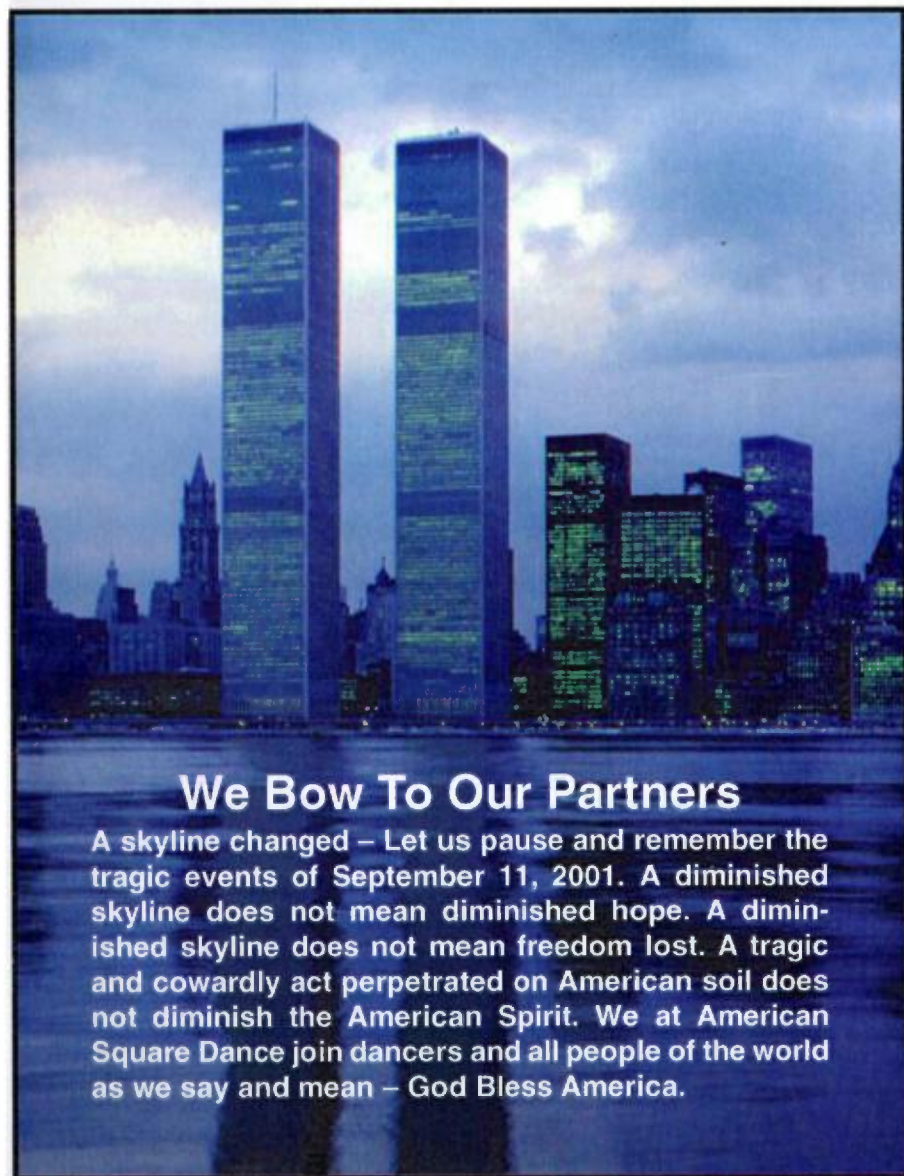


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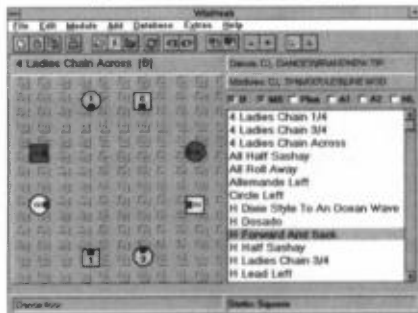
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If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We can only print what we receive - and it must meet the listed qualifications on page 57.

AMERICAN Volume 58

SQUARE DANCE Number 9

September 2003

"The International Magazine of Square Dancing"

Publishers - Editors
William and Randy Boyd, Jean Ferrin

Cartoonist
Stan Burdick, Corben Geis

EDITORIAL



*From
Bill Boyd*

Bertrand Russell once stated, "The most savage controversies are those matters as to which there is no good evidence either way." I didn't know whether to start with Bertrand Russell or Louis Marquis de Fontanes who stated, "The desire for perfection is the worst disease that ever afflicted the human mind." When I dance, I like to dance correctly. I like to touch hands, do a proper DoSaDo. I like to dance to the music. I like a tight square, proper arm turns and more. When I dance I like to have a smile on my face. I like to laugh and have a good time. All of this is made easier with proper instruction at the beginning. All of that said we must recognize that there are imperfections in people, callers, instructors and students. We must learn to accept differences, work on improving weaknesses and remember we are in the recreation business. Consider...

A Square Dance Club in our area always has a sixteen-week basic class. The majority of its new class members come from referrals from the class that just graduated. The majority of the angels are previous class members who brought in their friends. Some of the angels are members of the club who wish to dance no higher than the basic level. On another evening this club has a progressive mainstream dance. On another evening this club has a plus level dance. This club is successful and has been dancing for over thirty years.

A square dance club in our area has its student dancers dance on the same night as their club dance. From their first lesson the students intermingle with plus dancers. From the sixth week (sometimes sooner) the first tip of the regular dance is for all the students as well as the regular club members. By the time they graduate from mainstream they are ready to join the club. Most of these dancers begin a plus workshop and become plus dancers.

A square dance club in our area has tried the weekend training program. It took three Saturday sessions to bring the new dancers to enough proficiency to dance at the mainstream club. The club was asked if they would accept and work with dancers who were not fully qualified mainstream dancers – the answer was an overwhelming "Yes, bring them in."

All three of these clubs have something in common. Do you see it? All three of these clubs want to succeed. All three of these clubs have callers who want their clubs to succeed. All three of these clubs produce competent dancers. All three of

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

these clubs use differing methodology to accomplish their goals. All three of these clubs have callers who work hard to keep dancers excited, interested and motivated.

Callers/Instructors must choose the method that works for them. They must be comfortable within their own teaching system. If you stray too far from your comfort levels during instruction, students will pick up on your frustrations and you will have more difficulties.

Henry David Thoreau far back in 1854 said, "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured and far away." Our different drummer is the way we teach and the way people learn. Our ultimate goal is to allow our crafts to grow and thrive so we all can join in the fun.



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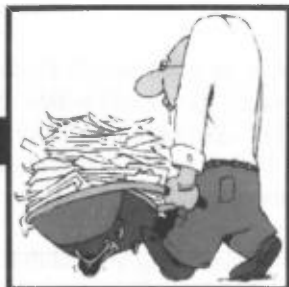
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FROM THE MAIL ROOM



Dear Editor

When I submitted the article "For The Square Dance Teacher" which was printed in June 2003 issue I certainly did not expect your readers to read only the last paragraph. Since Wendy's article in the August issue besmirches my name and is out of context based on the last paragraph I simply had to reply.

Wendy, you missed the whole point of the article which was written to help new Square Dance Teachers. It is important for you to know, "New dancers are a precious commodity." When we teach, our focus should be on our new dancers. Presenting new dancers a fun evening of dance while accurately judging their progress as we teach is not an easy task. The more we murk up what we are looking at on the dance floor the harder our task becomes. If you are content with high-kicks, hip-bumps and highland swings then this article was not meant for you. If however, you honestly want to succeed in teaching your class how to square dance, I would strongly suggest a couple points where you appear to be weak: 1. Angels demonstrate proper execution at all times. 2. You as an instructor/teacher/caller must be aware of your class-members and which one may need a little help. The environment you describe at your locale permits your club to teach your class for you. It should be your effort to design your class time for fun instead of relying on your club to do your job.

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recognition thing for our
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Theme Music

What an excellent article by Bill Walsh on "Theme Dances" (ASD July 2003)

We would like to add to this idea by suggesting that callers choose music to fit a theme. For example if the theme is "Blue" (Banish the Winter Blues) we found 29 singing calls in our own square dance record inventory with the word "Blue" in the title. This was plenty to be able to offer lots of musical variety within the theme for a club theme dance.

What about taking your club on a Sea Cruise? We start with Sea Cruise (Rhythm 246) and then leave Vancouver International Airport (L.A. International Airport, Jay Bar Kay 125) and fly to New Orleans (Basin Street Blues, Shakedown 214, Bourbon Street, Bob Cat 1001.) Off we go from there (no songs for Miami!) to the Caribbean - lots of choice here: Jamaica Farewell, Rhythm 209, Caribbean, Ocean 66, On and On, Royal 307, Dayo, Red Boot 3087).

Now through the Panama Canal to the Pacific, (Island in the Sun, Grenn 12067, Some Enchanted Evening, Riverboat 223).

Over to Hawaii we go - lots of Hawaiian songs available. Back to Vancouver and a wind up song (We Like Taking It Easy, Rhythm 159).

What about a "Blast From the Past"? If you surf the Web, you can find lists of hits from each decade from the World War I to the present. I know there are square dance singing calls for each decade.

