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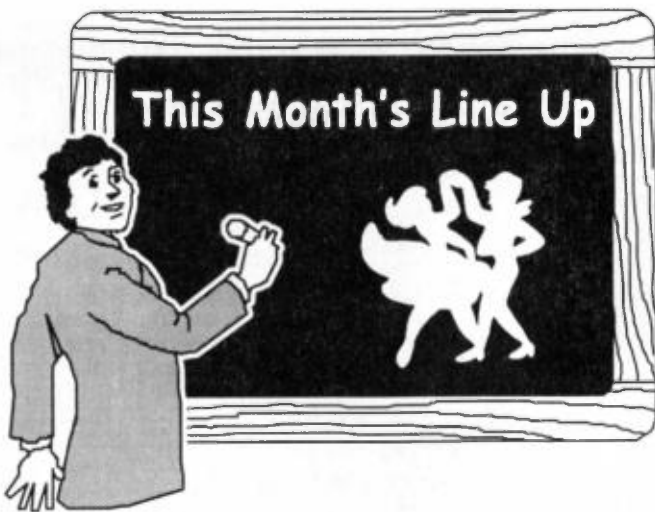
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# AMERICAN Volume 58

## SQUAREDANCE Number 6

### June 2003

"The International Magazine of Square Dancing"

**Publishers - Editors**  
William and Randy Boyd

**Editorial Assistants**  
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**Cartoonist**  
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# AMERICAN

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# ASD NEWS

*Bill, JoAnn and Randy*



Bill & JoAnn Boyd began as round dancers and after two years found the enjoyment of Square Dancing. Square and Round Dancing has been a large part of their lives for the past fifteen years. By many standards this is not many years, by some a long time. Bill and JoAnn with their son, Randy, own a printing and publishing business in Apopka, Florida and decided to dedicate the resources to promoting this recreational activity to the best of their abilities. A few years ago they purchased *Bow & Swing* the Florida State Square and Round Dance Magazine. *Bow & Swing* is recognized as one of the best and most imaginative Square Dance Magazines in the United States. Bill and JoAnn believe that they are not selling or promoting Square and Round Dancing – they are selling fun! They believe that this country is ready for a rebirth of family fun and recreation. They believe that this country is ready for Square and round dancing to be a part of that recreation.

This belief has led us to work with Ed and Pat Juaire to bring about the purchase of American SquareDance Magazine. Ed and Pat have promised to work with us so we can continue to produce a quality monthly magazine easily and readily accepted by dancers, callers, cuers and prompters worldwide. Bill Gates of Microsoft has a company motto, "We set the standard." We certainly hope that American Square Dance Magazine sets the standard. We hope to attract new readers and continue the growth and standards set by Ed and Pat. We hope that you find our Editorials informative, thought provoking and fun to read. Most of all we look forward to many happy years. See you in a square.

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## Response To Magazine Criticism

There have been articles in magazines in the last few months that seem to assign responsibility for troubles in square dancing to the creation of dance programs. Since the program identifications accepted by nearly everyone, worldwide, were established by Callerlab, that seems to make them the "bad guys." I'd like to say a few words in their defense.

The first program identification was done by a Gold Ribbon committee established by *Sets in Order* magazine in 1969. The programs were named "Basic" and "Extended" and a lot of clubs and callers adopted them. In 1973 another division of square dance calls into programs was undertaken by a group in New England with the name Square Dance Systems, Inc. Their listing divided 400 calls into eight programs. In 1975 *The New England Caller* magazine published a reprint of an article from a Western New York publication that identified the division of square dancers into seven levels of proficiency. They were described including both the number of calls and the extent of choreographic variation.

In an article I read some time ago a person was quoted as saying that any growing activity will segment. In the 1960's and 1970's our activity was growing fiercely. It should come as no surprise that the eager and more experienced people had found ways to separate themselves from the newer and less eager. There were closed clubs, dances at the barns and "high level" clubs. There were "hot hash" dances and "club level" dances. Club level depended entirely on which club and which caller. Callerlab didn't identify the Mainstream list of calls until the spring of 1975. The division of the dancer population had already taken place by then. All we did was win world-wide acceptance of a system we

could all agree on.

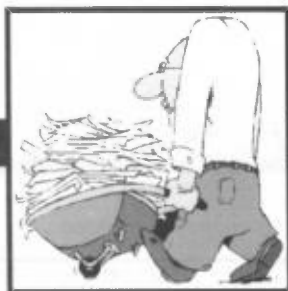
One recent article also says "that the majority of callers [and] dancers . . . had many new movements shoved down their throats month after month and quarter after quarter during the 1970s and 1980s." This comment is based on bad history. The flood of new calls had begun by 1960. In the first publication of Burleson's Encyclopedia in 1970 he listed 1642 calls. The flood of new calls did continue until the early 1990's but the trouble they caused for dancers was sharply curtailed by the Callerlab management system. Between 1977 and 1982 Burleson added 1842 calls to his Encyclopedia. During that period Callerlab had selected twenty-three calls as Quarterly Selections for use by callers and dancers who wanted to experiment with new calls. Only eight of them had been written after 1977. Included in the twenty-three were Ferris Wheel, Pass the Ocean, Chain Down the Line and Extend. Seven others are currently on the Plus list. (It's worth noting that all of these calls are also included on the ACA international one floor program..)

At the first Callerlab Convention 1974 a petition was presented signed by 4100 New England dancers asking the new organization to "take the necessary steps to (1) Establish a nationwide list of 75 basics; (2) Establish a list or lists beyond the 75 basics whereby a club can identify itself or a specific dance for the benefit of the dancer. The list or lists to be reviewed periodically. (3) Set up a means of screening new calls for presentation to the square dance movement; (4) Limit the number of calls introduced each month or year." Within the next five years Callerlab had responded effectively to each of these requests from the dancers.

*Jim Mayo - April 7, 2003*



# FROM THE MAIL ROOM



## Hi American SquareDance:

I have been working with a teen group for the past year or so. It started out as a "family dance group" but has evolved into a "young-middle aged" teen group. If we are lucky we get about two squares. The organizing couple has been frustrated by the fact that the Church Hall that we dance at is not available regularly and our group sometimes is not allowed to use the hall at the last minute. I suggested that they contact the local Co-operative Extension Office (4H) to see if they would be interested in sponsoring the teens as a part of 4H. Not only was the Co-operative Extension Office hugely interested, they have offered to give the group a hall every Friday night at no charge! It will also be publicized in the 4H catalogue as a part of their many programs for youth. But this is not the end of the story.

One of the local callers has a square dance beginners' class at the present time and in this class are 4 or 5 "home schooled" youth. Our teen group invited

them to come over and "bring a friend". The brought 10 other youth last night. Six of them were from a family of 13 kids who are all home schooled!! So I actually have 2 "winning ways" stories:

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

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

*Mike Callahan*



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# SQUARE-UP

From

John & Linda Saunders



## Listen To The Jingle Of The Ice Cream Bell

Summertime...and the living is easy. We enjoy the sounds of summer, don't we? Is this a sweet familiar sound or a bitter sweet sound? For many in different parts of the country the sound reflects different meanings. The snowbirds have flown north from the warm winter havens in Texas, Arizona and Florida and have arrived at their summer home. They are anxious to dance with their home club and enjoy telling of their winter dancing. Are the home clubs still dancing? Some will find that their club has folded due to lack of membership. What has happened to all the club members that were left to take care of the home club while they were away for the winter? The home clubs have a bitter sweet winter. Sometimes there are very few members to run the club and you will find many of these have grown tired of trying to hold it together, while the traveling members are in the warm, sunny dance havens. If you are lucky

enough to have home club members that are dedicated to the activity and who keep the home club active you will be enjoying the sweet familiar sounds of summer. We will encourage you to express your sincere THANKS to those who have worked so diligently to keep the home club active with new dancers and have kept the membership active in enjoying their club activities. Now it's time for you to show a sincere concern for your home club with your support in taking an active part in all the activities and lending a helping hand in all summer activities. Make the sounds of summer a sweet familiar sound for you and your home club membership & caller.

The folks who haven't had a chance to get away for the winter are ready to travel during the summer months. What does that do for your club and callers? Does your club close for the summer? Does your caller travel or are they part of the snowbird movement each year? Who

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pays the bill when the dancers are gone? We have found that if the club, no matter where they are located, votes to close for the summer months, it is very hard to get them back into the habit of dancing when they return. The problem is the club cannot maintain without the cash flow coming in during the summer.

All the above happens in reverse in the winter square dance states. In Florida, Arizona and Texas a lot of the dancers and callers disappear in the summer as they go back to their homes or back to a summer place in the mountains in North Carolina. What happens to all these clubs in the summer?

Basically this is what happens:

1. They decide to dance as often as the finances allow.
2. They close down for two or three months.
3. They dance ever other week or once a month.

For those dancers not fortunate

enough to be able to travel for weeks at a time in the summer will they be fortunate enough to hold the club together for the summer. There are many activities and theme party nights clubs can have during the warm summer months. Some of them are:

1. Luau
2. Beach Party
3. Ice Cream Social
4. Club Picnic
5. Casual T-shirt Night
6. 4<sup>th</sup> July Party/Patriot Dance/Christmas in July
7. Vacation/travel party theme

It isn't easy, but it can be a summer filled with sweet summer sounds. Think about the words to Summer Sounds, "Listen To The Jingle Of The Ice Cream Bell", and make your club that special club that all will be anxious to dance with during the summertime or anytime for that matter.

# On The Record SQUARES



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**Poppa Loved Mama (OPCD10)**

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**Southern Nights (OPCD13)**

**Rick Hassell**

Electronic orchestration. Guitar, piano, sax, and organ in a snappy number. Recorded in 2 keys. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

**My Shoes Keep Walking Back To You (OPCD14)**

**Phil Howell**

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Walk Around Hoedown 1 & 2 are the same tunes, different arrangements. Both have a banjo and guitar with a strong bass beat. Banjo Banjo features some good banjo pickin' with a piano and bass.

### *Ginny/Ginnyville/Bluegrass Breakdown (Pioneer 5022CD)*

**Brian Hotckies**

Ginny has a guitar a piano and a wood block in a rhythm hoedown. Ginnyville is another arrangement featuring a rolling banjo. Bluegrass Breakdown is another arrangement with the addition of a fiddle. Brian call some interesting mainstream on the last track.

### *Giddy Up Sam/Pretty Palomino (Square L 603CD)*

Both are traditional sounding hoedowns with a guitar, fiddle and bass.

### *Breeze/Caribbean Angels (Pioneer 5019CD)*

Breeze has a guitar, piano steel and banjo in a bright perky number. Caribbean Angels is an electronic sound that reminds you of the tropics.

## MP3

### *I'll Follow The Sun (MP3SD246)*

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Electric keyboard, guitar, bass and piano with a touch of percussion in a relaxed style. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade*

Another busy month for the producers. Looking forward to meeting and seeing many of you in Oklahoma City at the Nationals.

Many thanks to Ed & Pat Juaire for the fine job they did as Editors and we want to wish the Boyd's success as they assume the editorship.

Until next month have FUN Dancing and put FUN in your dances.

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## If It's On TV, It Must Be Real

Television has come a long way these past few years since the inception of "Reality Shows." But before the reality shows, we were able to enjoy a host of programming that will live within our minds forever.

Mr. Rogers has left the neighborhood, Dan Rather is talking about retirement, and many people still can't fill the void left by the departure of Seinfeld. There is hope, you can still catch The Munsters, The Brady Bunch and The Andy Griffith Show on "TV Land" each night if that will lift your spirits.

But now we are inundated with reality shows such as "Survivor," "The Bachelor," "Joe Millionaire," "The Bachelorette," and they now have a show called "Are You Hot?" There leaves little room for the imagination these days when it comes to television. Gone are the innocent days, when we would turn on the TV and actually never question what happened on certain shows. I mean, didn't every housewife wear pearls while she vacuumed, just like Donna Reed? And we even had to get up to change the channel, how's that for dedication?

The reality of today's modern western square dancing is one we live with all the time. Most of us realize that some things aren't going to change. Callers on the Internet are going to write email after email debating how to correctly do a certain call, or how far left to the left a

dancer has to be positioned to react to something, and important things like that.

Square Dance classes will be small, or non existent. It is refreshing to see some areas of the country doing well with beginner classes. But the reality of it is that despite our efforts, we will just have to carry on until something happens. What that is? Who knows. I have heard suggestions that perhaps the entire square dance activity needs to die completely and be reborn as something else. I doubt that will ever happen, but a renaissance would be nice.

