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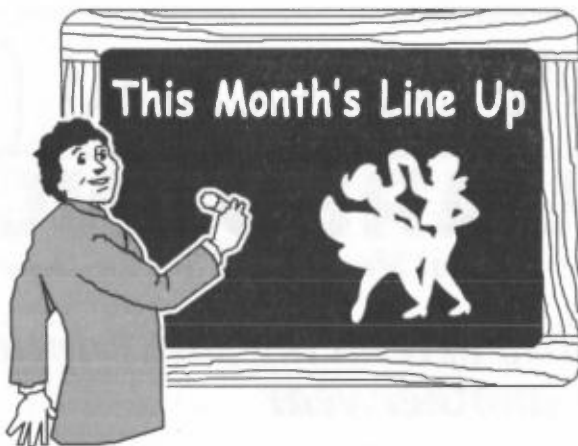
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If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We can only print what we receive - and it must meet the listed qualifications on page 57.

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"The International Magazine of Square Dancing"

Publishers - Editors

William and Randy Boyd, Jean Ferrin

Cartoonist

Stan Burdick, Corben Geis

EDITORIAL

*From
Bill Boyd*



I am a Square Dance Caller. I sing for a living. I work with record companies to find records that fit my singing voice. I work with accredited caller coaches to hone my craft. I go to Callers College(s) to improve myself. I am a Square Dance Caller. As a singer I strive to improve my craft. Perhaps like a Billy Joel or Michael Crawford I rehearse new songs to get the timing, melody, rhythms and scans correct. All of this takes time and effort, but I do it because it is a fun way to make a living. I am a singer; I am a Square Dance Caller

I am a Square Dance Caller. As the name implies, I choreograph dance routines. Like the dance directors from ballet, Las Vegas show people, Rockettes, even sports venue dancers, I study body flow. I want the dance action to be smooth and complement the music. I want the dancers to have a good feeling about the steps and themselves. All of this takes time and effort, but I do it because it is a fun way to make a living. I am a Dance Choreographer; I am a Square Dance Caller.

I am a Square Dance Caller. I am an entertainer. I am not afraid to tell jokes, put on skits, create and make witty repartee with my audience. As with entertainers of old and comedians of today I make people laugh and have a good time. All of this takes time and effort, but I do it because it is a fun way to make a living. I am an entertainer; I am a Square Dance Caller.

I am a Square Dance Caller. I associate with my dancers during break times. I work to get to know them and let them learn about me. I am a Square Dance Caller. I move about the hall between tips and shake hands, yellow rock and make sure I am giving the dancers what they want. Whether I am a National Caller on tour or a local caller, all of the above is true. There is a lot more to calling than just getting a Hank Snow record and learning one singing call. I am a singer, dance choreographer, entertainer and a spokesperson for my profession. I am a Square Dance Caller.



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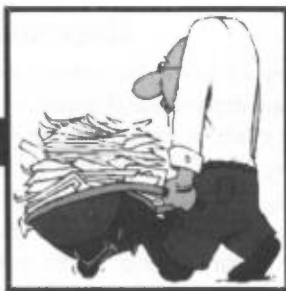
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FROM THE MAIL ROOM



Dear Fellow Square Dancers,

I cannot believe the comments made in the article by Bob Rollins in his column "For The Square Dance Teacher" in the June 2003 edition of ASD. I was shocked to read "There are two times when the Class should be allowed to dance with the Club. The first is a halfway dance...The second is Graduation." Of everything we hear about the decline of the Activity, this is such a perfect example of why it is declining. What are new dancers? Second-class citizens? Why can't they get together to dance with the Club more than twice a year? Instead of making them feel welcome from the moment they first step on the floor, they are delegated to the back row, told that they aren't good enough to rate dancing with those who have been dancing longer than they have. Yikes! What is square dancing? A Secret Society?

We teach in Ottawa, Canada, and our new dancers - whom we never refer to as "class", but as "Club Members" as soon as they pay their session fees - dance in the same location on the same night as our Mainstream dancers. In our Club, the difference is between "new dancers" and "Mainstream dancers", not "Class" and "Club." We want our dancers to belong to the Club from Day One!

Then, we have party nights once a month. On those nights, New Dancers get to dance with Mainstream Dancers and any Plus Dancers that come out to mingle with us. The dance level is geared to our new dancers and we do not teach anything new that night. It's an opportunity for our new dancers to relax, not bother with learning anything new, and get to meet the Club members who dance a different level than they do. Our first party night is Week 3 of the dance year. It's a Welcome Party! On consequent party nights, we might throw in a MS tip, but never a Plus tip (except for the Christmas Party and Wind Up Party).

Bob also says "Class members should be protected from all other contact with the Square Dance Community..." Why? Do they have cooties? Let's make them feel like they belong! Let's make them feel welcome! Let's let them know that we want them as they are RIGHT NOW and we're not going to wait until they graduate before we think well of them. Let's show them it's fun RIGHT NOW and they don't have to wait until they graduate before the fun starts. If that's how YOUR Club operates, I suggest to change, real soon, or you won't have a club real soon.

Sorry if I sounded too strong . . . no, actually I'm not sorry! I get hopping mad at comments like that. We cannot survive with attitudes like that.

Phew! I feel better now that I've let off steam!

Wendy VanderMeulen, Caller/Teacher
wendyv@sympatico.ca

Did you remember to send us a flyer of your special dance for our "What's Ahead" section?

Recreation Vs. Education

As you all know the school systems across the country have recently passed through an experimental phase in education basically designed to make learning more fun while at the same time stimulating the interest of our children in hopes of motivating them to learn the basic disciplines required in primary and secondary education. Such programs blended the sometimes difficult concepts of education with "play routines," as it were, in an effort to make these difficult concepts more palatable to our children. Some techniques worked well, others failed.

When the day of accountability arrived, it was evident that our children, generally speaking, were lacking in certain rudimentary skills. This was having a ripple effect all through our educational system. Colleges and universities were having to "simplify" their courses because of reading and writing deficiencies of the students coming their way. Scholastic Aptitude Test averages were dropping nationally.

Educators became aware that it was essential that our educational institutions revert back to the basics of education. Clearly recreation and education, though not mutually exclusive, must be blended with the emphasis heavily on education if the process of education was to take place. Back to the three R's!

Now, let's see if we can make certain observations regarding square dancing. What are we primarily interested in developing through square dancing? Isn't our primary concern RECREATION? It's true that education, as it were, is part of the square dance scheme, but shouldn't the emphasis be primarily on recreation?

With the advent of definable levels of dancing, I think there is a possibility that the emphasis on our activity has been swinging heavily toward education, sometimes to the detriment of recreation. This may be the single, most serious hindrance of our level's structure. As we watch dancers scurry and clamor to find their respective levels, the emphasis seems to be on "learn, learn, learn", instead of "dance, dance, dance." As we watch clubs climb to the top of the Mainstream structure, all wanting to be "Mainstream Plus II" clubs, the question naturally arises, where will it end? How high will things go?

It has occurred to some of us to ask: Were the vague, undefined levels of dancing that existed before our current level listings, namely Basic, Intermediate, and Advanced, better suited for our activity than absolute, strict, basic-for-basic level listings that we now have?

Perhaps our accountability day is at hand.

While on the drawing board some seven or eight years ago, the levels' system seemed to be the answer to a lot of problems the activity was facing regarding standardized levels of dancing nationwide, especially at festivals and other large events. And it certainly has accomplished this goal along with stemming the tide of experimental basics that inundated the square dance scene some four or five years ago.

But what are some of the less attractive side effects of the level systems?

Points to Consider

Clubs rushed to become "Plus II" type clubs. This certainly was their prerogative if they so desired. But in doing so, clubs may have pushed themselves beyond the level that newer dancers could reasonably expect to achieve in forty weeks' time, making the transition from class to club very precarious and perhaps fueling the

drop-out problem.

Dancers who successfully accomplished the transition became attuned to a high-paced, accelerated learning process and sought to continue this process as long as possible. They became more readily disenchanted with club level dancing and sought out an accelerated learning series outside their club. This feverish desire to learn more, along with their vacancy from the club scene, meant that they weren't around long enough to make their single, most important contribution to the activity, that of bringing in newer dancers.

The recreational aspects of our activity were de-emphasized over the learning in educational aspects. Callers began to alter their basic philosophies somewhat, measuring people's dancing ability, abstract list of basics instead of merely providing people with an evening's entertainment. This loss of perspective as it existed did the caller more harm than the activity. And certainly it did not exist industry-wide. Some callers never lost their perspective and their clubs flourished accordingly.

Callers who were known for their ability to draw large crowds and generate considerable excitement on a floor were somewhat handicapped in that some of their choreographical latitude was diminished. Most of the good ones adjusted readily to this. Some didn't. But why should any caller, especially one who is proven to be successful by popular demand, have to relinquish any of the tools of his trade? The peer pressure was incredible!

Using A Tool Correctly

I hope the tone of this message will not be misconstrued. The listing of identifiable levels of dancing has done much good for our activity. It has been a major stabilizing factor that has created organization where chaos once existed. It has increased the overall quality of the activity and generated much enthusiasm and continued participation in the activity of the square dance public in general. When used as it was originally designed, as a tool to enhance square dancing in general, the level system is indispensable.

But we must always remember that in using any tool, the tool should never become more important than the job the tool is to be used for. Levels of dancing should never take precedence over the basic objective of square dancing – that of recreation and sociability. Let's not sacrifice square dancing – the greatest of all recreations – for the sake of education.

*By Kip Garvey, Union City, California
Square Dancing, February 1981*



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SQUARE-UP



From
John & Linda Saunders

The title of our article each month is Square-Up. This month we would like to define square-up. Couldn't find it in the dictionary. Found square-dance along with many other definitions for square, but not square-up.

What does square-up mean to you as a dancer?

When you square-up is it with the same three couples? I think that is called a "clique". Nine times out of ten, cliques are formed by those dancers that feel insecure. The impression they give is they are the better dancers and others do not measure up to their dancing standards. Not a good picture for our activity.

Our answer to that is "un-clique" and find a way to widen your circle of friends.

We would encourage you to include some of the newer dancers. Another idea is for you and your partner to split up and ask another dancer to dance one tip with you.

Friendship is a two-way street- to have a friend, you must be a friend.

What would our square dancing be without the friendship factor? Would you enjoy squaring-up with someone that looks bored, that frowns, or has that blank look on their face? How long would you dance in a club where friendliness has disappeared? Good dancers are those who smile and dance with everyone and anyone, not with just three or four other couples. Good dancers exchange dances with newer dancers as well as their longtime friends. Good dancers square-up in the back of the hall, in the front, or wherever they are needed.



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Visiting other clubs as a group, such as doing banner raiding, why do those visiting club members feel they must square-up with themselves? The idea of visiting as a group is to mix and square-up with the club they are visiting.

One can always square-up with their own club members at home, so when you are visiting, the better dancers will mix and square-up with those club dancers that they are visiting. It is also vital for the club that is being visited to welcome and square-up with their visitors. Friendliness is the ultimate glue that holds all clubs together over the test of time and is the essential ingredient of a dancers wanting to be included in squaring-up.

When you think of the term "square-up", we hope your choice will be to smile and remember friendship is a two-way street – to have a friend, you must be a friend. Happy squaring-up!



