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Callers Colleges: This page features listings and links to all of the **Callers Colleges** known to us. Each Spring and Summer, caller coaches around the world put together Callers Colleges for the improvement of calling skills for both new and experienced callers.

New!

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Visit the newly-launched website of [The Foundation for the Preservation and Promotion of Square Dancing](#)

The mission of **The Foundation** is to preserve and promote the folk art of American square dancing and related dance forms.

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Editorial	4	Country Kitchen	37
From The Mail Room	7	Cue Tips	38
Freedom	7	AC Lines	40
Theme Dances	8	Moore On Contra	41
Square-Up	10	Just a Swingin'	43
On The Record – Squares	12	Callerlab Viewpoints	44
Wagon Wheelers	16	Sewing 101	46
USDAGames, Gimmicks & Skits	17	The Callerlab Board Of	
65th National Folk Festival	18	Governors Code Of Ethics	48
ACA Viewpoint	19	I Went To A Great Square Dance!	49
Easy Level	22	Fun With Centers/Ends	
National Square Dance		On A Mainstream Floor	49
Campers Association	25	Kansas News	51
Timing – Music – Choreography	26	Round Dance Pulse Poll	51
The The Balancing Act	26	The Country Line	52
Leadership Notes	27	Ten Commandments For	
Creative Choreography	30	Square Dancers	53
Deadlines For		Point Of Order	54
American Square Dance	31	“This & That” Squares	56
The Koreo Korner	32	Free Leadership Material	
Notes In A Nutshell	33	Available From USDA	56
Hanhurts Top 10 for May	34	What’s Ahead	57
On The Record – Rounds	35	Classifieds	59
		Advertiser Index	61

AMERICAN Volume 58

SQUAREDANCE Number 7

July 2003

“The International Magazine of Square Dancing”

Publishers - Editors

William and Randy Boyd, Jean Ferrin

Cartoonist

Stan Burdick, Corban Geiss

EDITORIAL



*From
Bill Boyd*

Dancing is a full contact sport!

Since this is my second editorial (I used the first to introduce my family) I thought I would tell you about my quirks.

One of my pet peeves in square dancing is people who do not touch hands. Dancing is a full contact sport. Remember that old commercial, "Reach out and touch someone" this commercial was to remind us to stay close to someone. The same is true in square dancing; if you reach out and touch someone you will be closer.

When we first learned to square dance our caller taught us that it is important to touch hands with our partner. Somewhere along the line we forgot this process.

When I started to research this editorial I looked in old issues of American SquareDance, "The Square Dance Bulletin" the "Barn Owl" and other periodicals. Jerry Reed had an excellent article and Ed Foote has had several comments on the importance of touching hands.

I wonder why something so simple that works so effectively is so often ignored. Dancers not only ignore touching hands; callers do not mention it.

ÒReach out and touch someone!Ó

If you have one hand joined you are an end. If you have two hands joined you are a center. If you take hands immediately after completing a call, even if you are going right into another call, you have established position and kept your square tight.

If you are using a forearm touch remember that it is a touch. Lay your hand along side your partners arm, do not grab or squeeze. A hand touch means that, no interlocking thumbs, grabbing or hanging on, palm to palm hand touch.

Touching hands allows us to keep the square tight, this makes it possible for slower dancers to achieve position without walking too far. Touching hands allows us to establish position, this helps us to know where one call ends and another begins. If you have ever danced a hot hash tip you know the value of keeping a tight square and knowing where you are at all times. Touching hands allows you to square dance not square run.

Touching hands is easy, touching hands makes you and others in your square better dancers, touching hands makes dancing more fun.

See you in a square.

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



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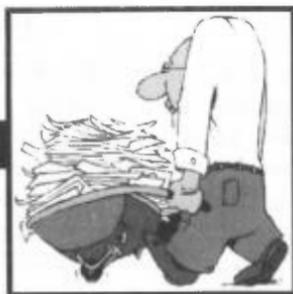
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FROM THE MAIL ROOM



Dear Bill Boyd and staff,

We here in Florida are certainly proud of your venture of taking over American Square Dance Magazine and sincerely wish you much success. You certainly deserve huge applause for the way you have taken Bow & Swing to a very successful state magazine. We know that you will do the same with American Square Dance.

We would like to ask each subscriber if they would work on getting one new subscriber for the magazine and show enthusiasm for sending in news and re-

ceiving news from around the world. Bill and his staff have always been ahead in direction of the square dance activity. With their dedication and enthusiasm we look forward to a great new magazine that everyone will look forward to receiving each month.

Best of luck to each of you.

John Saunders

Freedom

*It was a hot summer in "Philly" that year,
When most of our delegates let out a cheer!
At last, at last! The birth of our nation
As we staked our lives without hesitation,
On this land of freedom where you and where me
Can find solace and comfort to be all that we can be,
So every time this flag unfurls,
Remember the people behind the swirls,
Who gave us this flag to define who we are:
Americans! Americans! Behind every star.*

By Sue Hill

Theme Dances

Theme dances are a means of increasing attendance and increasing fun at dances. For years our club held annual Hat Dances. The idea was for everyone to wear an unusual hat. It worked well. We bought a large bag of small plastic top hats at a craft store. They were very inexpensive, but not when they come six or eight to a bag. We fastened small pieces of two sided tape to the hats and gave them to guests as they entered. Many of the colorful hats remained on name badges for years. We know some folks came primarily to get the small badge decoration.

Mid way through the evening we awarded two prizes, usually some kind of hats. We gave a prize for the hat with the most character and another for the character with the most hats. No specific categories, no nothing, just plain simple fun.

Dancers imaginations run wild. One couple came with huge foil wrapped Hershey's Kisses as hats. Another fashioned hats out of small tractor tires. One fellow made it a practice to wear a different hat each tip, but most people did not dance with hats on. Some of the creations are quite heavy. Ingenuity breeds ingenuity. A couple made hat ornaments out of sponge rubber. They looked like bigger than life sandwiches, one hot dog and the other a hamburger. True to backyard cooking conditions, a gigantic house fly was resting on each sandwich. There were hats with lights and motors on them. The variety was endless.

Another hit was the flash light dance. Everyone was asked to bring a flash light. The program included a tip before break and one after break where all lights were turned off and dancers put flash lights in hip pockets or on their belts. The reflections on the ceiling as the danc-

ers move are very picturesque. We also danced a couple of rounds with the same pattern. Flashlight dangles were sold at these dances. Many dancers like dangles. Just be sure your caller and cuer can work in the dark before you schedule this one.

A prize, usually some sort of flash light, was awarded for the lightest light. We feel prizes should be poorly defined. Thus, there can be little or no criticism of judge's decisions.

A Mix and Match Dance produced some weird combinations. The idea was for each person to wear the most mismatched outfits they could arrange. There were no restrictions as to whether the outfits were traditional square dance style or casual. Again dancers have vivid imaginations.

I was surprised when our Plantation Dance brought out several ladies with long gowns, parasols and large hats. It worked, which reaffirms the fact that all of us should be open to new ideas.

Some local clubs have team nights where everyone comes in jerseys or other clothing boasting their favorite sports teams. One of our neighboring clubs, the Hubs of Bainbridge, Ohio is a very imaginative group. They hold an annual Duct Tape and WD40 night. I couldn't imagine such a theme working, but it did. Several dancers made vests of duct tape, which I learned comes in different colors. The club obtains self adhesive stickers, the exact replica and size of WD40 cans Many dancers attach them to shirts and other clothing. One couple made hats with a roll of duct tape attached, and with empty WD40 cans inside the roll. Some decorated slacks or skirts with duct tape and one lady made a skirt out of tape. I thought this was really different and far out, until I read about a

high school prom where the kids made outfits of duct tape. Maybe it is a coming fad.

The Hubs also hold an Out Of This World Dance. At this dance people wear space suit type outfits.

Their Clue dance features anything from the Clue Game. The latest one, their third annual, was an evening long Clue Game. As dancers arrived they were given a sealed slip of paper with instructions that it was not to be opened until 7:55pm. It contained a list of all of the characters, the weapons, and the rooms used in the board game, as well as a note saying, a murder had been committed. It also explained that their club members wearing chess pawns had clues on their person, and that the guilty party had left the premises with the weapon. The object was to find the missing character, weapon and room. The walls were decorated with 8 1/2 x 11 inch posters depicting the various game pieces which helped explain the clues.

Several club members were dressed as game characters. Mr. Plum was missing. Other members wore different weapons on their person. The toughest clue involved the room. One of their members wore the chess pawn, but seemingly nothing else related to the game. Finally, it dawned. His head truly resembles a billiard ball. It is much like heaven for "There is no parting there." That related

to the billiard room. Thus the missing room was the Hall.

We have attended Hobo Dances, some clubs actually make a hobo stew. Another asked each member to bring stew, canned or otherwise. They mixed them all together and came up with a tasty conglomeration. Poor Man's Night often follows tax return day April 15. The most common outfits are some form of coveralls, but clothing with colorful patches are also quite popular.

A Red, White and Blue dance held in July brought some different outfits. Most were very appropriate. There were patriotic hats, shirts, blouses and skirts. One hat sported two small flags mounted on a disc which revolved continuously. It was driven by a small battery powered motor. A fellow wore a blue shirt, red tie and white slacks, white shoes with one red and one blue sock.

Once in a while dancers get serious. Example: A Harvest Dance collects any kind of food. The donations are then delivered to a hunger center. Any activity that is worth its salt should think of, and help, people outside its community on occasion. Of course serious themes don't occur too often.

Theme dances are fun, both for the sponsors and the participants...Try it you'll like it.

By Bill Walsh



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SQUARE-UP

From
John & Linda Saunders



Regroup for the New Dancers Season

If you begin your new dancer programs only in the fall, now is the time to be thinking of how you will promote and organize your strategy. We have information that the multi cycle programs are going very well in different parts of the country. What is multi cycle? This program is that you decide how many weeks you want to run the classes and say you decide on 15 weeks. You would run the beginning group for the 15 weeks and then you would move this first group to a different time and you would start a new group of beginners at the old time and run for another 15 weeks. At the end of this second 15 weeks you would put the first group and the second group together and start another beginners group. This

is a very simplified version of the program but I hope you get the idea. You can arrange the program to best suit your needs and to suit the availability of time and halls.

Each club has their own way of advertising. To have a strong program it takes a lot of leadership, organization and hard work to make a program successful.

You can not start two weeks before that first night of new dancers. If your club was successful in the last group, then there seems to be more enthusiasm and folks are willing to be more helpful in getting new dancers to come out. Word of mouth from the last successful group is where you will find you will get



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the most enthusiasm. But, if there hasn't been new dancers in your club for some-time then it's harder to get those in charge to be enthusiastic. This is where strong leadership is a must, and enthusiasm is a prosperity.

In some areas a strong association will help, but when it comes down to the nitty gritty, it's all up to you, the dancer, and the club members working together to have a successful new dancers program.

You can do all the following suggestions:

- Speak with local civic leaders, recreation department heads, community leaders about helping you to promote the activity.
- Free demos in the local malls, shopping centers, parades, craft shows, senior expos, any place a booth can be set up and information about the activity dis-

tributed.

- Pass out or post flyers. Have information to pass out anytime you're in your square dance attire and people ask you about the activity. Keep the information simple and to the point.
- Advertise in the newspapers portion of community activities. Keep the advertising simple but warm and appealing.

The more the activity is brought before the public to see and hear what they are missing, the more they will be interested in joining an activity that promotes health, friendship and fun set to music.

We must give a lot to gain a little, but there will come a time when enough hard dedicated work and giving of our time, talents and enthusiasm, we will have much to gain in new dancers to our wonderful square dance activity.

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ARTIST

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Elmer Sheffield

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Midnight Hour (RYL 525)

Larry Letson

Organ, fiddle, harmonica, and steel with drums to set a beat that will lift the floor and get the hands clapping. Lots of energy. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Trade, Everybody Fold, Star Thru, Square Thru 3, Swing Corner, Promenade.

Old Country Church (RB 3090)

Don Williamson/Mike Hoose

Spiritual Style Bluegrass tune. Banjo, guitar, bass. Lots of good pickin' for a let's get up and dance feel. Available on CD. Hds (Sds) Promenade Half, Square Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.