Perhaps it's time we started concentrating on the positive our activity brings to people and their lives as opposed to all the negative. Haven't we all heard enough about the size of classes, clubs folding, callers calling too fast, too hard, not teaching properly etc? Just take a look around your own area, I am sure you will find positive stories dealing with clubs or individuals.

Despite all of our efforts, square dancing isn't going to return to the boom years of the 50's, 60's and 70's. So, instead of wishing for what was, let's look to what is and what could be. The square dance activity is living its own "Reality TV," and while it is nice to think back and remember the good Ole TV shows we enjoyed, current "programming" offers us a wide selection of viewing. We



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don't have to turn on the TV to see reality within our beloved dance community. We live it all the time, the good, the bad and the ugly.

Trying to solve the current scenario within the activity is like trying to picture Donna Reed on the "Are You Hot Show." It doesn't work in today's environment. So, instead of thinking about solutions all the time, enjoy what actually is. If you haven't attended a National Square Dance Convention in many years, or ever, then go and enjoy yourself. There might not be as many dancers there as ten years ago, but guess what? You won't be the only one in a square! If you haven't attended a local convention or festival, or you haven't driven more than 50 miles to a neighboring dance club, then go and do it.

Perhaps it's time we "thought out of the box" with our behavior towards this great activity of ours. Maybe it is time we did something different. Television Programming can help bring back those old shows for our enjoyment. Our minds can help relive the great memories we have of our time through the years of dancing. But, we CAN create "new TV Shows/memories" by thinking out of the box. By supporting another club, by helping out with the local association, by going with another couple to a dance or festival that might be further out than you normally venture.

Do something different! Lead and others will follow. What have you got to lose?

Yes, TV is a wonderful invention, perhaps too good. But we can program our attitudes without the help of a remote control. We can do it ourselves and it can begin with each and every one of us.

So, ask yourself, what's on TV tonight in your house?

**Ken Ritucci**

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## **The Foundation**

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

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

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

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

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

# ACA VIEWPOINT



*Patrick Demerath*

## **The Common Bond of Square Dancers**

Before starting this month's ACA Viewpoint, the Board of Directors and the members of the American Callers' Association would like to express its thanks to Ed and Pat Juare, the former owners of American Square Dance magazine for allowing ACA to publish literature in American Square Dance. You will be missed by all, and we wish both of you happiness, health and success. At the same time, ACA would like to welcome Mr. Bill Boyd, the editor of the Florida square dance publication Bow N Swing and the new owner of American Square Dance Magazine and wish him good luck in this new venture. Also ACA also pledges its continuous support to American Square Dance magazine.

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001, 2002, and 2003. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the

square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint discusses the common bond of square dancers that all dancers should be able to hold. Whenever, a person is identified as a square dancer, he or she often attempts to invite people to try square dancing. The square dancer is often asked about the values and the traditions of square dancing. The prospect might ask or think: "Why should I become a square dancer?" "What would I gain from square dancing?" In my own experience as a dancer for 35 years and as a caller for 30 years, I can remember many instances in which I had received such questions from friends and acquaintances. I have often strived to answer such questions about the benefits of square dancing.

Often we answer such questions with "fun, friendship, and fellowship" of square dancing. We can cite the history of square dancing in what it means to people now and to people two-hundred years ago and one-hundred years ago often mentioning some of the prominent people who square danced. We often attempt to draw attention to the many new friendship opportunities of square dancing and cite the many wonderful friends

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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
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that we all made. Even the non-dancing social gatherings enjoyed by square dancers and their families are a significant part of the square dancing equation.

If we look around at other organizations, all of these benefits are not unique to square dancing. Other social, civic and religious organizations provide many such opportunities for benefits that square dancers enjoy. At this time of the decline in square dancing, I sometimes become disillusioned because I can never provide a convincing statement that would explain the one quality benefit most central to square dancing. Often I feel that I fail to present a convincing summation of square dancing values and benefits. "What is it that sets square dancing apart from other groups?"

The answer to this question is not evident unless one looks into a square of new student dancers. If we look at them in lessons, we see laughing, fun and a

beaming sense of accomplishment. Still, these are not the elements that set square dancing apart from other activities. Upon looking at the square of new dancers several times, I finally found the answer to my question. Student dancers all share "EQUALITY" which is the most vital element in our beloved square dancing, as well as is required to ensure continuation and prospering of square dancing.

When a person enters the hall for a square dance lesson, all the cares and woes that accompany life in the outside world disappear from his/her memory. Each square dance student dances with seven others in a square in full and complete harmony. It matters little their business, education, wealth, or profession. At this point, the person is a square dancer and all else disappears, as the dancers are united in the square following the patter by the caller.

It can be argued that the sum of the

history and the social benefits of square dancing, powerful as they are, pale in importance to the "EQUALITY" of each new student dancer having fun in the square. Perhaps, this is why so many people drop out of square dance classes, stop dancing right after graduation, and are lost to our community. Perhaps, it is a reason why square dancing is in decline. Perhaps, the various programs of competency drive new dancers away because the EQUALITY among square dancers is the one element that unites all square dancers. Perhaps, we have taken EQUALITY away from dancers after they graduate from classes by our more difficult dance programs.

ACA recognizes that the long period of lessons equates to earning a Masters of Business Administration from a university. Its international one floor program can be taught in as little as 16 weeks, reduces the stress on the dancers

and callers alike and encourages dancing associations to reject the mainstream plus stress and segregation of dancers and return square dancing to EQUALITY. ACA further recognizes that the cumbersome mainstream/plus dance program is helping to decrease the number of square dancers as it destroys EQUALITY, which appears to be the central uniting bond of square dancers. All else is commentary. The bottom line is that if we as callers, dancers and leaders take away EQUALITY, it will seriously damage square dancing. All square dancers should be able to feel the EQUALITY of square dancing, and EQUALITY will help square dancing grow and prosper.

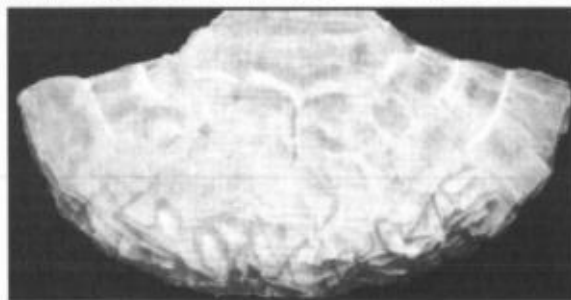
Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association or Patrick Demerath.

Until next time, Happy Dancing.

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# EASY LEVEL



*Bob Howell*

I had the opportunity to do a one-day workshop in Edmonton, Alberta, Canada in early March. It was sponsored by a group of dance leaders whose interest is developing the Community Dance Program in their area. What a great team of individuals it was that set up and executed the whole day program. With a grant from the Imperial Oil Limited Corporation they have organized and conducted a most extensive program of CDP dancing both in the hands-on workshop and a wonderful text of dances which they have created. The name of their new book is: "Dancing For Fun" and is a handbook of original dances, easy to follow format with definitions, cues and instructions with suggested music, suitable for use at public or private parties. It can be ordered from:

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The EASY LEVEL Pages this month will feature the following dances and routines from the aforementioned book; "Dancing For Fun".

## ACHY BREAKY HEART

*By Hope Pennock*

**Formation:** Everyone seated

**Music:** "Achy Breaky Heart" - Billy Ray Cyrus-Mercury 866 522-7

**Routine:**

Intro:

Wait 16 beats

Beats

1. 32 CLAP HANDS
2. 8 STAMP FEET ALTERNATELY
3. 8 SHAKE RAISED HANDS FLAPPER STYLE
4. 16 TAP HANDS ON KNEES 4 TIMES,  
CLAP 4 TIMES  
REPEAT
5. 32 REPEAT #2 TO #4
6. 8 STAMP 8
7. 8 SHAKE 8

8. 16 CLAP NEIGHBOR'S HANDS 4 TIMES  
CLAP 4 TIMES ( Neighbor on either side!)  
REPEAT
  - 9 64 STAND AND REPEAT # 6 TO #8 TWO MORE TIMES
  - 10 WALK LINE OF DANCE AND REPEAT # 6 TO # 8 UNTIL MUSIC ENDS
- 

Next is a little polka dance called

## HEEL AND TOE POLKA CIRCLE DANCE

*By Dave Patterson*

**Formation:** Circle of couples facing LOD, lady on man's right, varsouvienne position - man stands to L of lady, both LH & RH touching at shoulder level, man's R arm behind lady's shoulders. All start LF

**Music:** Any consistently phrased polka music

**Routine:**

Beats

1. 8 HEEL, TOE, & POLKA  
LEFT & RIGHT Touch L heel diag fwd, touch L toe to RF, step LF to L side, step R toe to LF, step LF to L side; **Repeat**  
opposite feet;
  2. 8 REPEAT #1
  3. 8 4 FORWARD POLKA Step LF fwd, close R toe to LF, step LF fwd; Step RF fwd, close L toe to RF, step RF fwd; **Repeat;**
  4. 8 CIRCLE AWAY AND  
4 polka, men circle L, ladies R to varsouvienne.  
TOGETHER
- 

Following is a unique square dance.

## MACHO MAN SQUARE DANCE

*By Al Deby*

**Formation:** 4 couples in a square formation, lady on man's R, couple #1 with back to music, couple #2 to their right, couple #3 opposite #1, couple #4 opposite #2. Partner's hands joined when possible.

**Music:** "Macho Man" - Lou Mac LM 212 Wait 16 beats

**Routine:**

**Intro:** Wait 16 beats

Beats

1. 16 LADIES 1/2 GRAND SQUARE Men are stationary, ladies walk 4 fwd, turn 1/4 L, walk 4 bwd, turn 1/4 R, walk 4 bwd, turn 1/4 L, walk 4 fwd;
2. 16 MEN 1/2 GRAND SQUARE Ladies are stationary, men walk 4 fwd, turn 1/4 R, walk 4 bwd, turn 1/4 L, walk 4 bwd, turn 1/4 R, walk 4 fwd;
3. 8 DOSADO Pass R shoulders, step to R, back up to place;
4. 8 HEEL TOE, SIDE, Hands joined, touch L heel diag. fwd, touch CLOSE SIDE, IN L toe to RF, step LF to L side, close RF to HEEL TOE, SIDE, LF, step LF to L side;  
CLOSE SIDE, OUT **Repeat opposite feet;**  
(Ladies start R heel);

5. 8 REPEAT #4
6. 8 **PASS BY SWING NEW PARTNER** Pass R shoulders with partner, swing next person end with lady on new partner's R and face in.

And one of the contras that is featured in the book is called the - - -

## STAR CONTRA DANCE

*By Andy Pennock*

**Formation:** Two lines facing. man on prompter's right, ladies on left. All start LF. 4 couples per group.

**Music:** Any consistently phrased music

**Routine:**

Beats

1. 8 **STAR RIGHT** With partner across, touch RHs, fingers pointing up, walk fwd in a full circle;
2. 8 **STAR LEFT** Repeat # 2 opp. hands;
3. 8 **FORWARD AND BACK** Walk 4 fwd, walk 4 bwd;
4. 16 **MEN SINGLE FILE** Head man (closest to music) leads his line around **PROMENADE AROUND** outside of ladies line and turns to face lady at **LADIES LINE**, FOH, ladies clap:  
**#1 MAN STOPS TO FACE FIRST LADY AT FOOT**
5. 8 **2ND MAN CONTINUES** Following men turn to face other ladies, all have **AND TURNS TO FACE** new partners;  
**FIRST LADY AT HEAD**
6. 8 **HEEL, TOE, HEEL, TOE** With partner across, hands joined, man's LF, **3 SLIDES AND STEP** touch L heel diag fwd, touch L toe to RF, **Repeat**. Step LF to L side, close RF to LF, **Repeat 2 more** then step LF to L side; Ladies start RF;
7. 8 **HEEL, TOE, HEEL, TOE Repeat # 6 opposite feet.**  
3 SLIDES AND STEP

Well, that's it for the month of June. I sure want to wish you well with your new venture. Hope all of the above materials are in photo-copy form.

### *Round Dance with Ralph & Joan Collipi*

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Staff: Bill & Carol Goss, CA & Collipi's, NH - Contact: Ralph & Joan Collipi

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## A Way That Worked

In May 2002, we were asked to chair a "Growth Committee" for the North Texas Square and Round Dance Association. Our primary direction was to see if we could figure out a way to turn around the declining membership in our association. We talked to callers and dancers from all over. We asked them what had worked in their part of the country. We asked what hadn't worked. We asked what they thought might work. We stole ideas from everyone we could find.

Our conclusion was that we had two basic problems: Recruiting and Lesson format.