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Mike Seastrom

This one will add energy to your dance. Good mix of guitar, fiddle, and steel with enough percussion to make you want to dance. Key change in closer. Recorded in 3 keys plus a harmony track. Available on vinyl. Hds (Sds) Square Thru, DoSaDo, Star Thru, Pass Thru, Tag the Line, Leaders U Turn Back, Wrong Way Grand, Swing Corner, Promenade.

Marching Through Georgia (Pioneer 6008CD)

Brian Hotchkies

This is an oldie from the traditional dance days. Fiddle, banjo, bass, keyboard and drums in a mix with the instruments sharing the lead. Recorded in 3 keys. Hds (Sds) Reverse Promenade 1/4, Sds (Hds) R & L Thru, Pass Thru, Swing Thru, Boys Run, Bend the Line, Star Thru, Square Thru 3, Swing Corner, Promenade.

57 Chevrolet (PLM 217 CD)

Jerry Biggerstaff

A lilting melody featuring a blend of steel, harmonica, guitar, and paino sharing the lead with good background fill. A bass and drums provide the rhythm. Recorded in 3 keys. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Star Thru, Square Thru 3, Swing Corner, Promenade.

Follow That Dream (CC 122)

Bob Poyner

An electronic keyboard. Guitar with a rhythm track. About halfway up the energy scale. Vocals on the tag lines. Would also work for patter. Key change in the closer. Recorded in 3 keys. Hds (Sds) Square Thru, Tch 1/4, Split Circulate 1 1/2, Diamond Circulate, Flip the Diamond, Recycle, Veer Left, Ferris Wheel, Centers Pass Thru, Swing Corner, Promenade.

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Wizard On The Hill (TKR 005 CD)

Barry Wootten

Xylophone, guitar and keyboard with a percussion track mixed to give a peppy number. This is a toe tapper. (Check the figure with your checkers) Recorded in 2 keys. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Wheel & Deal, Double Pass Thru, Leaders Trade, Swing Corner, Promenade.

Newtron Dance (TKR 006 CD)

Dave Tucker

This is an upbeat number that will add some energy to your dance. Guitar, steel, harmonica and bass with a percussion track. Recorded in 2 keys. Hds (Sds) Promenad Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Pass Thru, Square Thru 3, Trade By, Swing Corner, Promenade.

Mary Ann (GT 0003 CD)

Lonnie Sesher

Guitar, steel, bass and a drum track in a crisp upbeat arrangement. This has a get out of my way I'm here to dance feel. Recorded in 3 keys. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Fireball Mail (RIV 203 CD)

Ron Welsh/Buddy Weaver

Move over - we're here to dance. Lots of energy. Fiddle, harmonica, guitar, bass, and banjo with a drum track. Harmonize the tags. Recorded in 3 keys.

Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

CD Hoedowns

Never Ending / Movie Star (OP 0021 CD)

Never Ending is an electronic smooth sound with a solid beat. Movie Star is an electronic sound with a piano and organ and a firm bass beat. Key change.

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

Down Beat / Rock It / Sweet Lee (OP 0023 CD)

Down Beat is primarily percussion with a keyboard providing some background fill. Rock It has a solid drum track with a piano playing a steady cord and an electronic keyboard adds to the musical flavor periodically. Sweet Lee is an electronic sound with a firm beat and an electronic keyboard adding flavor.

The P Trap / Feel Like Dancing (CSTL CD 100)

The P Trap is an electronic non traditional upbeat sound. Feel Like Dancing will add variety. An upbeat electronic non traditional sound that has some drive. Check these out on your tape service to add variety to your dance.

Coon Hound / Baby O (STCD 2029)

Coon Hound is in the old traditional style with a fiddle, guitar, banjo, bass and drums. Bright and lively. Baby O is a rhythm hoedown with a bass and gourd and a banjo, harmonica and fiddle weaving in and out to add a touch of spice.

Fishers Hornpipe / St Anne's Reel & Cy's Jig (BMV 3050 CD)

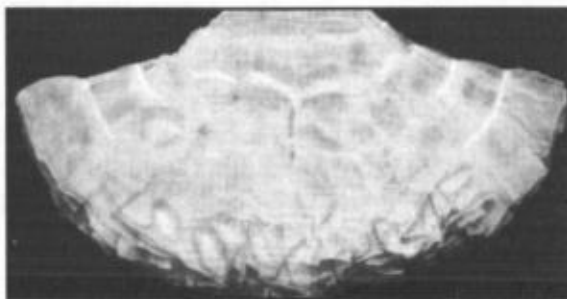
Fishers Hornpipe/St Anne's Reel is a medley. Both tracks feature a fiddle lead with a bass and drums. Both are 6 minute plus tracks. Use these for those contra and quadrilles when you want to prompt to well phrased music.

Another busy month for producers. Hopefully, by this time your plans are in place and you have started promoting and recruiting for your fall new dancer sessions. Until next month, have FUN dancing and calling.

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ACA VIEWPOINT

By
Patrick Demerath



Successful Square Dance Recruiting (ACA Style)

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of 2001, 2002, and 2003. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint is dedicated to help clubs recruit for their clubs. There are four solid programs, which have worked for various clubs throughout the world on succeeding occasions.

All of them are proven methods, but they have **ONE SINGLE THREAD IN COMMON. THE CLUB MEMBERS AND CALLERS WANTED TO BRING IN NEW DANCERS.** Without this intense desire, these are merely mechanisms or motions of trying to start a new class.

Clubs in Louisiana pooled their resources and put signs in their cars and signs on their front lawns. They merely said "Square Dance 232-5345. The person answering the telephone explained the new square dance lessons and gave them directions to the dances. The result was a large new and enthusiastic class of 42 students.

Clubs in Tennessee asked their members and friends if a club representative or even a square could visit Sunday school classes of the various churches. They explained square dancing and left flyers/brochures. The result was over 70 new dancers signed up for classes.

Clubs in Alabama began the use of a "Who Do You Know Form." Club members invited people to visit their club and attend the free open houses for new dancers. The club members supplied the club President information on each person. The club president put each person's name on a database in his computer and contacted him or her by both telephone and written invitation. The club president continued to follow up prior to and throughout the recruiting period. The results were 32 new dancers to the club over two years.

Clubs in Taipei, Taiwan have started a very innovative club. The club dances in the Taipei World Trade Center. They dance one hour per day over the lunch hour four days a week. Why can't we have clubs like this in our business districts? The

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10. A - 2 PART 2

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13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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answer is we can. The results in Taipei is an almost endless supply of new dancers who want to join the fun.

Morals of the story: If you ask them, they will come. If you bond with someone's head, you will enjoy them for a little while. If you bond with someone's heart, you will enjoy them for a lifetime. If we want to recruit and retain square dancers, bond with them in friendship and make them feel wanted and welcome.

ACA's international one floor program is an excellent method for teaching new dancers. It can be taught in as little as 16 weeks, reduces the stress on the dancers and callers alike and returns square dancing to fun. The purpose of the ACA International One-Floor program is to KISS square dancing (Keep It Sweet and Simple) by simplifying the dance program and accentuating the fun, friendship, fellowship, and good health through exercise.

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 Dr. Patrick Demerath at demerath@tsum.edu.

Until next time, Happy Dancing.

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EASY LEVEL

From
Bob Howell



I'm going to open this column this month with the thought that you might be camping or having a picnic during these warm summer days and evenings, so my offering is one that has been around for many years, but is a favorite of mine enjoyed by kids of all ages. It is called –

HERE COMES SALLY

Formation: Couples in a circle facing partner with the man's back toward the center. Extra women in the center of the circle.

Music: Here Comes Sally. Folk Dancer No. 1109. (Available from the Kentucky Dance Foundation.)

Routine:

CALL:

Here comes Sally down the alley

Here comes Sally down the alley

Here comes Sally down the alley

Way down south in Dixie.

(Extra women skip around the circle CCW between the men and women.)

Everybody promenade

With your partner promenade

With your partner promenade

Way down south in Dixie.

(Extra women attempt to get a partner and everyone promenades. Women forced out are new "Sallies.")

Note: If extra men are present, change the call to "Here comes Pete down the street."

Stew Shacklette of Brandenburg, KY distributed a handy little booklet of "EASY MIXERS" in a "Beginner Dance Seminar" at CALLERLAB last spring. It contained several dances that he had written. Following is one of the mixers which he named –

LASSIE COME AND DANCE WITH ME

Formation: Couples facing CCW, inside hands joined.

Music: "Lassie Come And Dance With Me" Tape by KDF, CD M01 Track 9

Routine:

1-8 WALK FORWARD, 2, 3,4; FACE AND SIDE, CLOSE, SIDE, CLOSE;

Starting gents left and ladies right walk forward four steps, end facing partner. Step toward LOD on gents left and ladies right, close the trailing foot, step again down LOD, and close the trailing foot.

9-16 WALK FORWARD, 2, 3,4; FACE AND SIDE, CLOSE, SIDE, CLOSE;

Repeat action in counts 1-8, end facing partner.

17-24 **BACK AWAY**, 2, 3,4; **TOGETHER**, 2, 3,4;

Gent backs toward center, L, R, L, R; lady toward the wall four steps R, L, R, L; Walk forward toward partner four steps, Gents L, R, L, R; Lady R, L, R, L; End in butterfly position, both hands, joined with arms out to the side.

25-32 **BALANCE LOD, THEN RLOD; LADY ROLL RIGHT FACE AS GENT MOVES FORWARD;**

Holding both hands with partner do a Pas de Basque toward LOD then RLOD; Lady will roll right face and move back to a new partner as the gent moves forward to a new partner;

REPEAT FROM THE START

As I stated in last month's article that "Hugh Macey, owner of Grenn Recordings is still producing music suitable for one-night-stands, Community Dance Programs and 'Easy Level Dancing' and here we go again with one of his latest releases - - -

MOUNTAIN MUSIC

By Dick Jones

INTRO, BREAK & ENDING:

All join hands and circle left, circle left and do your best,
All the way around that big old ring you go, home you go~
Face your partner, dosado, back to back around you go,
Swing that same little lady round and round.

Men star left in the middle of the ring, go home and find your partner,
Swing that same little girl, then promenade and sing with me,
I like mountain music, good ole mountain music,
Played by a real hillbilly band.

FIGURE:

(Heads) to the middle and come on back, forward again and you circle left,
Once around that inside ring you go, home you go;

(Sides) to the middle and come on back, forward again and you circle left,
Once around that inside ring you go,
home you go.

Face your corner, dosado, now bow down to that lady,

Swing that same little girl, then promenade and sing with me,

I like mountain music, good ole mountain music,

Played by a real hillbilly band.

SEQUENCE:

Intro - Fig. twice - Break - Fig. twice
Ending

Our contra this month comes to us from Hannover, Germany. Heiner Fischle choreographed the following dance and

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
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shared it with us. It is an "Easy-Level" routine and is of the "quick-teach" variety. Try it. You'll like it. The members of my local, "Kings & Queens Contra Club" requested to dance it a second time through the first time that I presented it. They were quite pleased to have the opportunity to swing both their neighbor (corner) and their partner, which is ignored in many of our "Modern" contra dances.

