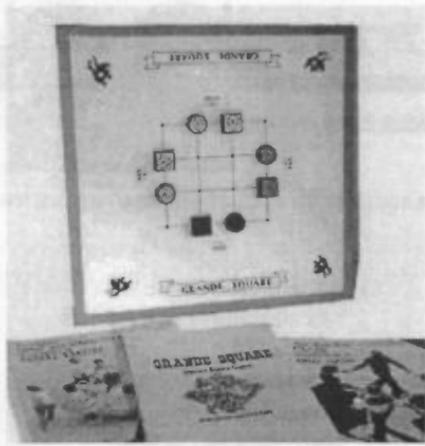
Love Changes Everything (Pierce)
Bolero/SP 378

Phase VI

Jealousy Tango (Goss) Star 142

DRDC Popular Dances & Teaches JUNE 2002 Newsletter

1. Duerme (Slater) IV/Rumba/SP 51
Music Cubed (Prow) IV/QS/Coll
4226 Teresa Brewer
2. Switchin' In The Kitchen (Rumble)
VI/Jive/Star 172
The Spinning Wheel (Smith) IV
Waltz/Star 167
3. Hola Chica (Worlock) V/Cha/SP
Almost Jamaica (Jahala) III/Cha
Star 167
4. Good Old Days (Easterday) III
Mixed/Smash 2010
I Want A Quickstep (Palmquist)
III+1/QS/Grenn 17050



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- What A Wonderful World (Shibata)
VI/STS/SP
- Will You Remember (Slater) VI
SP 383
- 5. Aoba Jyo Castle (Shibata) VI
Bolero/SP
- Funny Face IV (Buck) IV/Waltz
Star 166
- 6. A Brief Romance (Rumble) IV
Waltz/SP 362
- Around The World (Paull) II+1
Waltz/Roper 405
- Be My Lover (Shibata) Hustle
UNPh/SP
- Crazy World 2001 (Finch) VI
Waltz/SP 243
- Hold Me (Reilly) II/TS/Decca
32094 Bert Kaempfert
- Love and Marriage (Easterday)
IV+/FT/Star 510CD
- Love Changes Everything (Pierce)
IV/Bolero/SP 378
- Manuela (Rumble) IV/Waltz
Roper 145

- My Song (Metzger) II/TS/TNT 216
- Número Cinco (Rumble) II/TS
SP 176
- Pink Cadillac (Lawson) V/Jive
EMI 50138
- Spinning Wheel (Juhala) II+1
Waltz/Star 167
- That's You (Lamberty) VI/FT/SP
362 Nat King Cole
- White Sport Coat (Lefeavers)
III+1/FT/Col 13-33013 Marty
Robbins
- Woodchoppers Ball (Lawson)
III+1/TS/Jive/Belco 347
- Wounded Heart (Worlock) V
Bolero/SP 377

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CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



We always call lead to the right from a squared up set. Let's have some fun from the other direction.

- 1) **HEADS** square thru 2
right and left thru
lead left
girls run, cast off 3/4
acey deucey
circulate
trade the wave
scoot back
right and left grand
- 2) **HEADS** right and left thru &
lead left
fan the top
recycle & sweep 1/4
square thru 3
left allemande
- 3) **SIDES** right and left
thru & lead left
pass the ocean
GRAND swing thru
cast off 3/4
circulate, boys run
right and left thru
swing thru
right and left grand
- 4) **HEADS REVERSE**
flutterwheel & lead left
right and left thru
1/2 sashay
pass thru
right and left grand
- 5) **SIDES REVERSE**
flutterwheel & lead left
touch 1/4
girls run
square thru 4
right and left grand
- 6) **HEADS** square thru 2
swing thru
girls u turn back
wheel and deal, sweep 1/4
lead left, trade by
pass to the center
CENTERS square thru 3
left allemande
- 7) **SIDES** square thru 2
swing thru
girls u turn back
wheel and deal, sweep 1/4
lead left
If you're looking out cloverleaf,
Centers right and left thru
Left Allemand
- 8) **SIDES** square thru 2
right and left thru
lead left
chase left
hinge (by the left)
acey deucey
ALL u turn back
right and left grand

9) HEADS LEFT square thru 2
LEFT touch 1/4
split circulate
girls run
lead left
trade by
pass to the center
CENTERS square thru 3
left allemande

10) SIDES LEFT square thru 2
LEFT touch 1/4
split circulate
girls run, lead left
trade by
slide thru
load the boat
left allemande

11) HEADS square thru 2
slide thru
right and left thru
lead left
trade by
swing thru
acey deucey
swing thru 11/2
right and left grand

12) SIDES square thru 2
slide thru
right and left thru
lead left
CENTERS pass thru
centers in, cast off 3/4
star thru
CENTERS swing thru
extend
split circulate
girls trade
swing thru
right and left grand

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(1 - Available on 45, 2 - Available on CD,

3 - Available on MP3)