Most recruiting has been done by advertising using flyers and placing advertisements or notices in periodicals. Often a club will put on a square dance demonstration in a mall or at a fair. Occasionally someone asks a friend to come take lessons. Whatever we have been doing hasn't worked very well. In the past 20 years the number of square dancers has decreased by about two thirds.

One of the clubs in our area tried recruiting dancers one-on-one, face to face. It worked and it worked and it worked. The conclusion was that square dancers like eagles, don't flock, you have to find them one at a time. With this in mind we began to ask clubs if we could meet with them and talk about recruiting new dancers. Notice that we didn't talk about students - we talked about new dancers. We think they need to perceive themselves as dancers from the very beginning.

The plan called for the club to start about 7 months before lessons are sched-

uled to be held. They start by appointing a lesson coordinator and setting up a database of prospective new dancers. Two months before the lessons start the club sends a letter to everyone in the database, introducing the club, describing the non-square dancing activities of the club and suggesting to the prospects that getting to know the club would be fun.

Two months before lessons start the club sends an invitation to a "party night". A party night takes on the personality of the club and can be a chili supper or salad supper or whatever. It is at this time that the prospects meet club members. The purpose of the party night is to "sell" the club, not square dancing. A month before the party night the recruiter who made the first contact calls to confirm the prospects attendance at the party. Two weeks before the party the club sends another follow-up invitation. Three days before the party the recruiter calls and offers a ride to the party.

At the party the prospects are seated with a club member who is selected because they are upbeat and positive about the club and square dancing. Ideally there are three prospective couples and one club member couple at each table - just the right number for a square. This provides for the newcomers to begin to make new friends. After eating and conversation the caller gets an experienced square up to show square dancing. Then get the new dancers up and teach them the beginning moves. In fifteen minutes they are having fun and square dancing. Sign them up for lessons before they leave.

We found that another of the prob-

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lems with the way we have been recruiting was getting people to commit to taking lessons for 18 to 20 weeks. To overcome this objection we decided to offer lessons on three consecutive Saturdays.

We begin at 9:30 in the morning and stop at 3:30 in the afternoon. We feed them lunch and give them refreshments all day long. We use a different caller each Saturday. We use the CALLERLAB order of teaching. We found that callers can teach 55 to 60 Mainstream calls in the three Saturdays. We also found that, contrary to everything we had been told, it does work and the new dancers can go for six hours. A great majority of new dancers in the Saturday lessons plan are going to new dancer dances after the 2<sup>nd</sup> Saturday and dancing all they choose. To reinforce the lessons, we asked clubs and callers to hold workshops before their dances.

We ask clubs to hold New Dancer dances with calls limited to the first 40 CALLERLAB Maistream calls and a workshop before the dance and no more than one round between tips. The first club to hold a New Dancer dance in October 2002 had 8 squares and 12 new dancers. In February 2003 a New Dancer dance had 27 squares and 44 new dancers.

The New Dancer dances focus completely on the new dancer dancing every tip – they are the guest of honor. They should be brought to these dances by the club with whom they were recruited. If you send your new dancers to New Dancer dances on their own it is a bit like sending your girlfriend to the prom alone, she will probably go home with someone besides you. What does this mean? It means cater to your new dancers, take them to dances because if you don't they are not being stolen, you are giving them to someone who is paying attention to them.

We give the New Dancers a "New Dancer" dangle so they can be identified and invited into squares by experienced dancers. When a New Dancer dangle is spotted, introduce yourself, ask if they are having a good time, tell them how glad you are that they are at your dance and would you like to dance in our square next tip? When they are invited into a square and have fun, you have a new dancer. What we are seeing is that clubs are becoming more energized by the great attendance of new dancers, it is a win-win situation. These new dancers are our future in square dancing.

**Tom Rudebock**

**American SquareDance Has a new Email Address!**  
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# LEADERSHIP NOTES

*From*  
**Bernie Coulthurst**  
*Editor Of Club Leadership Journal*



## **CLUB LEADERSHIP NOTES**

### *A New Kind of Broom Dance*

We recently attended a graduation dance where the caller announced that the next dance will be a broom dance. Just about everybody got lined up for the broom dance. We never saw a broom dance like this one. This is how it goes.

All the ladies line up on one side of the hall and all the men on the other side. Then two ladies and one man line up in front of the caller facing down line. The center dancer (in this case the center dancer is a man) has the broom. He then has to decide which of the two girls he wants to sachet with down the line. A little flirting goes on which is good for more smiles. The guy gives the broom to the remaining gal and then sachets with his chosen gal down the line and then join the end of the lines - the girl on the end of the girl line and the boy on the end of the boy line. Then the girl who got the broom is in the middle and two boys from the boys line move up on each side of her. She then has to make a choice as to which boy she wants to dance with. It was especially interesting to watch the young dancers making their choices. This continued until the music ended. Everybody enjoyed this new kind of broom dance. You may want to try this idea that works.

### *New Dancer Dances Just Before Your Club Dances*

More and more clubs are having their new dancer dances (classes) taught just before their regular dances. This policy is definitely a win-win-win situation. The new dancers win because they usually stay awhile to watch the experienced dancers dance a few tips. Seeing dancers do the calls they just learned makes it much easier for them to see how the calls are done in the real world of dancing. The experienced dancers win because it is much easier for them to serve as angels during the new dancer program. The club dancers and the new dancers win because they get to know each other at each dance. The club wins because it saves money - less hall rent and lower caller fees. And the best benefit of this system is that the new dancer program is not rushed because of high costs to the club. Maybe it is time for your club to consider seriously to have your new dancers learn to dance just before your regular club dances.

The Sunshine Promenaders, Leesburg, Florida, have their new dancer program just before their club dances and it is working well. They have more than 10 couples in their program which started this year. Their club dances have 10+ squares on a regular basis. Congratulations, Sunshine Promenaders!

Another Florida club, The Orange Blossom Squares, is also doing very well - 16+ squares at each dance! They have two classes of new dancers going at all times!

The above information about these two Florida clubs was reported by Mark & Jody Johnson, editors of Central Ohio's *Cues & Tips* in their March 2003 issue.

### ***Emphasize The Friendship Factor***

In the same issue, Barb & Elden Lovingshimer commented in her *Grove City Western Squares News*: "A call I recently received from a couple asking about lessons continues to remind me of the terrific aspects of our activity. Yes, I told her it was a great exercise, it was a chance to dance anywhere, it was a fun night out. But I think what I stressed the most was the fact that they would be meeting a great many new friends. And I know that these friends are like family who enjoy each other's company, help out in time of need, and rejoice in times of gladness."

Mark & Jody Johnson's *Cues & Tips* is one of the growing number of square and round dance magazines that have colored pictures throughout each issue. Congratulations, Mark and Jody!

The parade season is here and all callers fear the possibility of their equipment getting damaged when the power source comes from a noisy generator. Caller Ray Hilton used a power inverter as the source of alternating current from a battery for a parade that *The Nubble Lighthouse Keepers*, York, Maine, participated in September, 2002. It worked well, he reported in the *Northeast Square Dancer* January 2003 issue. Quoting Ray, "I am happy to say that my inverter fits very nicely into my equipment bag so I will not have to run off a generator again."

Brian Beckman, Bath, Maine, recently emailed an inquiry to us about the status of the Folk Dance project. We forwarded it to Lyle and Jean Beck, Presidents of United Square Dancers of America (USDA), for an update. Their reply follows:

*"Hello All,*

*"We are Lyle and Jean Beck, President of United Dancers of America (USDA). Bernie Coulthurst forwarded a message to us where you were discussing the status of Square Dance as the National Folk Dance.*

*"A Bill, H. R. 645, has been introduced into the 108th Congress by Ed Whitfield, 1st District of Kentucky, to amend title 36, United States Code to designate the Square Dance As The National Folk Dance. This Act would change the U.S. Code to place the square dance as the National Folk Dance in the same part of the law with the National Anthem, the National Motto, the National Floral Emblem, and the National March. This bill is known as 'The Promenade Act'.*

*"You may go to USDA's web site, usda.org, click on the folk dance banner and get additional information about the campaign to get this Bill passed. At this site, usda.org, you also may print letters to be sent to your Representatives, petitions to be sent to Representatives by clubs or groups of dancers, and you may also see a copy of the Bill.*

*"In 1982 President Reagan did sign a bill to designate square dance the National Folk Dance, but the bill was only effective for that session of Congress. At the end of the two year Congressional Session the bill and the designation expired. We are now attempting to get the designation as a part of the U. S. Code and it would then be permanent.*

*"USDA would appreciate any support you can give to this endeavor. We have to 'MAKE A LOT OF NOISE' to get our Representatives attention to get this bill passed. As the information on our web site states, email, phone calls or letters are all equally effective, but letters mailed through the Post Office can and do take up to a*

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*month to arrive at their office. The other methods are much quicker. Also the 'form letters' that are on our web site are as effective as an individually composed letter. The Congresspersons are only counting the number of people 'making a lot of noise.'*

*"Thank you for your interest, and 'make a lot of noise' by having your dancers contact their congresspersons.*

*"Lyle & Jean Beck, President, USDA, [beckslj@yahoo.com](mailto:beckslj@yahoo.com)"*

If one dancer emailed us about the Folk Dance project, we know that there are many others with the same question. Let's hope Lyle's & Jean's reply will get you to "make a lot of noise" too. Thanks, Lyle and Jean, for the concise reply.

Till next time, happy dancing!

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

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# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

Let us start by welcoming the new editors of *American Square Dance Magazine*. They have a lot of experience in this field and we are looking forward to working with Ed & Pat. In addition, we wish all of our readers a happy, healthy holiday season.

This month, we are throwing you 2 curves. We will call centers in from a position we don't normally call this from and we are not going to cast off 3/4 every time. Not hard to execute but it might add some spice to your calling. (Incidentally, this idea was derived from a caller from England who came to our callers school and used a figure similar to this. Thanks Barry!)

1. HEADS square thru 4 centers in, centers run square thru 4 right and left grand (1/2 promenade)
2. SIDES square thru 2 centers in, CENTERS trade, star thru dixie grand, left allemande (1/2 promenade)
3. HEADS star thru double pass thru leads trade centers in, cast off 3/4 CENTERS pass thru 1/2 tag explode & square thru 4 trade by left allemande, (at home)
4. SIDES touch 1/4 & walk and dodge centers in, centers run box the gnat fan the top, circulate girls trade, swing thru right and left grand (5/8 promenade)
5. HEADS pass thru separate around 1 to a line pass thru wheel and deal CENTERS pass thru centers in, cast off 3/4 ends fold GIRLS LEFT square thru 3 touch 1/4, extend, right and left grand (At home)
6. SIDES LEFT touch 1/4 side girls run centers in, cast off 3/4 ENDS circulate star thru CENTERS pass thru left allemande (1/2 promenade)



7. Heads 1P2P  
star thru  
centers in, centers run  
slide thru  
left allemande (3/8 promenade)
8. Heads 1P2P  
square thru 2  
trade by  
centers in  
centers cross run  
touch 1/4  
girls run  
double pass thru  
leads trade  
right and left grand  
(7/8 promenade)
9. SIDES star thru  
CENTERS square thru 3  
centers in, cast off 3/4  
ENDS face in  
at home
10. HEADS lead right  
centers in, cast off 1/2  
CENTERS U turn back  
touch 1/4, circulate  
girls run, swing thru  
circulate, explode & star thru  
left allemande (1/4 promenade)
11. SIDES square thru 4  
right and left thru  
centers in, centers run  
square thru 2  
right and left grand (At home)
12. HEADS right & left thru and  
lead left, centers in, cast off 3/4  
CENTERS pass thru  
1/2 tag  
circulate  
LEFT swing thru  
right and left grand  
(7/8 promenade)
13. SIDES pass the ocean  
ping pong circulate  
CENTERS  
explode & square thru 2  
ENDS roll away  
centers in, boys trade  
CENTERS trade  
touch 1/4  
circulate  
girls U turn back  
swing thru  
right and left grand  
(1/8 promenade)
14. HEADS star thru  
double pass thru  
leads U turn back  
centers in  
girls trade  
CENTERS california swirl  
star thru  
trade by  
swing thru  
circulate 1 1/2  
right and left grand  
(1/2 promenade)
15. HEADS right and left thru &  
roll away & star thru  
centers in, cast off 3/4  
circulate, centers run  
star thru, trade by  
pass to the center  
CENTERS square thru 3  
left allemande (At home)
16. SIDES LEFT square thru 2  
centers in  
cast off 1/2 & ROLL  
square thru 3  
trade by  
left allemande (1/2 promenade)

# THE KOREO KORNER



*From*  
*Steve Kopman*

This month lets expand a little on the centers in & cast off 3/4. After the cast off 3/4 we're throwing another curve by adding a circulate from a position we don't ordinarily call this from.