How about a Cajun theme? Trains? or Trucking? There are a lot of singing calls that fit these categories.

Just going through our own record inventory we find 35 Christmas songs, 16 songs for St. Patrick's Day, 15 songs with a Cajun flavour, dozens of love themes for Valentines, 12 songs for Halloween, a ton of cowboy/western songs, lots of Mexican/ Spanish (Fiesta night) songs and songs for Robbie Burns Night.

I think the list is endless!

Callers can have a little fun with the following idea: change the words of a song to fit your theme. For example "All My Rowdy Friends" (Chaparral 326) becomes "All My Scottish Friends" (Got a haggis in the pot, a little scotch on ice) or "All My Irish Friends" (Got some taters in the pot, some Guinness on ice) For Halloween, Hernando's Hideaway (Rockin' M 303) becomes "Dracula's Hideaway" ("a glass of wine" becomes "a cup of blood").

Callers can also select hoedowns to fit the mood or theme of a dance, especially if they use singing call music or non-standard music for their hoedowns.

With a little bit of creative thinking, some research and some homework, callers can add that extra special touch to a theme night. Dancers will love the musical themes and the musical variety, the club will appreciate the extra thought their caller has given.

And to put the cream on the cake, callers, get together with your cuers and ask if they have music that will match or enhance the mood or theme.

Have fun!

By Nick and Mary Anne Turner

Have you Yellowrocked your partner today?

Caller Profile

Dewey Lee Glass – Montgomery, Alabama

It is with the greatest of enthusiasm and joy that the Capital City Stars Square Dance Club in Montgomery, Alabama offers this profile on a true pioneer and southern gentleman of square dancing and salutes caller and square dancer, Dewey Lee Glass, for his unparalleled accomplishments, quiet confidence and encouragement to the dancers and clubs in the state of Alabama.

Dewey Glass was born on December 13, 1922 in Graceville, Florida. He has lived a life in the service to Alabama square dancing and was a responsible leader, friend and initiator of Alabama square dancing statewide. Dewey served with distinction in the Civilian Conservation Corps, with the U.S. Navy in World War II, and thirty-one years with U.S. Civil Service with the U.S. Air Force with Air University at Maxwell AFB, Alabama.



In his square dance life of service, Dewey served on the organizing board of the statewide Alabama Square and Round Dancing Association and served as its first president for the first three years. He initiated the first newsletter and served as editor for the Alabama state association. The Alabama newsletter is still being published today. Dewey served as the state chairman of the first three Alabama state square dance conventions. He attended every state convention since the founding of the Alabama state association in 1976. Dewey served as one of the founders for the Alabama State Callers Association for over 15 years and has served as its first president for the first two years and treasurer from the beginning of this association to present day. For all his outstanding contributions to square dancing in Central Alabama, Dewey was awarded distinguished life membership in the Alabama State Square and Round Dance Association.

Dewey served on the organizing board of directors for the Montgomery Area Square Dancing Association and served on that board as president for the first seven years. Dewey attended every "Alabama Jubilee" since 1960. He started and served as the first editor for the Montgomery Area Square Dance Association newsletter. The newsletter is still publishing monthly today. He founded the Montgomery Area Callers' and Cuers' Association and has served as its treasurer for the past 15 years. He also started and served as editor of the Montgomery Area Callers and Cuers Association. For all his outstanding contributions to square dancing in Central Alabama, Dewey was awarded distinguished life membership in the Montgomery Area Association of Square Dancing Association. As a true supporter and leader, Dewey has served on every committee for the Alabama and the Montgomery Square Dance Associations with distinction and grace.

Dewey and his wife Ruth started square dancing in 1960. Dewey began calling the same year. Over the past 43 years, Dewey has taught and called for 8 clubs in and near the Montgomery, Alabama area. At times, he called in excess of five nights per

SQUARE-UP

From
John & Linda Saunders



Are You Ready For The New Dancers?

By the time you read this your club and all the members will be welcoming the new recruits for your fall beginners group. We hope you have had good leadership in your area and that you as a square dancer are prepared to convince the new dancers that our activity is built for fun, comfort with other people and good fellowship. Help them to enjoy every minute of their class time by dancing with them & encouraging them to want to return for more.

What's so great about our activity? This is a question you may be asked or you can be enthusiastic enough to tell the new dancers what you think is so great about the activity since YOU entered the world of square dancing. Here are some of the answers we find exciting about our activity.

Square dancing is stimulating. It requires that you be both physically and mentally active. The simplest dances require you to move and do it right in time with the music.

Square dancing is fellowship set to music. The square dancing fellowship is found around the world. You can literally go any place in the world and find a square dance group and find you fit right in. You will be treated as a new found friend.

We can attest to that as when we were in Finland last year a fellow dancer volunteered to be our tour leader for the day, taking time from his regular job to join

week. He is currently a distinguished life member, the founding caller and caller "emeritus" for the Capital City Stars. He is a member of the American Callers' Association and continues to call in support of the Alabama square dancers. Dewey is a graduate of Florida State University and holds Bachelors and Masters degrees from Florida State. He is a loyal Florida State University Seminole supporter.

Dewey Glass was one of the pioneer founders of most square dancing organizations in Alabama. He continues to call today and supports the local and state dancers' and callers' associations. He is a true square dancers' friend. His support and enthusiasm come in a very quiet yet sincere way. For over forty years he has served square dancing with distinction. To demonstrate his true character of service to others, he was willing to give up his power yet remain a loyal square dance friend to everyone. This may be his greatest contribution, which was to give up his power but continue to serve. He uses his experience to help square dancers. He should be an inspiration for all square dance callers and square dance leaders everywhere.

*Russell Long, President Capital City Stars Square Dance Club
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our group and give us a guided tour of his beloved country. Then that evening he arranged a dance for us to meet more of his square dance family and club members.

Square dancing is a team effort and the more one learns, the more rewarding it will become. Let the new dancers know how rewarding and satisfying it is to be in an activity where there is fun in being part of a team dancing with your partner and enjoying the activity set to music.

When the new dancers see the club dancers supporting the club and enjoying dancing they will be more encouraged to become a part of the activity. Helping the new dancers doesn't always mean helping out in the square. It means seeing the club members helping each other by greeting at the door, taking up the money, working the refreshments and being active in supporting the club in any capacity when asked. This will impress the new dancers that the club is well organized and enjoying the square dancing activity to the fullest.

Getting the new dancers to your open night is always a challenge but keeping them interested is a bigger challenge. We encourage YOU to be a leader and take the responsibility of keeping our activity strong by taking YOUR job as a square dancer seriously and helping our activity to grow by helping the new dancers.

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A country ballad featuring a steel, guitar, and fiddle with some good fill. Bass and percussion set the beat. Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Walk & Dodge, Partner Trade, R & L Thru, Pass the Ocean, Boys Cross Fold, Swing Corner, Promenade.

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Some classic rock with a harmonica, steel, guitar, horns, and fiddle in a mix that will add musical flavor to your dance. Good solid drum beat. Also useable for patter. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

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Another for the crooners - smooth steel and piano with light percussion for a relaxer. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Tch 1/4, Scoot Back, Boys Fold, Girls Turn Thru, Star Thru, Promenade.

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A Polynesian sound from a good percussion track with a steel, fiddle, sax and piano. Gentle laid back style. Hds (Sds) Lead Right, Circle to a Line, Star Thru, Pass Thru, Trade By, Square Thru on the 3rd Hand, 8 Chain 3, Swing Corner, Promenade.

Gentle On My Mind (RYL 142)

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A cover of a Glen Campbell hit. About 2/3's up the energy scale. A good mix of fiddle, steel, guitar, sax weaving from lead to fill. Rolling percussion. This will get the dancers moving. Hds (Sds) Promenade 1/2, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2X's, Swing Corner, Promenade.

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Boogie Woogie Bugle Boy (OR 76)

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Crocodile Shoes (DR 102)

Hans Petersson

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Bob Wilcox

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Larry Ingber

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Tie A Yellow Ribbon (OP0025CD)

Brenda Ackerson

A cover of a Tony Orlando hit. Xylophone, electronic keyboard, and percussion in a smooth relaxed number. Recorded in 2 keys. Hds (Sds) Square Thru, DoSaDo, Slide Thru, Ladies Chain, Flutterwheel, Slide Thru, Swing Corner, Promenade.

Rambling Fever/Let's Chase Each Other (DR 1014) Tom Perry/Buddy Weaver

Rambling Fever: A simple melody with a guitar, harmonica, banjo and drums. Vocals on the instrumental side. Hds (Sds) Promenade 1/2, Pass the Ocean, Ping Pong Circulate, Centers Swing Thru, boys Run, Wheel & Deal, Zoom, Centers Square Thru 3, Swing Corner, Promenade.

Let's Chase Each Other: Energetic music with piano, horns, bass, steel, electric keyboard and drums. Hds (Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Half Sashay, Box the Gnat, Slide Thru, Swing Corner, Promenade.