Lay Down Sally (SG 505)

Bob Asp

Electronic sound with a keyboard, xylophone, strings, and piano with a rhythm track. Good energy to get the dancers moving. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Green Green Grass of Home (ER 1035)

Mac O'Jima

A smooth laid back ballad style of an old tune. Fiddle, steel, guitar, rolling banjo, piano and percussion. Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Tch 1/4, 8 Circulate, Boys Run, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back, Swing Corner, Promenade.

Feels Like I'm In Love (SIR 335)

Paul Bristow/James Wyatt

Fiddles, guitars, harmonica, keyboard and steel with drums all mixed for a toe tappin' easy rock number. This one will put some energy in your dance. Key change in closer. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.

"JOHN'S NOTES"

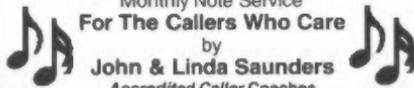
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You Don't Have To Say You Love Me (GMP 121)

Doug Bennett

Keyboard, guitar and piano with some good riffs and runs for fill and a smooth string background. Just enough percussion to set a beat. A relaxing love song. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Half Sashay, Left Square Thru on number 4 Swing Corner, Promenade.

Devil Woman (ER 1036)

Davey Nakamori

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Summertime (BS 2463)

Ken Bower

A modern uptown arrangement of this oldie. Great mix. The instrumentation of this will get the feet shufflin'. Lots of drive and energy. Available on MP3. Hds (Sds) Square Thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, R & L Thru, Star Thru, Pass Thru, Swing Corner, Promenade.

Good Friends (GMP 605)

Jerry Jestin

Steel, guitar, bass, piano and fiddle with percussion in a smooth flowing danceable mix accented with some riffs and runs. Key change in closer. Check it out on your tape service. Hds (Sds) Square Thru, RH Star, Hds (Sds) Star Left, Tch 1/4, Scoot Back 2X, Promenade.

The Western Lady (C-C 811)

David Cox

Guitar and Banjo with an interesting use of a percussion and rhythm section. Check it out. Available as a CD and MP3 with an additional harmony track. Hds (Sds) Lead Right, Veer Left, Ladies Hinge, Diamond Circulate, Flip the Diamond,

Ladies Trade, Recycle, Veer Left, Ferris Wheel, Dixie Grand, Left Allemande, Swing Corner, Promenade.

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So Neat/Lani (BS 2464)

So Neat is an uptown sound with horns, keyboards, strings and steady percussion. Lani has a country rock feel with a guitar, steel, harmonica, and a solid drum beat. It builds with each progression.

CD's

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Wade Driver

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Rubber Dolly/Smith's Reel (Square L 604 CD)

Rubber Dolly is a traditional hoedown with a fiddle, guitar, piano and bass well mixed for a modern sound. Smith's Reel features a fiddle, piano, guitar and bass in a 6/8 tempo for variety. Both useable.

Drunken Hiccups/Hey' Let's Clap (STCD 2028)

Drunken Hiccups has a fiddle, harmonica, piano, and bass with a percussion track. Hey' Let's Clap is a rhythm number with occasional instrumental riffs.

My Heart/Yakty Yank (Pioneer 5018 CD)

My Heart is a melodic hoedown with a piano, steel, guitar and banjo with a steady drum beat. Yakty Yank has a piano, sax and bass with percussion.

Londonderry Hornpipe/Rock Valley Jig (BMV 3051 CD)

Both are traditional sounding featuring a fiddle. Suitable for reels and contra.

MP3's

Something Stupid (SD 243)

Tim Pepper

Steel, piano, bass guitar and easy percussion mixed for a mellow relaxer. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Boy Walk, Girl Dodge, Hinge, Fan the Top, Slide Thru, Swing Corner, Promenade.

Shifting Whispering Sand (EPT 3)

Mike Darrah

An easy ballad style with a guitar, harmonica and a rhythm track. Three tracks. Music, harmony and vocal. Hds Box the Gnat, Slide Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Recordings reviewed are supplied by

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Wagon Wheelers

One of the oldest Tar Heel clubs still active today – the Wagon Wheelers of Shelby – hosted the Winter dance of the Folk, Round, and Square Dance Federation of North Carolina at the Shelby City Park Gymnasium February 15 for the 38th consecutive year. Including 18 callers, three cuers, and four line dance leaders, total attendance at this dance was 163 people.

Does the club plan to host the Winter, 2004 Federation Dance? The unequivocal response from club secretary Mary Lingerfeldt is “We certainly do. Serving as host has become a tradition for our dancers. As long as Federation officers ask us, we will gladly continue this tradition.” This dance, which attracts dancers

throughout the state, has been held at the same location for 38 years.

Another annual event sponsored by the Wagon Wheelers is the Winter Wonderland Festival held the first weekend in December for the past 42 years. One couple – Joe and Sarah Moore of Gastonia – holds the distinction of attending each of these dances since the inaugural one, which drew over 500 dancers.

Organized in 1960 with 163 members, the club's current membership is 36 plus three honorary members – Boots and Marie Collins and Conley Reynolds. The Collins served as club secretary and treasurer for 25 years. This couple still lives in Shelby but are unable to dance.

Erskine and Daphine Ware have been active club members since 1965, longer than any other member. Club members dance at several local nursing homes, the annual Cleveland County Fair, and other community events. Its bi-weekly dances are held at the Cleveland County Office Building, one of three venues for club dances since 1960.



Five couples who were charter members of the Wagon Wheelers surround Louis Calhoun, who was instrumental in organizing the club and was its first caller. This photo was taken in 1961, one year after the club came into being.



Fred

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John

The Wagon Wheelers are members of the North Carolina Federation as well as the Metrolina Dancers Association, a regional organization. For the past six years Bill Stroupe of Cherryville has been club caller. Past callers have been Louis Calhoun, Woody Christopher, Fred Keller, and Gene Hawkins. Past cuers are Virginia McAbee and Vergie Strange. Current line dance leaders are Wayne Lovelace and David Swafford. Members round dance with the aid of records.

Present club officers are Bill Lowery, president; Lula Bell Scruggs and David Swafford, vice-president; Roscoe and Mary Lingerfeldt, secretary; and Tom and Joanne Webb, treasurer.

By Al Stewart, Greensboro, N.C.



Current officers of the Wagon Wheelers are, front row, Tom and Joanne Webb, treasurer; back row Roscoe and Mary Lingerfeldt, secretary; and Lula Bell Scruggs and David Swafford, vice-president. Club dances are held every other Saturday evening.

USDA Games, Gimmicks & Skits

A 40-page booklet designed to serve as a springboard for leaders and dancers contains 98 different games, gimmicks, and skits that will put "fun" into your dance activity. Need to plan something to liven up the club dance, party, or special? Need a square dance test, sing-along, or audience participation gimmick? Need a high point to make the standard club function unforgettable and exciting to the dancers? This booklet will provide many ideas of how a club leader can put fun into square dance functions. From these ideas, many new fun games and

gimmicks will be presented to bring club members together into a family FUN unit. It will inspire the caller and cuer to pull out their bag of tricks and gimmicks to make each dance a memorable event and get the dancers laughing at themselves while they relax, wind down or cool off after a vigorous dance session.

Copies may be obtained from: Jim and Edythe Weber, USDA Publications Chairman, 1316 Middlebrook Drive, Liberty, MO 64068-1941; (816) 781-3598; email at usda@usda.org



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65th National Folk Festival

If you read NSD News, you will find a press release regarding the 65th National Folk Festival which will be held again in Bangor, Maine. The event was there last year and by all reports was very successful. As the release indicates, it will return there again in 2004.

We received a very detailed folder describing the many events to be held there including the performers. What is noticeably missing is any reference to anything to do with square dancing.

Parts of the additional information we received read as follows:

"It features a broad array of music and dance performances, workshops, storytelling, parades, dances, crafts exhibitions and foodways. National Folk Festivals present authentic ethnic and folk artists. Programming embraces the heritage and traditions of all Americans – from those whose families have been here for centuries to those of the most recent immigrants.

"Audiences are treated to blues, rockabilly, gospel, klezmer, jazz, bluegrass, cowboy, polka, tamburitzza, old-time, mariachi, western swing, honky-tonk, rhythm and blues, and zydeco music as well as traditional music and dance from Cajun, Native American, Celtic, Middle Eastern, Caribbean, East Asian, Appalachian, Hispanic, African and Pacific Island cultures."

So where is the square dancing we asked? To get an answer the following e-mail was sent: "We are in receipt of press releases you recently sent to us. Since the event covers a multitude of dances, is square dancing a part of this event? If so, can you supply me with any relevant information in that regard?"

We received the following reply: "Thanks for your interest in following up

with the National Folk Festival. Although we haven't slotted any square dancing into our schedule, Old Grey Goose will be making an appearance at the Festival in August...Please let me know if I can be of further assistance!

Thanks,
Meredith Cass-O'Reilly
Assistant Coordinator"

A tremendous amount of effort has been put into attempting to make the Square Dance the National Folk Dance but that effort has not even broken through at the grass roots level to be included in this major national event.

Maybe the effort really needs to refocus its efforts and direction.

Editors Northeast Square Dancer Magazine

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ACA VIEWPOINT

*From
Patrick Demerath*



Bringing Square Dancing to the Public (Health and Social Fairs)

The American Callers' Association, as do all dedicated dance organizations, continues to work for a healthy recovery for our dance activity. It does so by providing effective information relevant to all callers, dancers, and club leadership. Our principal interest lies in dance program planning that can contribute to an emerging marketing program, and we are committed to help improve the way all dance groups attract, teach and hold the interest of new dancers. Through its membership in ARTS, an alliance composed of national organizations representing round, traditional, and square dance, ACA is acknowledging the importance of supporting the unified marketing effort necessary to successfully reverse the attendance and membership decline, experienced over the last few years.

Our "Viewpoint" this month offers two ideas that can have a positive effect on your recruiting efforts. The first idea points out how important it is to maintain a positive attitude toward the future of our activity, especially when new dancers are present. When new dancers enter the square dancing family today, they often encounter more seasoned dancers talking about the past days of too many dancers for the hall size. They describe how square dancing used to be one of the most popular activities in their

city or town, and how people tried to enter square dancing classes but could not because the classes were full.

Conversations often drift into a debate over why square dancing's numbers have fallen over the past two decades. Many square dancers come to the conclusion that, because of changes in society, square dancing has lost its appeal to the public, but they stop short of addressing the issues of how we counter these changes and attract new square dancers now. In the meantime, the new dancers have been discouraged about their own dancing future.

All dance organizational leadership is being asked to seek new approaches to how they present square dancing to the new generations of dance prospects – to think "outside the box" (or outside the square). The second idea came from just that kind of insight. The author recently participated in a University Career Fair, where many different organizations with common interest, pooled their resources, gained supportive sponsorship, and invited other area colleges and universities, companies, government organizations and area students to participate for the purpose of gaining a common good. The results were outstanding.

Perhaps, the University Career Fair concept could be used to make square dancing more visible to the community.

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One idea would be to not only invite all square, line, traditional, and round dancing organizations to participate but also other organizations with similar goals, like, ballroom dance, Tai Chi, health, and social organizations to participate in a "Dancing, Health, and Social Activities Fair" in a shopping mall on a weekend before a major holiday hoping that the pre-holiday shopping would best maximize square dancing's and shopping exposure. Public service announcements could be submitted to local cable television companies and radio stations to help spur visitations to the mall on the weekends in question. Flyers could be mailed

to area churches, universities and schools promoting the "Dancing, Social and Health Activities Fair".

At the fair each organization would have a table to display posters and provide information about what they do for the community and could wear their appropriate costumes such as square dancing, line dancing, or martial arts clothing and may demonstrate their dancing, etc.