HEADS star thru & pass thru  
centers in, cast off 3/4  
ALL 8 circulate  
THEN:

1. centers run  
square thru 2  
right and left grand (At home)
2. ENDS pass thru  
wheel and deal  
CENTERS square thru 3  
star thru  
ferris wheel  
CENTERS pass thru  
left allemande (3/4 promenade)
3. CENTERS trade  
star thru  
CENTERS pass thru  
left allemande (1/2 promenade)
4. ALL trade & roll  
pass to the center  
CENTERS square thru 3  
left allemande (1/2 promenade)
5. cast off 3/4  
circulate  
centers run  
star thru  
trade by, left allemande  
(At home)

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# NOTES IN A NUTSHELL

A Review by  
*Frank Lescrinier*



## CALLERLINK,

### *Australian Callers' Federation*

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: <http://www.aussiecallers.org.au/>. Jeff Garbutt is the editor, and his e-mail address is: [jefftracie@westnet.com.au](mailto:jefftracie@westnet.com.au) While some of the content (Letters To The Editor, etc.) relates to the Square Dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

Brian Brislane from Australia lists a number of shortcuts from mainstream through Advance to use when moving checkers while writing choreography. Jeff Garbutt also included some of the shortcuts that he uses as well. (Note: While some of the shortcuts are technically correct, not all of them are geographically precise. FL)

From Brian's Cookbook (Brian Hotchkies), there are a couple of sequences with a little twist to them. The first Plus routine involves the dancers breaking to a line of four from a circle of eight. The second routine was sent in by Ed Foote, and is an Advanced asymmetrical routine, with an interesting use of Acey Deucey as well.

In planning and programming club nights, Rohan Clark lays out how he programs a typical square dance night, from the first tip to the last, and everything in between.

The Quiz for the next issue is to list as many square dance records that have a reference to "water" somewhere in the title or lyrics or the theme of the tune.

## JOHN'S NOTES

### *John Saunders*

John's e-mail address is: [johnnysa@aol.com](mailto:johnnysa@aol.com)

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

This month in the Dancing Contra / Traditional Squares section, by Don Ward, there are a couple of contras selected to match the abilities of Square Dancers. These were written by Tony Parkes.

In the Workshop Ideas section this month is the figure written by Ron Hunter in 1991, called 'Shake, Rattle and Roll'. From parallel Waves, all do a Scoot Back then the Centers Trade, and all Single Hinge and Roll. Ends in facing couples. Timing - 14 beats. Included are some figures from Jon Jones using Wheel Around with extended Mainstream calls which were set by Jon.

The Mainstream (1-53) Program call featured is Wheel Around. This call is most commonly used from a Promenade. Many dancers don't understand that this can be called from other set-ups as well. Scoot Back is the call of the month in the Dancing the Mainstream Program.

Dancing the Plus Program this month looks at the call Explode the Wave, with a couple of pages of sequences and singing call figures.

The Advanced and Challenge Supplement includes: Reverse Swap Around; Facing Recycle; and Diamond Chain Thru variations.

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

**Thanks, Frank.**

## Y'all Come Early & Stay Late

Our fair city has a lot to offer – an extra day or two before or after the convention can be filled with a multitude of activities without taking a tour. (We do recommend the tours, but time is getting short for reservations.) Some of the possibilities haven't been mentioned yet in our columns. We have a World Class Public Zoo – the Oklahoma City Zoo – located in Lincoln Park at 2101 NE 50th; its not expensive to visit and we guarantee a grand time. Just down the street (2801 NE 50th) to the east, we have a World Class Softball complex, The National Softball Hall of Fame and Stadium and home of the USA Olympic Softball team; and just across the street (2716 NE 50th) is the Firefighters Museum.

Grand Boulevard winds through Lincoln Park which contains an excellent public golf course. In the southwest corner of the park is the 45th Infantry Thunderbird Division Museum, exhibits indoors and outdoors, pictures, Medal of Honor bios, tanks, choppers, big and little guns of all kinds – sizeable pieces of history. Just east of this museum, a little south of NE 36th at 3400 NE Grand Boulevard is the Oakwood Depot and the Oklahoma Railway Museum Ltd. Excursions are conducted every 3rd Saturday (June 21st).

Back north a mile, at 2100 NE 50th, is the Omniplex, located just west of the Zoo. Contained inside are a Photography Museum and Hall of Fame, the OmniDome Theater, a Planetarium, an

Air Space Museum, Gardens, a hands-on Science Museum, the Red Earth Indian Center and Museum – all under one roof – plan to spend a day, if you can. Another mile north and about a half-mile west is one of our “pride and joys” – the National Cowboy and Western Heritage Museum at 1700 NE 63rd. Art and artifacts, state-of-the-art interactive and exhibition galleries, an excellent Gift Shop, the American Cowboy Gallery, the American Rodeo Gallery, the Western Entertainment Gallery, beautiful gathering places, breathtaking views from the windows atop Persimmon Hill. Be sure to visit Prosperity Junction – a replica of a true western frontier town. And just across the street a little west is Coles Garden – a peaceful, restful place to visit.

To the south of the city, in Norman, is the University of Oklahoma campus, location of the Fred Jones, Jr. Museum of Art and the brand-spankin' new Sam Noble Oklahoma Museum of Natural History. Another five or so miles south on US Highway 77, in Noble, Oklahoma, is the Rose Rock Museum. The Rose Rock, a barite sandstone delight, is the official State Rock. We haven't even listed the State Museums in the area of the Capitol Building in near NE OKC.


There are a total of 32 museums in the Oklahoma City area, (within a 35-mile-radius of the Cox Convention Center) listed in the current Yellow Pages directory. We doubt you'd be disappointed in any of them.

# On The Record ROUNDS

## *Ralph & Joan Collipi*

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members.aol.com/Rvcollipi/index.htm



Take a  at what is just released...

### **Kiss Her Goodbye**

Phase III+2 (Dia. Trm/X Pivot) - Waltz - Grenn 14282 - Allemande Al & Martha Wolff. Diamond turn, canters, cross hovers, open impetus. Good music to this smoothly written waltz.

### **Caribbean Cha**

Cha 3 - Phase III+1 Cha Cha - Grenn 14244 - Allemande Al & Martha Wolff. Chase, circle cha, new Yorker, alemana, sandstep. Suggest you slow for comfort. Good cha cha beat.

### **Caribbean Cha**

Cha 4 - Phase IV+1+1(Open Hip Twist/Mod. Hockey Stick) - Cha Cha - Grenn 14244 - Allemande Al & Martha Wolff. Fence line, open hip twist to a fan, open break, hockey stick ends in butterfly wall. Good dance.

### **Brown Eyes**

Phase II+1(Hover) - Waltz - Grenn 14039 - Ron & Georgine Woolcock. Basic Phase II waltz, has prog. twinkles, hover. It is a view and do.

### **This Song Is Driving Me Crazy**

Phase III - 2 Step - Mercury 73488 or CD Best Of Tom T Hall - Bob & Jackie Scott. Charleston scoot, Charleston points, traveling box, whaletail. Basic 2 step routine.

### **June's Begin the Beguine**

Phase II+1 - 2 Step - Col. 3847A Begin the Beguine by Artie Shaw - Jack & June Smith. Has wrap and unwrap sequence.

### **Boy From NYC**

Phase II - 2 Step - ATL03230 or 3816 by The Manhattan Transfer - Mike Seurer. Traveling doors, left turning box, broken box. Good view and do.

### **I Got You Babe**

Phase III - 2 Step/5 Count - AtL. OS 13071 by Sonny & Cher - Mike Seurer. Strolling vine, slow twisty vine, lace sequence. Basic Phase III routine.

### **I Don't Think She Loves Me**

Phase V (Soft) - Foxtrot - Coll. 4344 Engine Engine #9 - Bob & Judith Haworth. Open natural, back feather, natural weave, top spin. In and out runs, nat. hov. cross. Routine should be slowed down for comfort.

### **We're The Monkees**

Phase II - 2 Step - Arista 9505 by the Monkees - Mike Seurer. Traveling box, rock the boat, left turning box and basketball turn. Cute routine.

### **Better Than Nada**

Phase III+1 (Alemana)+1 (Double Peek-A-Boo Chase) - Rumba - Reprise 7-17587 By Texas Tornados Mike Seurer.

Full chase, sidewalks, crabwalks, alemana, spot turn and wheel 6.

### **On A Star**

Phase III+1 (Alemana) - Cha Cha - STAR 113- B Swinging On a Star - Mike Seurer. Fence line, alemana, sidewalks, spot turn. This routine has all basic Phase III Cha figures.

### **Every Spring Day**

Phase IV - Waltz - STAR 131-B - Bob & Judith Haworth. Spin turn, box finish, nat. fallaway, slow outside swivel, in and out runs. Good routine to this nice waltz music.

### **Peter Gunn**

Cha IV - Phase IV - Cha Cha - Col. 6142 by Ray Anthony - Hank & Judy Scherrer. Nice music, be sure to slow speed for comfortable dancing. Chase, hockey stick, alemana, spot turn, merengue, double peek-a-boo chase. Ending lady fan man hold close step and side arms up.

### **You Walk By**

Phase III - Slow 2 Step - Coll. 90051 I Fall To Pieces by Patsy Cline- Ronnie & Bonnie Bond. Speed should be 42 to 43 rpm's. Looking for a dance to introduce slow 2 step this is a good one. Basic, traveling chasse, fence line and sweet-heart runs.

### **That'll Be The Day**

Phase IV+2 (Stop & Go/Chasse Roll) - Jive - MCA-60000 - Dom & Joan Filardo. Link Rock, fallaway rock, chicken walks and continuous chasse.

Lindy catch, jive walks. Ending is jazz hands.

### **June's Sweet Caroline**

Phase II+1(Peek A Boo Chase) - 2 Step - MCA CL 111A by Neil Diamond or Coll. 90111 - Jack & June Smith. Traveling box, wrap and unwrap sequence are in this basic Phase 2 two step.

### **Tennessee Waltz**

Phase II - Waltz - Coll. 4225B by Patti Page - Mike Seurer. Suggest speed is 48-49 rpm's. Canter, lace sequence, left turning box, twinkles. View and do routine.

### **Look Look**

Phase II+1(Fishtail) - 2 step - King K 2099 or Coll. 90191 My Heart Is An Open Book - Sue Lucibello. Prog. scissors, fishtail, trav. box, wrap and unwrap sequence. This is a basic 2 step routine.

### **Sunset Over Tokyo**

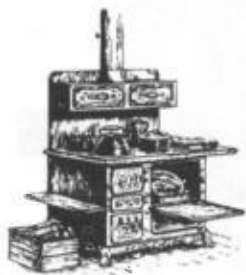
Phase VI - Bolero - Mimi Disc Available from Choreographer - Kurt & Tammy Worlock. Great music but a challenging routine. Parts A and B are Bolero, with checked rope spin, x-hand u/a w/face loops. Part C steps are not bolero oriented but has challenging Amalgamations such as horse and cart, circular vines, spirals and open work.

Recordings reviewed  
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# Country Kitchen

By Louise Harrop



This is a special cake for a special occasion like Father's Day. Please read through the directions and follow all the steps. It's a little tricky but definitely worth the extra effort.

## Decadent Chocolate Cake

1 Tbsp. instant coffee powder  
1/2 Cup hot water  
1 (8 ounce) package semi-sweet  
chocolate, cut into small pieces  
1/2 lb. unsalted butter, cut into bits and  
softened  
1 Cup granulated sugar  
4 large eggs, slightly beaten  
Sweetened whipped cream

Dissolve the coffee in the hot water and cool. Preheat oven to 350 degrees. Line the bottom of a buttered 8-inch round cake pan with 2 rounds of foil. Butter the foil. In the bottom of a double boiler over hot water, melt the chocolate with the coffee mixture, stirring constantly. Stir in the butter and sugar, a little at a time. Heat, stirring constantly,

until the mixture is smooth and very hot. Do not let the mixture boil. Remove the double boiler from the heat and add the eggs in a stream, beating while adding. Strain the mixture through a fine sieve into the cake pan. Set the cake pan in a baking pan and add enough hot water to the baking pan to reach half way up the sides of the cake pan. Bake 40 – 50 minutes or until a crust forms on the top. Transfer the cake pan to a rack and let cake cool. Chill for 1 – 2 days to allow the flavors to mellow. To serve, dip the bottom of the cake pan in hot water and run a thin knife around the inside of the pan. Invert the cake onto a cake plate and peel off the foil. Serve topped with whipped cream.