Wonderful Tonight, O'Leary	SSR 228
Butterly Kisses, Oxendine	GMP 941
How Do You Do It?, Bristow	SIR 328
Electric Dreams, Wood	LM 223
Every Second (1,3), Christiansen	BBP 101
Rankins Revenge / Crossfire (1,3),	CD 504
Tempted (1,3), Ericsson	AMR 103
Old Joe / New Joe	SSR 227
Follow Me, Jestin	GMP 604
How Much I Love You, Stans	SNW 901
Keep on the Sunnyside of Life, Coy	COY 802
I'm Gonna Be (500 Miles), Shannon	DR 92
Here Comes That Rainy Day Feeling Again, Zinser ..	DR 98
Shame of the Beat / Swamp Thing	MR 5021
Just Another Polka (MS & A1) /18 Wheel Hoedown (2,3), Weaver	HH 9003
Great Afternoon, Shoemake	CCD 304
You're the Reason God Made Oklahoma, Driver	RRCD 154
Fools Fall in Love (MS & P) / Boulevard Hoedown (2,3), Kinney	HH 9008
Mr Cash HD (P) / Red Arrow (MS), Stohr & Sutter	CCCD 114
Bandit / Jack's Special	STCD 2016
Night Moods / Cindy Clark	PIOCD 5010
Always Late / Sammie HD, Weaver (2,3)	HH 9014
Clogging #1 / Clogging #2 / Dew in Mtns
.....	BMVCD 3046
Bonnie & Clyde, Cox (2,3)	7C 205
Great American Duck / They're Coming ...	DDPCD 2007
Tree Huggin' / Good Ole Summertime	CCCD 115
Grand Old Flag (3 Tracks-MS & A1), Weaver	MP3HH 9017
New York, New York, Wykoff	MP3BS 2431
But for Love (1,3), Trout	G&W 600
Believe / Ramblin' Rose Rag (1,3)	RAM 1001
Hand That Rocks the Cradle (MS & A1), Weaver	MP3HH 9018
Two Strong Hearts (2,3), Cox & Todd	7C 304
Bouquet of Roses, Snook (1,3)	OT 1106

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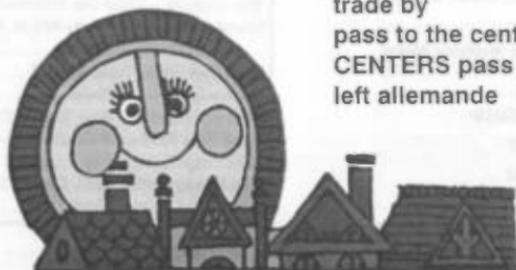
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- 13) Sides Lead right and
circle to a line
right and left thru
lead left
If you're looking out cloverleaf,
Centers pass the ocean
extend
swing thru
circulate
scoot back
girls trade
swing thru
right and left grand

- 14) Heads Lead right and
circle to a line
right and left thru
lead left
trade by
swing thru
right and left grand
- 15) HEADS LEFT square thru 4
LEFT swing thru
girls run
bend the line
lead left
trade by
pass to the center
CENTERS pass thru
left allemande



THE KOREO KORNER

STEVE KOPMAN



We usually call acey deucey from ocean waves. Watch how easy this is for the dancers.

HEADS lead right
veer left
acey deucey
THEN

- | | |
|--|--|
| 1) bend the line
touch 1/4
circulate
boys run
swing thru
right and left grand | 3) ferris wheel
dixie grand, left allemande |
| 2) 1/2 tag
girls run
star thru
trade by, left allemande | 4) wheel and deal
pass to the center
CENTERS pass thru
left allemande |
| | 5) 1/2 tag
cast off 3/4
acey deucey
swing thru
circulate, right and left grand |

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CUE TIPS

SELECTED BY
FRAN & JIM KROPF



"It's Four In The Morning" and I'm having A Beautiful Vacation. It was "Almost Jamaica" where the breezes are light, the weaves are calm and the sand is warm. What a gorgeous place for my vacation. Then I woke up and found out it was only a dream.

IT'S FOUR IN THE MORNING

Mary Morrison

RECORD: Mercury CC-35036

FOOTWORK: Opposite except as noted (except when W part in parenthesis)

RHYTHM: Waltz

PHASE: II

SEQUENCE: Intro, A, B, A, B, Inter, A, B, End **SPEED:** 39

INTRO

OP/FC/W WAIT 2 MEAS;; TWIRL VINE; THUR FC CL; SOLO LF TURNING BOX;;;

PART A

BFLY WALTZ AWY & TOG;; STP SWING; SPIN MANUV; 2 RF TURNS;; LEFT FC TURN BOX 1/2; BAL L & R;; VINE 3; THRU FC CL; LEFT FC TRNG BOX 1/2 BFLY/W;; BOX;;

PART B

TWISTY BAL L & R;; TWISTY VINE 3; PKUP SDCAR; 3 PROG TWINKLES;;; THRU FC CL; LEFT FC TURNING BOX;;; DIP BK; MANUV; 2 RF TURNS;;

INTER

LACE ACROSS; FWD WALTZ; LACE ACROSS;
FWD WALTZ; ROLL 3; TWINKLE THRU; TWINKLE THRU; THRU FC CL;

ENDING

WALTZ AWY & TOG;; STP SWING; SPIN MANUV; 2 RF TURNS;; BOX;; REV BOX;;
ACK

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ALMOST JAMAICA

Brenda & Lloyd Juhala

RECORD: STAR 167

FOOTWORK: Opposite except as noted (except when W part in parenthesis)

RHYTHM: Cha Cha

PHASE: III + 1

SEQUENCE: Intro, A, B, C, INTLD 1, A, INTLD 2, B, C, INTLD 1, B, End

SPEED: 45

INTRO

6 FT APT ; WALK 2 & CHA; WALK 2 & CHA;CP/W

PART A

BASIC;; NEW YORKER TWICE;; SHLDR TO SHLDR TWICE;; CIRCLE AWY &
TOG CHA;; ALEMANA;; TO A LARIAT;; CHASE;;;