Your Song (OP0024CD)

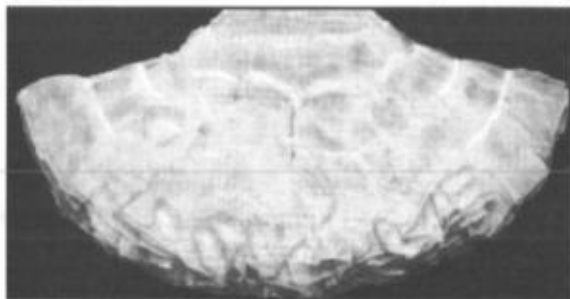
Bill Strawn

Piano, electronic keyboard, and drums in a smooth ballad with an easy relaxing style. Two releases of this title this month - check them out on your tape service. Hds

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First Thing Every Morning (7C's 212)

David Cox

Guitar, harmonica, bass, keyboard and a touch of drums in a peppy cover of a Charlie Pride hit. Hds (Sds) Promenade 1/2, Square Thru 2, Tch 1/4, Centers Trade, Swing Thru, Centers Run, Bend the Line, Pass the Ocean, Scoot Back 2 X's, Swing Corner, Promenade.

Music Box Dancer/Tie A Yellow Ribbon (DR 1015) Buddy Weaver / Rod Shuping

Music Box Dancer is a good cover of a 70's popular song. Good piano stylings, sax and appropriate percussion. This one is better prompted than sung. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Slide Thru, Square Thru 3, Swing Corner, Promenade.

Tie A Yellow Ribbon: A good cover of a 70's hit with a clarinet, xylophone, piano stylings, and guitar with likeable percussion in an arrangement that features all instruments. Bright happy sound. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

Bright Lights Big City (BHP007CD)

Bill Odam

Country swing. Steel, guitar, and percussion. Non-standard 48 beat format. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.

Our Own Sweet Sonata (TKR007CD)

Pauline Tucker

Steel, horns, piano, xylophone, guitar and rolling percussion in a smooth, good listening danceable piece. Recorded in 2 keys. Hds (Sds) Promenade 1/2, Pass the Ocean, Extend, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Weave the Ring, Swing Corner, Promenade. (Listen to the vocal for an alternate figure.)

Girls Over Thirty (CC121)

Jack Berg

Guitar, fiddle, bass, banjo and percussion in a quick little mover. Change of pace in the opener, middle break and closer - check it out. Recorded in 3 keys plus a harmony track. Hds (Sds) Square Thru, Swing Thru, Spin the Top, Explode the Wave, Chase Right, Swing Corner, Promenade.

Shoop Shoop Song (OP0026CD)

Keith & Brenda Ackerson

A good duet number. Electronic modern sound. Hds (Sds) Turn Thru, Separate Around One, R & L Thru, Ladies Chain, Slide Thru, Square Thru 3, Trade By, Swing Thru, Swing Corner, Promenade.

Camptown Races (PIOCD 6002)

Brian Hotchkies

A traditional sound with a fiddle, piano, guitar, bass and banjo with a prominent rhythm track. Recorded in 3 keys. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.

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Pioneer Breakdown has a rolling banjo, bass, guitar, piano and drums. Bacon and Eggs has a fiddle, banjo, bass, piano and drums with key modulations.

Sugar Hill/Back Up and Push (BMV 3059CD)

Sugar Hill is a traditional sound with a fiddle, banjo and bass. Back Up and Push is another oldie featuring a fiddle, piano, guitar, bass and drums.

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ACA VIEWPOINT

By
Patrick Demerath



Sharing Square Dancing (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 predicated on the fact that "an effective square dancing membership campaign depends on the club members and club callers of every club in square dancing to proactively get out the word." Often we hear that we should not "toot our own horns" or in another language "selbst lobt stinkt." Most people are for putting self-praise aside or on the back burner. Nevertheless, we must remember there is also truth and progress in "tooting our own horns."

The history of country and western square dancing is long, honorable, and full of good people having fun. The roots of square dancing lie in folk dances from many other countries. Despite this rich history, many dancers, callers and clubs are hesitant to tell of the history and fun of square dancing. If we do not tell of the benefits of square dancing, the story will remain untold, and good people will not be attracted to join square dancing.

National Caller Associations, National Dancer Associations and National Festival Associations are devoting significant time and resources to membership efforts on the national level. Despite the best efforts of the national associations, square dancing membership can only grow when we as square dancers and square dance callers tell our non-dancing friends and acquaintances about the benefits and fun of square dancing. No national advertisement campaign, no matter how well designed, can do more than supplement local square dancers, club callers and clubs' personal efforts.

Deadlines For American Square Dance

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

It is up to each one of us to inform non-dancers about the fun of square dancing and invite them to visit a dance or an open house. We as square dancers and callers have much in which to take pride. How many other social organizations have been providing the fun, friendship, and exercise for the past 50 years? No other social organization has dedicated its efforts to such a global combination of fun, friendship, and health.

We have clubs in all 50 states, the District of Columbia and numerous foreign countries providing the fun and benefits of square dancing to a worldwide population. Despite the efforts of the national organizations like the American Callers' Association to tell the world about square dancing and to assure square dancing's place in the future, the real word must come from the "family" of square dancing, which is the club members and club callers. These are the people who made square dancing grow and can reverse the steep decline in the number of dancers, clubs and callers.

Square dancing as an activity makes positive differences in the lives of thousands of people every day of every year. Square dancing offers a path of adding new quality lifestyle benefits to each person who starts square dance lessons. Square dancers do this in a setting of fellowship, friendship and fun, filled with excellent exercise and health benefits. In a fragmented society, square dancing offers connect- edness, friendship and fun.

Clearly we have much to be proud about, but without arrogance. It is simply a matter of quiet pride in purpose and accomplishment. If you as dancers and callers do not share the story of square dancing with non-dancers, they will never know, and all of these wonderful benefits will be denied to them.

Take the time to show the banner and communicate the benefits of square dancing. You will find that they will want to join you in this marvelous and healthy activity.

Moral 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, and they will stay a lifetime.

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. Please visit our website and newsletters @[American Callers.com/news](http://AmericanCallers.com/news).

Until next time, Happy Dancing.



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EASY LEVEL

From
Bob Howell



Stew Shacklette of Brandenburg, KY passed out a booklet at one of the sessions at CALLERLAB last spring, which he entitled, "Community Dance Program – Easy Mixers".

One of the mixers has been around for years, but Stew introduced it with a little different music. It is called the –

MAINE MIXER

Formation: Couples facing LOD in open position, inside hands joined.

Music: Tanz 23062 "Angus Reel"

Routine:

1-16 WALK FORWARD EIGHT STEPS; BACK AWAY FOUR STEPS, STAMP,2,3, CLAP,2,3;

Walk forward in LOD eight steps face partner; back away four steps, stamp three quick stamps and clap your hands three quick times;

17-32 DO-SA-DO;SWING;

Do-sa-do your partner and move to the right to a new partner and swing for eight counts. This is the lady that was behind you.

Ken Croft and Elena de Zordo of San Francisco, CA choreographed the following routine.

It appears in a line dance book available from Ken at 255 Buckingham Way #403 San Francisco, CA 94132-1847. It is called –

OH ME! OH MY!

TYPE OF DANCE: Five-Count

RECORD: Grenn 14191 (AI Russ) & Grenn 17223

SEQUENCE: 4 times thru + Ending. A one-wall dance

STARTING DIRECTIONS: Wait 2 meas (thru the Introduction); then begin dance with your left foot.

L, R, L, R, L

1 (Basic Cha) ROCK FORWARD, RECOVER, BACK/CLOSE, BACK;

R, L, R, L, R

2 ROCK BACK, RECOVER, FORWARD/CLOSE, FORWARD;

L, R, L, R, L

3 TURN 1/2 LEFT, BACK, BACK/CLOSE, BACK.

R, L, R, L, R

4 (Back Basic) ROCK BACK, RECOVER, FORWARD/CLOSE, FORWARD;
 L, R, L, R, L
 5 CROSS ROCK IN FRONT, RECOVER, SIDE/CLOSE, SIDE;
 R, L, R, L, R
 6 CROSS ROCK IN FRONT, RECOVER, SIDE/CLOSE, SIDE;
 L, R, L, R, L
 7 TURN 1/2 LEFT, BACK, BACK/CLOSE, BACK;
 R, L, R, L, R
 8 (Back Basic) ROCK BACK, RECOVER, FORWARD/CLOSE, FORWARD;
 L, L, L, R, L
 ENDING: TAP SD, TAP SD, SD,-; CL, PT,-,-,
 SHORT CUES
 1-2 BASIC CHA;;
 3 TRN 1/2 L, BK, BK CHA;
 4 BK BASIC;
 5 X RK IF, REC, SD CHA;
 6 X RK IF, REC, SD CHA; 7
 TRN 1/2 L, BK, BK CHA;
 8 BK BASIC;

Here is a neat little break that I have used for years that can spice up a square dance evening. It is a quick-teach move. I call it the –

EASY BREAK

Promenade and don't slow down
 Just keep on walking those girls around
 Girls rollout and skip one man
 Promenade a brand new man
 Girls roll in with a left-face whirl
 Promenade a brand new girl
 Now gents roll in with a double whirl
 Turn twice around now there she is
 Corners all, left allemande.....

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John

The late Ted Sannella of Wiscasset, ME wrote a contra that gives you the chance to dance with your partner. He calls it –

TWO FOR THE SHOW

Formation: Alternate couple, 1,3,5 and every other couple active and crossed over.