JOYS OF HANNOVER

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

Music: Joys of Quebec or Jingle Balls. KDF CD 12-4

Routine:

A1 Active couple & twos below four in line down

U turn back, come back

A2 Bend the line, twos only dosado

Face neighbor (Corner), dosado *

B1 Same neighbor balance and swing

Actives only balance and swing. ~

Note:

~ on at the head, every 2nd sequence

* Men face right, ladies face left

Round Dance with Ralph & Joan Collipi

December 28-31, 2003 - Holiday Round Dance Ball (Phases III-VI)

Landmark Resort Hotel - Myrtle Beach, South Carolina; "New Full Dance Floor In Both Halls"

Staff: Wayne & Barbara Blackford, Jerry & Barbara Pierce

Host: Barbara Harrelson - Email Bharrelson1@Juno.com, Tel. 803-731-4885

January 23, 24, 25, 2004 - Bennington College Round Dance Festival (Phases III-VI)

Bennington College, Bennington, Vermont

Staff: Ralph & Joan Collipi, Dom & Joan Filardo, Kay & Joy Read, Kenji & Nobuko Shibata

Host: Esther & Irv Mindlin - Email: e.mindlin@verizon.net, Tel. 413-442-5297

March 18-30, 2004 - Wasca Wearin' O' The Green

Hyatt Regency Hotel, Reston, Virginia; R/D Staff: Collipi, Rumble, Worlock

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

Ralph.Collipi@Verizon.net ~ 603-898-4604

LEADERSHIP NOTES

From
Bernie Coulthurst
Editor Of Club Leadership Journal



Summer is at its peak! Hundreds of square and round dance clubs participated in parades throughout the summer. One club made their float out of a small mobile home frame - it can handle 3 squares easily. Another club uses a fifth wheel utility trailer "borrowed" from a landscaping contractor who happens to be a square dancer. Can you imagine the number of positive impulses that were sent as these square dance floats drove the parade route through Any City, USA! That is what marketing is all about - positive impulses. When these clubs put their display ads in their local papers this Fall for their new dancer programs, many readers will recall your participation in the local parades.

More and more people are using the phrase "*NEW DANCER DANCES*" instead of that word that starts with an L and ends with an S. Let's all stop using the "L" word because they are dances. Why are they dances instead of lessons? The answer is that they learn and dance throughout their new dancing experience. Lessons lean more toward a classroom setting and new dancer programs are not even close to a classroom environment.

Many clubs had outstanding new dancer groups this year. Let's hope we can retain them for a lifetime of dancing pleasure. We learned that the Riverside Squares, Danvers, MA, had 30 eager and energetic new dancers! That is almost four squares of new dancers! Congratulations Riverside Squares!

More good news - the 65th National Folk Festival is scheduled to be in Bangor, ME, on August 22, 23 & 24, 2003 at the Penobscot River Waterfront. The National Folk Festival, started in 1934 in St. Louis, Missouri, is a celebration of the roots, the richness and the variety of American culture through music, dance, traditional crafts, storytelling and food. And the best part of the whole event is that it is free to everyone! This special event is expecting over 80,000 people from the United States and Canada.

The festival will feature more than 20 performing groups on five stages, including a participatory dance pavilion.

For more information about the festival visit their website www.nationalfolkfestival.com or call 207-992-2630 or email info@nationalfolkfestival.com.

Ed and Pat Juaire, Editors of the Northeast Square Dancer Magazine and former editors of American Square Dance Magazine, commented about the festival in their From the Editors column in the July 2003 Northeast Square Dancer issue. Their entire column follows:

"When 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.

Audiences are treated to blues, rockabilly, gospel, klezmer, jazz, rhythm and blues, and zydeco music as well as traditional music and dance from Cajun, Native Americans, 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 email 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 the grass roots level to be included in this major national event. Maybe the effort really needs to refocus its efforts and direction." By Ed and Pat Juarie

Ed & Pat have a very solid point here - why isn't square dancing involved in this folk festival that draws over 80,000 people?

We wrote to our congressman supporting the National Folk Dance bill. However, personally, I have serious reservations about square dancing really being our true National Folk Dance! Why - because it takes too long to learn how to square dance and our numbers of current dancers simply do not support the title of being our National Folk Dance. Fifty years ago we would definitely qualify for this prestigious title - the National Folk Dance! Back then square dancing was easy to learn and there were square dance clubs in just about every community throughout the United States.

If your club hasn't started its Fall marketing program, now is a good time to get going. Clubs around the world are realizing that marketing works! If Riverside Squares can get 30 new dancers so can your club but it will take a little marketing effort on your part, especially on the selling angle. Ads will make the phone ring but only you can close the sale. Why not set a club goal of getting 10 new dancers this Fall? You can do it if you really want to succeed in the square dance marketing 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 lets enjoy the call SPLIT CIRCULATE from some different positions. We don't call it often and it's a great call.

1. HEADS LEFT square thru 2
LEFT touch 1/4
split circulate
girls run
dixie style to a wave
boys cross run
linear cycle, pass the ocean
acey deucey, scoot back
right and left grand
(5/8 promenade)
2. SIDES pass thru
separate around 1 to a line
pass the ocean
split circulate
fan the top, recycle
box the gnat
square thru 4
right and left grand (At home)
3. HEADS star thru
double pass thru
peel off
touch 1/4
split circulate
girls trade, circulate
girls run
double pass thru
leads trade
right and left grand
(3/8 promenade)
4. SIDES LEFT square thru 4
HEADS roll away
LEFT swing thru
split circulate
boys trade
pass the ocean
swing thru
extend, right and left grand
(At home)

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___ MS ___ PLUS ___ A2 ___ C1 (Hard Set)

5. HEADS (right and left thru & dixie style to a wave)

SIDES roll away

extend

split circulate

girls trade

trade the wave

boys run

tag the line

Girls go left, Boys go right

right and left grand

(1/8 promenade)

7. HEADS star thru
double pass thru

track 2

split circulate

swing thru

boys run

REVERSE flutterwheel

dixie style to a wave

acey deucey

circulate

trade the wave

scoot back

right and left grand

(3/8 promenade)

6. SIDES (right and left thru & lead left)

LEFT touch 1/4

centers trade

split circulate

trade the wave

girls trade

swing thru

right and left grand

(1/8 promenade)

8. SIDES lead right

slide thru

pass the ocean

split circulate

CENTERS cast off 3/4

BOYS ONLY diamond circulate

CENTERS bend the line

{ALL} pass thru

wheel and deal

CENTERS LEFT square thru 3

right and left grand

(1/8 promenade)



*Wait a minute!
Danny Robinson
doesn't work for us!*

9. HEADS pass the ocean
ping pong circulate
CENTERS swing thru
extend
split circulate
explode the wave
wheel and deal
CENTERS LEFT square thru 3
square thru 3 left allemande
(3/8 promenade)
10. SIDES pass thru
separate around 2 to a line
pass the ocean
split circulate TWICE
fan the top
GRAND swing thru
boys run
(wheel and deal; sweep 1/4)
swing thru
right and left grand
(1/8 promenade)
11. Heads 1P2P
star thru
single circle to a wave
boys trade
split circulate
cast off 3/4
centers trade
boys run
pass the ocean
swing thru
right and left grand
(3/8 promenade)
12. SIDES (box the gnat & square thru 2)
swing thru
split circulate
centers trade
split circulate
spin the top
right and left thru
dixie style to a wave
boys trade
left allemande (At home)
13. HEADS lead right
veer left
{GIRLS} hinge
diamond circulate
flip the diamond
split circulate
swing thru
cast off 3/4
split circulate
14. SIDES pass the ocean
HEADS roll away
ping pong circulate
extend
split circulate
girls trade
linear cycle
pass thru
wheel and deal
CENTERS square thru 3
left allemande (3/4 promenade)
15. HEADS square thru 3
separate around 1 to a line
touch 1/4
split circulate
circulate
split circulate
circulate
girls run
double pass thru, leads trade
pass thru, right and left grand
(3/4 promenade)

THE KOREO KORNER

From
Steve Kopman



This month let's look at touch 3/4. It's rarely called but very danceable. Give these figures a try.

HEADS square thru 2

touch 3/4

THEN:

1. centers trade
girls trade
split circulate
extend, right and left grand
(1/2 promenade)
2. scoot back
girls trade
box the gnat
fan the top
extend, right and left grand
(1/4 promenade)
3. walk and dodge
girls trade
cast off 3/4
trade the wave
explode square thru,
ON THE 4th HAND
left allemande (3/4 promenade)
4. Boys fold
double pass thru
cloverleaf
GIRLS swing thru
extend
cast off 3/4
LEFT swing thru
right and left grand
(3/8 promenade)
5. acey deucey
walk and dodge
boys trade
hinge
trade the wave
swing thru
right and left grand
(3/8 promenade)

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published. You can mention what the upcoming dance is and what day. Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them.

Randy Boyd, Editor

NOTES IN A NUTSHELL

*A Review by
Frank Lescrinier*



CALLER'S NOTES

Norm Wilcox (e-mail address: norm.wilcox@sympatico.ca)

Norm starts out this month's publication by reprinting an article written by Bill Heyman, discussing the practice of one caller buying one copy of a piece of music, copying it, and then distributing it (or even worse, selling it) to other callers. This issue has prompted Callerlab to add the following clause to the Callerlab Code of Ethics: "I will only perform music which has been obtained in a manner which properly and completely compensates the artist and producers responsible for it's creation. I will not enable others to use copies of my music while I still retain my ownership."

The Mainstream 53 (Basic) feature call is Wheel and Deal from two-faced Lines, followed by a page of choreo using Wheel and Deal from some non-standard arrangements. The Mainstream featured call is Cast Off 3/4 from two-faced Lines. This is also known as a "push cast", and not as familiar to the dancers. For the Plus Program, Track 2 is this month's workshop call. The following page contains sequences "Dancing the Plus Program".

For those calling Advanced, Norm workshops 3/4 Thru. This call is based on the call 'Swing Thru', so the dancers should know that it always starts with a right hand, unless 'Left 3/4 Thru' is called. Single Wheel is the A-2 call, followed by some sequences 'Dancing the A-2 Program'.

CHOREO-WISE

David Cox (e-mail: turnertempos@bigpond.com)

This month's Mainstream section looks at calling 'Run 1 1/2', 'Three by One Zoom', and the use of 'Circles' with facing couples.

The Plus section uses the call "Spin Chain and Exchange the Gears". Some of the variations shown are from other than the 'normal' arrangement, fractionalizing the Star turns, and stopping the dancers when the momentary Column is formed. There are also some examples using the 'H' formation, dancing the Plus program, as well as the Advanced and Challenge programs.

The last section lists several singing call figures, dancing the Advanced program. Here is an example: Heads Pass In; Pass the Ocean; Lockit; Extend; Motivate; Men Run; Pass the Ocean; Slip; Extend; Swing and Promenade.

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.

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

This is the last issue of Choreo-Wise that David Cox will publish. I would personally like to thank David for these years of supplying creative choreography, and sharing these ideas with everyone. Good Luck to you!

CALLERLINK

Australian Callers' Federation

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: /www.aussiecallers.org.au. Jeff Garbutt is the editor, and his e-mail address is: jefftracie@westnet.com.au

While some of the content (Letters To The Editor, etc.) relates to the Square Dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

The interview with Ed Gilmore is continued, and will also be included in future issues as well.