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**GR 17282 Melody of Leaves P-2 waltz**  
by Barbara and Jim Connelly  
Vocal cues by Barbara Connelly

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BATH, OH 44210

# CUE TIPS



*Selected by*  
*Fran & Jim Kropf*

June is the month for Weddings so brides are getting ready for that special day. I bet you can get a little "Kiss In The Dark" and then before you know it you will be doing "The Engagement Waltz"

## KISS IN THE DARK

*Ray and Virginiai Walz*

**RECORD:** ROPER 145

**FOOTWORK:** Opposite

**RHYTHM:** Waltz – Phase: II+2 Hover/Spin Turn

**SEQUENCE:** INTRO-A-B A-B(1-15) ENDING

### INTRO

BFLY/WALL WAIT 2 MEAS;; TWISTY VINE 3; FWD FC CL;

### PART A

TWIRL VINE 3; PKUP SD CL; 2 LEFT TURNS;; WALTZ AWAY; BOTH ROLL ACROSS (LOP); TWINKLE; THRU FC CL;

WALTZ AWAY; BOTH ROLL ACROSS (LOP) TWINKLE ; THRU FC CL; LEFT TURNING BOX;;;;

### PART B

HOVER; MANEUVER; SPIN TURN; BACK 1/2 BOX; 2 FWD WALTZ DRIFT APART;; THRU TWINKLE BOTH WAYS CP/LOD;;

TWO LEFT TURNS;; HOVER; THRU SD CL; SOLO TURN 6;; 2 CANTERS;;

### ENDING

SIDE CORTE

## THE ENGAGEMENT WALTZ

*Perry Lefeavers*

**RECORD:** COLUMBIA 4-42652

**FOOTWORK:** OPPOSITE unless indicated direction for man

**RHYTHM:** WALTZ – Phase 3+2 (X PIVOT, TELEMAR SCP)

**SEQUENCE:** INTRO-A-B-C-A-B-C-ENDING

### INTRO

CP/DW M'S R & W'S L FOOT FREE WAIT ONE MEAS AND PU NOTES;



## **PART A**

X PIVOT SCAR; X HOVER SCP; MANU; BK, BK/LOCK, BK; SPIN TURN; BOX FINISH; 2 LEFT TRNS FC WALL;;

## **PART B**

WALTZ AWAY & TOG;; TWIRL VINE 3; THRU SD CL; WHISK; PKUP SD CL;TRN L RT CHASSE; BK TRNG HOVER SCP; CHAIR.REC.PKUP; TELEMARK SCP; THRU & SEMI SHASSE; WING; WHEEL 3 TO FC/W; CHK FWD.REC.CL (W side) SOLO ROLL 6 CP/LOD

## **PART C**

FWD HOVER; TWIRL TO A TAMARA; WHEEL FC COH; WRAP FC WALL; WHEEL FC COH; UNWRAP FC WALL; STEP SWING; SPIN MANUVER;IMPETUS SCP; PK UP SD CL; 1 LEFT TRN; BACK UP WALTZ; BK PROGRESSIVE TWINKLES;; SPIN TRN; BOX FINISHED;

## **TAG**

FWD TO CHAIR & TILT;

---

## **Square Dancer's Credit Card Program**

It Helps The Handicapped Dancers!  
It Helps Your Association! It Helps Youth Dancers!

The Square Dancer's Credit Card Program was initiated in 1989 with all surplus funds being returned to the USDA Affiliates. Your Board of Directors at the June 1996 USDA Board Meeting revised the distribution plan – one half to the USDA Youth and Handicapped Dancer Programs and the other half to the Affiliates. A super way to help other dancers!

The support and active participation of your organization in the USDA Credit Card Program is solicited. The Square Dancer's Credit Card has every benefit offered by other credit cards and promotes square dancing every time the card is used. With your help, your Credit Card Program could grow and generate funds to also help your Association.

Some ways to solicit support of dancers for your Credit Card Program are:

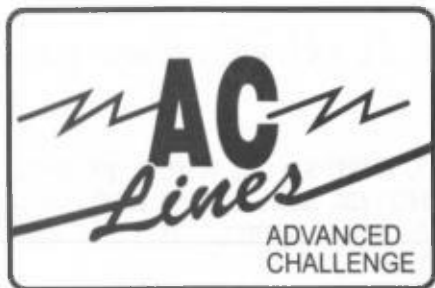
- Direct appeal - helps your own organi-

zation as well as the youth and handicapped dancer programs.

- Showing the benefits of enrolling both to the individual dancers and organization
- Inclusion of Credit Card information in your newsletters and magazines
- Making information available at festivals, convention and dances
- Provide copies of informational material to delegates at meetings to take back to Associations, Clubs and Dancers
- Asking your USDA Delegate to take in active role in promotion

Please help promote the Square Dancer's Credit Card Program. We offer our sincere thanks in advance. If further information is required, contact the following:

Joe & Joy Vaccari  
USDA Credit Card Program Chin.  
227 Hughes St. NE  
Ft. Walton Beach, FL 32548  
(850) 243-9484



BY  
ED  
FOOTE



It was probably inevitable, but it is still disappointing. I am referring to advanced dancers who wish to move to C-1 having to be retaught not just the Advanced calls, but also the Mainstream and Plus calls.

Because "standard position" is the norm at Mainstream and Plus, it is natural to expect that "dance by definition" or "all-position" – which is standard at Advanced – will be taught in advanced classes, and this includes a re-teach of the appropriate Mainstream and Plus calls to convey the understanding of these calls. However, the boom in Advanced dancing the past 10 years has resulted in many dancers seeking to do Advanced simply for the status of the name, and callers giving a water-downed level of Advanced in order to attract large crowds. This has caused Advanced in many areas to be "quasi-Advanced": namely no DBD of MS, Plus and Advanced with the advanced calls used only from one or two "Standard" positions with each advanced call followed by a dozen or so standard position Mainstream and Plus calls.

Many people say the only reason they move to Advanced is because they have become bored at Plus, as a result of lack of creative choreography by callers in their area. Now we are finding that with the proliferation of "quasi-Advanced", people are becoming bored with Ad-

vanced and moving on to C-1 in an attempt to achieve variety in their dancing. But many of these people are finding they still do not understand Mainstream and Plus, because these calls were never used from a variety of positions at the places where they danced Advanced.

This situation came to my attention recently in three widely scattered areas of the country. C-1 callers and tape group leaders, who previously had seen only reasonably competent dancers wishing to move to C-1, now report having to take time to teach the true understanding of the Mainstream and Plus calls to people entering C-1. In addition, they also have to re-teach many of the Advanced calls in order to supply understanding that was not presented at Advanced.

These C-1 leaders expressed surprise at this situation since they had never encountered it before, but in light of what is occurring – or should we say what is not occurring – at Advanced, it is not that unusual.

In the 1970's and '80's no one attempted Challenge without having a thorough knowledge of the basics of the preceding programs. Now we see people starting Challenge who have to re-learn Circulate. But on the other hand, we do have many more people at Advanced and Challenge. So this is progress. Or is it?

# MOORE ON CONTRA

*From  
Paul Moore*



## It's Only Proper

In the past we have looked at a couple of formations for circles and one formation for contra lines. The contra formation is called "improper duple" or "alternate duple." The term describes both the whole contra line (the major set), and each dancer's position in the line (the minor set). The major set described is a longways set for as many couples that get on the line, and the men and women alternate in the line: a man then a woman then a man, etc. with their partners opposite each other. The term "alternate duple" is the modern term which gives a good, clear description of the formation.

But what about that other term "improper duple." Again it means a longways set with two couples dancing together. "Proper" means that all the men are in one line and the women are in the other line. The origin of the term goes way back in the history of dance: we surmise that contra dancing started as a religious dance performed by men only. As society became more open, the women were allowed to dance, but not with the men but parallel to the men. That was only proper since it was not

right for a man or woman to dance with any one other than his/her own spouse. And it certainly would have been an improper and immodest act for a young, unmarried woman to dance with men at all – that would have been too provocative.

Of course, in time, the lines began to interact with each other, but the formation was still proper – men in one line, women in the other. However, instead of the lines staying parallel, the men and women would interact with each other. Finally someone came up with the new formation which alternated sexes in the lines: that was definitely improper (but a lot of fun). Below are two diagrams: the first one shows a proper contra line. Notice that the men are all in the line to the caller's right and the women are in the line to the caller's left and are opposite their partners. The second diagram is of an improper duple contra line. In this formation, the first man is to the caller's left and his partner is across from him, while the second man is to the caller's right and his partner is opposite him.

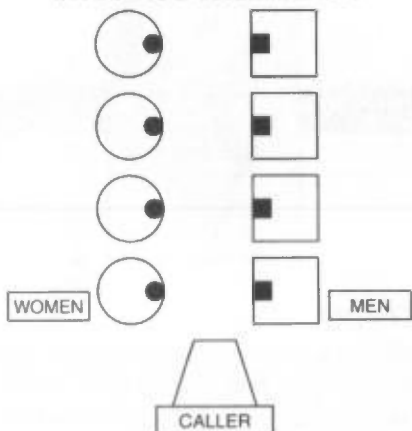
**52<sup>nd</sup> National  
Square Dance Convention!**

**June 25-28**

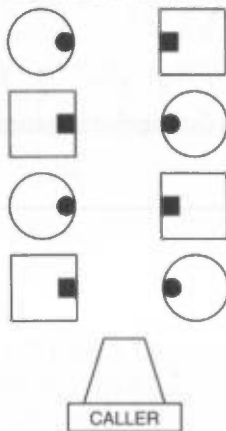
**Oklahoma City, Oklahoma**



## PROPER CONTRA LINE



## IMPROPER CONTRA LINE



In the improper line, if the first couple faces the back of the hall (away from the caller) and the second couple faces the front of the hall; therefore two standard couples are facing each other. These two couples can dance a pattern and then move up or down the hall to repeat the pattern with a new couple.

The same is true for the proper line, but because the men are next to each other, as are the women, it is harder to identify which two couples, or four people, are dancing together. To help the dancers identify themselves and each other, the caller will often say, "Hands four from the top." The top is the end of the hall where the caller is; so, starting with the couple closest to the caller, and all the way down the line, dancers make little circles of four. That is, couples #1 and #2 join hands. This tells the dancers

who is dancing with whom. The couple in each set that is closest to the caller is the active couple, the second couple is the inactive couple. (Sometimes, the couples will be called #1 and #2 instead of active and inactive. As the dance progresses, the actives will move down the hall away from the caller and the inactives will move up toward the caller. As each couple gets to the end of the line, they wait out one sequence and then start going through the line as the opposite (a #1 becomes a #2 and starts moving up the line).

Here is a marvelous dance that gives dancers a good introduction and practice in proper formation. The dance was written by Hal Rice, who is a master at taking a small number of basics and turning them into great dances. Hal calls this "The Proper Dance."

- Intro: - - - -, long lines forward and back
- 1-8: - - - -, just the actives dosado
- 9-16: - - - -, just the inactives dosado
- 17-24: - - - -, actives center and swing partner
- 25-32: - - face down, go down in lines of four
- 33-40: - - - -, centers wheel, ends turn alone, come back
- 41-48: - - cast-off æ, - - across, right & left thru
- 49-56: - - - -, - - right & left thru back
- 57-64: - - - -, - - lines forward and back

# FOR SALE

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When you set up your lines, have all the men form to the right of the caller and all of the women to the left. Use the "hands four" trick to identify which two couples are working together and to identify who is active and who is inactive. The forward and back gives the dancers a chance to see the lines and to get into the mood of the music. Then just the active couples go into the middle to do a back-to-back dosado, followed by the inactives doing a dosado. The actives then swing their partner in the center and face the back of the hall. All four dancers (actives and inactives) make a line of four facing away from the caller; the actives are in the center of the line and the inactives are on the ends. From the caller's perspective, the lines of four should have the inactive lady at the left end of the line, then the active man, the active lady, and the inactive man. After four steps down the hall, the actives wheel-around (man backs up, lady moves forward to turn as a couple) and the ends do a u-turn back. We now have all the men on the men's side and the women on the women's side. Promenade back up the hall four steps.

This is when the feeling of a proper formation really comes into play. With the centers moving forward and the ends pivoting, the dancers cast-off 3/4 to the outside. For those who square dance, it

feels very much like a centers-in and cast-off 3/4. The dancers are back to long lines with all the men on one side and the women on the other, and the actives have progressed one position down the line. The next two calls are right & left thru. It is boy-boy, girl-girl. The two dancers who cast-off together will work as one couple. A same sex right & left thru confuses a lot of dancers because half of them are doing "the other person's part." However, if you teach the call as pass through and wheel as a couple — keeping the same shoulders adjacent and not using hands — the dancers will soon become comfortable with the motion. It might be worth reminding the dancers that when they get to the end of the line, they do not cross-over, but just come back on the same side, but their roles will be reversed.