PART B

BFLY VINE 2, FC TO FC; VINE 2 BK TO BK OP/LOD; SLIDE THE DOOR; RK APT
REC; FWD CHA; FWD BASIC; SLIDING DOOR; RK APT REC CHA TO FC; BACK
BASIC;

PART C

CHASE PEEK A BOO DOUBLE;,,,,;

INTER 1

FC/W OP BREAK; WHIP TURN; FENCE LINE; CRAB WALK TWICE;;
FENCE LINE; OP BREAK; WHIP TURN;

INTER 2

OP BREAK; WHIP TURN; OP BREAK; WHIP TURN;

END

FENCE LINE TWICE;; BREAK BK TO OP; SWIVEL WALK 2 & CHA;
SLIDING DOOR TWICE;; FWD & BK BASIC;;
CIRCLE AWY & TOG CHA;; BASIC;; CUCARACHA TWICE ;
CHUG APT; ■

EASY LEVEL

BOB HOWELL



Itō Yusuke of Tokyo has choreographed and shared with me another trio formation dance that has been well received by all the groups to which I have presented same. Itō has named his new dance ---

HAPPY DAY

Formation: Line of three facing Line of three in a spoke formation around the hall.

Music: 32 bar Reel or Jig

Routine:

- A1 Drop hand, Forward & Back (8)
One more time (8)
- A2 All six join hands, Circle Left (8)
Then circle Right (8)
- B1 Center face right, own line,
Right shoulder lead, Hey for three (16)
- B2 Lines of three Forward & Back (8)
Facing person, Do sa do (6), Pass thru (2)

Note: Beginning: Small step >>> ending: Briskly step

Description:

B2 Ending: As a result, Meet a new line of three.

Next sequence A1: Face new line of three, drop hand, Forward and Back.....etc.

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One way to live a long life is to abstain
from all the things that make
you want to live a long life.

Summer days offered me many happy hours of hitch hiking. In fact, the joke of the times was that, "Hitch hiking was a "Thumber sport." I traveled over a great deal of this country on my thumb. It is too bad that things have to be as they are today, where neither I, nor my kids or grandkids would be foolish enough to try to travel in that fashion.

Tom Dillander of Palomino Records introduced me to a CD at a CALLERLAB Convention which offers a collection of folk dances featuring 21 easy routines. The CD comes with an instruction book. This month's feature is a dance named - - -

THE HITCH HIKER

Basic Steps:

Chug, skip. (*A "chug" is a short backward jump with feet together on floor, feet making a chugging sound as scraped backward.*)

Start Position:

Double circle, partners facing each other close together, boy inside facing Out, girl outside facing In.

Music:

Folk Dance Now. Available from Palomino Records or Wagon Wheel Records

Routine:

Music Measures
2 Introduction

1-2 CHUG , CHUG ; RIGHT , RIGHT

Chug backward away from partner, clapping own hands at same time and chug backward again away from partner, clapping own hands; jerk right thumb over right shoulder, twisting right foot out, heel on floor, and jerk right thumb, twisting right foot out, again

3-4 CHUG , CHUG ; LEFT, LEFT;

Chug backward, clapping, twice; jerk left thumb, twisting left foot out, twice.

5-6 CHUG , CHUG ; BOTH, BOTH;

Chug backwards, clapping, twice; jerk both thumbs, twisting both feet out, twice.

7-8 SKIP RIGHT, 3, 4 ; AND AROUND, 7, 8

*Skip diagonally forward and to right toward a new partner with 4 skips; without stopping continue to skip right (clockwise) 4 skips around new partner, right hands joined, ending in starting position to repeat dance with new partner. (On the progression, boys move Clockwise around big circle, while girls move Counterclockwise.)
Perform entire dance a total of 8 times.*

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With the number of parties and one night stands that I do, I still have people come up and request the unusual. However with the CD collection that I own, few can stump me for music. Following is a dance that has been requested a few times this past year and is a gem that can be quick-taught. It is a lively waltz with a catchy tune and is called the - - -

ST. BERNARD'S WALTZ

Formation: Couples in double circle, men with backs to center, in closed position.

Music: St. Bernard Waltz. Folk Dancer CD 25. #11. Available from the Kentucky Folk Dance Foundation

Routine:

- 1-2 Moving to the side, counter-clockwise, each couple does two step-draws, leading with the man's left and lady's right.
- 3-4 Man steps with his left foot to the left, holds, and lightly stamps his right foot twice, as lady does counterpart.
- 5-6 Each couple now does two step-draws to the man's right and lady's left, not taking the weight with the following foot on the last step.
- 7-8 Man does two slow steps backward, toward center of circle, left and right, as lady steps forward, right and left.
- 9-10 The action of Meas. 7-8 is reversed, as man steps forward left and right, with lady stepping backward, right and left.
- 11-12 With leading hands joined overhead (man's left, ladies right), the man takes two step-draws to his left, as the lady does a right face turn in six steps, moving in the line of direction.
- 13-16 Resuming closed position, each couple turns twice with four waltz steps, moving in the line of direction.

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Searching for Square and Round Dance Clothing? Order from these shops!