So what is the legal formation to call Ping Pong Circulate? The definition states that there is an inside and outside Circulate path, and the starting formation is listed as a 1/4 Tag, along with diagrams. Some callers are calling Ping Pong Circulate from an 'H' formation, but there isn't a Circulate path for the dancers.

Brian Hotchkies has written a new call, 'Ping Pong Relocate'. With the starting formation being a 1/4 Tag: All Ping Pong Circulate; the outside couples Separate and Slide Thru, while those in the wave Fan the Top. The ending formation will vary, depending on the dancer arrangement.

Brian also contributed an assortment of choreography, using Column Circulate, Box Circulate, and Split Circulate.

JOHN'S NOTES

John Saunders (e-mail: 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, shows how to take a simple dance and expand it to make it more challenging. The dances are by Cary Ravits.

In the Workshop Ideas section this is a collection of singing call figures from the latest record releases.

The Mainstream (1-53) Program calls this month are Touch 1/4, Square Thru, and Swing Thru, but starting with the left hand. Recycle from left-hand waves, and Walk and Dodge from left-hand box circulate formations are the calls of the month in the Dancing the Mainstream Program.

Dancing the Plus Program this month looks at the call Peel Off, which can be called with one couple in front of another, a box circulate formation, or the Z formation. From the last two formations, dancers have a tendency to do a Peel the Top.


The Advanced and Challenge Supplement includes: Quarter In and Quarter Out; Split Square Chain Thru; and 3 x 2 Acey Deucey.

On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079
(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

Killing Me Softly

Phase V+2 – Rumba – STAR 183B – Bill & Carol Goss

Open Hip Twist, fan, circular hip twists, check and lock to a fan. Natural top with ronde. Advanced sliding door with u/a turn. Great choreography to great Latin music.

I'm Alive

Phase IV – Cha/Foxtrot – CD-A New Day has Come Track 1 I'm Alive by Celine Dion – Corinne & Ed Renauld

Wonderful music and this routine is a pleasure to dance. Leg crawl, umbrella turn, diamond turn, whisk. A nice blend of cha and foxtrot.

Touch You

Phase III+2(Dia. Turns & Telemark) – Waltz – STAR 113 When Can I Touch You Again – Mike Seurer

So nice to see this music used at this level. Basic figures and they flow nicely. Dia. Turns. Telemark. Hover fallaway, slip pivot. Suggest you speed up for comfort.

Two Poppies

Phase II+1(Lariat) – 2 Step – STAR 131 – Dorothy Sanders

Basic 2 step with traveling doors and solo LF turning box.

More and More

Phase III+2 – Foxtrot & 2 Step – Starline 6225 or Coll. 6255 by Al Martino – Dorothy Sanders

X hovers, wrap and unwrap sequence, diamond turns are figures included in this basic routine.

Rose Of Washington Square

Phase II+2(Fishtail & Fox. Vine) – 2 Step – Grenn 17279 – Doc & Peg Tirrell

Basic 2 step vue and cue.

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Nashville Cats

Phase II+1(Fishtail) – 2 Step – Col. 3506 or King 2115 by Nashville Cats Lovin' Spoonful – Hank & Judy Scherrer

Great music to this 2 step. Suggest you slow for comfort. Other than that a vue and cue.

If You Want To Find Love

Phase II – 2 Step – Reprise 7-19080-A by Kenny Rogers – Peg & John Kincaid

Has vine, wrap and unwrap sequence. And also has traveling box, and lace sequence.

Stepping Out

Phase II+2(Fishtail & Whaletail) – 2 Step – STAR 146 Stepping Out With My Baby – Debby & Tim Vogt

Suggest speed at 39-40 rpm's. Broken box, whaletail, pivot 2, solo L turning box. Catchy music.

Let Her Dance

Phase III+2 (Pretzel Turn & Windmills) – 2 Step, Rumba & Jive – Coll. 1039 Let The Little Girl Dance by Billy Bland – Milo Molitoris & Terry Gareis

Interesting routine...All 3 rhythms have basic Phase III figures and of course the Jive has 2 Phase IV figures.

Stranger In Paradise

Phase II – 2 Step – Roper 268 – Maxine & Dale Springer

Traveling box, circle chase, broken box, circle box, lariat. Good routine for introducing box family to basic class.

Under Your Spell

Phase II – 2 Step – Sierra 718 – Dorothy Sanders

Basketball turn, vine, wrap and unwrap sequence, broken box, traveling box with twirl. Basic 2 step no surprises.

Sweet Lips

Phase III+1(Interrupted box-Unphased) – Waltz - RCA 447-0574 or Coll. 4745 He'll Have To Go by Jim Reeves – Roger & Kathy Wright

Cross hovers, telemark, impetus, twinkles. CW music to a nice waltz routine.

Chaparrel

Phase II+1(Chair) – Waltz - Chaparral 612 – Nancy & DeWayne Baldwin

Waltz away and together, prog. box, rev. box and twinkles are included in this routine.

Greensleeves '03

Phase II - Waltz – Hoctor H655 flip Lullaby or Hoctor H-1504 Irishman's Dream flip I'm Confessin' – Russ & Mary Morrison

Recordings reviewed
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Waltz away, step swing, box to scdar, twinkles, lace. Short routine nicely done for the Phase II dancer who can glide through this easily. Slow it down a bit.

Don't Stop Cha

Phase IV+2(Open Hip Twist & Stop & Go Hockey Stick) – Cha Cha – Warner Bros 7-21990 Don't Stop by Fleetwod Mac flip Silver Springs – Bev. Oren
Triple cha's fenceline, crab walks, spot turn double, open hip twist, and basic III/IV figures are part of this dance.

Miami, My Amy

Phase IV+1(Open Hip Twist) – Rumba – Coll. DRE1-1527-B or Coll. 4749 by Keith Whitley – Mary Jo & Larry Orme
Aida, switch cross, flirt, wheel. Sh. To sh., open hip twist, fan hockey stick. This is a soft Phase IV routine.

One More Time

Phase IV – Rumba/2 Step – Chaparral 613 – Nancy & DeWayne Baldwin
This is a very easy routine, which can be taught to any group who has had 2 step and basic rumba figures. Included in the Latin portion is: rumba basic, New Yorker, crab walks, hockey stick and kiki walks, switch and cross to mention a few.

Merengue Maria

Phase IV+1 (Stop & Go) – Merengue – Roper XX-508A – Kit & Sandy Brown
Basic, promenade, glide. Arm slide, side stairs, conga walks left and right. Figure 8, marchessi are included in the ending.
Nice basic merengue routine.

More Than Ever IV

Phase IV – Rumba – STAR 106 – Russ & Mary Morrison
Lots of routines have been written to this great rumba music. Aida, switch cross, cross body, alemana, lariat, New Yorkers, sliding doors. Short routine.

Always In My Heart

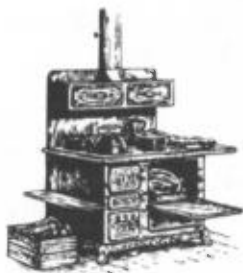
Phase V (Soft) – Bolero – Col. 4552 Golden Greats Los Indios Tabajaros (Flip Maria Elena Bolero) – Val & Jerry Huffman
Nice bolero routine. Horseshoe turn, lunge break, natural top, shadow breaks. Part B has solo turning aida's with hip rocks. Would teach to Phase IV dancers, who have been schooled on bolero figures.

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Country Kitchen

By Louise Harrop



I am always looking for something different to prepare. We all tend to make the same meals over and over again. If you're looking for some new recipes I hope that you will give these a try. The Parmesan Crumb Chicken is a favorite at our house. For something special, try the Beef Broccoli Strudel.

Spinach Ricotta Pie

1 10" pie crust
1 small onion, minced
1/2 tsp. salt
Dash of pepper
1/2 Cup parmesan cheese
3 eggs, slightly beaten

2 packages frozen chopped spinach (10 oz. each)
3 Tbsp. butter
1/4 tsp. nutmeg
15 oz. ricotta cheese
1 Cup light cream or half and half

Prick crust and bake for 5 minutes at 400°. Cook spinach as directed. Drain and squeeze out excess liquid. Saute onion in butter. Stir in spinach, salt, pepper and nutmeg. In a large bowl; combine ricotta cheese, cream, parmesan cheese and eggs. Mix well. Add spinach. Pour into pie crust and bake at 350° for 50 minutes or until done.

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Parmesan Crumb Chicken

4 boneless breasts of chicken	1 Cup dry bread crumbs, unseasoned
1/4 Cup parmesan cheese	2 Tbsp. chopped fresh parsley
1 clove garlic, crushed	3/4 tsp. salt
Dash of pepper	1/4 Cup butter, melted

Mix bread crumbs, cheese, parsley, garlic, salt and pepper. Dip chicken in melted butter and then in bread crumbs. Bake at 375° for 25-30 minutes.

Beef Broccoli Strudel

1 lb. ground beef	1 medium onion, diced
1 10 oz. package frozen chopped broccoli, thawed and squeezed dry	4 oz. mozzarella cheese, shredded
1/4 Cup dried bread crumbs	1/2 Cup sour cream
1/4 tsp. pepper	1 1/4 tsp. salt
1/2 Cup butter, melted	1/2 lb. phyllo dough

In a 10" skillet over high heat, cook ground beef and onion until all pan juices evaporate and meat is well browned, stirring occasionally. Remove from heat; stir in broccoli, mozzarella cheese, sour cream, bread crumbs, salt and pepper. Preheat oven to 350°. On waxed paper, place 1 sheet of phyllo (about 12"x16" rectangle; cut phyllo to fit if necessary); brush with some melted butter. Continue layering, brushing each sheet of phyllo with some melted butter. Starting along a short side of phyllo, evenly spoon ground beef mixture to cover about half of rectangle. From ground beef mixture side, roll phyllo, jelly roll style. Place roll, seam side down, on cookie sheet; brush with remaining butter. Bake 45 minutes or until golden brown, for easier slicing, cool strudel about 15 minutes on cookie sheet on wire rack. Makes 6 servings.

Note: If you have a special recipe that you would like to share, please send it along with your name and address.

Hanhurst's Tape & Record Service Caller Education Scholarship Fund Awards

The Hanhurst's Tape Service Scholarship Fund for caller education was established by Bill and Peggy Heyman to enable both new and experienced callers to further their professional caller education by attending a Caller's College providing a full Callerlab curriculum.

It is with particular pleasure that Hanhurst's Tape & Record Service announces that the following individuals and Callers Associations are the recipients of partial scholarships for 2003: Steve Egeland, Estherville, Iowa; Arnold Gladson, Texas; James Effinger, New Mexico

They will all be attending Caller's Colleges taught by highly-qualified caller coaches during the summer and fall of 2003. To date, 60 partial scholarships have been awarded to new and experienced callers attending caller's colleges in the U.S.A. and overseas.

CUE TIPS



*Selected by
Fran & Jim Kropf*

We would like to take a trip, but the question is where do we go as there are so many nice places to visit. I wonder "What It Takes" to go to "Saginaw Michigan"?