The mall-based "Dancing, Social and Health Activities Festival" can be a success on many levels as it will provide an opportunity for people to ask questions about square dancing and meet a square dancer. Secondly, organizations will re-

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Randy Boyd, Editor

ceive inquiries about square dancing, etc. that could result in new members. Thirdly, visitors to the festival may ask for an application to join square dance lessons. Organizations that have banded together to increase exposure to the public have had success recruiting new members. In some cases, mall authorities recognized the increased customer traffic and sales and have asked the

groups to schedule a follow up on "Dancing, Social and Health Activities Fair."

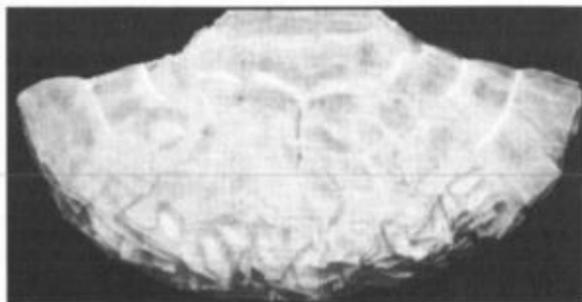
Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at Loulet@aol.com or Patrick Demerath at demerath@tsum.edu.

Until next time, happy dancing.

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EASY LEVEL

From
Bob Howell



I was able to make it to Callerlab this past March and was it ever a rewarding experience. There were several opportunities to attend sessions on Traditional Dance and I gained a great deal of material from various presenters. Chuck and Becky Jaworski of Chicago, conducted a session on "Easy Line Dances". Following is one of the routines that they choreographed. They named it:

PERSONALITY

Formation: Solo. No partner necessary. All begin facing the head of the hall (Start Right Foot) - One Wall OR Four Wall

Music: Have Mercy by the Judds

Routine:

Counts:

- 1-8 Walk forward four steps R,L,R,L, two counts per step - Toe down first then Heel (Struts)
- 9-16 Two Step to the Right and Left
- 17-24 Strut Backwards 4 steps
- 25-32 Repeat counts 9-16-
- 33-36 Tap Right Heel Twice
- 37-40 Step with Right behind Left, Side Left, Close Right to Left and Hold
- 41-44 Repeat 33-36 with Left Heel
- 45-48 Repeat 37-40 starting with Left foot
- 49-64 Repeat 33-48
- *61- 64 Modify dance to become a four wall by turning to the Right

From Edmonton, Alberta, Canada, Sheila New presented a real quick-teach dance in the book entitled "Dancing For Fun". She choreographed it to music of the same name and called it the:

BONANZA MIXER DANCE

Formation: Two circles - men on inside facing RLOD. Ladies on outside facing LOD. All start LF.

Music: "Bonanza - Ring of the Twelve String Guitar" Mickey McGivern ARC A660

Routine:

Intro: Wait 8 beats

Beats

- | | |
|-------------------|--|
| 1. 8 WALK FORWARD | Turn towards a lady on eighth beat; |
| 2. 8 DOSADO | Pass R shoulders, step to R, back up to place; |
| 3. 8 PROMENADE | Both turn LOD and promenade. |

4. 8 MEN TURN 1/2 AND WALK RLOD LADIES WALK LOD
 5. REPEAT # 2 TO # 4.

Jim New, the other half of the family also contributed to the "Dancing For Fun" book, choreographing a triplet which he entitled the:

THREE COUPLE CONTRA DANCE

Formation: Three couples in contra lines, men on prompter's right, ladies on left. Head couples are active, others inactive.

Music: Any consistently phrased music

Routine:

Beats

- | | |
|---|--|
| 1. 8 1st COUPLE (ACTIVE)
SASHAY DOWN & BACK | Head couple (closest to music). hands joined, side step (or walk) down center of contra line and back; |
| 2. 8 ACTIVES SEPARATE
AROUND ONE | Heads separate, turn out and move between inactives (2 & 3); |
| 3. 8 ACTIVES RIGHT ARM
AROUND 3/4 & BACK UP
INACTIVES TURN 1/4
TO FACE OPPOSITE LINE | Actives only, R forearms joined, turn 3/4 and back up to new line, lines are now facing across the width of hall |
| 4. 8 FORWARD AND BACK | Walk 4 fwd, walk 4 bwd; |
| 5. 8 ACTIVES RIGHT ARM
AROUND 3/4 & BACK UP
INACTIVES TURN 1/4
TO FACE OPPOSITE LINE | Lines are now facing in original positions across the length of hall; |
| 6. 8 FORWARD AND BACK | Repeat # 4; |
| 7. 8 RIGHT ARM AROUND | With opposite person, R forearms joined, turn full around and back to place; |
| 8. 8 ACTIVES PASS THRU
AND WALK TO FOOT | Actives pass R shoulders, walk outside of set to foot. |

Grenn recording company continues to produce excellent music for square dancing. Here is a most appropriate number for this time of year:

IN THE GOOD OLD SUMMER TIME

Called side by the late Dick Jones of New Jersey

Formation: Square

Music: In The Good Old Summertime. Grenn 12173

Routine: Break; Figure (twice); Break; Figure (twice); Break;

SEQUENCE OF MANEUVERS:

MANEUVER

BREAK

BEATS*

- 8 all turn to face corner then do-sa-do with corner then turn to face partner
 8 sa-do with partner

- 16 all join hands and circle left full around and back to home all face corner then
 8 allemande left with corner then face partner all swing with partner

- 8 all swing with partner
- 16 all promenade with partner full around back to home

FIGURE

- 8 the head 2 ladies chain followed by courtesy turn by the man
 - 8 the side 2 ladies chain followed by courtesy turn by the man
 - 8 the head 2 ladies chain back to home followed by courtesy turn by the man
 - 8 side 2 ladies chain back to home followed by courtesy turn by the man
 - 8 all face corner and do-sa-do with corner then face corner again
 - 8 4 men bow to corner then swing with corner then finish swing by putting the lady on the man's right side as his new partner
 - 16 all promenade full around to the man's home position
- *each bass beat of music corresponds to one walking step by the dancer.

THE VOCAL "CALL"

BREAK

Now face your corner, do-sa-do, right shoulder round you go
 Your partner do-sa-do, that's on a heel and toe
 All join hands, circle to the left, go walking round the ring
 Hey all the way around till you're home again
 Left hand to the corner, allemande left, come home and find your own
 You swing your partner, swing the girl, promenade her home
 You promenade, come on and sing with me In The Good Old Summertime

FIGURE

Now head two ladies chain, go straight across the ring
 Side ladies chain, it's straight across again
 Head ladies chain home, you turn the girl
 Side ladies chain (home), now face your corners all
 Do-sa-do that corner girl, now bow to her, swing
 Swing that corner lady, keep that girl, promenade
 You promenade, come on and sing with me In The Good Old Summertime

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Our goal for 2002 was 202 pounds. This past year when the NSDCA International Camporee was held in Douglas, Wyoming it was a record setting year

when the aluminum tab collection totaled just over 290 pounds!

For 2002, Don and Jane Coffey of Kaukauna, Wisconsin were in charge of the collection. They managed to get the various boxes and bags of tabs home to Wisconsin in their camper. But considering it takes slightly over 1300 tabs to make a pound - one can understand why it took a pickup truck to get them to the recycle station. This year the collection was used to defray the heart surgery of Erica Nackers. When the local newspaper ran a picture of Erica sitting on the back edge of the tarp piled high with all those tabs, one could hardly see the young lady. Question for your math class: If we counted 1309 tabs in a pound, how many tabs were collected?

Here is an easy, very worthwhile project, any club can adopt. Any festival or convention should be able to generate a goodly number of tabs. Make some signs to ask attendees to save the tabs, then put out containers for collecting and see how many pounds you can get in 2003. Maybe you'll top the NSDCA!

Timing – Music – Choreography The Balancing Act

If we can agree that timing is the glue that connects the music to the choreography, then we should learn as much as possible about all three subjects at the same time from the beginning of our calling experience. In the learning process it usually starts very simply with known factors and then gradually expands to the more difficult. Each step along the way should be mastered before continuing on to the next. In the training of our callers of the future, this should be one of our top priorities.

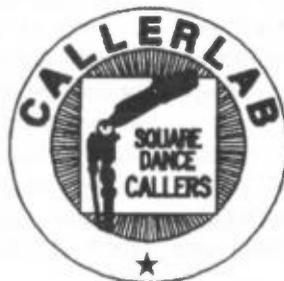
The art of calling requires that we put the call (choreography) in the proper place within the music (timing) so it can be executed properly. Our job should be to understand this to the best of our ability which in turn would give added weight to keeping these three subjects together in the teaching process. It is impossible to learn timing without the other two. It is possible to learn about music and phrasing but what good is it without the application. The same applies to choreography if it isn't done to the music properly (timing).

Taking the known factors that we have with our choreography, we can learn to apply them to the music in such a way as to give the dancers the phrase of the music to dance whenever possible. If our choreography calls for the dancer to go off phrase for a short period of time, it is possible to bring them back on the

phrase of music with another sequence of calls. The choreography would have to be preplanned in order to do this in most cases. In learning with known factors we are also developing a feel for the phrase of music. In realizing that we are trying to give the dancer the phrase to dance to, then we also develop a feel for where to put the next call. The better we become at feeling the phrase of music, the better we are able to give it to the dancer to dance to.

Pre cuing the calls so that the dancer has the phrase to dance to is what timing and the proper use of music is all about. In many of our singing calls we are already used to precuing Circle Left or Sides Face, Grand Square so that we can sing the words of a song. If you accept this as what we are already doing, then why don't we take it one step further and precue Heads Promenade or Heads Square Thru, etc.? By precuing the figure also would enable the dancer to move out on the phrase of music. This is a small sacrifice for us to make for the dancer's pleasure.

A very important by-product to all this is that it will open the door to learning to cue rounds and contras which will add to our repertoire in the calling field. Of course the end result will be smoother calling and dancing. Isn't that what we are trying to do?



LEADERSHIP NOTES

From
Bernie Coulthurst
Editor Of Club Leadership Journal



Sharon Albright, President of Woodruff (Wisconsin) Levis & Lace Square Dance Club sent us the following news article: "Levis & Lace graduated eight new dancers on May 16. Please welcome them to your club dances. You will be able to identify our new dancers by the new dancer badge that they will be wearing. Levis & Lace started a new idea for new dancers. We give them the following badge to wear for one year. When the year is up, they keep the dangle and return the new dancer badge for recycling. The badges and dangles were ordered from Ma & Pa Design Engraving owned by Si and Marilyn Kittle, 320 Maynard Drive, Sun Prairie, Wisconsin 53590. They can be reached at 1-888-565-6958 or emailing the following address: skittle@merr.com."

Congratulations Levis & Lace and Sharon Albright for coming up with a new idea that works! If you have questions or comments about the new dancer badge and dangle, call Sharon Albright. Her number is 715-356-9266. Her email address is: fintouch@nnex.net. Their new dancer badge and dangle are illustrated below:

NEW DANCER



The above new dancer badge is an idea that works! It puts a more positive image to being a new dancer. New dancers are proud to wear the badge for one year. The badge also works as an ice breaker for experienced dancers to start a

conversation with someone that they have never met before.

There seems to be less talk and commentary about our program levels lately. Callers seem to be calling more to the floor instead of sticking to a program that is advertised, especially when there are new dancers on the floor. These are positive signs that our program's setup is not the major problem – it is the attitude of dancer leaders and callers. More and more clubs are realizing that year round marketing is a must to get new dancers into their new dancer program. More and more clubs are having "half-way" new dancer special dances that encourage new dancers from other clubs to come and join the fun. Surprisingly these special dances are well attended by experienced dancers too. Also more and more clubs are no longer rushing the new dancers through "the list of calls" and then "graduating" them prematurely. They are taking the amount of time, whatever it takes, to get them proficiently dancing the Mainstream program. Investing the time during their new dancer programs pays big dividends once the new dancers start attending club dances. Furthermore, many clubs have switched to "same night" new dancer programs to maximize the benefits of this approach. The biggest advantage of "same night" new dancer programs to clubs is financial – no additional hall rent and lower caller fees. The biggest advan-

tage to the new dancers is that they learn faster and better by seeing experienced dancers on the floor during the club dance that follows their new dancer dances. Another great advantage to the new dancers is that they get to know the club members over a period of time. When graduation comes, they know most of the club members as friends. And that is what it is all about – friendship set to music.