Music: Ted enjoyed calling it to “Katy’s Rambles”, but I have prompted it to several other tunes.

Routine:

- A1 All the ladies go forward and back
All the gents go forward and bring back your own
- A2 As you are, all sashay down the set
Sashay back and end in lines of four across the set.
(ladies facing out and gents facing in)
- B1 All do-sa-do your partner
Everybody swing your own
- B2 Everybody go forward and back
Two ladies chain across.



Remember if you have any photo you would like published (like the one above from the 49th Annual Florida State Convention) send it to us and we will return it after we publish it. Thank you, Randy Boyd, Editor (end public service announcement)

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LEADERSHIP NOTES

From
Bernie Coulthurst
Editor Of Club Leadership Journal



New Dancer Programs (not lessons) are in full swing throughout the Country. Clubs will have to really put forth the effort to top last year's success regarding recruiting new dancers. Clubs not having a new dancer program are now in the minority. However, we are still plagued with the very poor new dancer retention rate most clubs are facing. This problem is our Number One problem and serious attention to it has to be addressed by our National and International Organizations now.

The National Square Dance Convention in Oklahoma City had 7700+ dancers according to unofficial reports we received. If the current rate of decline in attendance continues the National convention attendance will be down to the 5000 figure within 3 to 5 years. Has the alarm bell gone off yet? About 10 years ago at a LEGACY Summit meeting I predicted that if current conditions don't change, the attendance at the National Square Dance Convention will drop to 4 figures in 10 years. Leaders in the room looked at me as if I was from another planet. I am sad to say that my prediction came true and odds are good that my prediction above will also become reality.

What is causing this decline? The answer is simple - we just are not retaining our new dancers. Why are we not retaining our new dancers? Again, the answer is simple - it takes too long to become a proficient square dancer. What can we do to change things? Lots! Some areas have been thinking outside the box and coming up with new ideas to teach new dancers.

One idea that is working for one area is to have their new dancer program consist of several all day Saturday sessions for several weeks. The new dancers in the program seem to like the intensive all day sessions and many are now dancing successfully at the club dances.

Another idea that has worked and is working is to have their new dancer program on the same night as their club dances, just before their regular dance. It saves the club money - less hall rent and lower caller-instructor fees. It helps the new dancers learn faster and better because most stay and watch the regular dancers dance for a few tips. Seeing how their newly taught basics are actually danced by experienced dancers help the new dancers better understand the movements. The best advantage of this idea is that the new dancers and the club members get to know each other a lot better and much faster - they quickly learn the true meaning of "Square Dancing being Friendship Set to Music". Another advantage is that the new dancers don't have day conflicts regarding their busy schedules - they already have that night of the week blocked off for new dancer dances.

Another idea that some clubs are using is to have their new dancer program twice a week instead of once a week. The new dancers seem to retain more of what they learned when the dance sessions are more frequent.

Some clubs are offering a new dancer program twice a year. Once in the Fall, starting in September and then a second one in January in the middle of Winter.

We hope the above ideas will stimulate you and the other club leaders to start thinking outside of the box to come up with new ideas to improve our new dancer retention rate.

LEGACY did a lot of survey work over the years. However, unfortunately nobody listened. Dr. Walter Cole was the primary researcher for the LEGACY projects. Maybe it is time for our National Organizations to get into the survey business, especially United Square Dancers of America (USDA). We have to know where we have been, where we are, and where we are going if we are going to lead the square dance activity to better times. **USDA - are you listening?**

Some of you will probably say that here is another somewhat negative article about how bad things are. This article is not negative - it is a reality check. We would like to hear from you as to your thoughts on this subject of new dancer retention.

Often people come up to me at dances and meetings and ask me what is really wrong with the activity that is causing our current decline in dancers and clubs? My usual answer is: That the current square dance activity is still controlled by dancers who have been dancing for many years and pretty much learned the Plus calls when they were quarterly selections. Just about all dancers who have been dancing for 25+ years were exposed to the current Plus calls at regular club dances. Things will not change much until the newer generation of square dancers take up leadership positions to stimulate positive change within the activity.

The bottom line is that the needs of dancers have not changed - they still want to have Fun dancing; they want true friendship; and they want the exercise that square dancing gives. This is what square dancers wanted 30 years ago when square dancing was booming and this is what square dancers want now - FUN, FRIENDSHIP & FITNESS set to Music! All activities of square dancing - Contra, Country Dance, Mainstream, Plus, Advanced and Challenge - fulfill these basic needs of dancers. Most dancers are in the Plus program which takes a long time to master and this is where the problem is regarding retaining our new dancers. It simply takes too long to become a proficient dancer in most parts of the Country.

What is needed? A strong movement back to the Mainstream program is what is going to change things around in regard to increasing our numbers. We sincerely believe that most dancers should be in the Mainstream program - not in the Plus program where the majority of the dancers are now in most states. Don't take me the wrong way - there is a place for the Plus program.

It is our opinion that there should be one Plus club for every 10 Mainstream clubs. Some dancers want to learn more calls but most dancers do not want to continually learn new calls. For those that want more we have the Plus, Advanced and Challenge programs. **You see square dancing has something for everyone.**

In conclusion, our crystal ball says that things will not get better until we have a strong movement back to Mainstream so we can start retaining more of our new dancers.

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 let's look at the Plus call Ping Pong Circulate. We hope these are some positions you haven't considered or tried.

1. HEADS (pass the ocean & swing thru)
ping pong circulate
CENTERS swing thru
extend
circulate 1 1/2
right and left grand
(3/4 promenade)
2. SIDES touch 1/4
girls pass thru
CENTERS single circle to a wave
OUTSIDE GIRLS RUN
ping pong circulate
extend, acey deucey
right and left grand
(7/8 promenade)
3. HEADS star thru & swing thru
ENDS roll away
ping pong circulate
extend, recycle
- right and left grand
(1/8 promenade)
4. SIDES star thru
double pass thru, track 2
swing thru, extend
ENDS trade
ping pong circulate
CENTERS swing thru
extend swing thru
boys trade, box the gnat
{CHANGE HANDS}
LEFT square thru 2
left allemande
(1/8 promenade)
5. HEADS square thru 2
touch 1/4, extend
Girls cloverleaf
Boys spin the top
ping pong circulate.. boys roll
GIRLS linear cycle

Kopman's Choreography

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{ALL} touch 1/4
circulate, girls run
CENTERS pass thru
pass thru, right and left grand
(3/4 promenade)

6. SIDES star thru
double pass thru
track 2
explode the wave
3/4 tag
CENTERS swing thru
ENDS trade
ping pong circulate
extend
recycle
right and left grand
(1/8 promenade)

7. HEADS pass thru
separate around 1 to a line
pass thru
wheel and deal
GIRLS swing thru
ping pong circulate... girls roll
BOYS explode the wave
boys run
pass thru
1/2 tag
girls trade
roll away
pass the ocean
right and left grand
(1/8 promenade)

8. SIDES (pass the ocean & swing thru)
(Heads) roll away
ping pong circulate
CENTERS swing thru
GIRLS pass thru
CENTERS wheel and deal
END girls run
CENTERS pass thru
square thru 3
left allemande
(5/8 promenade)

9. HEADS touch 1/4
GIRLS pass thru
CENTERS swing thru
ENDS girls run
ping pong circulate
extend
circulate, right and left grand
(7/8 promenade)

10. SIDES lead right
right and left thru
veer left
3/4 tag
girls U turn back
ping pong circulate...boys roll
GIRLS hinge
GIRLS run around the nearest
Boys
BOYS pass the ocean
cut the diamond
LEFT swing thru
right and left grand
(3/8 promenade)

11. HEADS swing thru
PING PONG CIRCULATE
CENTERS explode the wave
swing thru
hinge
circulate
split circulate 2 Times
right and left grand
(7/8 promenade)

Hanhurst's Top 10 For July

1. Gentle On My Mine Ryl 142
2. Travelling Man Ryl 817
3. Last Farewell Ryl 1202
4. Isn't She Lovely Sir 805
5. Old Kentucky Home Er 1037
6. Your Song Er 1038
7. Papa Was A Rollin' Stone Sir 705
8. Flat-footin' It Crc 161
9. Slammer / Patter Rhythm Ssr 230
10. Cadillac Tears Card 50

12. SIDES swing thru
PING PONG CIRCULATE
CENTERS linear cycle
double pass thru
cloverleaf
zoom
CENTERS (touch 1/4 & walk and
dodge)
centers U turn back
at home

13. HEADS lead right
veer left
3/4 tag
girls trade
ping pong circulate
extend
cast off 3/4
GIRLS trade
split circulate 2 Times
right and left grand
(3/8 promenade)

14. SIDES star thru
double pass thru
cloverleaf
CENTERS swing thru
ping pong circulate
CENTERS recycle
zoom
CENTERS U turn back
left allemande
(3/4 promenade)

15. HEADS (touch 1/4 & walk
and dodge)
touch 1/4
extend
girls trade
ping pong circulate
GIRLS recycle & square thru 3
star thru
couples circulate
(wheel and deal; sweep 1/4)
roll away
RIGHT AND LEFT GRAND