It has been mentioned in previous columns that many choreographers will simply say "use any well-phrased reel or jig." This is not one of those dances. Hal Rice works as hard at matching music to the dance and he does in writing the figures of the dance. Hal's dances always feel just right because there is a superb match of music and movement. So for this dance, try to find "Live for the Good Times" on Wagon Wheel. The music practically tells you what to do and when to do it. Enjoy.

# CALLERLAB VIEWPOINTS

*From*  
*Mike Seastrom*



## Callerlab Viewpoints by Mike Jacobs

The following article is the text of a speech made by Mike Jacobs, Chairman of the Board of Callerlab, at the 30th Annual Callerlab Convention in San Antonio in April 2003. The convention theme was "Winning Ways."

Unlike a lot of you, I am a second generation American. My grandfather came here from Armenia, escaping the massacres of the Turkish pogroms in the early 1900's. He made his way through a number of countries finally crossing into the United States, and like many other destitute immigrants of that time, he settled into a ghetto.

We have an image of that word, of someplace sordid and destitute, but it really had a different origin. It is an Italian word from the 1200's and it was used to describe an area in which the Jews were allowed to live with their own laws and customs intact. It was not a place of horror to escape from, but a place of comfort to seek out. The outside world was unpredictable; inside the ghetto was safety and predictability.

All of Square Dancing is in a ghetto. We have a set program of calls and definitions, pre-set routines of pre-rounds and star tips, a rigid expectation of who will attend, what they will wear, how much they will pay, and even what time the refreshments will be. In our ghetto, we are protected from dealing with the scary real world that might make differ-

ent demands of us, especially those of us who are entertainers. They might only want an hour, or once a month, or different clothes, or different music. A few of our colleagues even dare to venture out of the ghetto and, despite their tales of good money, rewarding work, and large numbers, very few of our callers are willing to risk the predictability of staying with our ghetto.

My grandfather died in his ghetto. My father escaped only because of the army and World War II. My daughter sits in the audience tonight, attending her first Callerlab Convention as a caller. Her choice is like her great grandfather's, to leave or stay in her ghetto.

In the hit musical, *The Producers*, there is a song called, "We Can Do It", where a reluctant character is asked, "Don't you want to stop being a caterpillar and become a butterfly and flap your wings to glory?"

We can save Dancing.

We Can Do It, because we have no option for failure. It is unacceptable.

We Can Do It, because it is the right thing to do. We have been the right activity for millions throughout the years. Being the world's best kept secret is not the right approach to something that has so much to give.

We Can Do It, because we have example after example of "Winning Ways"

*continued on bottom of next page*

## For The Square Dance Teacher

Although teaching a Square Dance Class is a complex venture, it need not be intimidating. A person with perfect qualifications will usually have successes and failures. The trick is to amass enough "Right things to do" in order to keep and graduate the majority of your class as competent dancers.

Recruitment is over and your class is in front of you on the first night of dancing. Through the course of the evening, several Club & Class members indicate to you that there are some more new dancers out there who will show up next week or the week after. What do you do?

**Design your first segment into three overlapping parts.** This is tricky, because your goal is to be able to insert any new dancer on any of the first three dances and still have that dancer able to dance on the fourth night with new material. The dancer who arrives for the first time on the third night will have the most trouble. The elusion of new stuff can be achieved buy using different music and choreography with the same movements. In other words, on night two or three, you can teach what you taught on night one using fun 'by definition' choreography. One must take care not to confuse. The first segment should be thought of as the foundation and the rest of your sessions as building blocks. The Mainstream program is the fundamental base for all extended square dancing beyond Mainstream.

**Make use of the break to show how to accomplish a movement.** The best way to show new dancers how to do a new movement is to demonstrate the new

movement during the break when all dancers can see what is being asked of them. This may not always be practical. Be willing to be flexible.

**Have the proper equipment on hand and know how to use it.** The best equipment is determined by taste and what you can afford. Prerequisites would be; good sound system that does not overpower the floor, a microphone that will accent your voice over the music, and most importantly, an outline of what you want to cover that evening. The use of a remote-attached microphone can be very handy and when used properly, will enhance your teaching capability. Hand-outs can be effective if they are current.

**Dancing with Angels and the Club.** This can be troublesome. When possible, have a meeting with your angels and let them know how important they are to the success of the class. Also remind them how hard it is to teach new dancers when angels are talking in the square or conducting mini instructions on their own. There are two times when the Class should be allowed to dance with the club. The first is a halfway dance when the class invites the Club to the class. The second is Graduation when the Club invites the Class into their membership. Class members should be protected from all other contact with the Square Dance Community until after they graduate. It's your class! Let them grow and have time to practice the values you have taught them. They will learn soon enough why you advise them not to do certain things in the square.

**Bob Rollins [rollsq@cox.net](mailto:rollsq@cox.net)**

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### *Continued from previous page*

that show where effort is given, results occur.

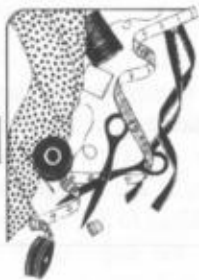
We Can Do It. We can stop hiding behind definitions and become the enter-

tainers we can be.

We Can Do It, as the song says and make our dreams come true. Let's leave the ghetto and take square dancing to the world.

# SEWING 101

With  
*Donna Ipock*



We're getting into the warm, I mean hot season here. While looking at last years, and even some of the year before that, street summer dresses I thought that I could update some of them. Hey, why not use some of the embellishment techniques from square dancing sewing. I don't mean all the lace, and trims, but some of the decorative stitching. This may come as a surprise to some of you but there is other sewing besides sewing square dance outfits. Well, to get on with what I just accomplished...

I have a navy sleeveless shift type dress that I dearly love but felt it was tooooooo plain. I would use a large pin on the shoulder or a string of pearls, or sometimes both, but it looked PLAIN. I know you've seen all the cute dresses in the magazines with the neat embroidery...how could I spiffy up that navy dress and make it look up to date???? I'm here to tell you it's as simple as threading your machine and using those zigzag stitches. This is a straight dress with a scoop neckline, straight lines and a slit on the side. First I drew a line 1/2 inch from the edge all around the neckline. Then two more lines, each 1/2 inch from each other. The first color I used was pink and I stitched around the neckline using a 2 1/2m stitch

width and tight, 15 stitches on the length. (These settings are on my slant needle machine, you may need to make some test stitches to determine what you like). OK, now I stitched around the neck edge using the marked line...looked pretty good. Next, I used twin needles and another color; I used Kelly green, and used one of the decorative stitches on my machine. Nothing fancy, it was just a scalloped effect. The last row I did was orange using another zigzag stitch only the setting for the width was 3m. I thought it turned out great so, hey, why not the hem. Using the same pattern design I stitched around the hem, even up the slit. I started the stitching on the edge of the slit on the back side of the dress and continued around till the stitches met again at the top of the slit on the front. I continued with the same colors and pattern as on the neckline. I really think it looks good. I will tell you that I found

that I needed to use the same color on the bobbin and top thread...since I have an older machine, the stitches aren't always as tight in decorative stitches as in straight stitches and the bobbin thread can show. Using the same thread on both the top and bottom eliminates any unwanted threads from showing through. Now for the good news...I found a pair of strappy sandals with the same



*Donna Ipock with  
sewing award.  
Congratulations!*



colors...I now have a dress that looks up to date with matching shoes...It looks like an outfit from one of those designer stores, and I did it myself.

I'd like to share some news...I won a sewing contest. It's a first for me. I belong to the local Woman's Club and in January we had a local art contest. I entered one of my Square Dance outfits...I won which entitled me to go to the Regional contest in February, I won there. Well, on to the State contest...I won there also. Now, lots of people from three different cities in North Carolina have seen a Square Dance outfit win a contest that included evening gowns, designer vests, blouses, and men's trousers. The competition was stiff. The judges were Home-Ed teachers and as I looked at the other entries I thought, Hey, this was fun ...maybe next year. Talk about shock...One of the judges wrote on the entry form that she was very pleased with the creative use of rick rack. RICK-RACK. I was asked to model the outfit at the awards program, so of course I did a

little twirl and got a rousing cheer. The picture here is the winning outfit.

The dress is a Chinese inspired red and gold bamboo print. The bodice features a peasant elastic gathered neckline with a deep ruffle. The neckline is constructed in such a way as to have the appearance of a squared neckline. The sleeves are in the rumba style with four ruffles placed row upon row of the sleeve base. Rows of gold medium size rick-rack and flat gold ribbon trim the neckline ruffle and are positioned under each sleeve ruffle. The fitted circle skirt had four deep ruffles placed row upon row with the same rickrack trim under the bottom edge of the each ruffle. This has a 2 inch wide waistband with a zipper and hook and eye closure. It is worn with a matching gold trimmed ready made petticoat and pettinpants, gold dance shoes and gold fabric earrings. The total cost to make this garment was under \$50.00. A similar ready made outfit retails for over \$120.00. Not bad!!!

Sew Happy!

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## HOP TO IT! SUPPORT OUR YOUTH!

There is a rumble going through this land that is gaining momentum and becoming louder and louder. No it's not the sounds of gang violence, racism, or drugs. This is a joyous noise! It is the sound of our future, our youth, in increasing numbers adding energy and enthusiasm to square dance halls across the country.

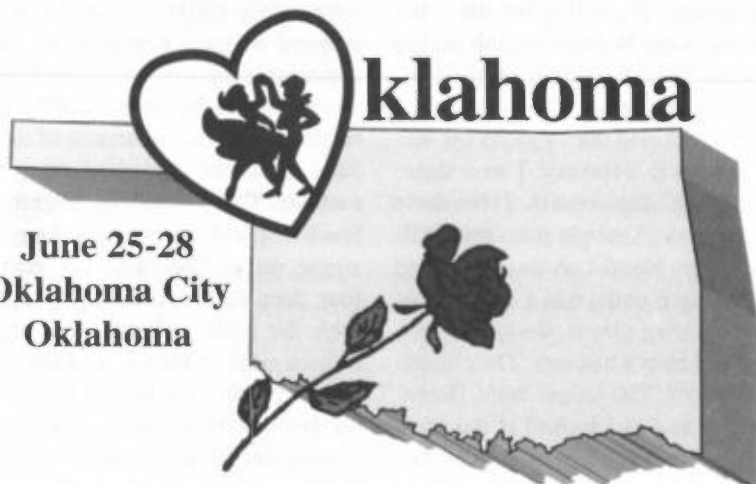
our youth are square dancing's most vital asset. We need to make sure that they feel secure as a man or of our family. Unfortunately, in some cases, they are made to feel out of place or even unwanted. To help show our youth that the majority of adult dancers welcome and encourage their participation the

HOP TO IT! SUPPORT OUR YOUTH! movement was formed, We ask that adult dancers show their support of our youth by wearing a small green frog sticker on their badge. This identifies you as a YOUTH FRIENDLY dancer.

When a youth dancer seen the frog on your badge, they know they are welcome to join you in a square.

For FREE frog stickers, send a self-addressed stamped envelope to:  
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# 52<sup>nd</sup> National Square Dance Convention!



June 25-28  
Oklahoma City  
Oklahoma

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## National Square Dance Convention Activities List Social & Special Events functions

### **Sunday, June 22, 2003**

Convention Tours begin, 9:00am Tours load 1/2 hour prior to departure.

### **Monday, June 23, 2003**

Tours & Special Events sales booth open 8:00am-6:00pm Cox Center

Daily Tours begin, 9:00am Tours load 1/2 hour prior to departure.

### **Tuesday, June 24, 2003**

Tours & Special Events sales booth open 7:30am-6:00pm Cox Center

Daily Tours begin, 8:30am All tours load 1/2 hour prior to departure.

Cox Convention Center lobby Information booth open 10:00am-6:00pm

### **Wednesday, June 25, 2003 – Convention Day #1**

Tours & Special Events sales booth open 7:30am-6:00pm Cox Center

Daily Tours begin, 8:30am All tours load 1/2 hour prior to departure.

Showcase of Ideas Set-Up 9:00am

Cox Convention Center lobby information booth open 10:00am-9:00pm

Buses will run from 12:00pm-12:30am

Caller, Cuer & Instructor Meeting in the Bruce Palmer Coordination Room 3:00pm

Concert by the Texas Po'Boys Cox Convention Center Lobby 3:45pm

Opening Ceremonies Cox Convention Center Lobby 4:00pm

Barbeque Dinner 4:45-6:30pm Cox Convention Center, Exhibit Hall 1.

Bellamy Brothers Concert 7:00pm Cox Convention Center Arena.