Several years ago, Tony Parkes of Billerica, MA attended a session of the Lloyd Shaw Fellowship and I became an admirer of his prompting, his ability to play the piano and prompt at the same time and his creativity in writing choreography. He is still in the top 10 prompters in my list of favorites. Here is one of his most enjoyable contras, which flows ever so smoothly. He entitled it ---

MESHACK'S MARCH

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

Music: Any well phrased 32 bar tune.

Routine:

A1 In long lines, go forward and back
With your corner swing and face across

A2 Men turn left 1 & 1/2
With your partner swing and face up or down.
(Men's left shoulders should be adjacent)

B1 Promenade as you face & wheel around
Promenade back & bend the line

B2 With the couple across, 2 ladies chain
Same four right and left thru

CALLERLAB VIEWPOINTS

By Mike Seastrom



The speeches of Jim Mayo, the immediate past Chairman of CALLERLAB, and Mike Jacobs, the current Chairman of CALLERLAB, have been published in recent issues of this magazine. These caller/leaders call to a very different audience of dancers, but their vision of a successful future of this activity is very similar.

Many callers and dance leaders agree that we need an easier program of dancing that can be learned in one night, and if actual lessons are taking place, no more than six nights. It's been said that our club program is not an easy sell. It takes a long time to learn and regular participation to remain proficient enough to stay involved. Market analysts have told us for years that we have a limited product line, and don't have enough opportunities during the year for people to join or re-enter our dance activity.

Our club-based activity has an entry/destination program that is either Mainstream or Plus. Most clubs are fairly rigid and similar in their policies regarding dress, dance times, locations, marital status, and age. Many are not doing as well as they were in the past and many have folded. Several callers and dance leaders I have spoken with are convinced that club-based square dancing, as we know it today will cease to exist.

I am much more optimistic and believe that every club can become successful, because many currently are. Even new clubs can be formed and can flourish, because it is happening in many areas of the world. There is something that almost every club can do right now, that will increase their numbers and provide an easier program for new dancers to become involved with. This idea was discussed at this year's CALLERLAB Convention.

First, you should commit to sponsoring a **Continuing New Dancer Program**. If not immediately, then sometime in the future. **Second**, your club should organize several **Dance Party Events**, to be held throughout the year.

A continuing new dancer program provides an opportunity for new dancers to join square dancing and your club. CALLERLAB and many dance leaders have long advocated the **Multi-Cycle Method** of teaching new dancers. Much has been written on the

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subject over the last five years. Those needing additional information can contact the full time staff at our home office at 321-639-0039 or by email at: CALLERLAB@aol.com

Dance Party Events, One Night Stands, and Fun Nights are just some of the names that have been used over the years for a party where non dancers without previous dance experience can come and learn enough to dance and have fun in one evening. They have successfully been organized for many, many years and some callers even specialize in calling these important events.

CALLERLAB has regularly held interest sessions at their conventions on how to do these parties. It takes a special talent for a caller to call an evening like this, and there are many books and educational tapes on the subject. One of my favorites is "Jerry Helt's Dance Party" available from the Kentucky Dance Foundation c/o Stew Shacklette, 460 Long Needle Road, Brandenburg, KY, 40108. Phone: 270-422-2421 or 800-446-1209

These parties can be organized in

so many ways and can even be done with other social clubs, service clubs, church groups, or school events. They can be used to raise money for charity, for your club or church, or to even help build the publicity fund for your next new dancer class. They can be organized at no charge to the club and/or the participants, but I would strongly recommend that you print up tickets and include a donation amount to show their value. They can be sold or "given away on a complimentary basis." Tickets allow you to include pertinent information and if they are the size of business cards, they can easily be carried in wallets and purses and given out to friends, family, coworkers, children, and grandchildren.

What a great opportunity to include those you have attempted to bring to lessons in the past. These participants can attend these parties even multiple times, and if given the opportunity, can possibly invite their friends, family, and coworkers to attend.

I would encourage you to serve food. It can be potluck or something

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special like ice cream sundaes, root beer floats, or finger foods. Use your imagination for this decision and vary it from event to event. Consider decorations as they always make the attendees feel like "there's a party going on." You might even be able to pick a theme that coincides with a holiday at that time of the year.

Have a raffle and give out door prizes. It's important to collect names, addresses, phone numbers, and email addresses for insurance reasons, and the ability to make contact about other events, and to even publicize your next new dancer program. This is so important.

Consider these events as an extension of your club and it's new dancer program. If these **Dance Party Events** are all the participants ever attend, just think of the positive publicity for your club and square dancing. These dancers are really

dancing, and your club shouldn't try to use these events to show off by dancing their own tips. The attendees may include your children or grandchildren. They may not have the time to devote to learning and being a regular participant in club dancing right now, but maybe someday, when time allows, they'll be able to join your group or form their own family club.

Change and adjust how you organize these parties to make them more successful and to provide variety. They can be held in public areas and at different times. The possibilities are endless. Keep them going on a regular basis and don't give up just because the first one or two are not as big and successful as you would like.

The future of square dancing is up to all of us, and this is one idea that could make or break the future of your club. Talk it up at your next dance or board meeting. Plan to succeed!

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See page 73 for office hours.

MOORE ON CONTRA



PAUL MOORE

"If music be the food of love, play on..."¹

"How sweet the moonlight sleeps upon
this bank!