THREE R's

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(1 - Available on 45

2 - Available on CD,

3 - Available on MP3)

(1) He'll Have To Go	SIR 333
(1) Tie A Yellow Ribbon	ESP 323
(1) Heart Over Mind	GMP 606
(1) Al-Rich Banjo / Ringing Banjo	FR 104
(1,2) Bill Bailey	TNT 289
(1) Wonderful Tonight	SIR 804
(1) Brokenheartsville	ESP 1075
(1) Wonderful Tonight	GMP 945
(1) Duke It Out / Life Goes On	BS 2468
(1) Old Fashioned Love	ESP 1076
***** New Mp3s & Vinyl (Where Available) *****	
(3) Come Monday	MP3GMP 922
(1.3) I Will Always Love You	GMP 105
(1.3) From Both Sides Now	SIR 329
(1.3) Crazy-Daze / Cappuccino	SIR 508
(1.3) Swedish Special / Happy Hoe (Wie Top 10)	SIR 501
(1.3) Heavenly Sunshine	SIR 201
(1.3) Highway Cowboy	SIR 101
(1.3) Blue Moon Of Kentucky	RB 3078
***** Round Dances *****	
(1) This Night Is Ours	SG 907
(1) One More Time	C 613
(2) She's Ready For Someone To Love Her	MMCD 117
***** Side 2 *****	
(2) Stepping Out	DCD 1016
(2.3) Next To You, Next To Me	DARRCD 503
(2) Tennessee Waltz	DARRCD 504
(2) Buddy Love (Ph3)/Love Is You	STARCD 503
(2) One (Ph 2+1 Two St)/ Groovin'	STARCD 504
(2) Opus One	PRCD 905
(2) Rag Top Day	PRCD 906
***** Square Dance Cds *****	
(2) Girls Over Thirty	CCCD 121
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(2) Sugar Hill / Back Up And Push	BMVCD 3059
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(2) Golden Memories	RRCDD 166
(2) Heart Of My Heart / Stay A	CCD 3504
(2) Heart Of My Heart	C 3504
(2.3) Party's Over	HHCD 9021
(2) Ring Of Fire	HHCD 9022
(2) To Be With You / Better Man	HHCD 9023
(2.3) My Guy	OPCD 0027
(2.3) Barbie / Besame Mucho	OPCD 0028
(2.3) Thriller / Billie Jean	OPCD 0039
***** New Cds - (Not On Tape) *****	
**** Will Be Presented On The September Tape****	
(2) Send Me The Pillow (Sing Along)	ELKCD 046
(2) Ring Of Fire (Sing Along)	ELKCD 047
(2) The Rose	RRCDD 181
(2) Made In Japan	BHPCCD 0002
(2) Chicago Rose / You'se Guys Hoedown	CCCD 124
(2) Hazel Eyes	STCD 1008
(2) Pepper Twist / Holley	PIOCD 5021
(2) Razza Matazz	TKRCD 008
(2) Back On My Mind Again	BMCD 003
(2) A Block Hoedown	CCCD 125
(2) Burning Bridges (Cd/45rpm Combo)	GTCD 3002

THE KOREO KORNER

From
Steve Kopman



This month let's take another look at dixie style to an ocean wave. This is an unusual position for dancers to call, but fun to experience.

HEADS square thru 2
right and left thru
dixie style to a wave
THEN:

- | | |
|--|---|
| <p>1. EACH WAVE, {boys} cross run
recycle
pass thru
wheel and deal
dixie grand, left allemande
(1/4 promenade)</p> <p>2. boys trade
boys run
(wheel and deal & sweep 1/4)
box the gnat
square thru 3
trade by, left allemande
(At home)</p> <p>3. EACH WAVE, trade the wave
recycle
square thru 2
trade by, left allemande
(At home)</p> | <p>4. EACH WAVE, {boys} cross run
explode the wave
trade by
pass to the center
CENTERS square thru 3
left allemande
(1/2 promenade)</p> <p>5. EACH WAVE, CENTERS hinge
{point to point diamonds}
cut the diamond
recycle
square thru 2
trade by, left allemande
(At home)</p> |
|--|---|

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*



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.

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.

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Pacific Northwest Teen Square Dance Festival

When the rest of the square dance world is lamenting declining numbers and lagging interest, the dancers of the Pacific Northwest have something that is succeeding and the rest of square dancing needs to adopt! The Northwest Teen Jamboree is over 50 years old and has produced many, many callers, cuers and dancers! At the Penticton B.C. Jamboree, (alas, Penticton is no more) we danced with many callers and cuers who were products of this wonderful program. Callers ranged in age from eight to – er much older!

Of course the program begins with local clubs and local interest. The youth clubs are often successful because of the strong support and interest of adult square dancers, as well as the teens themselves. Naturally, many members of these youth clubs are children of adult dancers. Some second and even third generation dancers, callers and cuers are represented. The "Dancing Jewels," an exhibition group that has appeared at the U.S. Nationals and USA West conventions comes from these young people.

The annual Teen Festival, the first Saturday in May, features competition between squares and round dancers, from different clubs, along with competition among teen callers and cuers. Of course, lots and lots of fun dancing occurs during this festival. Trophies are awarded in categories of age and experience, from novice to advanced.

After learning to dance, either in a youth club or with adults, the teen dancers come to the festival on Friday night for a trail-in dance. Competition begins on Saturday morning at 7:00 a.m. and continues through the day in categories. Competing squares dance to pre-recorded music and calls so each square competes on an even footing. Various young callers also take the mike to call to their peers and strut their stuff. The winning teen gets an opportunity to call at the "street dance" in Penticton B.C. Callers and cuers at the Penticton Jamboree are selected from those who first demonstrate their talents in the morning street dancing.

In the year 2000 Penticton Jamboree, August 7 to 12, over 50 callers and cuers were recognized as having come from the Teen Jamboree. Among the callers and cuers were people who have been calling and cuing up to fifty years!

The Pacific Northwest Teen Square Dance Festival (also known as P.N.T.S.D.F.) is a successful program and one worthy of investigating. If you would like further information on the PNTSDF contact Steve and Lynnette Edlund, 18488-66A Ave, Surrey, B.C. Canada telephone 604 575 0375 email: edlunds@aol.com. The web site www.squaredancers.BC.CA/clubs/deltasundancers also contains information about the program.

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, Ralph & Joan Collipi, 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

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On The Record ROUNDS

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Take a  at what is just released...

Who's Your Daddy?

Phase II+1 (Strolling Vine) - 2 Step - Dreamworks #0044-50815-7 by Toby Keith Flip of Courtsey of Red, White & Blue - Anne & Earl Helm

Good music, speed up to 50 rpm's. Basic 2 step with strolling vine, circle chase, and left turning box.

World Of Love 4 U

Phase IV - Waltz - Dance Ranch 1006 (Track III) - CD The World Of Love - Jim & Adele Chico

Viennese turns, hover telemark, diamond turns, drag hes. Back passing change, outside check, are some of the figures in this nice Phase IV routine.

A Waltz In Heaven

Phase IV+2(Double Reverse & Hinge) - Waltz - SP 45 Heavenly Waltz flip w/ Shall We Quickstep Available from Choreographer - Curt & Tammy Worlock

Beautiful music accompanies this solid Phase IV routine. Cross hesitation, back passing change back Viennese turns. Running Hover telemark. This is definitely for those dancers well schooled in their Phase IV figures.

Cecelia

Phase IV+2+1(Op hip twist, dble. Cubans, body investigator) - Cha Cha - Windsor 4519-A - Ralph & Joan Collipi

This routine has basic cha cha figures, double Cuban breaks, shadow traveling door, cross body, and Body Investigator, she body ripples and he investigates. Fun Dance to good music.

Hardly Quickstep

Phase III+2(qtr trn, prog. chsse, rev chsse turn) - 2 step/ Quickstep - Roper JH 418B I Hardly Had Time - Peg & John Kincaid

Basic 2 step with basic quickstep figures. Has a strolling vine and a synco twist vine into a quick twist vine 6.

Heck Cha

Phase III+1 (triple cha) - Cha Cha - SP CDN003 Available from Choreographer - Peter & Beryl Barton

Slow this dance for comfort. Music and routine are great...fits the music to a "T". Underarm turn, whip, New Yorker, knee lifts. Has a rumba cucaracha in the routine.

Love Foxtrot

Phase VI - Foxtrot - JPN-01 Available from Choreographer - Peter & Beryl Barton

Wonderful music accompanies this challenging routine. Double fallaway, contra check, reverse wave, quick feather finish. We like this foxtrot very much.

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

3 rhythms are included in this routine. Intro is basic 2 step, has a reverse box. Part A is Rumba, no surprises. Part B is Jive, has pretzel turn. Nice routine.

Moonlight On The Colorado

Phase III+2 (telemark, developpe) - Waltz - Phase III+2 (Telemark, Developpe) - SP MRI-007 Record Available from Choreographer - Manabu & Reiko Imamura

Lovely Phase III waltz...routine has star wheel, m chasse woman roll to bfly into a chair. Back and chasse to bfly check and woman develop. This is a really nice routine.