Most clubs are doing a great job of marketing. Now we have to get club leaders to concentrate on new dancer retention. One of the best ways to get your new dancers to come back in the Fall is to include the new dancers in your summer activities. Give the new dancers a special call to remind them of your special dates. Better yet, pick them up and include them in your circle of friends at your club picnic.

Square dancing is alive and well in Washington State according to information we read in Footnotes, the official publication of the Square and Folk Dance Federation of Washington. Margaret Miller is the editor of this fine publication. Some highlights from the February 2003 issue of Footnotes follow:

“The Ruff & Ruffles Square Dance Club has two squares of new dancers! The Sundancers of Tacoma have 12 new dancers! The Solo Squares graduated 14 fledgling new dancers on January 19! Pi-R Squares graduated 13 new dancers in February! The Swinging Squares hosted student level dances on December 3 and December 27, 2002. Both dances had over five squares of new dancers enjoying the fun of dancing to what they have already learned in their club’s new dancer programs.”

Editor Margaret Miller stated in her “From the Editor” column, “I attended two new dancer level dances in December. The Columbia River Squares dance was on December 14. One of the new Columbia River Squares expressed nervousness, feeling that they were not properly dressed, and I noticed during the first part of the evening, seemed somewhat isolated. Happily by the evening’s end they had danced most of the floor level tips and been engaged in conversations with their angels and other dancers. I remember being a new dancer and how it felt when I left the environment of lessons for the larger club dances. One positive thing I noticed was the ease with which couples willingly danced with someone other than their own partners. At lessons, most of the new dancers were partnered by an angel and as I witnessed that night, it worked very well at the club dance. The new dancers were comfortable in asking for a partner to dance or accepting an invitation to dance a tip with someone other than their spouse or partner. It seemed to be a very healthy atmosphere where those who wished to dance did and those who wished to relax could. The other new dancer dance I attended was at the Issaquaws & Braves New Dancer Dance.”

Margaret Miller’s words were so well chosen. Congratulations, Margaret and the Square and Folk Dance Federation of Washington for the very healthy picture of square dancing in the state of Washington. Keep up the great work!

Isn’t it amazing how positive attitudes and enthusiastic leadership results in success stories around the world. Till next time, happy dancing!

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



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CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

This month we're looking at walk and dodge where the dodgers are moving left. To help the dancers you might want to even say "left" walk and dodge. (This is only to help the dancers in the beginning).

- 1) HEADS LEFT square thru 4
LEFT touch 1/4
walk and dodge
girls run, split circulate
hinge, left allemande
- 2) SIDES pass thru
separate around 1 to a line
LEFT touch 1/4
walk and dodge, trade by
star thru, ferris wheel
dixie grand, left allemande
- 3) HEADS square thru 2
slide thru, right and left thru
dixie style to a wave
boys trade, walk and dodge
u turn back, star thru
cloverleaf, CENTERS swing thru
ENDS 1/2 sashay, extend
right and left grand
- 4) SIDES star thru & square thru 3
LEFT touch 1/4
walk and dodge
boys trade, walk and dodge
tag the line, face in
pass the ocean, acey deucey
scoot back
right and left grand
- 5) HEADS right and left thru &
lead left, LEFT swing thru
walk and dodge
girls trade, ferris wheel
CENTERS square thru 3
star thru, promenade
- 6) SIDES star thru & square thru 3
LEFT swing thru
walk and dodge
tag the line
centers in, cast off 3/4
touch 1/4, boys run
CENTERS pass thru
left allemande
- 7) HEADS pass the ocean
extend, trade the wave
walk and dodge
boys trade, ferris wheel
boys swing thru, extend
hinge, split circulate TWICE
right and left grand
- 8) SIDES touch 1/4 & walk and dodge
LEFT touch 1/4
walk and dodge
girls trade, cast off 3/4
centers trade
circulate, right and left grand

- 9) Heads 1P2P
right and left thru
dixie style to a wave
acey deucey, walk and dodge
girls trade, 1/2 tag
circulate
explode & load the boat
left allemande
- 10) SIDES star thru
double pass thru
centers in, cast off 3/4
LEFT touch 1/4
walk and dodge
trade by, touch 1/4
acey deucey
right and left grand
- 11) HEADS star thru and spread
LEFT touch 1/4
CENTERS walk and dodge
centers in, cast off 3/4
CENTERS pass the ocean
cut the diamond
split circulate, scoot back
right and left grand
- 12) SIDES lead right
pass the ocean
trade the wave
cast off 3/4
walk and dodge
u turn back, eight chain 1
left allemande
- 13) HEADS square thru 2
slide thru, LEFT touch 1/4
CENTERS walk and dodge
GIRLS pass thru
CENTERS walk and dodge
peel off, pass thru
wheel and deal
CENTERS pass thru
left allemande
- 14) SIDES pass thru
separate around 2 to a line
LEFT touch 1/4
walk and dodge, trade by
swing thru, linear cycle
box the gnat
square thru 2
right and left grand
- 15) Heads 1P2P
pass the ocean
girls walk and dodge
girls run
boys walk and dodge
Boys run, touch 1/4
circulate, girls run
double pass thru
leads trade
LEFT square thru 3
right and left grand

Deadlines For American Square Dance

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

THE KOREO KORNER



From
Steve Kopman

This month let's have some fun with split circulate. We're leading into the call in a way you might not have considered.

HEADS pass the ocean

extend

split circulate

Then:

- 1) walk and dodge
girls fold
star thru
chain down the line
pass thru
wheel and deal
CENTERS square thru 3
left allemande
- 2) centers trade
boys run
pass thru
wheel and deal
dixie grand, left allemande

- 3) swing thru
boys run
pass thru
wheel and deal
CENTERS square thru 2 &
partner trade
you're home
- 4) split circulate AGAIN
circulate 1 1/2
right and left grand
- 5) swing thru
walk and dodge
u turn back
square thru 4
trade by, left allemande

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NOTES IN A NUTSHELL

A Review by
Frank Lescrinier



CALLER'S NOTES

Norm Wilcox

Norm's e-mail address is:
norm.wilcox@sympatico.ca

Norm starts out this month's publication with some singing call figures that don't have H/S Square Thru or Promenade Half as the first call of the sequence. The goal is still to have all 8 of the dancers in the square be active as soon as possible.

In this month's "Adding Creativity To Your Choreography" article, there are several modules built around the calls Dixie Style to a Wave, and Half Tag. Included are set-up, zero, and conversion modules. These modules can be "mixed and matched" to create a numerous variety of dance sequences.

The Mainstream 53 (Basic) feature call is Dive Thru, followed by a page of choreo using Dive thru, and substituting Square Thru 2 or Square thru 3 to replace the often used Square Thru 4 as the first call of a sequence. The Mainstream featured call is Grand Square. This call is usually danced in less than the desired 32 beats. Maybe if callers started calling a part of Grand Square (i.e., Grand Square 10 steps), the dancers would begin to dance it as it was written. For the Plus Program, Trade the Wave is this month's workshop call. (Comment: I wonder how many dancers realize that "Take a Peak" is not part of the call.) The following page contains sequences using

all the Plus calls.

For those calling Advanced, Norm workshops Scoot and Dodge, and lists a series of calls that can be called after, with body flow, followed by sequences using Scoot and Dodge. Motivate is the A-2 call, followed by some sequences from left-handed formations, and also fractionalizing the center star.

CHOREO-WISE

David Cox

David's e-mail is:
turnertempos@bigpond.com

This month's Mainstream section looks at unexpected Return to Home Get-outs. Dancers seem to enjoy the surprise of ending of the sequence at home.

The Plus section uses the call "(Anything) and Roll" a little differently. Some of the ending formations end in a T-Bone, so as always, pushing the dolls before using the material is recommended.

Working As Couples, and Lockit are the calls of the month for the A-1 Program. This month's featured call at the A-2 Program is Diamond Chain Thru. A

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.

suggestion is to have the non-active dancers (those not in the wave after the Diamond Circulate) doing something while the wave finishes the call.

The Featured Call section looks at Ping Pong Relocate, written by Brian Hotchkies. Starting formation: Quarter Tag. Definition: All Ping Pong Circulate; the center wave Fan the Top, while the others Divide and Slide Thru. Ending formation: Quarter Tag, Three-Quarter Tag, or a wave between right or left hand Mini-Waves, depending on the gender arrangement of the starting formation.

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

JOHN'S NOTES

John Saunders

John's e-mail address is: 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, Don looks at a pair of tunes: "Top of the World", a contra in alternate formation; and "Sitting on Top of the World", also in alternate formation.

In the Workshop Ideas section this month is the concept of "If you want to but you don't have to". In 1976 Paul

Hanhurts Top 10 for May

1. Rocky Top	RYL 241
2. Green Green Grass Of Home	ER 1035
3. Midnight Hour	RYL 525
4. That'll Be All Right	ESP 1074
5. Devil Woman	ER 1036
6. Feels Like I'm In Love	SIR 335
7. Spam Fritter / Toad-in-the-hole	SIR 515
8. Old Country Church	RB 3090
9. Good Friends	GMP 605
10. You Don't Have To Say You Love Me	GMP 121

McNutt wrote the call, "Grand Chain the Diamond". From a twin diamond, the center in each diamond who is adjacent to the dancer of the other diamond trade with each other, then without stopping all do a Diamond Circulate. The pattern is repeated three more times, taking 24 beats. To other experimental calls are also included. Fred Konig wrote the call "Grand Flow; and Larry Sanders wrote the call "Swing the Star".

The Mainstream (1-53) Program call featured is Box the Gnat. Spin the Top is the call of the month in the Dancing the Mainstream Program.

Dancing the Plus Program this month looks at the call Spin Chain Thru, with a couple of pages of sequences and singing call figures. The dancers should realize that having the end dancers Circulating after the initial trade is not a part of the call.

The Advanced and Challenge Supplement includes: Pass in / Pass Out; Split / Box Transfer; and Interlocked Diamonds.

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On The Record ROUNDS

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Take a  at what is just released...

Get Here If You Can Rumba

Phase IV+1+1 (Natural Top, Mod. Hockey Stick) - Rumba - STAR 147B - Roy & Janet Williams. Nice choreography accompanies this routine. Full natural top, cross body, open hockey stick with arms. Fits the music to a "T".

Acapulco Cha

Phase III+1 - Cha Cha - Special Pressing 352 (available at Palomino) - Dorothy Sanders. Triple cha's, sliding doors, lariat, shadow fence lines included in this cha.

Tenderly

Phase II+1 (Hover) - Waltz - Roper 402B - Ted and Luella Floden, Intro starts in skirt skaters, and goes into waltz figures. Tamara, wheel, change sides, twisty balances. Ending is dip twist and kiss...enjoy.

In The Navy

Phase IV+2+1 Unphased (Op Hip Twist, Dbl Brks, Marching Box - Cha Cha - Coll. 4338. In The Navy by the Village People flip Macho Man or Casablanca NB 973 flip Manhattan Woman - Eileen and Bob Silvia. Cathy routine, time on this routine is 3:56, suggest you slow for comfort. Intro is New Yorkers, double Cubans. Parts A & B and C are all basic cha cha amalgamations. Its interlude has a marching box...very cute. Music wants to make you want to dance.

Sweet Dreams

Phase II - 2 Step - Grenn 17278 - Barbara and Jim Connelly. Basic 2 step with traveling door and lace up.

Teenage Wedding

Phase II - 2 Step - Coll. 3422B You Never Can Tell by Chuck Berry - Mike Seurer. Hitches, basketball turns, solo left turning box and skate sequence accompany this routine.

In The Mood For a 2 Step

Phase II+1(Flick) - 2 Step - Roper 167 In the Mood - Gil and Judy Martin. This is a great 2 step. Music and choreography are well done. Intro has back away and snaps, flicks, swivels up in 4, interlude has jump apt and hip bump.

Barumba

Phase III+1(Aida) - Rumba - Hoctor 621 - Nancy and DeWayne Baldwin. Good music to a basic rumba no surprises.