WHAT IT TAKES

Peg & John Kincaid

Record: Col 4264

Footwork: Opposite As Noted

Rhythm: Jive

Phase: 3 & 2 (Pretzel, Chicken Walks)

Sequence: INTRO A A B A B A END

INTRO

WAIT 2 MEAS SCP;; 4 POINT STEPS

PART A

2 R FACE TURNING BASIC;; FALLAWAY THROWAWAY;;; LINK ROCK;
PRETEZEL TURN DOUBLE ROCK UNWIND PRETZEL;;;; CHANGE R TO L
CHANGE L TO R;;; CHANGE HANDS BEHIND BACK TWICE;;; 2 PROG
ROCK;

PART B

CHICKEN WALKS;; CHANGE R TO L;;;CHANGE L TO R; RK TO KICK BALL
CHANGE; 2 FWD TRIPLES; SWVL WALK 4;

ENDING

2 FWD TRIPLES; SWVL WALK 4; FOUR POINT STPS & HOLD;;

SAGINAW MICHIGAN

Don & Linda Hichman

Record: Choreographer

Footwork: Opposite except as noted

Rhythm: Two Step

Phase: 2+1 Fishtail INTRO: [LFT OP/DLW] WAIT;; APT - PT; P/U - TCH;

Sequence: A,B,C,A,B,C,END

PART A:

SCIS TO SDCAR; WALK OUT 2; SCIS TO BJO; WALK IN 2 [CK]; FISHTAIL;
WALK & FC [BFLY]; FC TO FC; ARND TO REV; BK HITCH 3; FWD 2-STEP;
FWD HITCH 3; TWIRL 2 BFLY/W;
X SD X; SLO OP VINE 4;; SLO SD CL [BFLY];

PART B:

VINE 2; FC TO FC; VINE 2; BK TO BK [OP LOD]; CIRC CHASE
[BFLY];;;;TRAVELING DOORS (2);;;; TWIRL 2; WALK & FC [CL]; SLO
HOVER 4 TO P/U;;

PART C:

2 FWD 2-STEPS [WALL];; 2 SD CL; SD & THRU [BFLY]; VINE 3 & TCH;
WRAP; UNWRAP; CHG SDS; SLO SD CL; VINE 3 & TCH; WRAP; UNWRAP;
CHG SDS [SCP]; 2 FWD 2-STEPS;; 2 TRNG 2-STEPS [LOD];;

END:

2 FWD 2-STEPS [WALL];; VINE 4; TWIRL 2; APT & PT

PAPA JOE'S

Joe & Pat Hilton

Record: Collectable 03381

Footwork: Opposite Unless Indicated

Rhythm: Two Step

Phase: 2 + 1 Fishtail

Sequence: INTRO- ABC-ABC1-12-END

INTRO

VINE 7 ;; (TO RLOD) VINE 7;; HITCH APART; SCISSORS THRU OP LOD;;
VINE APART KICK; VINE TOGETHER SCP;

PART A

2 FWD TWO STEPS;; HITCH 4 TWICE;;
2 FWD TWO STEPS FC/W;; 1/2 BOX; SCIS BJO CK;
FISHTAIL; 2 FWD LOCKS;; HITCH; HITCH SCIS BFLY;
FC TO FC; BK TO BK; QUICK BASKETBALL TURN TO OP; WALK & FACE
BFLY;

PART B

VINE 3; WRAP; CHANGE SIDES BFLY; VINE 3; WRAP; CHANGE SIDES SCP
LOD; 2 FWD TWO STEPS FC/W;; BOX;; SIDE TWO STEP L & R;; BK AWAY 3
KICK; TOG 3 BFLY;

PART C

VINE 7 ;;(TO RLOD) VINE 7;; HITCH APT; SCIS THRU OP/LOD; VINE APART

KICK; VINE TOG BFLY; VINE 7;; (TO RLOD) VINE 7;; HITCH APT; SCIS
THRU OP/LOD; VINE APART KICK; VINE TOG SCP;

ENDING
HOLD;

NEXT TO ME NEXT TO YOU

Fran & Jim Kropf

Record: Dance-A-Round DARRCD 504

Footwork: Opposite Unless Noted

Rhythm: Two Step/ Cha

Phase: 3 + 2 (Hockey Stick, Fan)

Sequence: Intro-A-B-A Mod- End

INTRO Two Step

WAIT 2 MEAS BFLY;; TWIRL 2 SD TWO STEP; REV TWIRL; SD TWO STEP ;
OPLOD; HEEL HOOK VINE APT; HEEL HOOK VINE TOG SCP; 2 FWD TWO
STEPS;; STRUT TOG 4 TO BFLY;

PART A

TRAVLING DOOR TWICE;; CHASE 1/2 BFLY;; HAND TO HAND TWICE;;
NEW YORKER TWICE;; 1/2 BASIC; REV UNDER ARM TURN;; LARIAT;;
TIME STEP TWICE;;

TRAVLING DOOR TWICE;; CHASE 1/2 BFLY;; HAND TO HAND TWICE;;
NEW YORKER TWICE;; 1/2 BASIC; REV UNDER ARM TURN OP/LOD;;

PART B

HEEL HOOK VINE APT; HEEL HOOK VINE TOG; WALK 2 CHA TWICE;; RK
SD REC ROLL ACROSS TWICE;; WALK TRN IN BK CHA; RK BK FWD CHA
BFLY;

PART A MOD

TRAVLING DOOR TWICE;; CHASE 1/2 BFLY;; HAND TO HAND TWICE;;
NEW YORKER TWICE;; 1/2 BASIC;
FAN; HOCKEY STICK;; TIME STEP
TWICE;; TRAVLING DOOR TWICE;;
CHASE 1/2 BFLY;; HAND TO HAND
TWICE;; NEW YORKER TWICE;; 1/2
BASIC; REV UNDER ARM TURN FC;
FULL BASIC;;

ENDING

PEEK A BOO CHASE;;;;

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BY
ED
FOOTE



Why C-1 Is Easier To Learn Than Advanced

Most people assume that C-1 is more difficult to learn than Advanced, but this is not the case. Here's why. At Advanced you have to learn 3 things. First, you have to learn the calls. A-1 and A-2 combined consists of about 70 calls.

Second you have to mentally accept the idea that such a thing as Dance By Definition or All-Position Dancing exists. This represents a major change in how you think of call definitions, because now you are expected to learn the "true" definition of a call and not some crutch definition that only applies to one boy-girl set-up or formation. Most people have spent several years at Mainstream and Plus thinking one way, and for them to be told they now must change how they think – well, this can be a major problem for people.

Third, because of now having to know the "true" definition of calls, dancers must go back and re-learn the true definitions of Mainstream and Plus calls which they thought they already knew, and then dance these calls from a variety of set-ups. There are about 40 calls that must be re-learned.

Eventually dancers become proficient at Advanced and now think about C-1. The C-1 list consists of about 100 calls, most of which are not difficult and some which are parts of families - thereby enabling a person to learn several calls easily. Most people assume the C-1 calls are difficult because it's CHALLENGE. But while there are a handful of difficult calls, most are not that complicated.

That's it - there's nothing else to learn. Dancers have already been trained to learn the true definitions of calls, and they have been trained to understand the DBD aspects of Mainstream and Plus. So steps #2 and 3 do not have to be repeated for C-1. This is why C-1 is much easier to learn than Advanced.

However, this information is not true in two cases. First, if dancers do not mentally adjust to learning the "true" definitions of calls, and if they do not go back and re-learn the Mainstream and Plus calls, they are poor Advanced dancers. Poor Advanced dancers will have a very difficult time learning C-1, because they are trying to build on a foundation of sand that will continually crumble. Unfortunately, there are numerous poor Advanced dancers in the U.S.

Second, none of this applies to European and Asian dancers. They are taught the true definition of Mainstream and Plus calls from the very beginning, and they are constantly dancing these calls DBD. Therefore, steps #2 and 3 do not exist for them in learning Advanced, so learning Advanced is very easy, as is C-1.

It has been a pleasure working with former American Square Dance owners Ed and Pat Juairé these past several years, and I wish them well in their continuing ownership of Northeast Dancer magazine. I am looking forward to working with the new owners of American Square Dance, Bill and JoAnn Boyd.

MOORE ON CONTRA



From
Paul Moore

Long Live the Queen!

THIS article could be entitled "It's Only Proper II," because the dance we'll look at is another proper dance. You recall that a proper contra line has all the men in the line to the caller's right and the women opposite their partner to the caller's left. To determine the two couples who are dancing together and to determine who the actives are, dancers take "hands four from the top" – the top two couples join hands in a small circle, then the next two, etc. The couple in each set closest to the caller is the active couple. The actives remain active until they reach the bottom of the set, then they simply start back up the set as inactives.

However, the title of this column is "Long Live the Queen!" because this is about a dance called "Queen Victoria." "Queen Victoria" is a queen of contra dances. It has rightly become a favorite of contra dancers everywhere because of its danceability and its variety in the choreography. Almost everywhere I have danced "Queen Victoria" the music has been very rhythmic but stately, and strongly phrased. I like to use a Scottish jig that is not too fast because I don't want the dancers to race through figures. This is a dance in honor of a queen and should have that regal feeling.

Intro: - - - -, Actives center and turn right full around

1-8: - - - -, Actives turn left 1 1/2 and give a right to the opposite

9-16: - - - -, -- Ocean wave balance

17-24: -- Balance again; -- All turn right full

25-32: - - - -, Men turn back, down in four

33-40: -- Centers wheel, ends turn alone, came back

41-48: -- Cast-off, -- Right & left thru

49-56: - - - -, -- Right & left thru

57-64: - - - -, Actives turn right full

During the opening chord, prompt "actives turn right," and while they are turning, prompt "and back to place." The turn should be done in 'pigeon wing' – that is a hand position in which both dancers touch palms with the fingers pointing to the ceiling, then turn the hands so that the forearms make contact and your own palm is toward you. As you turn, lean back just a little (give weight) so that it is easy to turn all the way around and drop back into place in your own line. Getting back to place adds to the stateliness and grace of the dance, and makes sure that the dancers do not start the next figure too soon.

During the second phrase of music the actives turn left once-and-a-half. The extra half turn should take the same amount of time as the fall back to place did in the

previous phase, so the left hand star does not take any longer than the right hand star. Use pigeon wing for both stars. As the actives are turning left, the inactives need to adjust so that at the end of the phrase, the actives are in the center and the inactives are on the end of a right hand ocean wave with the men facing the front of the hall. To adjust, the inactive man simply takes a step toward the front of the hall and holds up his right hand. The inactive lady must move a step or two toward the front of the hall and turn around so her right shoulder is facing the center of the formation.

Assuming that the actives turned the exact distance in the exact time, they should catch the inactives' right hands on beat one of the next phrase. The ocean wave balance is a four beat movement with the first step on beat one of the phrase. Simply take a short step forward and touch beside with the other foot, then step back and touch with the lead foot. The balance is done twice: you can count it this way: one (step) – touch – back – touch – step – touch – back – touch.

Next, the dancers turn by the right (pigeon wing) all the way around in six steps. The women should be facing the back of the hall. To make the lines of four, the men continue to turn 180° in the same direction they were already turning. They now have lines of four with the inactives on the ends of the lines and the actives as a standard couple in the center of the line.