Take It Back Again

Phase V+1+1 (Unphased) (whip w/inside turn, Unphased scoop sugar push) - West Coast Swing - MCAS7 54544 or Coll 90022 "Take It Back" by Reba McEntire - Peg & John Kincaid

This WC Swing is neat...It fits the music to a "T". Passing tuck and spin, has some tandem amalgamations, triple travel with rolls, cheek to cheek.

Tango Italiano

Phase VI - Tango - CD Sicilia Open 2000 Vol. 1 Ballroom CD 164 Track #7 Contact Choreographer - Wayne and Barbara Blackford

Looking for a challenging tango, this is it. Written right to the music and introducing some new tango figures. Double Chase w/ chasse and whisk rec. tap. Alternating same foot lunges, slow big top, ending has a drag to a knee lift. We love this music and routine.

Elvira's 2 Step

Phase II - 2 Step - MCA 51084 Elvira by the Oak Ridge Boys - Allemande AI & Martha Wolff

Good music accompanies this routine. It has quick charlestons, box, traveling, broken reverse boxes. Great for introducing these figures to your Phase II dancers.

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Dancing Like Lovers

Phase III+2 (Diamond turns/Telemark) -
Waltz - STAR 178A - Mike Seurer
Straight forward Phase III waltz to nice
music...no surprises.

Recordings reviewed
are supplied by
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Don't Forget Me

Phase III - Waltz - Grenn 14188 flip w/ Down South 2 Step or New Green Record -
Allemande A1 & Martha Wolff
Waltz away, turn in, back up waltz, draw touch. Hover, manu, left turns, prog. box and
twinkles. Ending is Dip twist either kiss or hug.

Alibis of 2003

Phase IV - Waltz - Atlantic #7-87372 by Tracy Lawrence - Pat & Jerry Mitchell
Starts with twirl vine to a lady's tamara, wheel 6, unwrap. Open telemark, impetus.
Part B has diamond turns, open telemark. Man across, lady across. Suggest you slow
for comfort.

Anastasia

Phase VI - Rumba - "Journey To The Past" Available on mini disc contact Choreogra-
pher - Curt & Tammy Worlock
Sunburst arm movements open up this beautiful rumba. It has a figurehead, Rudolph
ronde, rev. w/a lady spiral to wrap into tandem.
Surprise check, circular 3 alemanas. This rumba is a keeper.

Cario Mio

Phase II+2(Hover,spinturn) - Waltz - STAR 128 - Corrine & Marcel Labelle
Left turning box, lace up sequence, twinkles accompany this nice music. No surprises.
It is a view and do.

It All Depends On You

Phase IV+1 - Foxtrot - WB 198 Contact Choreographer - Wayne & Barbara Blackford
Reverse Wave, whiplash, drag hesitation, open in and out runs. Diamond Turns. Some
shadow dancing is done throughout the routine.

I Do I Do I Do

Phase V (Soft) - Foxtrot - STAR 205 or CD STAR 205 CDE 1026 There's No Place
Like London by Tony Evans - Wayne & Barbara Blackford
Outside swivel, heel pull, double reverse, natural weave, rev. fallaway with weave
ending are some of the figures in this routine.

Rimini Waltz - Phase VI - Waltz - Prandi Sound Records CD 128 Track #1 - Wayne &
Barbara Blackford

X check rec. side, natural turn, turning locks. Part B has prom. Weave with sway
change. Running outside spin turns, Viennese cross. There are transitions in this
routine.



Country Kitchen

By Louise Harrop



Chocolate Pecan Cream Delight

- | | |
|------------------------------------|---------------------------------------|
| 1 Cup flour | 1/2 Cup butter (softened) |
| 1 Cup finely chopped pecans | 1 8oz-package cream cheese (softened) |
| 1 Cup sugar | 1 9oz container Cool Whip® (thawed) |
| 1 6oz pkg. instant vanilla pudding | 1 6oz pkg. instant chocolate pudding |
| 3 Cups cold milk | Grated chocolate bar (optional) |

Prepare crust by mixing together flour, butter and pecans until crumblike. Press this mixture into the bottom of a greased 13 X 9 inch baking pan. Bake in a 350 degree oven for 15 - 20 min., until lightly golden brown. Cool.

Beat cream cheese with sugar until smooth. Fold in half of the Cool Whip®. Spread mixture over cooled crust.

Combine vanilla and chocolate pudding mixes in a large bowl. Beat in milk until smooth and thickened. Spread over the cream cheese layer.

Spread the remaining Cool Whip® over the top and sprinkle with grated chocolate bar. Cover and refrigerate overnight.

Makes 16 servings. Enjoy



*Obviously a firm believer in the "Say no to drugs campaign".
(Sorry I couldn't help myself. – Randy Boyd, editor)*



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CUE TIPS

*Selected by
Fran & Jim Kropf*



It's "Early Morning" in California, The Weather is just Gorgeous it makes one want to go "Stepping Out" with their baby.

EARLY MORNING

Fran & Jim Kropf

RECORD: Dance A Round DARRCD 505

FOOTWORK: Opposite Unless Indicated

RHYTHM: Two Step

Phase: RAL PH 3

SEQUENCE: INTRO-A,A,B,C,A,A,C END

INTRO

WAIT 1 MEAS IN OP/LOD APT PT,PKUP TCH;

PART A

SCIS TO SDCAR; WALK OUT 2; SCIS TO BJO; WALK & CK;
FISHTAIL; WALK & FC; VINE 4; SLOW PIVOT 2 LOD;
2 TRNG TWO STEPS;; TRAVLING BOX;;; 1/2 BOX; SCIS THRU PKUP;
REPEAT PART A 2ND TIME THRU TO SCP

PART B

2 FWD TWO STEPS;; CUT BK 4; RK BK REC;
HITCH; HITCH SCIS CK; WHAILETAIL;;
2 FWD TWO STEP FC WALL;; OPEN VINE 4 BFLY;;
SUSIE Q;; 2 TRNG TWO STEPS;;

PART C

LACE UP;;; LEFT FC TURNING BOX;;;
STROLLING VINE;;; BROKEN BOX TO PKUP;;; 2ND TIME GO TO BFLY

ENDING

BASKETBALL TURN;; OPEN VINE 4;; WALK FC; TWIRL 2 BFLY; APT & PT;

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STEPPING OUT

Debby & Tim Vogt

RECORD: Dance Star 146

FOOTWORK: Opposite Unless Indicated

RHYTHM: Two Step

Phase: 2 +2 Fishtail, Whaletail

SEQUENCE: INTRO-A,B,A,B,C,B TAG

INTRO

WAIT ;; APT; TOG TCH;

PART A

BROKEN BOX;;; SCIS SCAR; SCIS BJO; FISHTAIL; WALK FC;
2 TURNING TWO STEPS;; TWISTY VINE 4 SLO;; WHAILSTAIL;; WALK FC;
SD DR CL;

PART B

OPEN VINE 4 W/MANUV;; PIVOT 2;
TWIRL VINE 2; SD REACH THRU;
HITCH 6;; FWD CL; VINE APT 2; SD
CL TRN; LUNGE TRN; TWO STEPS
TOG; ROLL 2; SD TWO STEP; REV
ROLL 2; SD TWO STEP;

PART C

SOLO L TRN BOX;;; CIRCLE AWAY
2 TWO STEP;; STRUT TOG 4 W
PKUP;;
SCIS SCAR; WALK OUT 2; SCIS BJO;
WALK IN 2; HITCH 3; HITCH SCIS
TO FC; VINE 4;SD DR CL;

TAG

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Attack Of The Floaters

Beware of floaters! They can invade any square at any dance at any program. They break down squares slowly and stealthily, without any regard for the destruction they are causing.

A floater is someone who does not achieve a precise position after a call. A floater will be 1/8 off (either more or less) and often will be standing at a 45 degree angle, in a possible attempt to be prepared to move in several ways on the next call. A floater is like liquid cement: you never know where they are going to set up.

A floater constantly needs help from others in the square to achieve the correct ending facing direction. But since a person may "float" on several calls in a row, everyone in the square must be alert and able to help at some point. If the help is not forthcoming, the floater will cause others to lose their orientation, and the square will slowly dissolve into one mass blob.

A floater may also "float" out of the square, which usually causes an instant breakdown, since there is not enough time to maneuver the floater back to the correct position. A floater will often want to turn around, which reeks havoc with someone trying to help the floater. A floater is usually always in motion and appears to be quivering all the time, never achieving a final position.

Why is a person a floater? Because they don't know the definitions. Once someone is confident in definitions, they cease to float. But most floaters don't seem to care about knowing definitions. Instead, they are content to float along, causing extra work for others and breaking down squares.

But that's no problem because – hey, square dancing is fun, right? Perhaps for the floater, but eventually not for others.

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MOORE ON CONTRA

*From
Paul Moore*



Making Contras Fun

The title of this article is "Making Contras Fun"; that title suggests that contras are not inherently fun and that we must do something special to make them fun. I think a better title would be "Making Contras More Fun." I happen to believe that contra dances are fun, but how they are presented can make them more fun. When was the last time that you heard spontaneous applause at the end of a square dance tip. (An aside: applause at the end of tips and after each round dance is one of the courtesies we have lost in the square dance world.) I hear that applause every time I use a contra as part of my square dance program.

Why? There are many reasons, and that is the purpose of this article.