Trail End Dances 8:30pm-Midnight

### **Thursday, June 26, 2003 – Convention Day #2**

Food Courts open for Breakfast 6:45am-10:30am  
 Tours sales booth open 7:30am-9:00pm  
 Buses will run from 7:30am-12:30am  
 Daily Tours Begin 8:30am All tours load 1/2 hour prior to departure.  
 Showcase of Rounds, in the Arena, 9:00am-11:00am  
 Sew & Save Work Room 9:00am-5:00pm  
 Sew & Save Seminars 9:00am-5:00pm  
 Vendors open 10:00am-10:00pm  
 Ways & Means . 10:00am-10:00pm  
 Showcase of Ideas 10:00am-6:00pm  
 Showcase of Publications 10:00am-6:00pm  
 Cox Convention Center lobby information booth open 10:00am-9:00pm  
 Dancing, 10:00am-10:00pm  
 Squares, Rounds, Singles, Youth, Clogging, Advanced, Challenge, Contra  
 Dancing-Handicapable-10:00am-Noon  
 Education Panels, Clinics, Seminars, Club Leadership 11:00am-2:00pm  
 Food Courts open for Lunch 11:30am-3:00pm  
 Country Western/Line Dancing Noon-10:00pm  
 Exhibitions-Arena-1:00 p.m.-5:30pm  
 Organizations Round Table 3:00pm  
 Food Courts open for Dinner 4:00pm-7:00pm  
 Live Music Mainstream Dancing in the Arena 7:00pm-10:00pm  
 After Parties-10:00pm-Midnight

**Friday, June 27, 2003 – Convention Day #3**

Food Courts open for Breakfast 6:45am-10:30am  
 Tours sales booth open 7:30am-9:00pm  
 Buses run from 7:30am-12:30am  
 Daily Tours Begin 8:30am All tours load 1/2 hour prior to departure.  
 Showcase of Rounds, in the Arena, 9:00am-11:00am  
 Sew & Save Work Room 9:00am-5:00pm  
 Sew & Save Seminars 9:00am-5:00pm  
 Keynote Speaker, Tony Oxendine 10:00am  
 Vendors open 10:00am-10:00pm  
 Ways & Means 10:00am-10:00pm  
 Showcase of Ideas 10:00am-6:00pm  
 Showcase of Publications 10:00am-6:00pm  
 Cox Convention Center lobby information booth open 10:00am-9:00pm  
 Dancing, 10:00am-10:00pm  
 Squares, Rounds, Singles, Youth, Clogging, Advanced, Challenge, Contra Dancing-  
 Handicapable-10:00am-Noon  
 Stroll to Bricktown (Weather Permitting) 11:00  
 Food Courts open for Lunch 11:30am-3:00pm  
 Education Panels, Clinics, Seminars, Club Leadership 11:30am-2:00pm  
 Country Western/Line Dancing Noon-10:00pm  
 Exhibitions-Arena-1:00pm-5:30pm  
 Food Courts open for Dinner 4:00pm-7:00pm  
 Friday Ceremonies-Arena – 6:00pm  
 Live Music Mainstream Dancing in the Arena 7:00pm-10:00pm  
 After Parties-10:00pm-Midnight

**Saturday, June 28, 2003 – Convention Day #4**

Food Courts open for Breakfast 6:45am-10:30am  
 Tours sales booth open 7:30am-5:00pm

Buses run from 7:30am-12:30am

Daily Tours Begin 8:30am All tours load 1/2 hour prior to departure.

Showcase of Rounds, in the Arena, 9:00am-11:00am

Sew & Save Work Room 9:00am-4:00pm

Sew & Save Seminars 9:00am-4:00pm

Vendors Open 10:00am-10:00pm

Ways & Means . 10:00am-10:00pm

Showcase of Ideas 10:00am-2:00pm

Showcase of Publications 10:00am-6:00pm

Cox Convention Center lobby information booth open 10:00am-9:00pm

Dancing, 10:00am-10:00pm Squares, Rounds, Singles, Youth, Clogging, Advanced, Challenge, Contra

Dancing-Handicapable 10:00am-Noon

Education Panels, Clinics, Seminars, Club Leadership 10:00am-2:00pm

Food Courts open for Lunch 11:30am-3:00pm

Country Western/Line Dancing Noon-10:00pm

Exhibitions-Arena-1:00pm-5:30pm

Fashion Show, Oklahoma City Civic Center 1:00pm

Showcase of Ideas Take-Down 2:00pm-4:00pm

Food Courts open for Dinner 4:00pm-7:00pm

Line up for Parade of States 5:30pm East Hall of Cox Center

Closing Ceremonies-Arena-6:00pm

Live Music Mainstream Dancing in the Arena 7:00pm-10:00pm

Passing of the Torch-Arena-10:00pm

After Parties-10:00pm-Midnight

### **Sunday, June 29, 2003**

After Convention tours, 9:00am All tours load 1/2 hour prior to departure.

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the above and a whole lot more.

Old US 66; 1-35; 1-40; 1-44 (the tragic gap in 1-40 will be repaired LONG before you arrive – we promise) – these are major cross-roads of our America for your driving pleasure. Our Will Rogers International Airport handles traffic for all major airlines. Greyhound stops here, too. Your tour busses are most welcome – however you plan to travel to meet us here, c'mon in! I think we mentioned that we square dance in OKC! We are looking forward to welcoming you to our great City right here in the heartland – and after all, our middle name is "hospitality"! Y'all come, y'hear!!

# ROUND DANCE PULSE POLL



From  
*Bev & Bob Casteel*

Dear Readers and Friends,

We hope you are having a great spring and summer. Thank you for your selections, we always enjoy hearing from you and learning of new dances being done in the many different areas.

## **CHICAGOLAND ROUND DANCE LEADERS' SOCIETY**

Teach Of The Month For March 2003

Phase II: In The Mood For A Two Step (Martin) Roper 167

Phase III: C'est Si Bon III (Kammerer) Star 136

## **TEACH OF THE MONTH FOR APRIL 2003**

Phase II: Cruising Down The River (Anderson) WZ/Red Boot 999/Top 25319

Phase II Tie: Naughty Lady (Hurst) Coll 4545/RCA 47-5896

Phase III: I'm A Man In Love (Cunningham) SP/CD Money & Cigarettes

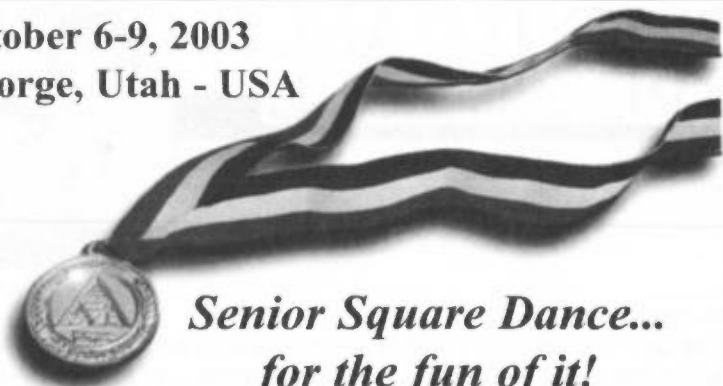
## **DIXIE ROUND DANCE COUNCIL**

Top Teaches As Reported In The Newsletter for April 2003

1. From My Guy (Goss) V/Foxtrot/Star 148
2. Orange Colored Sky (Shibata) V/Foxtrot/SP
3. Jack Is Back (Worlock) V/Mambo/SP  
Night Train (Lawson) III/Jive/Belco 370  
Somas (Moore) V/Rumba/SP  
Turn Your Radio On (Baldwin) II/Two Step/Star 179 Ray Stevens
4. Blue Shore Rumba (Maguire) III/Rumba/Roper 226  
Can't Help Falling In Love (Rumble) V/Slow Two Step/SP  
I'm Not Giving You Up (Rumble) V/Rumba/SP  
Jurame (Worlock) V/Rumba/SP  
Ob-la-di Ob-la-da (Rumble) III/Cha/SP  
True Love (Goss) V/West Coast Swing/SP  
Wind Beneath My Wings (Buck) III/Rumba/Star 130

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# THE COUNTRY LINE

*From*  
*Mike Salerno*



It is nearly summer and our groups are starting to either slow down their dance schedule or begin their summer hiatus. Generally, the warmer weather draws people to outdoor activities like picnics, gardening, yard work, vacations, and to the many other recreational venues. This month I would like to talk about thoughts. The thoughts I have in those hours of commuting each day to and from work and all other activities. These hours can be a time for just listening to music or as productive as I wish to make them. I generally think about mundane things like what I need to accomplish that day as well as dancing, choreography, or my classes. Sometimes, I just think about why. My biggest "Why" is "Why am I still dancing after all these years?" I began square dancing at age 12, became a square dance caller at age 16, danced in theatrical productions, and have been participating in some kind of dancing for over thirty years since. Line, Partner, Couples, Latin, Swing, Country, Round, and Square dancing have always been a part of my life. Rarely does any length of time go by that I am not dancing. One day I finally figured out the answer to why am I still dancing. Want to know? Read on.

Two big problems in any activity is initially to get people into the activity and secondly to keep them in the activity. A certain percentage of attrition in any dance activity is expected, but I think a large portion can be attributed to boredom. What makes another activity appear to be more enticing? Any activity needs to continually exercise our mind, our body, or hopefully both. Dancing definitely works both mind and body at the same time although some types and levels of dancing exercise one aspect more than the other. Over time, however, we will reach a plateau of mental stimulation and physical conditioning. In my opinion, of these two benefits, mental stimulation is by far the more powerful aspect of the activity. If we allow our learning to become stagnant, boredom will set in. Boredom reduces the fun in an activity. Eventually other activities appear more stimulating and therefore more fun and enticing. In the general activity called dance, there is an unlimited amount of information available. There is always something new or different that we can learn. Sometimes, we have to take the initiative to progress in our dancing. A different style, a different type, or a different instructor will help all areas of your dancing and help keep the boredom at bay. Bring the fun back. Keep your mind stimulated, and keep your body active. Learn something. By now, I am sure you have figured out the answer to my "Why." Because in dancing, there is always something new to learn. A new style or some applied technique to improve our dancing. So, this summer, if one area of your dance activity slows down, find another to fill the void and enhance both areas.

If you have any questions about this dance or a suggestion for a future column,

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

## **This Month's Dance: ENCHANTMENT**

Basic Steps (Official NTA Definitions):

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

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

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

**Rond de Jambe (Ronde):** The un-weighted leg moves from one leg position to another in a circular movement with a straight knee in either clockwise or counter-clockwise direction.

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

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

**DESCRIPTION:** 32 Count, 4 Wall Intermediate Line Dance

**CHOREOGRAPHER:** Jo Thompson, Denver, CO

**MUSIC TEMPO SUGGESTIONS:**

**Slow:** I Am That Man by Brooks & Dunn (92 BPM)

**Medium:** I'm Gonna Miss You Girl by Michael Martin Murphy (100 BPM)

**Fast:** Land Of Enchantment by Michael Martin Murphy (108 BPM) or Any Slow to Moderate Tempo

### **COUNT/STEP DESCRIPTION**

Rumba Box

1-2.) Step Left Foot Forward, Hold

3-4.) Step Right Foot to Right Side, Step Together with Left Foot Beside Right Foot

5-6.) Step Right Foot Backwards, Hold

7-8.) Step Left Foot to Left Side, Step Together with Right Foot Beside Left Foot 1/4 Turn Left, Rumba Box

9-10.) Step Left Foot Forward with a 1/4 Turn Left, Hold

11-12.) Step Right Foot to Right Side, Step Together with Left Foot Beside Right Foot

13-14.) Step Right Foot Backwards, Hold

15-16.) Step Left Foot to Left Side, Step Together with Right Foot Beside Left Foot Step Forward, Kick, Step Back With 1/2 Turn Left, Ronde, Cross, 1/4 Turn Left

17-18.) Step Left Foot Forward, Kick Right Foot Forward

19-20.) Step Right Foot Backwards with a 1/2 Turn Left, Step Left Foot Forward

21-22.) Step Right Foot Forward, Sweep Left Foot Forward and Across Right Foot

23-24.) Step Left Foot in front of Right Foot, Step Right Foot Backwards with a 1/4 Turn Left Side, Hold, Rock Right, Rock Left, Step Right, Hold, 3/4 Turn Right

25-26.) Step Left Foot to Left Side, Hold

27-28.) Shift Weight to Right Side and Right Foot, Shift Weight to Left and Left Foot

29-30.) Step Right Foot to Right Side, Hold

31-32.) Turn 1/4 Right and Step Left Foot Forward, Pivot a 1/2 Turn Right, Step Right Foot Forward

Repeat



# POINT OF ORDER



## The Time Has Arrived

By Kappie Kappenman

For the past several years, articles have been written, this topic has been discussed, and re-discussed, nevertheless, nothing, unfortunately, has been accomplished. What is the topic? The topic is the depletion of the mainstream program. Granted, the Northwest is probably recognized as the "best mainstream" program in the country. I hear this from callers in all parts of the United States, and not just callers who are agreeing with me, just to be agreeing. These are callers who, in some instances have been calling forty and fifty years, and feel that it is time the dancers should have a say as to what is being called at their dances.