Singing In the Rain

Phase II+2 - 2 Step - MGR 100 - MacGregor 5022, 5041 - Dorothy Sanders. Basic 2 step with a broken box and circle box. Vue and do.

Recordings reviewed
are supplied by
Palomino Records, Inc.
800-328-3800



Little Devil

Phase II+1 (Traveling Doors) - 2 Step - RCA 447-0939 - by Neil Sedaka - Mike Seurer. Choreographer suggest you speed for comfort. Broken box, circle chase, traveling doors and basketball turn. Basic 2 step routine.

Love Is The Best Thing Going 'Round

Phase II+1 (Fishtail) - 2 step - Double M 116 - Penny Lewis. Suggest you slow this down for comfort. Boxes, side closes prog. Scissors and boxes included in choreography.

Danke Schoen

Phase II+1 (Fishtail) - 2 Step - Coll. 6105 by Wayne Newton - Bob and Jackie Scott. Basic 2 step with no surprises, has circle chase sequence.

Really Mine

Phase IV+2 (Double Rev. and Curved Feather) - Foxtrot - Coll. 0243 Are You Really Mine by Jimmy Rogers flip Honeycomb - Milo Molitoris and Terry Gareis. Diamond turns, outside swivels, in and out runs weave ending. Good basic foxtrot routine at the Phase IV level.

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Para Sempre

Phase III - Hoc 1509 flip Volare - Rumba - Hank and Judy Scherrer. Great music, a good basic rumba to introduce rumba at the Phase III level. Crab walk, prog. walks, whip, New Yorker, Ending point touch point.

C'Est Si Bon III

Phase III+1 - Cha Cha - STAR 136 - George and Joyce Kammerer. Nice to see this great music introduce a nice Phase III dance. Alemana, lariat, New Yorker, Open Break, whip, sand step, trav. Door. This is a goody.

Love Me Foxtrot

Phase IV+1 (Curved Feather) - Foxtrot - Roper 280A Cuando Calienta El Sol flip Lovers Concerto - Rosina and Rick Wagenhoffer. Suggest you slow for comfort. Figures included in this nice routine are: reverse turn, whisk, outside change, in and out runs, chair and slip, hover telemark. Figures flow very nicely.

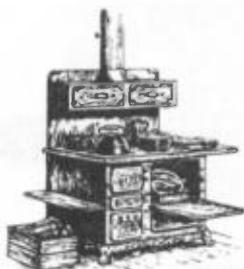
Wistful Waltz IV

Phase IV - Waltz - MGR 077 - Ruth M. Pefley. This record has two routines written to it a Phase IV and a Phase II+1 (Hover), we will list the choreography in each below:

IV - Hover Fallaway, Slip Pivot, X hovers and diamond turns, weave 6. Impetus, chair, in and out runs.

II - Box, reverse box, twisty bal. lace across and back, canter.

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Country Kitchen

By Louise Harrop



Carrot Zucchini Muffins

1 3/4 cups quick or old fashioned oats
1 cup flour
1/2 cup brown sugar
1 Tbsp. baking powder
1/4 tsp. nutmeg
1 cup shredded carrot, about 2 large carrots
1/2 cup shredded zucchini, about 1 medium

2/3 cup milk
3 Tbsp. oil
1 egg, beaten
1/4 cup additional oats
1 Tbsp. chopped nuts
1 Tbsp. melted butter

Heat oven to 400 degrees. Line 12 muffin cups. Combine oats, flour, brown sugar, baking powder and nutmeg. Add carrots, zucchini, milk, oil and egg. Mix until just moistened. Fill muffin cups almost full. Combine oats, nuts and melted butter and sprinkle evenly over batter. Bake 20-25 minutes or until golden.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



HAPPY INDEPENDANCE DAY! With all the fireworks going on I think I will "Look Look" to see if I can dance "On A Star"

Look Look

Sue Lucibello

Record: My Heart Is An Open Book (King 2099 or Coll 90191)

Footwork: Opposite **Rhythm:** Two Step

Phase: 2+1 (Fishtail) **Speed:** 48 Or To Suit

Sequence: INTRO,A MOD,B,A,B,A,ENDING

INTRO

WAIT 2 MEAS;; OP DLW; APT,PT,PKUP TCH;

PART A MOD

PROG SCIS CKG;; FISHTAIL; WALK & FC; 2 TRNG TWO STEPS CP/LOD;; BOX;;

PART A

PROG SCIS CKG;; FISHTAIL; WALK & FC; 2 TRNG TWO STEPS FC WALL;; VINE 4; WALK & FC; (LAST TIME THUR TO SCP)

PART B

TRAVLING BOX;;; SCP HITCH 4; WALK 2; LACE ACROSS; FWD TWO STEP TO BFLY/COH; (TO RLOD) VINE 3 TCH; WRAP; UNWRAP; SPIN W CP/LOD;

ENDING

HITCH 6;; 2 FWD TWO STEPS TO BFLY; VINE 3 TCH; WRAP BK HOLD;

Oops

Last month we published the article "A Way That Worked". We accidently credited Mr. Rudebock with the writing of the article when he merely sent it to us. The actual authors were Jim and Ann Short. We apologize to Mr. and Mrs. Short for this oversight.

Randy Boyd, Editor

ON A STAR

MIKE SEURER

RECORD: STAR 113B

FOOTWORK: OPPOSITE EXCEPT AS NOTED

RHYTHM: CHA CHA

PHASE: 3+1 (ALEMANA)

SPEED: 45-46

SEQUENCE: INTRO AB ABC A ENDING

INTRO

BFLY/W WAIT 2 MEAS;; NEW YORKER; SPOT TURN;

PART A

BASIC;; FENCELINE; WHIP; OPEN BREAK; WHIP; SHOULDER TO SHOULDER BOTH WAYS;;

PART B

PEEK-A BOO CHASE;;; SIDE DRAW CLOSE; ALEMANA;; LARIAT;; HAND TO HAND; CRABWALKS;; SPOT TURN; SIDEWALK;; SIDE DRAW CLOSE;

PART C

FULL CHASE;;; BREAK BK TO OP/LOD; WALK 2 & CHA; CIRCLE AWAY & TOG CHA;;

ENDING

QUICK APT PT;





BY
ED
FOOTE



The Patticake Left Allemande

The Achilles Heel Of Acceptance For Challenge Dancers.

Many Challenge dancers have developed the habit of doing a patticake Left Allemande (merely tapping hands) instead of doing the actual call. This creates a negative impression on non-Challenge dancers who witness this. As long as Challenge dancers do the patticake Left Allemande, the image of Challenge on the rest of the square dance community will be less than desirable.

Why do Challenge dancers do the patticake Left Allemande? They say it is because it is too tiring to do Left Allemandes all night. Obviously this argument doesn't hold up, since dancers in other programs have no problem with stamina, and Challenge dancers are certainly not physically weaker than anyone else.

Some dancers say it is not necessary to do Left Allemandes when working tapes, where drilling material is the objective, but that they will do a correct Left Allemande when in public. However, invariably they do the patticake Left Allemande in public anyway, because it is so ingrained in them. In fact, the comment has been made that some dancers seem to wear the patticake Left Allemande as a mark of distinction, something that separates them from other programs, a status symbol. Unfortu-

nately, what these dancers might see as status, other dancers see as a turnoff.

In recent years the patticake Left Allemande has started to drift into Advanced in some areas of the country. The reasons given are the same – it is too tiring to do Left Allemandes all night long. When one has heard this argument several times, one wonders why Mainstream and Plus floors are not filled with panting, exhausted worn-out people ready to be carried from the room on a stretcher.

It could be asked why the callers don't force dancers to do a correct Left Allemande. The answer is for the same reason that callers can not force people to do a correct Do-Sa-Do instead of a Swing action. A caller can mention that he prefers a call be done a certain way, but ultimately the dancers will do what they want, and the caller who pushes too hard may find himself calling fewer dances.

Is there a solution? It appears not. Challenge dancers seem to be married to the patticake Left Allemande. But given this situation, Challenge dancers should not be surprised that dancers at other programs are not as accepting of the Challenge activity as might otherwise be expected.

MOORE ON CONTRA

*From
Paul Moore*



Three To Get Ready

Have you ever done a one night stand when there are 37 women and four men? It's a little touchy sometimes to tell the women that they will have to dance the "man's" part. But, there are a lot of dances that are not sex oriented and can handle as many people as you can get on the floor. These easy dances – called Trios – are especially good for family groups with youngsters. I've had success with children as young as four as long as one parent is in the same line with them.

Trios are danced in lines of three which are spaced around a circle like spokes of a wheel. The easiest dances have all dancers facing line of dance, or facing counter-clockwise. The lines can be all men, all women, or a mixture. This first dance is kind of silly, but it works for warming up a group to the idea of dancing, and even more, it gets people listening to the music.

The dance and the music are called "Phrase Craze." My copy of the music is on the old Sets in Order label, but it is currently available on Grenn and Lloyd Shaw labels.

"Phrase Craze" is a music specific dance because the music plays 12 beats of a catchy tune, then 4 beats of silence, then 16 beats of the melody again for only 32 beats (16 bars).

- Intro: - - - -, -- all walk forward 8 steps
1-8: - - - -, -- back up 4 steps
9-16: clap 3 times, stomp feet 3 times, center elbow swing person on left
17-24: - - - -, center elbow swing person on right
25-32: - - - -, lines of three walk forward 8 steps.

Explanation: starting on the first beat after the introduction, all dancers walk line of dance 8 steps, then on the first beat of the second phrase, they back up four steps; on the last step the end dancers turn to face the center dancer. There are four more beats to complete the phrase; in those four beats, everybody claps their own hands quickly three times then stomps their feet three times. Most people can hear the beat and the phrase and will clap and stomp on time. Then there are the others.

After the clap and stomp the center person turns to the person on his/her left and does a right elbow swing (hook right elbows and go around for 6 beats). The center then goes to the right to do a left elbow swing to finish back in the middle to start the dance all over again. Or, the center dancer may turn either of the ends into the center just for a little variety and to get the people unconsciously laughing. If you can ham it up some and get

the dancers to laughing, the rest of the evening will go much better. You will find that those self-conscious people who were going to sit out will get up to dance because they know that no one is watching them.

Another good Trio to warm up a crowd is "Wild Turkey." This is not music specific, but do be sure to use something with a strong phrase so the dancers feel that first beat of the phrase. I use "Steal" on Eagle records because it has a Part A/Part B type melody which tells the dancers exactly when to start each part of the dance. The formation is the same as for "Phrase Craze" - lines of three all facing line of dance.

Intro: - - - -, all walk forward 8 steps

1-8: - - - -, all back up 8 steps and ends face in on last step

9-16: - - - -, center right elbow swing person on left

17-24: - - - -, center left elbow swing person on right, then send the center forward to the group in front.

Explanation: as in "Phrase Craze" all the dancers in lines of three facing counter-clockwise walk forward eight steps. The easy version of the dance says everybody just walks back eight steps. A fun variation has the ends face the centers on the eighth step, then they back away four steps and come forward four steps. Take your choice. The center then

does elbow turns with the ends, but fast enough to have time to send the center of each line forward to become the center of the line in front of them. Top of the dance, and hopefully the center will have moved forward quickly enough to join the group in front to start on the first beat of the phrase. By the way, the dance gets its title from the center person who is called "The Wild Turkey."

The variations on this dance are only limited by your imagination and the ability of the dancers. If you have a lot of little kids who do not want to let go of mama or papa, keep the variations to the minimum. In fact, instead of elbow turns, have the groups of three circle left and right and the little ones will feel much more comfortable. Here are two variations that get some laughs. 1) send someone other than the center of your line forward so everyone gets to be "The Wild Turkey"; or 2) as the turkey moves forward, the group in front "slams the door": that is, one end slides to the center and the turkey has to figure out which end of the line to hook on to.

Yes, these are contra dances, and they help on that night when you have too many of one sex and you still want to dance. Once the dancers have done one or two of these Trios, they will loosen up, and when it is time to go to squares or contra lines, you'll find more dancers willing to dance "the other part."