The rest of the dance is the same as "The Proper Dance" which we looked at a couple of months ago. Lines of four promenade down the hall four short steps, the centers wheel around (men back up) while the ends turn back. Promenade back up the hall four short steps and do a cast-off 3/4. Remember that the ends of the lines pivot while the centers move forward to cast around the ends.

The same-sex right & left thru may still be a little tricky. Simply remind the dancers to pass through and wheel around – they should end up facing their partner after each right & left thru.

With the music at a moderate to slow (118bpm), the dancers will dance tall and regally and not scramble just to get through the figures.

"Queen Victoria" will be as popular with you and your dancers as the grand, old lady was with the British Empire.



Me pretending to work at the National Convention in Oklahoma. – Randy Boyd

The Foundation For the Preservation and Promotion of Square Dancing

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

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

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

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

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

CALLERLAB VIEWPOINTS



From
Dick Mazziotti

Program Policy Committee? Huh, what is that?

Callerlab, the International Association of Square Dance Callers, is active in all aspects of Modern Western Square Dancing (MWSA), not the least of which is "program management." What a dull description for such an exciting endeavor!

What exactly is "program management" and why exactly do we care?

Under the program management banner falls such topics as: which calls are included in the Callerlab dance programs, how many hours are needed to teach the programs, and how often each program should be reviewed? These and many more topics are taken up by individual Callerlab dance program committees (Mainstream, Plus, Advanced, and Challenge) as well as other specialized committees such as Definitions, Choreographic Applications, Caller Training, and others.

In 2000, Callerlab membership approved a document called the Program Policy. This document sets forth the guidelines within which Callerlab will work regarding the dance programs. The Program Policy Committee (PPC), originally the brainchild of Bill Davis, evolved to its current high standard by Kip Garvey. This committee is charged with overseeing the actions of other committees where they impact dance program policies. This committee is also charged with being proactive to bring to the Callerlab Board matters which might affect the present Program Policy.

The PPC is in the midst of a lively discussion regarding the dance program "Biennial Review." The Biennial Review is the process whereby each dance program is reviewed by the appropriate Program Committee to determine if changes (add-or-move-calls) to that program should be made.

Some feel that we should be making needed adjustments to programs at least every two years, while others see more value in the stability of a three- or even four-year cycle. So we discuss it. And discuss it. And even argue about it. Then we discuss it some more.

The PPC includes the Chairmen and Vice Chairmen of the Program Committees, the Caller Association Liaison Committee, the Canadian Advisory Committee, the Overseas Advisory Committee and the Committee for Community Dance. In the end, the PPC usually is able to reach consensus and make recommendations to the Board of Governors, or to the Executive Committee, with any dissenting voices duly noted. The PPC tries to present a reasoned conclusion for its recommendations, but is careful to include the reasoning of those who disagree. The committee's purpose is to provide well-thought-out, well-reasoned conclusions, which can be integrated into the overall policies of Callerlab in particular and MWSA in general.

For more than a year, the PPC has been assembling an explanatory document reinforcing and explaining what the Program Policy really says. These explanations

will be given wide publicity in upcoming issues of "DIRECTION," the Callerlab newsletter sent to all Callerlab members, and possibly in succeeding issues of "American Square Dance" and the Callerlab "Electronic News". It is hoped that this publicity will help bring callers, dancers, and dance leaders all on board, working toward a common goal.

In 1703, kids thought it great fun to try to roll a hoop with a stick. In 2003, kids think it's great fun to surf the worldwide web for sophisticated computer games and educational opportunities. Change happens.

Callerlab is working hard to enhance the dance experience and keep the fun in FUNdamentals. Changing times and changing needs require flexible programs. The PPC is working hard to make sure Callerlab Program Policy forms a strong and reliable foundation upon which the dance experience can be built, strengthened and enjoyed. The individual Program Committees (MS, Plus, Advanced, etc.) are where that needed flexibility is being exercised regarding the dance programs. Dancers, clubs and dancer organizations might consider urging their own callers to join those Program Committees so they, too, can have a voice in the changing needs and requirements of MWSD.

Happy dancing, all.

Regards,

Dick Mazziotti, Chairman, Callerlab Program Committee

Dick Mazziotti is a local and regional caller living in the Shenandoah Valley of Virginia. He has been calling for 16 years. Dick has been a Callerlab member since first starting to call, and has chaired and been involved with other Callerlab committees. At the most recent convention, he was presented with the Chairman's Award of Excellence for his work on the PPC, an award he insists belongs to all the committee members equally.

United Square Dancers Of America Club Specials

This leadership booklet was developed to assist those dancers and leaders who have had little or no experience in planning or conducting a large social event such as a club special. The Club Special provides clubs with an opportunity to exhibit the talents of the club members and demonstrate how creative they can be. Use this 40-page booklet as an aid to club leaders and heads of special dance committees. This booklet answers the questions of why, what, who, when, where, and how to plan and conduct a Club Special. Its how-to format covers many topics associated with planning and conducting a Club Special. Subjects include: purpose of a special dance; organization of special dance committees and their duties and responsibilities - (Administration & Finance, After Party, Decorations, Program, Publicity, Raffle, Refreshment, Ticket Sales, Welcome & Farewell, and Final Report); and duties and responsibilities of the special dance chairman.

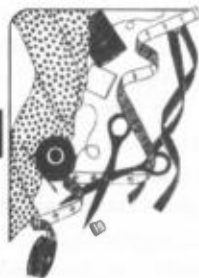
Copies may be obtained from:

Jim and Edythe Weber, USDA Publications Chairman

1316 Middlebrook Drive, Liberty, MO 64068-1941

(816) 781-3598 • Email at usda@usda.org

SEWING 101



With
Donna Ipock

Going through back American Square Dance I ran across this article by Phyllis Murgage and thought it worth repeating.

This month I am going to write about a fetish I have as a sewer, namely **PRESSING!!!!** Proper and frequent pressing as you sew can make a real difference in the outcome of a garment. It can also make the difference between a garment that shouts "I'm homemade" from one that keeps people guessing.

There are lots of wonderful pressing aids on the market. However for the average home sewer only a few really need to be purchased. Think of the type of sewing you personally do, your budget and then purchase or improvise accordingly.

A **SLEEVE BOARD** is nice to have as it is made to slip into the narrow, tubular garment areas such as sleeves, cuffs and pant legs for efficient pressing. A sleeve board resembles two tapered ironing boards joined by a bracket at one end or a center support.

A **CLAPPER**, sometimes called a beater, is a tapered hardwood block shaped to fit your hand and is used to force steam through a freshly pressed pleat, crease, edge or seam for a flat smooth finish. There are different shapes of clappers with different uses. Some are combination tools with a pointed pressing board attached to one face, while others have elongated shapes to quickly force steam through long seams or pleats.

A **POINTER/CREASER** is a small flat wood tool with one pointed end and one rounded end. It is used to help turn corners and points right side out. In addition you can use it in collar points or pocket corners to hold seams open for construction pressing. You can also use the blunt end as a burnishing tool for pressing seams or details without an iron.

A **SEWING HAM** is a firmly stuffed oval cushion shaped to provide a contour

The logo for CaLyCo Crossing, featuring the text "CaLyCo Crossing" in a stylized, cursive font. The text is white and set against a dark, rectangular background. The logo is framed by a decorative border with stars at the corners.

CaLyCo Crossing
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surface for pressing seams and darts with matching contours. Half the sewing ham is covered in cotton fabric and half in wool or wool-blend fabric; the wool/wool-blend portion retains extra moisture when steaming natural fiber fabrics into shape, while the cotton portion is useful when pressing at high temperatures. There is a plastic ham holder available that will hold the cushion flat, upright or at any angle desired. There are three general ham types available: A TAILORS HAM broader at one end than the other; A DRESS MAKERS HAM which is a smaller version of the tailors ham; A CONTOURED HAM—a contoured version of each of the above types of hams. The contoured version is useful for pressing garment waist and crotch areas.

A SEAM ROLL is a firmly stuffed flattened cylinder that easily fits into sleeves, pant legs and other tubular areas for custom pressing; the slightly rounded shape also makes this a convenient tool for pressing open long straight seams without creating imprints on the right side.

A PRESSING MIT is a softly filled cushion shaped to fit over your hand or a sleeve board end for detailed pressing of confined, hard-to-reach areas such as sleeve caps.

PRESSING CLOTHS are used to cover the fabric you are pressing. In addition to protecting the fabric from scorching, water spots or other damage, a press cloth can be dampened to provide extra moisture when pressing fabrics such as heavy coatings, synthetic suedes or tightly woven twills.

While press cloths can be created from fabric scraps, well washed cloth diapers, worn out cotton sheets or handkerchiefs, there are several manufactured press cloths available to help solve pressing problems.

THREE R's

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Internet Home Page: www.Dosado.com/Music

(1 - Available on 45

2 - Available on CD,

3 - Available on MP3)

(1, 3) Everyday, Nasser Shukayr	LM 225
(1) No Shirt No Shoes No Problem, Tony Oxendine	RYL 242
(1) Old Rattler, Jim Cosman	TAR 129
(1) Never, Ever & Forever, Jon Jones & Deborah Carroll-Jone	GMP 1106
(1) Que Sera, Sera (Whatever Will Be Will Be), Cherish & Paul Bristow ..	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
(1) Old Man From The Mountain, Ken Bower	CRC 160
(1) Doe (Flip Called Ms), Bill Harrison	ESP 423
(1) City But The Country Back In Me, Bill Harrison	ESP 727
(1) Wild, Wild West, Gary Shoemaker & Ken Bower	RR 248
(3) Fiddle And Guitar Man (Mp3 Michael Strauss Only)	MP3EPT 005
(1, 3) I'm Gonna Be A Country Boy Again, Paul Bristow	SIR 327
(1, 3) Rose Garden, Jack Borgstrom	SIR 602
(1, 3) You Shouldn't Kiss Me Like This, Buddy Weaver	HH 5252
(1, 3) Senorita, Dan Nordbye	HH 5257
(1, 3) Wildflowers, Tom Perry	HH 5258
(2, 3) Country Sunshine, Brenda Ackerson	OP 0019
(2, 3) 44 Let's Say Goodbye, Ted & Ann Carrigg	DARR 502
(2) The P Trap/Feel Like Dancing	CSTLCD 100
(2) My Baby Just Cares For Me, Brenda Ackerson	OPCD 0020
(3) My Baby Just Cares For Me (Mp3) Pending, Brenda Ackerson	MP3OP 0020
(2, 3) Movie Star / Never Ending	OP 0021
(2, 3) 5 O'clock 500 (Cd), Rick Hassell	OP 0022
(2, 3) Down Beat / Rock It / Sweet Lee	OP 0023
(2) Rain Dance / Melodee, (9 In E Tracks), Mike Sikonyi, Wade Driver ..	MAP 103
(2) Fireball Mail (Cd), Ron Welsh & Buddy Weaver	RIVCD 203
(2) Fisher's Hornpipe / St Anne's Reel (Cd)	BMVCD 3050
(2) Coonhond / Baby O (Cd)	STCD 2029
(2) Marching Thru Georgia (Cd), Brian Hotchkies	PIOCD 6008
(2) Ida Red Jump / Mississippi Sawyer (Cd)	SQLCD 601
(2) 57 Chevrolet (Cd), Jerry Biggerstaff	FLMCD 217
(2) Follow That Dream (Cd), Bob Poyner	CCCD 122
(2) Wizard On The Hill (Cd), Barry Wootton	TKRCD 005
(2) Newton Dance (Cd), Dave Tucker	TKRCD 006
(2) Sea Cruise (Cd), Mike Seastrom	RRCD 246
(2) Mary Ann (Cd), Lonnie Sesher	GTCD 0003

A SYNTHETIC CHAMOIS PRESS CLOTH has a nap that makes it ideal for pressing textured fabrics, zipper coils, buttonholes, embroidery and other surface embellishments. You also can use this cloth type to hold a great deal of water for pressing situations that require extra moisture.