Let's take a quick look at the characteristics of square dancing and at some of its recent history. First of all, square dancing is unique in the world of folk dance. In most dancing, the dancers learn the patterns of the dance then dance to the same music every time. That holds true for folk dance through ballet. Folk dances, as they evolve, become more complex, but they still have a memorizable pattern which fits the feeling of the music. Modern Western Square Dancing does not ask the dancers to learn patterns, but to learn the steps. The caller then tells the dancers which steps to do in what sequence - and a sequence may not ever be repeated during the evening. Round dancers team steps which are then made into patterns to be used with specific music. No other dance asks the dancers to respond to spontaneously created choreography on the spot.

In the not too distant past, square dancing did rely on patterns. That was during the time of the old visiting couple dances, The idea of the pattern did carry into MWSD for a while, particularly in singing calls. There are still a handful of dances that are always danced to the same music: e.g. "Grand Colonel Spin" and "El Paso City." But there was a time that when you heard the introductory notes of a singing call you also knew what the figure was going to be: for example, "The Devil Went Down To Georgia" would always be Heads Promenade Half, Side Right and Left Thru; Sides Square Thru Four; All Dosado; Eight Chain Four; Swing and Promenade. The dance and the music were a good match because the timing of the figures, the use of the lyrics, and the phrasing of the music worked together. Now, most callers use at least two and often four different figures in the singing call.

Also, in the not too distant past, most figures were multiples of four beats, which meant that the caller not only paid attention to the beat of the music but to the phrase as well. The good callers gave the first beat to the dancers. Now there are many calls that do not phrase with the music at all: for example, many diamond figures take three

beats. That is almost impossible to resolve in eight beat phrases. Another major change in square dancing is the status of the swing. The swing used to be the most important figure in square dancing. A large number dances would be half swinging and half some pattern. The idea was to feel the high of wildly spinning with another lively person in your arms. As square dancing changed from patterns to figures, it also changed from just the joy of movement to music to mental problem solving.

Contra dance has retained much of the feeling of old time squares. There are the patterns and free flowing movement. In the country dance world (live music, no standard dress code), if a dance is called that does not have a partner swing in it, the crowd will let the caller know that it was a bad dance. Many contra dances have simple patterns that dancers can learn after two or three times through. That means that the caller can stop calling and let the dancers hear the music. At that point there is a partnership of dancers, dance, and music. Even when contra dances become so complex that dancers cannot memorize them, there is still the pattern.

So, with this as background, let's take a look at contra dancing, what makes it fun, and what we can do to make it more fun.

The first element is that the dances are written ahead of time. Callers do not make them up as they go, but they use dances which have been carefully planned and tested to be sure that they work - that is, that the dancers progress through the line properly, the patterns can be danced smoothly, and there is exactly the right amount of dance for the amount of music. Good contra callers will spend a lot of time ahead of a dance to choose music that best fits the dance. If a dance is well written and the music well matched to the

dance, the dance is fun. The dancers feel lifted by the combination. They know that one figure will flow smoothly into the next one without being "herky-jerky." Tony Parkes, a legendary contra caller and choreographer who works in the country dance movement, says that a good contra dance tells a story: you can sense how the dance begins to set up the complication of the

The Man In The Glass

*When you get what you want in your struggle for self
And the world makes you king for a day,
Just to go to the mirror and look at yourself
And see what the man has to say.
For it isn't your father or mother or wife
Whose judgment upon you must pass,
The fellow whose verdict counts most in your life
Is the one staring back from the glass.
You may be like Jack Horner and chisel a plum
And think you're a wonderful guy,
But the man in the glass says you're only a bum
If you can't look him straight in the eye.
He's the fellow to please - never mind all the rest,
For he's with you clear to the end.
And you've passed your most dangerous, difficult test
If the man in the glass is your friend.
You may fool the whole world down the pathway of years,
And get pats on the back as you pass,
But your final reward will be heartaches and tears,
If you've cheated the man in the glass.*
Anonymous

middle figures, and how it resolves at the very end of the tune, leaving the dancers in position to start the pattern again with another couple.

Part of a caller's preparation for a dance is to choose a variety of types of dances throughout the evening. In square dancing, if the caller always used "square thru three, left allemande" to resolve the squares, the dancers would find it boring. The same theory is true in contra dance. Have some dances begin with lines forward and back, others begin with comer dosado, and yet others begin with actives swing in the middle. Give the dancers variety in the middle of the dance also; don't always have right hand and left hand stars or ladies chain over and back. Use all of the ammunition you have spread out over the evening. Contra also has the benefit of a variety of formations: proper (all the men in one line and their ladies opposite); improper (the men and ladies are mixed in the same line); becket (partners are beside each other); circles; squares; five couple sets; three couple sets; etc.

The next thing to prepare is the music selection. Again, contra has a huge variety of music to choose from: bluegrass; traditional New England contra dance; Appalachian; Ozark; English country dance music; Scottish and Irish reels and jigs; Latin rhythms; "and the beat goes on, and the beat goes on" to quote Sonny and Cher. Yes, you can use rock tunes as long as they are well phrased and give the feeling you want for the dance. When I look for a music and dance match, I try to identify if there is some unique figure or pattern in the dance that can be accentuated by a particular tune. If the dance is generic (or "glossary"), then it opens up the number of tunes that will work. And the piece of music will change the feeling of a dance entirely. Also, contra dances, especially in the country dance world, use live music. Some people prefer the greater variety and the professionalism of recorded music, but there is nothing quite like dancing with the band right there. Some dancers say that the worst band is better than the best recording.

All of this is what makes contras fun - now what can we do to make them more fun. First of all, be aware of the talents of your group. Start the dance with simple dances to music that has lift to it. That will get the dancers moving and feeling good about themselves. The first couple of tunes of the evening should be lively to get the dancers feeling like they want to dance. Don't play something that sounds like a dirge or something that drives so hard that it saps energy. All contra dances and tunes have names, so share them - some of them are really strange and bring out a laugh: for example, there is a dance called "The San Diego City Council Really Sucks" and there is a tune called "The Spider Bit the Baby." Those names will get a response, and when you get the dancers to respond, they get more involved in the dance and have more fun.

Keep changing the tempo and type of music. If you just used a march, follow it up with a jig, or even a waltz. We can use music of different time signatures in contra dancing - mostly we use 2/4, but we also use 4/4, 3/4, and 6/8. And don't forget that some rhythms are laid on top of standard time signatures, For example, 2/4 is the standard boom-chick that we hear on a lot of hoedowns; but you can lay a melody and a rhythm track on top of that to come up with sambas and other Latin beats. A lot of square dance singing calls are well phrased and can be used at contra dances to good effect. I love to pull out "sing-along" types of tunes that the dancers will sing while dancing. There are some good Dixieland tunes that work for contra dancing, also. The constant change in the sound, rhythm, and tempo of the music makes a dance more

fun. Nothing is more boring than hearing the same type of music all night.

If you know a short anecdote about a dance, a caller, a tune, a choreographer, slip it in. Don't make it a long lecture, but those little tid-bits catch the interest of a lot of dancers (but not all). I don't always follow my own advice to keep it short - I have a tendency to tell all I know - and that can drive some dancers away because they came to dance, not to listen to the caller talk. Here is one example of something that can be shared with the dancers: a tune I use is a Scottish tune called "Reel of the 51st Division." The 51st Division was the Scottish division that held off the Nazis while the rest of the British army was rescued from Dunkerque in World War II. They were captured and spent the rest of the war in a prisoner of war camp where they wrote the tune and the dance - and that is enough said.

As the dancers warm up and get more confident, then more difficult dances can be introduced. Keep in mind that the idea is to dance well. A number of outstanding dance leaders have said that it is not the number of figures a dancer knows that is the measure of a good dancer; what determines a good dancer is how well he/she dances the figures he/she knows. The goal is to get the dancers through the dance well - not just executing the moves, but doing them well, with style, and to the music. At the same time, dancers do like to learn something new, or they get a boost when they do something difficult successfully. So, choose a couple of dances for an evening that will stretch the dancers some. But do not make the whole evening a workshop. Contra dancers really do come to dance, and they want the maximum of time spent moving.

There are some gimmick dances that are a lot of fun to do. Be aware that a gimmick is fun once in a long while. Just because the dancers liked it last week does not mean they will like it this week and next week also. Use the gimmicks judiciously. However, there are many dances written that do not need partners or a balance of men and women. A lot of dances are great for family groups where even the youngest can dance. Also, contra dances are accessible to people who may not square dance.

And the best advice I can give about making a contra dance more fun is, have fun yourself. Smile, laugh, be enthusiastic. Those three things are contagious and will go through a crowd faster than the flu. Being gloomy and critical is also contagious and goes through the crowd faster than grass through a goose.