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Just a swingin'

National champion dancers offer a few lessons to locals

By Robert Pore rpore@theindependent.com (reprinted from theindependent.com)

Ten years ago, Don and Esther Amick of Grand Island took their first dance lessons.

"Our son was getting married, and we took one lesson so we could dance at our son's wedding, and we just never stopped," Esther said.

That love of dancing led the Amicks, along with Larry and Gloria Craven of Grand Island, to start the DanceSteps dance club.

Over the weekend, DanceSteps held its annual Winter Blues Workshop at the Eagles Club in Grand Island. The workshop featured internationally recognized dance instructors Kevin Johnson and Vickie Vance-Johnson of Franklin, Tennessee.

It was through a dance competition eight years ago that the Amicks met the Johnsons.

DanceSteps has more than 60 members. While some of the members do compete in dance competitions, Esther said the purpose of the club is for people to learn social dancing.

DanceSteps holds dance lessons every Monday and Thursday at the Eagles Club.

To help the members learn the latest dance steps and to help them with dance routines for competition, Esther said they bring in professional dancers such as the Johnsons to provide instruction.

The Johnsons are UCWDC Grand Champions and Master Level Dancers. During the two-day event, club members learned steps such as westcoast swing, nightclub 2, hustle, two-step, east coast swing and the cha-cha.

About 60 people attended the weekend dance workshop from throughout Nebraska and surrounding states such as

Iowa, Kansas and South Dakota. Most of the DanceSteps regular members are from Grand Island and central Nebraska.

Kevin Johnson said they train competitive countrywestern dance couples throughout the world. They are based out of Franklin, which is just outside of Nashville.

He said while line dancing was big for a while, dancing by couples is gaining in popularity.

"We have always done couples," Johnson said. "It's a lot like ballroom dancing, but it's more fun."

He said there are a lot of different factors that get people involved in dancing.

"Sometimes it is the loss of someone else, whether it be through divorce or something else," Johnson said. "People want something to do."

While dancing is more of a family activity in Europe, in the United States, Johnson said, a lot of it involves couples and dance clubs. That is where he met his wife, Vickie.

Vance-Johnson said she started dancing when she graduated from high school.

"Dancing was really the craze then," she said. "It was right after the movie, 'Urban Cowboy' when the big country craze came in."

At the local dance club, Vance-Johnson learned how to do the two-step and polka.

"I'd much rather dance with a man than by myself," she said. "Then line dancing became popular and there were a lot of single people, especially with women."

Vance-Johnson said dancing is a good

Continued on page 45

CALLERLAB VIEWPOINTS

*From
Mike Seastrom*



Dances are great fun! Weekend festivals are terrific too, but each dance or session I attend or call is unique and the fun is the sum of so many different things. The moment I drive into the driveway and see the hall, a picture becomes painted in my mind. If I've attended a previous dance or weekend in that same location, it's amazing how easy the mind shifts back to the many details about the previous event. Sometimes just the smell of the air outside my car and the migration of dancers toward the hall can get my blood moving and I start becoming excited about the evening to come.

Last night when I walked into the front door of the hall, the treasurer stood, smiled, and shook my hand. One of the club members, standing near the front table, was there with one of those sweet square dancer hugs along with a great smile. These club members were greeting me like I was a guest in their own home! Because the dance was a Luau, I could immediately tell that the food that was to be served that evening was already in place, because the smell permeated the hall. It was as if I had just walked into a restaurant and meals were being served at any minute.

The round dance cuer was already cueing a round. The sound of people talking, shoes shuffling on the floor and the music playing created an energy that was definitely contagious. I set my sound equipment on the stage, and stopped to

greet a few dancers that were sitting around the hall. I realized that the temperature was beginning to elevate, or I was personally warming up due to my own energy.

Now I know that as a guest caller, I'm not required to be concerned about things like the temperature of the hall, but I also know that sometimes things like that can be inadvertently overlooked. I personally think the caller or cuer can and should be responsible for helping out when necessary, without offending anyone or even making a big deal out of it.

I verbally checked with a few dancers and spectators to make sure that it was not just me having a "power surge", and began to open a couple doors. I also found a few wall switches that activated six ceiling fans that were not on and the hall cooled right down. Later that evening, I was glad I took a couple extra minutes to help increase the circulation of air in the hall. The evening was very comfortable.

After setting up my equipment, and greeting a few more dancers, I was fortunate enough to have the time to dance a few rounds. I immediately could tell that the floor was a little slippery in two areas and made a mental note to make a humorous announcement about it before the first tip. Sometimes just a quick comment can save someone from slipping during the dance and occasionally you can fix the situation prior to everyone squaring up.

When I first started round dancing that evening, I made a point of checking out all the decorations that the club had placed, and realized how much that one thing seemed to add to the evening. I could feel that the energy of the arriving dancers was up a notch or two, because of the extra effort the club had made to make that evening special. I definitely made a point of thanking those club members during the dance that night, that had worked so hard decorating the hall, preparing the food, and handling the other behind the scenes duties. I wanted to point out to the attendees that evening that the special touches the club had

added were really appreciated.

The dance was a great evening of fun, and the point I'd like to make here is this. The effort that goes into running a regular or special dance is very much appreciated. The work involved in putting on a multiple day event is valued even more. Callerlab salutes all those individuals in our activity, who bring in our new dancers, make so much fun for our existing participants, and work so hard to keep our clubs, dances, and festivals vibrant and alive. If you've just been a participant up to now, pitch in a little and you'll find you enjoy it all even more!

Continued from page 43

way for people to socialize.

"It's also healthy, both mentally and physically, because you have to always be thinking while you are on the floor with the guys," she said. "Ladies always learn to follow, which always takes a little bit more skill."

Johnson said for the guys, dancing is a great way to meet ladies.

When it comes to learning how to dance, Johnson said he often hears people say they can't possibly learn how to dance because they have two left feet or that they don't want to embarrass themselves.

"But that is not true," he said, "because if you can walk, you can dance."

Vance-Johnson said learning country-western dances is different from most other dance styles because it is more structured.

"There is a set pattern for each dance," she said. "There's a step, and anybody can be taught that step."

Johnson said the biggest dance craze across the country now is the two-step and west coast swing. To add to the variety, the dancers are also learning how to

do the cha-cha and waltz.

"There's a lot of variety in country dancing," Vance-Johnson said.

Johnson said when it comes to dance technique, it doesn't matter the type of art form because dance involves all the same basic moves, whether it is ballet, ballroom, country or jazz.

Another advantage of learning how to dance is it helps individuals to develop better self-confidence and self-esteem.

"For example, when I was in high school, I wouldn't get up and give a book report, and I would take an F first," Johnson said. "But now, we were on stage at the Grand Ole Opry on 'Good Morning America' in front of millions of people, and didn't think twice about it. That is how dancing has changed me."

Vance-Johnson said learning how to dance is very addicting.

"Once you learn something, then you want to learn more and more," she said. "It's just exciting."

For more information about DanceSteps, the club's Web address is www.dancestepsonline.com or call 384-8167.

SEWING 101

With
Donna Ipock



Gee...as I wander through stores, not just fabric stores, stores like Kmart or Penney's, I'm always on the lookout for "ON SALE" items to use in my sewing hobby. I've come across some interesting table linens and pillow cases that were reduced to almost nothing. The total fabric yardage in a set of pillowcases was enough to make a nice top. I'm now working on a blouse made from a light weight linen table cloth. The border has this wonderful hand embroidery all around the edges. When I found this piece it had been folded and refolded so many times that when I took it out of the little plastic it was really soiled. I purchased it for \$4.99. After washing it I found some of the stains were just not coming out. Hey, remember RIT. They make a product that is a fabric treatment called Super Stain Remover. After reading the directions...I laundered the table cloth again and this time those stains came out. Now to the sewing...

The blouse pattern I am using has a nice finished hem so it can be worn outside, not always tucked in. Oh, by the way, this is not a square dance blouse. When it came time to lay out the pattern I made sure to follow the grain of the fabric as this pattern is placed so that it is on the bias. It's very soft drape and it also allowed me

to be able to use the pretty trim. As you see the blouse pattern itself a very easy pull over the head with a placket and one button closing at the back neckline.



The plan is to use the pretty trim on the bottom of the hem and then maybe cut out one of the motifs and use it as an appliqué on the front.

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It's really amazing what you can do with table, bed, or even bath items. It is all just fabric...do with it as you want. Just because you bought it at a bargain in the linen department doesn't mean that you can't use the fabric for other items...even square dance outfits.

I know many of you remember this story...a square dance friend of ours made her outfit out of some sheets she bought...well every time *The Smartest Man I Know* saw her he said, "Thelma every time I see you I get sleepy", you see her outfit was made from the same sheets as a set that we had for our bed.

Now for Square Dance Sewing...

I have found yet another neat idea for a sleeve edge and even a neckline. Smocking...

I saw this on a blouse and then, WOW, I saw it in a catalog on sleeves. I kinda like this idea and plan to use it on a sleeve. Here is a very simple way for smocking using your machine and elastic thread.

Wind a bobbin by hand with elastic thread, being careful to not stretch the thread. The instructions I have say to bypass the tension slots on the bobbin case. You may have to do a test run on this with the bobbin done the normal way and then as described above.

Sew evenly spaced rows using large stitches, stretching the fabric flat as you sew. You can sew three, four or five rows. You decide. When you release the fabric, it will pucker up and look smocked. Practice on a scrap to see how tight to hold the fabric both in front and behind the needle and to see how closely to space the rows of stitches.

This works best on lightweight fabrics, nothing heavy and bulky.

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(1) Never, Ever & Forever, Jon Jones & Deborah Carroll-Jone	GMP 1106
(1) Que Sera, Sera (Whatever Will Be Will Be), Chersif & Paul Brnstow	SIR 334
(1, 3) Green Door, James Reid	A 1029
(1) Two Sleepy People, Jon Jones & Deborah Carroll-jones	DGR 010
(1) Mountain Music, Dick Jones	GR 12184
(1) Angel, Tony Oxendine	GMP 943
(1, 3) You Keep Me Hanging On, Jet Roberts & Bronc Wise	A 1030
(1, 3) Charlie Brown, Don Wood	LM 226
(1, 3) Celebrate / Christmas	LM 814
(1, 2, 3) Wiggle, Wiggle, David Cox	C-C 812
(1) Somebody Like You, Jimmy Lee	MR 137
(1) Joy To The World, Ken Bower	RR 247
(1, 3) Ain't Misbehavin', Ben Goldberg	LM 227
(1, 2) I've Been Working On The Railroad, Don Coy	TNT 287
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(1, 3) I'm Gonna Be A Country Boy Again, Paul Bristol	SIR 327
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(1, 3) You Shouldn't Kiss Me Like This, Buddy Weaver	HH 5252
(1, 3) Senorita, Dan Nordbye	HH 5257
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(2, 3) Country Sunshine, Brenda Ackerson	OP 0019
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(3) My Baby Just Cares For Me (Mp3) Pending, Brenda Ackerson	MP3OP 0020
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(2) Sea Cruise (Cd), Mike Seastrom	RRCD 246
(2) Mary Ann (Cd), Lonnie Seshar	GTCD 0003

The Callerlab Board Of Governors Code Of Ethics

Code: The professional caller must wholeheartedly subscribe to the established standards of relationships to accomplish the declared purpose and objective of callers in the square dance profession.

ACKNOWLEDGE:

1. That I have an obligation to the dancers; therefore, I shall provide information, instruction and leadership to enable and encourage the dancer to develop to his/her full potential so that he/she may derive the maximum satisfaction and pleasure from the activity.

2. That I have an obligation to the club organizations; therefore, I shall participate in the development and maintenance of a sound and respected club organization, and shall endeavor to discharge this obligation to the best of my ability and to advise them wisely and honestly.

3. That I have an obligation to the profession; therefore, I shall respect the dignity of the leaders, teachers and callers as persons, and shall maintain a good reputation for personal integrity.

4. That I have an obligation to the activity as a whole; therefore, in my personal, business and social contacts, I shall be conscious of its heritage and its future, and conduct myself accordingly.

5. That I have an obligation to continue to work for professional growth, to adhere to uniform nomenclature, to learn, to lead and to contribute to the total square dance movement to the maximum of my ability.