A REVERSIBLE PRESS CLOTH has wool fabric on one face and a poly/cotton blend fabric on the other. Like the synthetic chamois, it's ideal for pressing raised textures and details.

A SEE THROUGH PRESS CLOTH lets you see what and where you are pressing for precise results.

A NON STICK PRESSING SHEET, used under and on top of fabrics being fused, prevents your iron and ironing board from contamination with stray fusible adhesive. It's easy to keep this press cloth clean as the adhesive easily peels off the sheet.

AN IRON COVER is a shield that fits over an iron sole plate to protect the fabric from scorching and other damage. It also protects the sole plate from fusible

adhesives, scratches and stains. (I have one and don't know how I ever got along without it!)

As I have said PRESS, PRESS, PRESS and IMPROVISE! For a sleeve roll I use a rolling pin covered with a tubular cloth I sewed to slip over it. For a pointer I use a sharpened chopstick (brought home from a Chinese restaurant). To press gathered sleeves I filled one leg of an old clean panty hose with other clean used panty hose til I got the size I needed to form a rounded "ham" shape. This is great as I made a smaller version to press the gathered sleeves on the dresses I make for my granddaughters.

USE YOUR IMAGINATION!

If any of you readers have good imaginative suggestions for helping other sewers I would love to hear from you and maybe do a whole article of readers suggestions in the future.

Until next month (and next year!)
HAPPY DANCING & CREATIVE SEWING!!!!



Did you want to buy a sound system?

TIMING

In order to understand Timing, you must first understand music and the structure of the musical phrases of the music you are using. While this is obviously true for singing calls, it is equally important for patter calling. It requires a great deal of discipline by the caller and in many instances will require a total rework of the currently used skills of most callers.

There are three parts to Timing. They are Command Time, Lead Time, and Execution Time.

Command Time is defined as the amount of time it takes to give the command to be executed. Generally speaking this should be done in no more than two beats. There are some exceptions to this two beat call such as Spin Chain Thru or in the Plus Program, Spin Chain And Exchange The Gears, etc. A good exercise to help with this would be to practice just the commands themselves with different music so that the commands are automatic and never (seldom) take more than two beats to deliver. When doing this, however, do not consider the choreography, but rather just concentrate on giving the calls in not more than two beats.

Lead Time is defined as the amount of time you give the command prior to the dancers beginning the execution of that command. Generally, this should be limited to somewhere between two and four beats with two beats being the norm. The reason you sometimes have to give more Lead Time is for formations and arrangements that are other than standard or for some calls which require more than two beats to give the Command. Sides Face, Grand Square should normally be given on beats 5, 6, 7, and 8 so that the dancers can start out the grand square on beat 1 of the musical phrase.

Execution Time is the most precise of the three timing elements and is defined as the amount of time, measured in beats (steps to the music), that are required to dance the command comfortably. This work was pioneered by Dick Leger and his committee and carried on by Bob Wilson and is now complete for all dance programs from Basic through A-2. It was completed by dancing the patterns over and over until a consensus on how many steps were needed was reached for each of the calls on the various lists.

Assuming that we are using a standard 8 beat phrased piece of music (probably in 2/4 or boom-chuck music) then the anchor beats are 1 and 5 primary and 3 and 7 secondary. If we are talking about the delivery of most calls (2 beat Command Time and 2 Beat Lead Time) then we should strive to deliver the command on beats 7 and 8 so that the dancers get to dance on the first beat of the musical phrase. This is not commonly done. Most callers take the 1st and 5th beats for themselves and let the dancers fend for themselves. In singing calls, many callers will start the opener using the phrase calling technique but then revert to using the anchor beats for themselves. This is one of the main reasons why dancers have to wait on a Grand Square while the caller gives the command for the action which should start on beat 33 of a 64 beat opener. Listen to many singing calls and you will hear the artists call using the anchor beats for themselves and not for the dancer.

The entire concept of TIMING should be considered as a part of the overall use of music as well as the careful consideration of such other items as SMOOTH DANCING and PROPER BODY FLOW. Of course, these cannot be used without regard to

the DEGREE of DIFFICULTY which is covered elsewhere in this booklet. The proper TIMING involves the three elements of TIMING so that the dancer has the correct hand availability and proper body flow at exactly the time it is needed without having to stop to hear the next command or to rush in order to keep up. If you consider that most dancing today is done at a tempo between 124 and 128, (some are faster and a few are slower), you are taking one step for each beat of music and that step takes about 1/2 of a second. If you are off by just half a second, you are off by one beat and the dancers will start to stagger or not dance smoothly.



Want to buy a video to go with that sound system?

There is a school of thought that ALL choreography should be preplanned. When this is done, and if it is done with proper phrasing in mind, then it is possible to give the dancer the first beat of the musical phrase throughout the entire routine except where split phrasing must be taken into consideration. In today's choreography, however, there are many calls which are less than 8 beats and in some instances use less than an even number of beats to complete. If you use these calls, then some adjustments will have to be made in TIMING to make the dance routine smooth. If we look at a normal square and call Heads Square Thru, it should take the dancers 10 beats to arrive at the corner with their right hands available. If we follow this with a Swing Thru, it adds 6 beats to make a total of 16 or two musical phrases. If the caller gives the command to Swing Thru on beats 7 and 8, the dancer has been given the command too early and will tend to rush the call. This can also be called clipped timing on the part of the caller. To call it correctly, the command should be given on beats 1 and 2 of the next phrase. Then the following call should again be given on beats 7 and 8 and both you and the dancer are back on phrase.

Think of the times when you were dancing to various callers. If their TIMING was good, you were unaware of the time during the dance. It seemed to fly by and you were not physically tired but were surprised when the caller announced last tip. On some other occasions, you may have tapped your watch to see if it had stopped because the evening was dragging on and on. In those cases, the caller was probably using bad TIMING by 1) being too late with the calls (stop and go dancing), or 2) he was too early and forced you to run in order to keep up. Which kind of caller are you?

There are some callers who are not able to discipline themselves to pre-cue a command and give the first beat to the dancer. This is not uncommon. Many callers are just not aware of the proper method of calling and take the simple way out. This is not to say that you won't have a good time with them. Many of them are the superstars of today and dancers love them. They would be loved even more if these same callers could improve their technical calling skills to call using the preferred method of PROPER TIMING. Can it be done? – You bet. Is it easy? – No. It takes and understanding of MUSIC, PHRASING, SMOOTH BODY FLOW and CALLER DISCIPLINE. Work on it. Your dancers will love you for it.

Author Unknown (At leasty by me. I seem to have misplaced it.)

ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

We hope you are still enjoying your summer. Thank you for your selections for this article.

MINNESOTA ROUND DANCE COUNCIL

Round Of The Month Selection For September/October 2003

Phase II: Turn Your Radio On (Baldwin) Star 179 - Ray Stevens

Phase III: Key Largo Bolero (Chico) CBS ZS5 02424 or Coll 4639 - Bertie Higgins

Phase IV: Madeleine's Return (Haworth) Roper 147

CLASSIC ROQ FOR 2003-04

Phase II: Third Man Theme (Reilly) Decca 9-24839

Phase III: Apres L'Entrainte (Dahl) Epic 8-50270

Phase IV: Dancing At Washington Square (Robertson) Epic 15-2224

DIXIE ROUND DANCE COUNCIL TOP TEACHES FOR JUNE 2003

Jack Is Back (Worlock) V/Mambo/CD

Orange Colored Sky (Shibata) V/Foxtrot/CD

Sunny Cha (Shibata) IV/Rumba/CD

From My Guy (Goss) V/Foxtrot/ Star 148

Story Of Love (Read) VI/Waltz/CD

Am I Blue (Lamberty) VI/Foxtrot/SP 313

Barbara Ann (Pierce) VI/Jive/Coll 6037 Beach Boys

Catch A Falling Star (Koozer) III/Mixed/ Coll 1027 Perry Como

Margaritaville (Bovard) IV/Rumba/Coll 90107 Jimmy Buffet

Secreto Amor (Bahr) III/Rumba/MOS 1009

Blue Shore Rumba (Maguire) III/Rumba/Roper 145

Cario Mio 3 (Baldwin) III/Waltz/Star 128

Ectasy (Read) VI/Foxtrot

Edelweiss (Kullman) II/Waltz/Grenn 17124A

Esta Rumba (Barton) III/Rumba/SP 284

Kiss In The Dark (Walz) II/Waltz/Roper 145

Send your round dance information to:

Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931;

865-690-5498 • e-mail: bevbobdance@aol.com

Laurann (Preskitt) IV/Waltz/SP 289
 Nice And Easy (Jobe) IV/Foxtrot
 Non Dimenticar (Rumble) III/Rumba/Roper JH-421A
 Old Fashioned Foxtrot (Martin)VI/Foxtrot
 PA 6-5000 (Glover) V/Foxtrot/RCA 447-0046
 Samos (Moore) V/Rumba/CD
 Sunset Over Tokyo (Worlock) VI/Bolero/CD
 True Love (Goss) V/West Coast Swing

ROUNDALAB ROUNDS OF THE QUARTER – THIRD QUARTER 2003

- Phase II ROQ One (Jakimowski) Two Step/SP
 1st Runner Up Stepping Out (Vogt) Two Step/Star 146
 2nd Runner Up ... Sweet Georgia Brown (Woolcock) Grenn 17274/14097
- Phase III ROQ Dream A Little Dream III (Pinks) Foxtrot/Star 175A
 1st Runner Up C'Est Si Bon III (Kammerer) Cha/Star 136
 2nd Runner Up ... Secreto Amor (Bahr) Rumba/MOS 1009
- Phase IV ROQ Boogie Time (Gloodt) Jive/SP
 1st Runner Up El Choclo (Szabo) Tango/Roper 232
 2nd Runner Up ... Really Mine (Molitoris/Gareis) Rumba/Coll 0243
- Phase V ROQ Orange Colored Sky (Shibata) CD
 1st Runner Up Somos (Moore) CDZ-807441 (Eso Es El Amor)
 2nd Runner Up ... Jack Is Back (Worlock) MD
- Phase VI ROQ Story Of Love (Read) CD
 1st Runner Up I Believe In Love (Shibata) CD
 2nd Runner Up ... Besame Mucho (Armstrong) CD/MD



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THE COUNTRY LINE

From
Mike Salerno



Over the years I have seen many dances come and go. A recent check of one of the Internet line dance databases found over 21,000 of the greatest dances ever written. As I am sure you can guess, most of them are just a flash in the pan. They are popular for a very short period of time then are cast aside for the latest and greatest dance. A few dances have real staying power and earn the title of a "classic line dance." A "classic line dance" blends great music with an interesting sequence of steps that everyone enjoys and always fills the dance floor. There are many regional classics but this month's dance is an international classic. I hope you enjoy this month's "classic line dance." If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance: Watermelon Crawl

Basic Steps (Official NTA Definitions):

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

Drag (Draw): To bring the free foot slowly up to the supporting foot, knee flexed or bent.