Here will we sit, and let the sounds of
music

Creep in our ears: soft stillness and the
night

Become the touches of sweet har-
mony...

The man that hath no music in himself
Nor is not moved with concord of sweet
sounds,

Is fit for treasons, stratagems and
spoils;

The motions of his spirit are dull as
night,

And his affections dark as Erebus:

Let no such man be trusted."²

Music is the heart and soul of all dancing. There is an inherent need in people for music, especially rhythms to which we can move. Popular music such as rap or the rhythms of the hit stage show "Stomp" show that we do not need melody as much as we need rhythm. The rhythm gets our feet to moving and affects our very heartbeat. As we get older, we want those rhythms to be a bit gentler and regular, but when we were young and full of energy, the more driving the beat the better because we had all that energy that had to be burnt off.

A good dance keeps the effect of the music on the dancers in mind. It is exciting to dance to a hard-driving piece of 4/4 music, but it burns up our energy. After a couple of tunes like that, our ears, minds, and bodies get tired. A simple change of rhythm and tempo can give us the physical and emotional break we need to keep dancing. Perhaps this explains the popularity of round dancing at square dances: rounds have a great variety of rhythms and tempos. Where squares generally are stuck to 4/4 or 2/4 time (this still has a lot of variety from marches to standard country to sambas), rounds can have those same rhythms, plus waltzes, cha-chas, rumbas, etc. We like the change.

A good contra dance can give all of those rhythms, too. Often a contra dance will open with a lively, but not hard driving, reel: that can be a Scottish or Irish music, and it can also be a good medium tempo square dance hoedown or singing call. The next dance could be a jig (6/8 time - or, as I describe it, say "higgledy-piggledy" and you have the jig rhythm). The next tune could be a samba or other Caribbean rhythm (I even have a Reggae tune in my collection). Some contra dance bands are experimenting with putting traditional tunes to other rhythms, such as South African or

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middle Eastern rhythms.

A recording that has become very popular with callers and dancers alike is "Life Goes On" (also known as Oobla-dee, Oobla-da), which is a Caribbean variation of the old Beatles

tune. The dance I use to it is "Northside Square Contra" by Ellie Bortz. The dance is done in long lines with your partner beside you facing another couple: the formation is known as Beckett.

-
- Intro: ----, Lines Forward and Back
1-8: ----, across, two Ladies Chain
9-16: ----, ladies lead Flutterwheel
16-24 ----, slant left Right & Left Thru*
24-32 ----, across Right & Left Thru**
32-40 ----, same 4 Star Left
40-48 ----, back with a Right Hand Star
48-56 ----, across Pass Thru
57-64: Partner trade, -- Lines Forward and Back
-

*As couples, look diagonally to the left in the other line. On the diagonal, do a Right & Left Thru to take that couples place. If there is no one there (this will happen to end couples), do not go anywhere yet. **Finish the first Right & Left Thru to face across to a new couple and do a Right and Left Thru with them.

There is nothing super-special about the dance except that it is very danceable. Dancing it to the slightly exotic rhythm gives it a real lift and does make the dance special.

Whether you call squares or contras, or cue rounds, try to plan your program with a variety of rhythms and tempos - your dancers will love you for it. ■

This is an age in which everything is controlled by switches,
except for children.

APPLICATION REVIEW COMMITTEE VOTES

Jon Jones, Chairman of the Application Review Committee (ARC) announces that the committee has completed the review of eight questions regarding the usage/application of certain calls as follows:

1. Is it acceptable to call "Follow Your Neighbor" from a 1/4 Tag formation?

The committee voted NO. The reason being that this application does not comply with the CALLERLAB definition. This call must be done from a box circulate formation.

2. Is it proper to call "Circulate" from a Tidal Wave?

The committee voted NO. This call does not comply with the definition as there is not a clear circulate path.

3. Is "Crossfire" a four or eight dancer call?

The result of the committee vote was that this is a four dancer call everywhere except from back to back lines of four. The committee feels that the definition is quite clear in this regard.

4. (a) Is it proper to call "Crossfire" from back to back lines of four?

The resulting vote was YES.

(b) If so, at what program?

The committee voted, at PLUS.

(c) If so, is the resulting formation a 1/4 Tag or a Double Pass Thru?

The vote was 1/4 Tag. The

committee further stated that the definition is self-explanatory in this regard.

5. Is it proper to call "Pass The Ocean and Roll?"

The committee voted NO. The definition states that after the pass thru and turning to face partner, dancers will "step into a right-hand ocean wave." Therefore a roll is not possible after stepping straight forward.

6. After the call "Half Tag" would it be proper to give facing directions? (ie. Right, Left, In, Out).

The committee voted YES. The committee stresses that although it is proper to give facing directions, callers should refrain from using "in or out" at Mainstream & Plus without a workshop.

7. Is it proper to call "Sweep 1/4" after the following:

(a) Swing Thru, Single Hinge, Sweep 1/4?

The decision is NO.

(b) From a Two Faced line - Bend The Line, Sweep 1/4?

The vote was NO.

(c) From a Two Faced line - Cast Off 3/4, Sweep 1/4?

The vote was YES.

(d) From facing lines of four - Touch 1/4, Sweep 1/4?

The vote was NO.

(e) Chain Down The Line, Sweep 1/4?

The decision is NO.

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To recycle, the definition states that the starting formation is "facing couples in a circling movement (right or left)." CALLERLAB has pictorially defined a couple as two dancers side-by-side facing the same direction. Therefore all of the above applications do not fit within the definition except item (c).