My point being is that dancers and clubs, are the ones who hire the callers to call their dances. If you had a cleaning lady come in and instructed her to accomplish "certain tasks" and she did not do it, then, you would release her of her

job, in plain words, "fire her".

It is time that the square dance clubs take on the attitude that they have an "employee" who should give them the type of program they desire, not the type of program he, or she, calls for their own satisfaction and ego. Currently, if a caller were to go by the current list of "Callerlab", you would have no "spin chain thru, fan the top, cross trail thru, and several others".

It is my feeling, and that of others, the ploy by removing such calls from the "mainstream program", and I state, as you see "program", not "level", it encourages dances to move up to the next "program". If the "mainstream" program of 1984 were used properly, and the callers increased their effort to do some "creative choreography", their dancers would remain at the "mainstream program" and retention would increase. Dancers have

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Saturdays

June 21 Daryl Clendennin, Mesa & Oregon  
28 Dave Guille, WY "Lyons Good Old Days"  
July 5 Jerry Haag, WY & TX "Holiday Dance"  
12 Tom Roper, IL & TX  
19 Jerry Junck, NE & AZ  
26 Doug Davis, Sparks, NV

Aug. 2 Ed Kremers, Oakdale, CA

9 Jerry Jestin, Yuma, AZ  
16 Gary Shoemaker, Sevierville, IN  
23 Dee Dee Dougherty, Min & AZ  
30 Nassar Shukyar, Lafayette, CA

Sun. 31 Steve Ram - Holdrege, NE "Whing Ding"

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only a certain amount of "recreational" time with our current lifestyles; why not let them have "recreation", in lieu of continual "education"?

My feelings and that of others I have spoken with say go back to the 1984 "mainstream program", leave it alone. If dancers want to dance with more challenge than their current caller is calling at the club dance, then there are a couple of solutions, and probably more. One, have a general meeting of the club, and with a majority agreeing, instruct the caller as to what moves they want called at their club. If he, or she does not have the desire or the capability of doing this, then move in the direction of hiring a new caller. The other, and the less desirable, is leave the club where your friends are and seek out another club, which will most likely have the same problem as the one you are leaving.

The comment was made recently by a dancer, "If the caller feels there might be

some question as to whether everyone knows a move, why not walk it through and then everyone is playing the same game"? This was the case in the fifties, when calls like "bucket of worms" and "split the beer mug chain" showed up on the scene, as well as "allemande thar" and "square thru".

It is time to "get back to the basics" in our state. If someone wants more "education", then they should join a "workshop" group as was the situation in the fifties and sixties. The callers called the club dances where everyone danced and then the "workshops" were during the week. Dancers did not avoid dances for fear of not being able to dance, because they knew the program was one that was familiar. The callers, in turn, made it his, or her job to keep everyone dancing. Yes, we did have lady callers in the early years of square dancing, and some mighty fine ones, I might say.

Enough said.



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- Vol. 1: Acey Deucey to Cross Over Circulate
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**A-2 SQUARE DANCE** with Mike Sikorsky

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- Vol. 2: Switch To A Diamond to Trail Off

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# A New Day for Square Dancing - Every Sundown Square Dance Promises a Bright Future

by Andy Shore – Vice-Chairman,  
*CALLERLAB Foundation Fund-Raising Committee*

Caller Wil Eades didn't know just what he was starting when he convinced the Sundown Squares of La Mesa, California to become one of the first square dance organizations to adopt a new strategy to help secure a bright future for our activity. In 2000, Wil proposed to the directors of this modest 46 member club that they increase the cost of admission by \$1 to \$4 and that half of the new money raised (only 50 cents per dancer per night) be donated to the CALLERLAB Foundation for the Promotion and Preservation of Square Dancing. The club officers agreed and the dancers didn't seem to mind. Those that asked were informed that the donated funds would assist in funding a national campaign to help square dancing, and that the benefits would eventually flow back to them in the form of increased marketing and promotion of our activity.

Giant oaks from tiny acorns grow –  
Ben Franklin

Since June 1999, the Sundown Squares have raised close to \$6000 for the Foundation. In addition, Wil and his wife Judy (Wil calls, Judy cues) also make and sell t-shirts bearing the slogan "Add Quality to Your Life - Learn to

Square Dance". By adding \$1 to the cost of the shirts, and not keeping any profit for themselves, they have raised an additional \$1500 for the Foundation.

At the 2001 CALLERLAB convention in St. Louis, MO, Wil was presented with the Foundation Chairman's Award for outstanding contribution to the Foundation and to square dancing. To the surprise of the Sundown dancers and officers, Wil made a special surprise presentation of the award to the club leadership when he returned from St. Louis.

The CALLERLAB Foundation for the Promotion and Preservation of Square Dancing is a tax-exempt 501(c)(3) charitable foundation. The Foundation supports projects to preserve and promote square dancing. Such projects will protect the heritage of the activity and contribute to its growth, emphasizing the social, physical, and mental benefits of square dancing. Currently, the Foundation is focusing on marketing efforts to help increase recruitment and retention of new square dancers; educational grants to help dancers, associations, and callers enhance their ability to help square dancing; seminars, brochures, and public service announce-

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ments.

One of the Foundation's projects - The Phoenix Plan - is a long-term development plan for the future of square dancing and related dance forms. The first phase of the Phoenix Plan includes market research to better understand square dancing and our potential market, and to expand communication and education within our activity and between other related dance and recreation organizations. Along these lines, the Foundation is exploring the creation of "ARTS" - the Alliance for Round, Traditional, and Square Dance - a new umbrella advocacy group that can enhance efforts at communication, marketing, PR, and fundraising.

Conservatively, 10000 couples go square dancing every week. If each person was charged an extra 50 cents per dance, then a year of dancing would yield \$520,000 for marketing, promotion, public relations, and leadership training. The payback would be enormous: more new dancers, bigger classes, more enthusiasm from callers and dancers alike, and a brighter future for our activity.

Could your club or festival follow the example set by the Sundown Squares? Consider doing something similar to what they have done. Add a small amount to your standard entry price, or to your annual membership fees. Share your split-the-pot proceeds with the Foundation, or hold some other kind of fund-raiser. Don't let some other club or organization do it - take the lead today for a brighter square dance future.

For more information about the Foundation and the Phoenix Plan, contact The CALLERLAB Foundation for the Preservation & Promotion of Square Dancing, 467 Forrest Ave, Ste 118, Cocoa, FL 32922.

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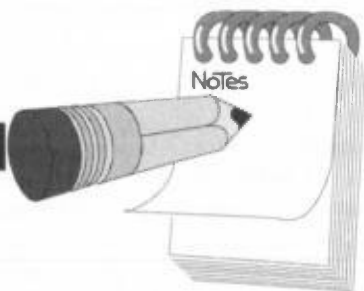
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Lay Down Sally (Cd), Bob Asp .....	Sgcd 505
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Doug Bennett	
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David Cox	
The Western Lady (Mp3) (3 Tracks) .....	Mp3c-c 811
David Cox	
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US National Anthem/US Armed Forces (Mp3) ..	Mp3bs 2465
Yellow Rose Of Texas, Stan Burdick .....	Cw 1006
Rockin' All Over The World (Mp3) .....	Mp3sir 803
James Wyatt	
Rockin' All Over The World (45 Sir 803 Rpm) James Wyatt	
Fitz-giddious / Dime-a-night (Mp3) .....	Mp3sir 510
Fitz-giddious / Dime-a-night (45 Rpm) .....	Sir 510
Gonna Have A Party (Mp3), Robert Bjoerk .....	Mp3sir 407
Gonna Have A Party (45 Rpm), Robert Bjoerk .....	Sir 407
Trust Me (This Is Love) (Mp3) .....	Mp3sir 701
Thorsten Geppert	
Trust Me (This Is Love) (45 Rpm) .....	Sir 701
Thorsten Geppert	
Side By Side (Mp3), Ingvar Pettersson .....	Mp3sir 206
Side By Side (45 Rpm), Ingvar Pettersson .....	Sir 206
Something Stupid (Mp3 Only), Tim Pepper .....	Mp3sd 243
The Shifting Whispering Sand (Mp3 Only) .....	Mp3ept 3
Mike Darrah	
Rhythm Of The Rain (Cd) (Ph2), Nell & Jerry ....	Darred 501

# WHAT'S AHEAD



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

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

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

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## NATIONAL CONVENTIONS U.S.A.

**June 25-28** Oklahoma Cty, OK 52 NSDC

**July 2-6** San Diego, CA IAGSDC

**June 23-26** Denver, CO 53<sup>rd</sup> NSDC

**July 1-5** Phoenix, AZ IAGSDC

**June 22-25** Portland, OR 54<sup>th</sup> NSDC

**July 1-4** Santa Clara, CA IAGSDC

2949 Alson Ct SE, Port Orchard WA  
98366; 360-876-7736;  
pensqs@sinclair.net; www.squaredance-  
wa.org

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

## JUNE

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

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

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

20-21 **WASHINGTON** - 52<sup>nd</sup> An-  
nual Washington State Square and Folk  
Dance Festival, Kitsap County Fair-  
grounds, Bremerton. Joan Barry Weaver,

## JULY

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

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

15-17 **NEW YORK** - NSDCA Inter-

national Camporee, Chemung County Fairgrounds, Horseheads. Gerald & Joanne Jones, 2139 Indian Hills Rd., Painted Post, NY 14870; 607-523-7750; jojejoje@juno.com

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

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

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

## AUGUST

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

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

15-16 **NORTH CAROLINA** 14<sup>th</sup> Annual NC State Convention, North Raleigh Hilton, Raleigh. Lesley and Debbie Green, Cat Tail Court, Durham, NC 27703. Phone 919-598-1104.

15-16 **PENNSYLVANIA** 10<sup>th</sup> Annual PA S&RD Convention, The Penn State Conference Center Hotel, State College. Bob and Ellen Williams, 2159

Palamino Drive, Washington, PA 18976, Phone (215) 344-2969, email: blkgrd@juno.com

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

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

## SEPTEMBER

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

## OCTOBER

10-11 **ARKANSAS** - Freedom to Dance in '03. Fort Smith Convention Center, Fort Smith. Bob and Jean Neidecker, 5114 Parks Road, Van Buren, AR 72956

## NOVEMBER

7-8 California - Frolicking Fall Festival. Red Bluff Community/Senior Center, 1500 So. Jackson and Kimbal, Red Bluff. Jay Thiel, 18785 Palomino Drive, Red Bluff, CA 96080, (530) 527-3486

You don't see your festival or convention information listed here? Did someone remember to send us the information? We can only print what we receive - and it must meet the listed qualifications on page 59.

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#### John & Linda Saunders

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904-428-1496; E-mail: johnnysa@aol.com  
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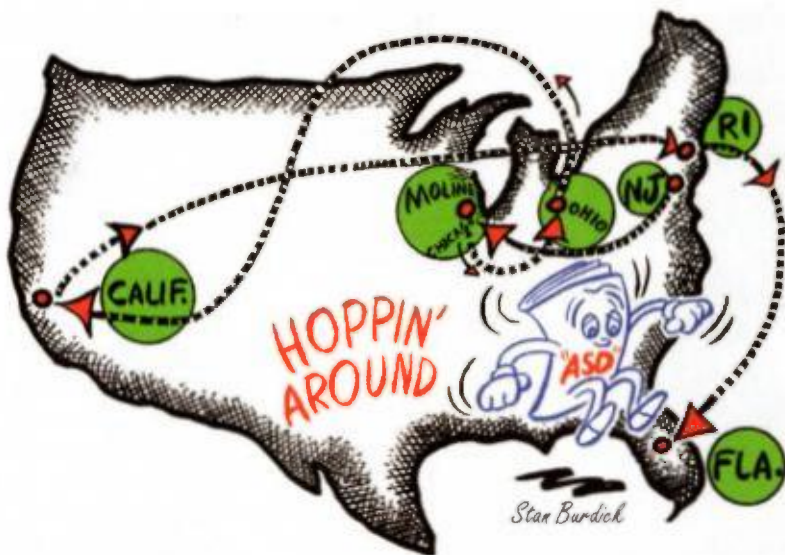
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