6. That I have an obligation to all associations dealing with the activity; therefore, I shall promote a spirit of cooperation between the various elements of the association.

7. I will conduct myself at dances in a responsible manner that would not shame

other callers in the profession. This includes: (1) Making every reasonable effort to arrive at calling engagements early enough that the dance will begin on time; (2) Refraining from using language in bad taste or telling jokes that may be embarrassing to the dancers, or calling under the influence of alcohol or any controlled substance (drugs); and (3) Staying within the guidelines of the advertised dance program without variations.

8. Except in extreme emergencies, I will honor all contracts I sign. Meaning: (1) I will fulfill all items in the contract; (2) I will not cancel any contract if that cancellation causes a hardship on the sponsoring group. This includes giving sufficient and adequate notice of any cancellation that may be absolutely necessary; (3) I will not send a replacement caller unless this is first approved with the contracting group; and (4) I will conduct my financial affairs within the square dance activity in a responsible manner. This includes paying my debts on time, or making acceptable arrangements if unable to pay on time.

9. I will only perform music which has been obtained in a manner which properly and completely compensates the artists and producers responsible for its creation. I will not enable others to use copies of my music while I still retain my ownership.

I accept these obligations as a personal responsibility and solemn pledge, both in spirit and in fact, in a manner consistent with the highest standard of professional services as a member of Callerlab - The International Association of Square Dance Callers. I shall discharge these obligations and dedicate myself to that end.

(Revised April 16, 2003)

I Went To A Great Square Dance!

I went to a great square dance last night. There were nine squares in the grand march and eight callers calling the dance. Each tip had at least six squares dancing and there were ten tips. Importantly, several dancers complimented each caller after they called.

The first four callers joined to call the fifth tip and the last four callers joined to call the tenth tip. All of the dancers seemed to be pleased and happy. But someone asked me a question: "Why were there not more dancers from Tulsa?"

My answer: There are three people responsible to get information to club dancers; The Caller, The President and The Club Delegate. Of course, the Newsletter

is important as well. But if friends aren't going then probably you won't go either.

Telling dancers as an announcement the caller will do, but does the Club Delegate remind the President? Does the President talk up the dance and encourage dancers to attend? And of course, there is the individual dancer responsibility. The "we want dancers to attend our dance so we really should support their dance" mentality should be in place, but maybe it was not.

So, if you were at the Bartlesville Jamboree, you know what a great dance it was. If you missed it, you missed a great Square Dance.

Bob Rollins, brollsq@cox.net

Fun With Centers/Ends On A Mainstream Floor

BOX 1-4 (zero box)

Swing thru, SCOOTBACK, Single Hinge,
CENTERS SCOOTBACK, Single Hinge
CENTERS CIRCULATE, Girls Trade
Tag the Line, Cloverleaf, Double Pass Thru
Leaders U turn back, Box the Gnat, (hang on)
Right & Left Grand

BOX 1-4 (zero box)

Star thru, Reverse Flutter-wheel, Dixie Style to Ocean Wave,
BOYS SCOOTBACK, left Single Hinge,
CENTERS SCOOTBACK, left Single Hinge
CENTERS SCOOTBACK, Center Boy Run @ the Center Girl
End Girl U turn back, Ends Star Thru

All Boys Run, LA

1P 2P (zero lines)

Pass Thru, Bend the Line
Pass the Ocean, Swing Thru
Boys Run, Tag the Line, Cloverleaf
Girls Square Thru 3/4, Star Thru & Promenade

1P 2P (zero lines)

Centers Touch 1/4, Ends Star Thru
Centers Box Circulate, Centers Walk & Dodge
Swing Thru, Single Hinge
Centers Trade, Ends Circulate
Center Boy U turn back, End Girl U turn back
Centers California Twirl, Ends Star Thru (Set is Squared)

Bob Rollins, brollsq@cox.net

Kansas News

Welcome everyone to the beginning of the fifth year of this newsletter. It does not seem that it has been five years since I stayed up all night to produce my first issue. When I began this newsletter I had the idea that I would try to bring the instructors and dancers in Kansas and surrounding areas together. I doubt that I will ever accomplish that lofty goal, but I am still trying. Many instructors like to live in their own little world and never expand their level of knowledge. This is very disconcerting and disappointing. A fellow dance instructor once criticized me for giving away so much information. She told me I should not give the information away for free. I chose to disregard her opinion although she was right in some areas. I neglected to take into account those who would take advantage of my generosity. Some people want all the information and never want to offer you their support.

As I am sure you are aware, any newsletter requires much time, effort, and dedication. Five years ago, when I began this newsletter, perhaps 20% of the population had Internet access. Today's statistics show that over 60% of the population of the United States have Internet access. I personally believe that the percentage of dancers and dance instructors with Internet access is higher than the norm. Over the last year, I have asked everyone receiving this newsletter to send their email address if they had one. After a lot of thought and consideration of my efforts as well as the unreimbursed costs associated with this newsletter, I decided to only offer this newsletter to NTA members and to those that have Internet access. Please understand, I will not exclude anyone. They only need to request a copy of the newsletter, and I will provide it. This will also allow me

more freedom to include whatever I wish in the newsletter. No longer will I be concerned with ensuring an even number of pages or a certain amount to keep the postal weight down to one stamp.

These are days of world crisis. People are trying to maintain a normal life while keeping up on the latest news from the war, local issues, and personal problems. Many crises are demanding our attention by saying, "Look at me, Look at me." As many of you know, I came to Kansas from Connecticut by way of the U.S. Army. Although there were no wars during my four years of service, I still have an affinity for those who choose to serve. Whether you agree or disagree, the men and women of the armed services are performing a duty that allows us the freedoms that we take for granted. Every time you have the luxury to do something that our freedoms allow, remember those individuals that protect those freedoms. If you have family or friends that are serving in the military, I wish them well and a safe return.

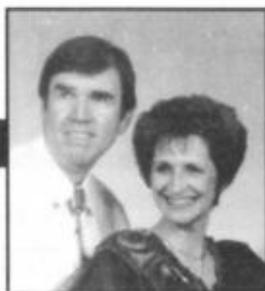
Well, until next time, keep on dancing, keep on learning, but most of all keep it fun. As always, I will save a spot for you on the dance floor.

The Danceguy (Reprinted from News From the Danceguy)



ROUND DANCE PULSE POLL

From
Bev & Bob Casteel



Dear Readers and Friends,

As we begin the month of July, a time to celebrate our independence, we would like to say an extra thank you to all of the men and women in our armed forces for the work they have done and continue to do for our safety. God bless them and God bless America. Thank you again for your contributions for this article.

CHICAGOLAND ROUND DANCE LEADERS' SOCIETY

Teach Of the Month for May 2003

Phase III: Berkeley Square III (Baldwin) Star 110

Phase IV: Mountain Of Love (Hurst) Coll 6134

Phase V: Eyes For You (Filardo) Star 165

Phase VI: None

DIXIE ROUND DANCE COUNCIL TOP TEACHES

As Reported in the May 2003 Newsletter

1. Jack Is Back (Worlock) Mambo/V/SP
2. Killing Me Softly (Goss) Rumba/V/Star 183
Orange Colored Sky (Shibata) Foxtrot/V/SP
Sunny Cha (Shibata) Rumba/IV/SP
3. Every Spring Day (Haworth) Waltz/IV/Star 131
I Believe In Love (Shibata) Jive/VI/SP
Ob La Di Ob La Da (Rumble) Cha/III
4. Gardenia Tango (Parker) Tango/IV/Col 13-33122 Marty Robbins
Jurame (Worlock) Rumba/V/SP
Paper Roses (Mitchell) Foxtrot/IV/Coll 3151 Anita Bryant
Secreto Amor (Bahr) Rumba/III/SP
Volcano (Scott) Cha/IV/MCA 41161 Jimmy Buffett
5. Blue Shore Rumba (Macquire) Rumba/III/Roper 226
Esta Rumba (Barton) Rumba/III/SP 284 & 256
From My Guy (Goss) Foxtrot/V/Star 148
I'm Not Giving You UP (Rumble) Rumba/V/SP
Sunset Over Tokyo (Worlock) Bolero/VI/SP
When Forever Has Gone (McGee) Waltz/V/SP 344

Send your round dance information to:
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931;
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THE COUNTRY LINE

From
Mike Salerno



It is summertime, and the dancing is easy. It is a time to enjoy the long days and relax. Our free time is consumed with yard work and thoughts of picnics in a lush green park. Having grown up in Connecticut, I find my thoughts drifting to the ocean. I can visualize the shimmering reflection of the sun off the water, the warmth of the sand on my bare feet, and the gentle salty breeze. Aah summer. Having taught dancing for all these many years, I found that there are traditional times of the year when people want to learn and traditional times when people just want to enjoy life. So just relax, enjoy and have a great summer. The music for this month's dance is very peppy, but the dance is relaxed and actually slow. To accomplish this, the choreographer put many holds in the dance. Consequently, this month's dance does not require too much thought. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance: Trickle Trickle

Basic Steps (Official NTA Definitions):

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

Jazz Box (Square): A dance pattern with four weight changes. It may start with a forward step or a cross.

Lock: A tight cross of the feet in 1st or 2nd position.

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

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

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

Description: 32 Count, 4 Wall, Beginner Line Dance

Choreographer: Michael Barr and Michele Burton (CA)

Music Tempo Suggestions:

Slow: Hillbilly Rock by Marty Stuart (140 BPM)

Medium: Baby Like to Rock It by The Tractors (160 BPM)

Fast: Trickle Trickle by The Manhattan Transfer (184 BPM) or any moderate to fast tempo

COUNTS/STEP DESCRIPTION

Jazz Box With Holds

- 1-2) Step Right Foot Forward on Right Diagonal, Hold
 - 3-4) Cross/Step Left Foot in Front of Right Foot, Hold
 - 5-6) Step Right Foot Backwards, Hold
 - 7-8) Step Left Foot to Left Side, Hold
Step, Lock, Step, Hold, Step, Lock, Step, Hold
 - 9-10) Step Right Foot Forward, Lock/Step Left Foot Behind Right Foot
 - 11-12) Step Right Foot Forward, Hold
 - 13-14) Step Left Foot Forward, Lock/Step Right Foot Behind Left Foot
 - 15-16) Step Left Foot Forward, Hold
Step, Hold, 1/2 Pivot, Hold, Walk, Hold, Walk, Hold
 - 17-18) Step Right Foot Forward, Hold
 - 19-20) Pivot a 1/2 Turn Left, Transferring Weight to the Left Foot
 - 21-22) Step Right Foot Forward, Hold
 - 23-24) Step Left Foot Forward, Hold
Side Rock, Step Forward, Hold, Side Rock, Step Forward, Hold, Turn 1/4
 - 25-26) Rock/Step Right Foot to Right Side, Step Left Foot in Place
 - 27-28) Step Right Foot Forward, Hold
 - 29-30) Rock/Step Left Foot to Left Side, Step Right Foot in Place
 - 31-32) Step Left Foot Forward, Hold, (&) Turn a 1/4 Right on ball of Left Foot
- Repeat

Ten Commandments For Square Dancers

1. Thou shalt square dance only for the fun, remembering that all dancers must have fun or no dancer will have fun for long.

2. Thou shalt earn forgiveness of thy goofs by remembering that even thou was only a beginner. Thou shall help those with less experience while maintaining both a friendly face and a cheerful heart,

3. Thou shalt dance exuberantly but act thy age, imbibing no alcoholic beverages before or during the dance.

4. Thou shalt remember that square dancing is a social activity, dressing appropriately and behaving property, arriving promptly and in a sweet smelling condition.

5. Thou shalt welcome the stranger in thy midst with kind word and deed, re-

membering that "a stranger is a friend not yet met".

6. Thou shalt form squares promptly when the music starts, never sitting out when needed to complete a square, and never, never leaving a square until the music stops.