8. Is it acceptable to call "Left Ping Pong Circulate" from a "Left 1/4 Tag" formation and expect all execution of

the movement to be left handed?

The committee vote was NO. It is not necessary to say "Left" however, callers may wish to use a term like "It's A Lefty" as helpful words for dancers that are unfamiliar with this application.

Callers and/or dancers may submit questions concerning proper or improper application of calls to: Jon Jones, 1523 Bluebonnet Tr., Arlington, TX 76013-5009.

People who tell you never to let little things bother you
have never tried sleeping in a room with a mosquito.

SEWING 101

WITH DONNA IPOCK



It's time to put the spotlight on the men again...

The most asked question I get whenever we are at a special dance is "Did you make your husbands shirt?" I answer "No" and then the response is "How do you do those yokes" or "how did you make that neck facing?" Through the years I've found several different ways to add yokes, pockets, cuffs, and even neck facings and this technique works best for me...you may have your own way.....and if you do and would like to share your creativity, please let me hear from you.

You will use this technique for any embellishments on the shirt, but let's do the yoke first.

1. Cut a piece of freezer paper at least an inch larger than the yoke.

2. Press the freezer paper to the shirt so you can use a *Sharpie*® fine point permanent marker to trace the yoke. Remember that all purchased shirts are not as perfect as the ones we make so it is important that you trace all the yoke sides.

3. Remove the paper from the shirt and press it to the RIGHT side of your design fabric.

4. Cut it out leaving at least an inch around the pieces and then fuse the

fusible web to the BACK of the fabric.

5. Remove the freezer paper and be sure the fusible web is on the fabric. Please follow the manufactures directions for the fusible web.

6. Position the design fabric over the shirt yoke and fuse the fabric in place not fusing the edges. Trim the edges to come about 1/16" from the edge and then fuse it down completely, being careful to make the contact around the edges.

You can leave as is or you can stitch around the entire yoke using a small zigzag or satin stitch. The same technique is used for the pockets, cuffs, and neck facing. Remember that if the pockets and neck facings have a buttonhole, then add one by restitching over the original buttonhole. You can be creative with the pockets and yokes...*the smartest man I know* likes the fancy yokes...the ones with two points on the back yoke. To make this happen.... just draw out the desired yoke design and then proceed as in step 3. This is really an easy way to make matching yokes to make our outfits special.

SPECIAL NOTE: You can just press this new fabric over the existing shirt part or you can take the time to remove

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the yoke, pocket or cuffs and replace them with the newly made parts. Most ready to wear shirts have a double yoke so this is not too hard....but, being the lazy sewer that I am, I just place the new fabric pieces over the old. It's not that bulky and I find it works very well.

Now to make something to match our partner's shirts. From time to time, *the smartest man I know* has purchased a shirt with a western look...you know the kind that the "Ghost Riders In The Sky" wear. Well...this takes some thinking, but it can be done. One of *the smartest man's* shirts had some geometric design in blues, browns, and turquoise on a white shirt. By using a zigzag stitch in the medium width I stitched several rows (actually I stitched 3 rows of each color side by side) on the ruffle around the blouse and also on the ruffle of the skirt of a solid white outfit. I have a turquoise petticoat that really sets this outfit off. After I finished the basic zigzag stitch, I used the only design stitch that always works when I want it to on my trusty slant needle. I tried a sample on a scrap of the white fabric. It looked real good. On the bottom edge of

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the ruffle I have the zigzag stitches (3 rows of each of the colors) and then where the ruffle attaches to the skirt gores I stitched the design, which is a chevron type of stitch, in all three colors. I have the zigzag stitch on the blouse ruffle and on the sleeve ruffle I used the chevron design. I may go back and add the chevron stitch on the upper edge of the blouse ruffle for balance. The sleeve ruffle is not deep enough to hold any more design, it would just be overload. Adding the three different colors gave this outfit a different look and even feel to it. The stitching helped the blouse ruffle by giving it a little body and I think the color combinations give it an up to date look. The solid white was just too much of a good thing. I've worn it with a white petticoat, a turquoise petticoat and a blue one. I think the white petticoat makes this a more dressy look.

Remember...you don't always have to make HIS shirt match YOU...you can be creative and make YOUR outfit to match HIS.

Sew Happy,
Donna - Dflamingo@aol.com

POINT OF ORDER



Where Did Our New Dancers Go?

By Bob Rollins

I've noticed both in class and at the square dance, a shocking difference between new and older dancers.

Invariably, a new dancer when told they were doing a particular movement wrong would say "OOPS!," apologize, make an effort to do it correctly and move on. This new dancer still has the welfare of the other dancers in mind and wishes success to the whole square through his or her contribution to the dance.

Older, more experienced dancers sometimes forget why they were taught back-to-back Dosados and what a wonderful gift, Grand Square is when all eight dancers move in perfect unison. This reinforces the Unit Integrity of the square and reminds dancers of team dancing. Some experienced dancers create their own choreography and forget their responsibility to the square's success. Additionally, experienced square dancers should be a perfect dancing example for newer dancers to emulate. Please remember this, because new dancers will dance as good or as bad as you do.