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

Knee Pop: AKA Heel Stomps. Lift one or both heels off the floor by bending the knees. Return the heels to the floor. Pattern takes one beat of music, counted as "&1."

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.

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

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

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

Turning Vine: A pattern which consists of a Vine with a 1/4 or 1/2 Turn off on count 3.

* Prompting Cues are in Bold Lettering

DESCRIPTION: 48 Count, 4 Wall Line Dance

CHOREOGRAPHER: Sue Lipscomb

MUSIC TEMPO SUGGESTIONS:

Slow: Big Love by Tracy Byrd (116 BPM)

Medium: Betty's Got A Bass Boat by Pam Tillis (128 BPM)

Fast: Watermelon Crawl by Tracy Byrd (136 BPM) or Any Moderate to Fast Tempo

COUNTS/STEP DESCRIPTION

Toe, Heel, Triple Step, Toe, Heel, Triple Step

- 1-2) Touch Right Toe Beside Left Foot, Tap Right Heel Forward
- 3&) Step Right Foot Beside Left Foot, Step Left Foot Beside Right Foot
- 4) Step Right Foot Beside Left Foot
- 5-6) Touch Left Toe Beside Right Foot, Tap Left Heel Forward
- 7&) Step Left Foot Beside Right Foot, Step Right Foot Beside Left Foot
- 8) Step Left Foot Beside Right Foot

Charleston

- 9-10) Step Right Foot Forward, Kick Left Foot Forward & Clap Hands
- 11-12) Step Left Foot Beside Right Foot, Point Right Toe Backwards
- 13-14) Step Right Foot Forward, Kick Left Foot Forward & Clap Hands
- 15-16) Step Left Foot Beside Right Foot, Touch Right Foot Beside Left Foot Vine Right, Vine Left With A 1/4 Turn Left
- 17-18) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
- 19-20) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot
- 21-22) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
- 23-24) Step Left Foot to Left Side with a 1/4 Turn Left, Touch Right Foot Beside Left Foot, Long Step Forward (Right Diagonal), Drag, Long Step Backwards (Left Diagonal), Drag
- 25-28) Step Right Foot Forward to Right Diagonal, Drag Left Foot Up To Right Foot in 3 Counts
- 29-32) Step Left Foot Backwards to Left Diagonal, Drag Right Foot Back To Left Foot in 3 Counts, Four Knee Pops, Step, 1/2 Pivot, Step, 1/2 Pivot
- 33) Pop/Bend Left Knee Forward (Slightly Lifting Left Heel)
- 34) Pop/Bend Right Knee Forward (Slightly Lifting Right Heel)
- 35) Pop/Bend Left Knee Forward (Slightly Lifting Left Heel)
- 36) Pop/Bend Right Knee Forward (Slightly Lifting Right Heel)
- 37-38) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
- 39-40) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

Repeat



I'm not selling my jacket!

POINT OF ORDER



By Kappie Kappenman

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

Seeking Solutions

*By Charlie and Betty Proctor – Reprinted from Sets In Order
Reprinted from “Square Dancing” official publication of the
Sets In Order Society September 1993 Issue*

Round dancing is going in two extremes. One is that the people are often not properly versed in the execution of basics and so they look real bad. They're not really moving with the music. Their styling leaves much to be desired, and although they know many routines, they do not dance them well. The other side of the round dance picture is that dancers have gone to the extreme with learning figures to the point where they're really no longer round dancing - instead they are doing a form of international ballroom dancing.

The execution of the figures is really not appropriate for rounds because they are covering too much floor and consequently keep running into others. One of the nice things about round dancing is that in a circle formation everyone can enjoy an individual style, just as long as it doesn't interfere with others. We need to teach more dancing and perhaps fewer figures. Where do the problems stem from? Do they come from the teachers or the dancers? We believe wholeheartedly that problems always stem from leadership. People will be what their leaders will have them be. If we want our people to be excellent dancers, with attractive styling, that's what they

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will be. It's a cop out to say "We let our people do what they want to, because if we don't, they'll quit." That's not the role of a leader. A leader knows people and puts them in the proper frame of mind to do the kind of dancing they should.

One of the difficulties with most of the round dancers today is that they don't understand the traditions that are involved in the dance activity. For example there are teachers who feel if they can't go to a square dance program and program the kind of round dancing they want, then they won't go and cue for the club at all. Well, that's not what it's all about. We need somehow to inspire the leaders to understand that working with a caller should not be a battle; it should be cooperative and pleasant.

We've worked with almost every national caller and most of them are the very finest people. Unfortunately, some round dance teachers today could care less about the square dance caller and some don't really think they need the square dance activity. This is too bad. Square and round dancing belong together. Roundalab can help, URDC can help, but they can help primarily by having some sort of accreditation that includes the traditional aspect of what we do.

What is the traditional aspect? Well, we dance in a fashion that is neither ballroom style nor folk dancing style. We have a certain posture with a certain technique of taking steps. We have positioning and styling that is important and traditionally, the round dance activity is married to the square dance activity. They go together and the two functions need to work closely together. Perhaps traditional is best described by Pappy Shaw.

Pappy thought you danced for the sheer delight and the sheer joy of dancing. It wasn't something that was rigid and could not be flexed to include enjoyment. That, to us, is the tradition of dancing, the fact that we have a certain style and a certain technique, but primarily a certain joy in what we're doing.

It would be great if we had pat and proven answers to all our concerns. We don't. However, there are a lot of round dance organizations. When all of our round dance leaders take time to really look at how and what we are teaching, as well as where we are progressing, perhaps we'll begin to find solutions to our concerns.

Square and Round Dancing belong together.



For some reason there are a lot of record vendors at National Conventions

Dancer's Care

On a lovely day in October, 2002, Don and Mary Lou JohaneK, members of Square Wheelers in Charlotte, North Carolina, boarded a plane bound for Wisconsin to visit Don's Mother. Landing in Green Bay, they rented a car and began the journey to Mrs. JohaneK's house. They had driven a few miles when suddenly a truck that had swerved to avoid some deer crossing the road went across the road and struck their car head-on.

Don was killed instantly by the impact. Mary Lou suffered injuries to her left arm and broke both legs. When she had sufficiently recovered she was flown back to Charlotte, where additional surgery was performed to place pins and rods in her left arm and both legs. One ankle was crushed so badly that it was not treated. Doctors told Mary Lou she would probably never walk again. Next on her schedule was a nursing home and painful therapy. Then more surgery followed by more therapy. Finally doctors allowed her to go home.

The Square Wheelers' caller and cuer Bill and Betty Wentz advised club president Bobbie Stilwell that they wished to hold a benefit dance. Although Mary Lou ruled out a benefit dance, she did agree to a "Celebration Of Life Dance" for Don. This dance would honor Mary Lou for the service she and Don had rendered to our recreational activity. This included service as club officers, members of the executive board of Metrolina Dancers Association, and assistance in planning for the 47th NSCD in Charlotte (1998).

Bill and Betty got the ball rolling and set April 5, 2003 as the special dance date. Bobbie organized club members for their support and invited area dancers to attend. A few days prior to the dance Bobbie contacted the church where the dance was to be held and was informed that a mistake had been made and the church needed to use the facility on that date. After the panic attack subsided Bobbie contacted other possible locations and finally obtained a suitable venue for the dance. Her next step was to notify dancers of the change in location and date.

Members of the Metrolina Callers & Cuers Association provided the calling, cueing, and line dance instruction, with Bill Wentz serving as MC. The church doors were opened and the dancers came – all 18 squares of them. What a fantastic evening! Mary Lou's children and grandchildren were there as well. Donations made by generous dancers exceeded \$800.

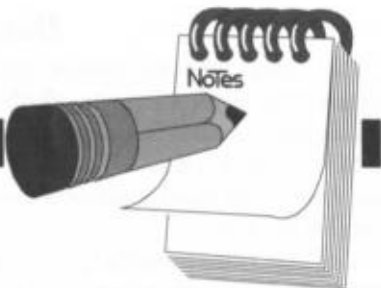
A highlight of the evening was the presentation of a beautiful plaque to Mary Lou for Don in appreciation for all the couple had done to promote square dancing. MDA President Curtis Buchanan presented this plaque. For once Mary Lou could not talk (this wont last long, though). But the best part of all – Mary Lou WALKED into the dance hall. By the time you read this she will be driving and dancing just a little).

From Paul Walker and Al Stewart



How much to buy the entire booth?

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

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; dleever@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 Annual Pennsylvania Square and Round Dance Convention, The Penn Stater Conference 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 Centreplex, 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

19-20 and 26-27 **MISSOURI** – Har-

vest Moon Square Dance Festival; 12:00 noon to 7:00pm daily Shepherd of the Hills Outdoor Theatre, Branson. Sponsored by Missouri Federation of Square and Round Dance Clubs. Free admission. Contact Jim and Phyllis Monroe, Rt. 1 Box 1184, Wheatland, MO; Phone 417-282-6298; miller1@surfnthe.net

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 Center, Lebanon; John and Dorothy Robbins, 5277 Township Line Road, Poplar Bluff, MO 63901

18 **OKLAHOMA** – Green Country Jamboree, Muskogee Civic Center, Muskogee. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

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

24-25 **KANSAS** – Kansas Fall Festival, Cessna Activity Center, 2744 S. Geo. Washington Blvd., Wichita; Caller, Gary Mahnken, Corder, Missouri; R/D Leaders Jim & Bonnie Bahr (Denver, Colorado) and David & Charlotte Stone 316-942-6852; 3510 Hiram St., Wichita, KS 67217

NOVEMBER

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

DECEMBER

7 **OKLAHOMA** – North East Okla-

homa Square Dance Assoc. Annual "Toys for Tots" Dance. Memorial Community Center, 8310 E. 15th Street, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

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/hiltongal

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 Sunshine Festival, Lakeland Center, 700 W. Lemon Street, Lakeland. John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnysa@aol.com

APRIL 2004

3 **OKLAHOMA** – Northeast Oklahoma Square Dance Association's 57th Annual Square Dance Festival, Tulsa Convention Center, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

17 **VIRGINIA** – Cancer Benefit Dance. 7:30-11:00, Fairfax High School, 3500 Old Lee Highway, Fairfax. Callers: Butch Adams, Kenny Farris, Drew Scarce; Cuers: Pamela Bennett, Dom and Joan Filardo, George and Jeannine Springer. Phone Ralph at 703-751-4585.

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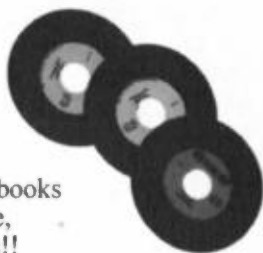
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