7. Thou shalt let the caller do the teaching, and leave all conversations for the break period.

8. Thou shalt honor thy club and give it thy loyalty and service, serving on committees as requested.

9. Thou shalt not kill thy club with bickering and complaints.

10. Thou shalt spread gladness and good cheer throughout the land, advising all and sundry that SQUARE DANCING IS FUN.

Reprinted from Sets in Order

POINT OF ORDER



By Kappie Kappenman

This is an article which I came across while going through old magazines. I thought it worth sharing.

THE SHEDDING ROOM

By Charles Naddeo (July/August 1983, Blue Book)

In the early 1940's, the Square Dance leaders felt that square dancing needed a set of rules that would set square dancing apart from ballroom dancing. The Square Dancer's Code of Ethics came into existence here in Southern California and was soon universally accepted. The two rules that have, for years been stressed are Courtesy and Friendliness. For many years Square Dancers observed these rules to the letter and everywhere you went you could be sure if there were Square Dancers present, you were among friends who would show you every Courtesy, make you feel at home and reluctant to leave at the end of a dance or a meeting.

In today's hectic world where everyone is striving to be a success in their work, at home and at their hobby, which is Square Dancing, there is a growing tendency to ignore the rules. We get to a dance or a meeting filled with our own need to show how much we know, and get impatient with those who cannot match our own level of expertise. We forget to be Courteous, to be Friendly unless by doing so we advance to a higher (so called) level of dance or office.

I believe it is time that we all set aside a small part of our mind as a Shedding Room.

In that part of the mind, set up as a

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19 Jerry Junck, NE & AZ
26 Doug Davis, Sparks, NV

Aug. 2 Ed Kremers, Oakdale, CA

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

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Shedding Room, would be placed Affec-
tation, Bias and Bigotry. There would be
shelves for Pettiness, Intolerance, Parti-
sanship, Fore-gone Conclusions and
Hasty Judgments. Stacked in one corner
of the room would be Evasion, Subter-
fuge, Pretense and Insincerity. A mem-
ber could literally walk into the Shed-
ding Room a bully and come out a "nice
guy", or enter the room a demagogue
and emerge an attentive listener. With
this system being used by all, the atmo-
sphere in the hall or in a meeting would
encourage Common Sense, Friendliness
and Understanding. It would inspire
Leadership as no time would be wasted
on Pettiness or Bias.

Having eliminated these bad habits
and discovering how much more we en-
joy the dance or meeting, we would find
less and less room would be needed for
the Shedding Room. The idea of purging
oneself of all those habits that retard
positive growth is reasonable and neces-
sary. Necessary, because Courtesy and
Friendliness are the Foundation Blocks
of a successful club.

We are fast approaching that time
when we accept the fact that there are
many people practicing their own form
of Square Dancing. They are all part of
the Square Dance Family, each with a
separate room where they can enjoy their
own style of dance. There is also a big
room where they all periodically get to-
gether and dance to the Basic Main-
stream Calls as friends because all Bias,
Inflated Ego, Pettiness and Intolerance
was stored away in the Shedding Room.

Wouldn't it be wonderful if we all
played this harmless game which can be
played anywhere, anytime? To go to a
dance would again be a pleasure and fun,
because everyone would be Courteous
and Understanding. You would recog-
nize everyone as friends because the
hand of Friendship was extended to greet
you when you arrived and always there
to help you through the calls and to wish
you a safe journey home.

It would be, and could be Wonderful,
and it can happen if we set up our own
Shedding Room. It can be done if we try.

GIVE IT SOME THOUGHT!



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“With a whoop and a yell, a yell and a whoop, swing your honey like rolling a hoop.” Can you picture an old fashioned hoedown with the ladies colorful skirts and stiff petticoats flying in the breeze, as her partner whirls and twirls her while keeping time to the foot stomp’n music? If you can, then you have a pretty good picture of the This & That Squares. The This & That Squares are a nonprofit group of square dancers from various clubs in West New York.

The This & That Squares perform at nursing homes, adult day care centers

and many other sites for the elderly and handicapped.

Their colorful hour of entertainment includes cued round dancing, line dancing and other skits that appeal to each different audience. If you are interested in this western style of square dancing and would like more information, call Richard at 716-674-1570. I will sign off with this patter call, “Promenade your honey, promenade your Sue. Promenade home ‘cause we’re all through.”

Richard M. Hoesel

Free Leadership Material Available From USDA

Take The Youthful Step (B-Y02)

A step-by-step guide to establishing and maintaining a youth square dance group. Originated for youth groups, but good guidelines for adult groups, too!

Recruiting & Keeping New Dancers (B-075)

Every club leader should add this textbook to their square dance library and use it to plan club recruiting actions and advance planning for retention for new dancers.

Class Graduation (P-023)

The “how to” pamphlet for class graduations. Contents include the graduation party, planning the ceremony, games, tests, clip art, club invitation, pledge card, welcome packet, diploma, refreshments, etc.

Club Newsletter (P-025)

The “how to” for newsletters - purpose, design, content, size, format, sources, styles, copyright, libel, clip art, printing, editor tasks, and more.

Square Dance Attire (B-018)

Why is square dance attire such a big deal? Because square dancing is a BIG

DEAL! Discussion of the evolution of square dancing and square dance calling will point out how square dance attire has changed with the times.

Take The First Step (B-074)

The “how to” booklet for club leaders to use during lessons to teach new dancers more about the square dance activity as a whole. Seventeen pertinent topics, pages suitable for handouts.

Games, Gimmicks & Skits (B-071)

Designed to serve as a springboard for leaders and dancers. Contains 98 different games, gimmicks and skits that will put the “fun” into your dance activity.

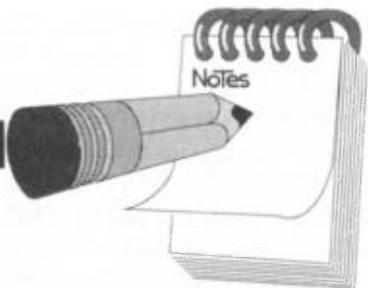
Club Specials (B-028)

Leadership booklet developed to assist those dancers and leaders who have had little or no experience in planning or conducting a large social event such a club special.

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Liberty, MO 64068-1941
Usda@usda.org

WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any. **The name of the Association/Federation must be printed on the flyer to receive the free listing.**

Send us the event information as early as you want, but we prefer to receive it four to six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS U.S.A.

July 2-6, '03 San Diego, CA IAGSDC

July 1-5, '04 Phoenix, AZ IAGSDC

July 1-4, '05 Santa Clara, CA IAGSDC

JULY

3-6 **ALASKA** – 37th Annual Alaska State Square & Round Dance Festival, Farthest North Square and Round Dance Center, Pioneer Park (formerly Alaskaland), Fairbanks. Registration: John Hanchett, PO Box 10041, Fairbanks, AK 99710

3-6 **CALIFORNIA** – Anchors Aweigh With A Half Sashay, the 20th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention 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 International Camporee, Chemung County Fairgrounds, Horseheads. Gerald and 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 27th International Convention, M C Benton Jr Convention and Civic Center, Winston-Salem. Ralph and Joan Collipi, 603-898-4604; rvcollipi@aol.com

25-27 **ILLINOIS** – 20th Illinois Square & Round Dance Convention, Western Illinois University, Macomb. Gary and Karen Flynn, P.O. Box 67, Colchester, IL 62326; 309-776-4796; garkar@winco.net

27-Aug. 2 **KENTUCKY** – Cumberland Dance Week, Nancy. Sponsored by Lloyd Shaw Foundation with traditional dance programs, live music and more. www.lloydshaw.org/cumbframe.html; www.mnopltd.com/cumb

AUGUST

8-10 **WISCONSIN** – 44th Wisconsin Square and Round Dance Convention, West Bend High School, West Bend. Chuck and Sue Jacobson, 7412 Eaton Ln., Greendale, WI 53219; 414-421-4275; strattick@aol.com

14-16 **TENNESSEE** – Tennessee State Convention, Gatlinburg Convention Center, Gatlinburg. 29th Tennessee State

Convention, 110 Wilson Ave., Clinton
TN 37716; 865-457-9674;
dleeve@usa.com

15-16 **NORTH CAROLINA** – 14th
Annual North Carolina State Convention,
North Raleigh Hilton, Raleigh. Lesley
and Debbie Green, Cat Tail Ct., Durham,
NC 27703; 919-598-1104.

15-16 **PENNSYLVANIA** – 10th An-
nual Pennsylvania Square and Round
Dance Convention, The Penn Stater Con-
ference Center Hotel, State College.
Harry and Joyce Colvin, RR 1, Box 1051,
Factoryville, PA 18419; 570-945-5780;
jtchlc@aol.com

15-16 **MICHIGAN** – 42nd Michigan
Square and Round Dance Convention,
Valley Plaza Resort, Midland. Lloyd and
Linda Catey, 3462 Doane Hwy., Grand
Ledge, MI 48837; 517-645-7417;
catey@msu.edu

17 **OHIO** - State Fair, Celeste Center,
Don and Barbara Garris 440-946-4299 or
Bob and Judy Calkins 440-255-5361,
calkins@rmrc.net

22-23 **COLORADO** – 35th Annual
Peach Promenade, Mt. Garfield Middle
School, Clifton. Jim and Maggie
Stafford, 970-243-3303

SEPTEMBER

18-20 **GEORGIA** – 32nd Annual
State Convention, Macon Centerplex,
Macon; Wayne and Cherylene Sorrells,
129 Berry Road, McDonough, GA
30252, 770-954-1831; website:
www.geocities.com/hiltongal

19-20 **PENNSYLVANIA** – 39th
Delaware Valley Square & Round Dance
Convention, Holiday Inn King of Prussia,
King of Prussia. John and Pattie Toll,
218 Locust Ave, Elsmere, DE 19805;
302-892-9171; johnpattietoll@aol.com

OCTOBER

10-11 **ARKANSAS** – Free To Dance

in '03, Fort Smith Convention Center,
Fort Smith; Bob and Jean Neidecker,
5114 Parks Road, Van Buren, AR 72956

17-19 **MISSOURI** – 44th Annual
Missouri State Square & Round Dance
Festival, Kenneth E. Cowan Civic Cen-
ter, Lebanon; John and Dorothy Robbins,
5277 Township Line Road, Poplar Bluff,
MO 63901

18-20 **ARMIDALE** – Armidale Fes-
tival, David Williams (02) 6775 1707,
P.O. Box 257, Armidale NSW 2350

NOVEMBER

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

JANUARY 2004

9-10 **GEORGIA** – Georgia State
Square Dancers Winter Dance; Open
Door Community Center, Columbus; Al
and Nancy Tatom, 153 Gordy Mill Pond
Road, Columbus, GA 31805, 706-989-
3070; website: www.geocities.com/
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16-17 **TENNESSEE** – Fourth Annual
Sweetwater Luau, Best Wester Motel,
Sweetwater. Joe Kelley, 1498 Hickory
Grove Road, Ringgold, GA 30736

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

22-24 **FLORIDA** – 28th Florida Sun-
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ADVERTISER INDEX

A & F Music	16	Gold Star Video Productions	20
Accredited Caller Coaches	10	Grenn, Inc.	36
American Square Dance	3, 8, 17, 20, 25	Hanhurst's Tape & Record Service	2, 62, BC
Aron's Square Dance Shop	7	International Association Of	
BLG Designs	12	Gay Square Dance Club	34
Bow & Swing	15	John's Notes	13
Caller College, Shukayr	37	Kopman's Choreography	32
Callerlab	6	Meg Simkins	21
Caller's College, Lescrinier	18	Mid-America Square Dance Jamboree	29
CaLyCo Crossing	47	National Square Dance Directory	15
Chinook Records	10	New Line of Fashions	6
Classifieds	59	Palomino Records, Inc.	63
Collipi, Ralph and Joan	24	R&R Video	55
Cue Sheet Magazine	15	Red Rock Ramblers	54
Dosado.com	2	Silver Sounds Records	43
Dot's Western Duds	20	Western Squares Dance Ranch	36

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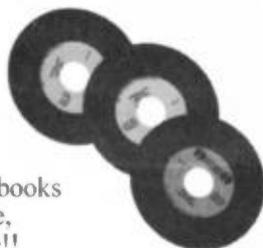
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