Many dancers refuse to adjust and cause the rest of the square to adjust to them or break down. Two ex-

amples - Grand Square and Dosado. When new dancers attempt to use all thirty-two beats during the Grand Square, the older dancer may be skipping along to several shortcuts leaving room for a swing at the end. The new dancer tried but was forced to go along with the rest of the square and consequently became confused when everyone was swinging at the end and the caller did not say swing. He said circle left or left allemande and that new dancer was in the wrong place to accomplish the move and was made to feel that he or she broke the square down.

How about Dosado?

New dancers are taught to Dosado back to back. First dance with the club and an experienced dancer grabs the new dancer around the waist for a weird movement not even listed. What's worse, that same dancer who has so much experience complains because the only movement a caller calls after a Dosado is Swing Thru. Has anyone ever mentioned to these swing dancers that THEY have been limiting what their caller can call with success after dancers incorrectly do their version of a Dosado? From a pure Dosado a

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caller can call, Touch 1/4, Star Thru, Slide Thru, Right & Left Thru, Box the Gnat, Pass Thru, Square Thru (any number of hands), Swing and many more, but will not because when dancers do their Bavarian/Swing Dosado they clog up the hands and force the formation to an Ocean Wave. After they settle down, then a Right & Left Thru, Single Hinge, or Swing Thru can be called with a margin of success. Calling anything else will most likely break the square down. If you are still

skeptical, how many times has your caller called "heads or sides" Wheel Around? Could you be one of those who refuse to promenade when the caller said "all promenade?"

What's the solution? Maybe new dancers don't come back because....
"You finish the sentence!"

Bob Rollins

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RHYME TIME

Listen to Square Dance

Frances Meeks 4/8/02

The caller calls out
Grab your partner and make a square
Bow to your partner and corner too
Join hands and circle to your left
(hey this is easy. Nothing to it)
.....Wait a Minute
Did he say Dosado, or Do Paso...
Was that Right and Left Grand or
Weave the Ring using no hands...
Is it Ladies In, Men Sashay or
Men In, Ladies Sashay...
Was that Pass Thru or Star Thru...
Did he say Circle to a Line or
Was I supposed to Bend the Line...
Am I suppose to Veer to the Left or
U-turn Back or maybe Lead to the Right...
Was that All Around the Left Hand Lady or
See Saw around who ever is handy...
Did he say to Circulate or Separate...
Was that Split the outside couple or Trade couples...
Did he call for a Right or Left hand wave...
Are we supposed to Courtesy Turn or
Do a California Twirl ...
He has me so confused ...
I can't remember my left from my right...
If he calls Girls Run...
I am going to Slip the Clutch, Wheel and Deal
And Promenade home to Possum Trot
(and I said it was easy)
.....WRONG!!.....



ROUND DANCING - GIVE IT A TRY!

By *Paul & Shirley Brewer*

We have been teaching round dancing for over six years now and it has been an all new, different thing - a kid who didn't like school who would have thought?

I enjoy teaching and we get a kick out of watching the progress. Sometimes I hear a groan when they are learning a new step or I see a look on their faces that says, do that. I'll never learn that, I have two left feet. In the beginning, some men feel very stiff and are afraid to hold their partner, so that dancing isn't comfortable. Relax!

Teaching people to first feel the rhythm and dance to the music while using hash cues helps them enjoy themselves and feel more at ease while learning. Before they know it, they are holding each other in a more relaxed manner and moving as one. I like to let the students know that I make mistakes just as they do and can joke about it. No one is perfect, so you pick up the next figure and keep going.

I teach the steps to the best of my ability and try to present each figure in such a way that the students can relate to it. Floor time is a must. The more you dance, the better you feel with it, so that each step is a little easier.

Sometimes new dancers are afraid to get up on the floor because they don't want to "mess up" in front of other dancers. They don't realize that those who are watching would be up on the floor if they could round dance and are probably saying, "They sure are having fun." Remember to put a smile on your face and have a good time. It may get someone else thinking that they might want to learn. We have a "teach" the first club night of the month and, subsequently, do a quick review if need be. I love music of all kinds, want to do it all and could teach every night of the week. We wish that everyone would get out and give this wonderful activity a try.

Reprinted from *SQUARE NOTES*.

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Remembering

LENA BRIGHAM

A dedicated Tar Heel square dancer passed away April 8 in Siler City, NC. Lena Brigham, a member of the Siler City Squares, had been ill and unable to dance for several months. She and her late husband John began dancing early in 1993. Both enjoyed the activity, especially the fellowship they shared with other dancers. The couple were also members of Circle City Squares in neighboring Pittsboro and frequently visited the Smiling Squares and Randolph Squares, both clubs based in Asheboro. Their son recalled that the happiest years of their lives were those they spent on the dance floor.

Lena is particularly remembered by fellow dancers for her phenomenal ability to sell raffle tickets to support hospices throughout the state. For the past five years she led all other Tar Heel dancers in number of tickets sold.



In 2001 she ranked #1 selling 1,212 tickets. Retired caller Bob Harrelson, statewide coordinator of Hospice fund-raising with his wife Mo during the decade of the 1990's remembers that Lena sold over 6,000 tickets during this period. On many occasions Lena made a contribution to Hospice in memory of a family member or friend. She delighted in canvassing Siler City merchants for gifts used as door prizes at Hospice benefit dances in Siler City and Pittsboro and was in charge of the silent auction to benefit area hospices held in both cities.

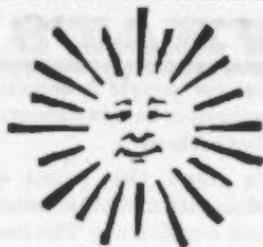
Siler City Squares President Loveda Helbert expressed the sentiment of all Tar Heel dancers by stating, "We lost a dear friend, a great Hospice supporter, a wonderful square dancer, but our loss is heaven's gain. Lena will be sorely missed in our state's square dancing community."

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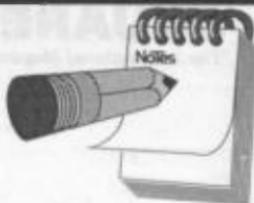
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Jul 2-6, 03 San Diego, CA IAGSDC
Jun 23-26, 04 Denver, CO 53rd NSDC
Jul 1-5, 04 Phoenix, AZ IAGSDC
Jun 22-25, 05 Portland, OR 54th NSDC
Jul 1-4, 05 Santa Clara, CA IAGSDC

CANADA

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

16-17 **PENNSYLVANIA** - Annual Pennsylvania S&RD Federaton Convention, Penn State Conference Center Hotel, State College. Bob & Ellen Williams, 2159 Palomino Dr, Warrington, PA 18976; 215-343-2969; blkgrd@juno.com

16-18 **WISCONSIN** - Wisconsin S&RD Convention, La Crosse Convention Center, La Crosse. Dean & Pat Peterson, Registration Chairmen, 118 S 27th St, La Crosse WI 554601; 608-782-8505; callers2@mhtc.net

21-24 **IDAHO** - ^{USA}West SD Convention, Boise Convention Center on the Grove, Boise. Art & Reita Musser, 9911 Barnsdale Dr, Boise ID 83704; 208-375-9857; avrmusser@msn.com

23-24 **COLORADO** - Colorado West Area SD Council 34th Annual Peach Promenade, Mt. Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887

30-9/1 **MINNESOTA** - Western Minnesota Steam Threshers Reunion, Rollag. 218-945-6699; btroite@gvtel.com

AUGUST

15-17 **TENNESSEE** - 28th Tennessee State Convention, Grand Resort Hotel & Convention Center, Pigeon Forge. Registration Chairman, PO Box 1297, Lavergne TN 37086

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16-17 **NORTH CAROLINA** - 13th North Carolina Folk, Round, & Square Dance Federation Convention. North Raleigh Hilton, Raleigh. Contact Lesley & Debbie Green, General Chairman, Cat Tail Court, Durham NC 27703; 919-598-1104



SEPTEMBER

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20-22 **CALIFORNIA** - Central Coast SD Association Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-3762; dave@rvh2o.com

20-21 **NEBRASKA** - 32nd Annual Nebraska State S&RD Convention, Adams County Fairgrounds, Hastings. Bruce & Kathy Fiscus, 1504 Claycomb Rd, Wayne NE 68787; 402-375-3707

27-28 **PENNSYLVANIA** - Delaware Valley S&RD Convention, Holiday Inn, King of Prussia, 260 Mall Boulevard. Bob & Joan Gaunt, 654 Bridgeton Pike, Mantua NJ 08051; 856-468-6380; bobjoangaunt@cs.com

OCTOBER

18-19 **TEXAS** - Houston S&R Dance Council 54th Annual Hoe Down, Ft Bend County Fairgrounds, Rosenberg. Preston & Carolyn Smith, 2401 Saddlehorn Tr, Katy TX 77494; 713-534-7732; 281-392-0713; carolyn.smith@shell.com

25 - 27 **VERMONT** - Tumbling Leaves 12th Annual Festival, Bennington College, Bennington. Red Bates, Cliff Brodeur, Tim Crawford, John Marshall, Tim Mariner, Jim Pulaski, Ralph & Joan Collipi & Esther & Irv Mindlins. Plus, A-1, A-2, C-1. Info: Cliff 413-443-3060; cliff@squaredance-hoedown.com; Red 941-423-7143; redbates@juno.com

26-27 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

NOVEMBER

8-9 **CALIFORNIA** - 6th Annual Frolicking Fall Festival, Red Bluff Community/Senior Center, Red Bluff; Jay Thiel, 18785 Palomino Dr, Red Bluff CA 96080; 530-527-3486; jthiel@rbusd.k.12.ca.us

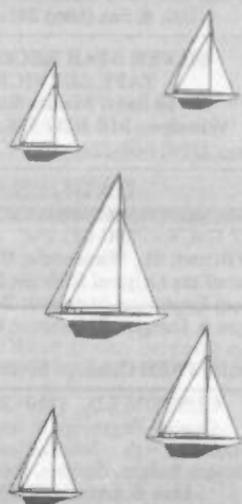
10 **NEW JERSEY** - Northern New Jersey Square Dancers Association 29th Annual Mini-Festival, Bridgewater Raritan High School, Bridgewater. Frank & Helaine Penn, 973-746-4228; Jim & Joyce Kelly, 908-658-4271

15-16 **FLORIDA** - Northeast Florida Square and Round Dancer's Assn Fall Fiesta, Christ the King Church, Jacksonville. Jack McKinney 904-249-3224; emailSqrDansir@aol.com.

FEBRUARY '03

14-16 **ARIZONA** - Fiesta Ole! 53rd Annual Yuma S&RD Association Festival, Yuma Civic & Convention Center. 928-345-0708; breynoldson@earthlink.net

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