Partial list of available publications for choreography and music:

Dancing for Busy People by Cal Campbell, Ken Kernen, and Bob Howell (Cal Campbell, 343 Turf Lane, Castle Rock, CO 80104)

Stew's Folly by Stew Shacklette (The Kentucky Dance Institute, 460 Long Needle Road, Brandenburg, KY 40108)

Balance and Swing by Ted Sanella (Country Dance and Song Society, 17 New South Street, Northampton, MA 01060)

A Guide to Contra Dance by Heiner Fischle (Heiner Fischle, Meierwiesen 34, 30657 Hannover, Germany)

Dance A While by Jane A. Harris, Anne M. Pittman, and Marlys S. Waller (Allyn and Bacon, Boston, MA)

Dance Parties for Beginners by Ed Butenhof (Ed Butenhof, 201 Red Oak Dr., Hensonville, NC 28791)

The Caller/Teacher Manual for Contras by Don Armstrong (Lloyd Shaw Foundation, PO Box 11, Mack's Creek, MO 65786)

CALLERLAB VIEWPOINTS



From
Mike Seastrom

Each Callerlab Dance Program Committee was tasked to review their program and consider developing a recommended dance time. The Mainstream, Plus, Advanced, and Challenge Committees analyzed their respective programs by the number of calls, and the difficulty of learning and dancing the calls. There were several other factors considered by these committees and one main conclusion came up. It is almost impossible to place an exact recommended length of time in months or years for dancers to dance a specific program before being ready to go to the next program, if they so desire.

The Callerlab Program Committees have collectively approved guidelines for dancers who want to learn the next program. It is the desire of Callerlab, on behalf of all its members, to encourage all callers, dance leaders, and dancers to use the following "Recommended Dance Time" Document to help make the decision as to whether it's appropriate to learn the next program if he or she desires.

Callerlab has long recommended that dancers enjoy each dance program for as long as possible. The following document contains more specific points to consider for quality dancing.

RECOMMENDED DANCE TIME FOR CALLERLAB DANCE PROGRAMS (Draft 1 - dated January 8, 2003)

The Callerlab dance program committees want to encourage quality dancing at all Callerlab dance programs. The primary impediment to achieving this goal comes from dancers moving through dance programs too quickly.

Each of the Callerlab dance program committees recommends that dancers stay and enjoy each program for as long as possible. Moving on is not a recommended



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way to become proficient at one's current dance program. Also, moving on is not implied nor expected simply because subsequent programs exist.

ALL dancers who wish to learn the next program should have:

1. Thorough comprehension (intellectual knowledge) of the material called at their current and prior programs.
2. Competency in execution of the calls (physical response).
3. Exposure to multiple callers at the current program (live or recorded).
4. The ability to execute calls according to definition in one's current program and in all prior programs.
5. Sufficient floor time to give automatic dance response to the calls in one's current program. (The amount of this floor time will vary from individual to individual.)
6. The ability to help dancers on the floor at the current program.
7. The interest to explore more complex ideas found at the next program.
8. The time commitment to learn a new program.

Dancers who wish to learn the Advanced and Challenge Programs should also have:

1. The ability to recognize formations and one's position within a formation.
2. The ability to understand concepts and to apply this to unfamiliar situations.



I've heard of some people being camera shy, but everyone?



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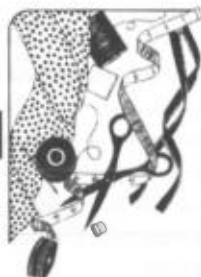
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SEWING 101

With
Donna Ipock



By the time you read this summer will be gone...those hot (rainy here) months seemed to just drag by. No energy to move let alone sew...HA! I have always had energy to sew. Oh, maybe I don't sew as much but I still love to go to my sewing room and some days I just PIDDLE. You know, kind of pick up this and sew on it some and then pick something else, maybe some mending and sew for a while. I really haven't had a big project in mind till this week. Our 14th Annual State Convention is coming up on August 15th...by the time you read this it will be history.... So of course I need a new outfit.

I am partial to white in the summer and I had a great idea to make just a basic white circle skirt with lots of ruffles. I am using pastel colored thread for the rolled hem on each ruffle...that will be a different color on each ruffle...pink, light blue, yellow, light green, and lavender. I used a decorative stitch near the bottom of each ruffle in the same color as the rolled hem and attached the ruffles to the skirt using another decorative stitch. The use of this thread in three places on each ruffle really gives it some color. By three places, I mean that I have a rolled hem on the top and bottom of each ruffle and then the decorative stitch is placed 5/8" from the bottom rolled hem. The bodice is a peasant blouse pattern with two ruffles around the neckline. I used pink on the top ruffle and light blue for the lower ruffle. I chose these colors because I have earrings and petticoats that will match. The sleeves are the rumba style with all the colors used for each ruffle. For that little something extra I used the same decorative stitch on the neckline ruffles and sleeve ruffles that I used on the skirt ruffles. Even went so far as to make a belt to match. Here's how...

I measured some stiff belting, I used 2" wide, and cut a piece of fabric that will slide over it like a casing. Mine was 4 1/2 wide by my waist measurement. I again used those same decorative stitches and made five rows of stitching the length of the belt. (See example) You then put right sides together and sew the length together. Don't sew the ends together yet. Turn this tube inside out and insert the belting. I then turned in each end and sewed on hooks and eyes. This type of belt can be made to match all your out fits just using your leftover scraps...it really finishes it off with a neat look. You don't see the elastic from your skirts and it just



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adds something extra.

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The rows of stitching on the ruffles give the fabric some extra body and this is especially true with the belt fabric. Try making a belt this easy way.

Sew Happy...

This & That Squares

“Hats off!” to Gary and Alice Bubel from Leroy, New York for entertaining at the “Benefit” Dance given by the This & That Squares (a nonprofit group of volunteer square dancers who entertain at nursing homes, adult day care centers, etc.)

It was well attended by the three local clubs – Water Wheel Squares of Amherst. 8 Is Enough of West Seweca and the Village Squares of Tonawawha, New York. Even dancers who are a good 25 miles away attended – The Falls Squares of Niaekma Falls and the Lockport Curly Q’s. The biggest surprise was our guests from Wellsville and Chautaueua (an old Indian name) in the southern tier of New York State. They had a long trip ahead of them as our dance was held in Cheektowaga (another old Indian name) and a long trip, back home. We must put them on our schedule and attend a dance of theirs.

Alice Bubel enhanced the round dancers – cueing for the first hour as our attendance grew. She then joined Gary and cued a round, between square dance tips.

Gary was his usual friendly self, shaking hands and mingling with everyone. He especially impressed the new class members; asking them what they would like called. It was their first time attending a square dance, other than with their instructor. He calmed down their butterflies.

I remember my first dance on foreign soil and to a different caller. I was so nervous that I couldn’t remember which way was right and which way was left (between you and I, sometimes I still can’t).

Our biggest worry was what we would do with all the food that was donated by the dancers. Everything worked out fine though, but I was afraid that we were going to have to form a “soup kitchen.” Say! That is not a bad idea. I’ve been to Hobo Nights and Hard Times Square Dance. How about a “Soup Kitchen” Night? I’ll have to give that some thought for our next fundraiser.

But, I’m getting off my subject. Gary and Alice Bubel were the stars of our benefit dance and I want to “thank them for a job well done.



Great Expectations

It was the best of times; it was the worst of times. AHHHhhhhh, the good ole days. Remember those? With crowded halls, hundreds, even thousands of clubs, big classes, traveling callers to bring some special exciting times into the usual club atmosphere.

I bet if you asked many who were around back then, they would find plenty of things to complain about. No one is happy, for long anyway. Despite all of the success we enjoyed in our beloved activity during the decades of the 50's, 60's, 70's and part of the 80's, square dancing still had it's share of problems.

If we look back now, wouldn't we just love to have those problems? I don't know about you, but I could put up with some personality conflicts in a club that had 100-200 couples. It must have been rough actually having elections of officers where there were actually two or more individuals vying for an office. And how about those couples that would actually complain that they had to bring refreshments once every 6-10 months. What's their beef?

Callers had it rough also, calling before packed halls. Even having to turn away dancers at the door! Or how about those "special-high level clubs," where the caller actually had the opportunity to pick and choose which couples would join the "elite."

Of course, all of this was before we became even more organized, with Callerlab, Roundalab, Dancer organizations all over the place from a local to a national level. Lists, or Programs as they are now called, were generated to help alleviate the "teach-a-new-caller-syndrome".

I am sure you have all heard the gripes that the programs have caused all of the problems within our activity. But how many remember that before we organized with dance programs for various levels, it was like the Wild Wild West each night at any given dance. There was nothing to stop (and, technically, there still isn't) the caller from calling whatever he or she wanted to. Whatever the hottest call was, despite some of them being "invented" minutes before the start of the dance; it was called and soon forgotten.

This of course led to a greater problem of "pin the tail of any call someone feels like using on any given night donkey." So, Callerlab established programs to help subside the madness. And, it has worked for the most part. Of course, there is no way to "police" a caller from using any of the 5-6,000 calls in Burleson's on any given night. But, thankfully, level heads prevail and dancers for the most part can expect certain calls to be used at a specified level when they go to dance.

Of course, another famous gripe is that callers have become more interested in presenting complex choreography to the dancers instead of providing them fun for the dance. Sure, with the invention of "sight calling," choreography has been given a "green light" if you will, to become more than what it was when just memory or modules were used.

It has become more interesting to a degree. Some argue that it has become interesting only for the caller, and that the dancers do not want complex choreography. Please, don't believe that for a second. If dancers want simple and "fun" routines, then there are clubs and callers (they know who they are) they can dance to. That's not to say that the Mainstream choreography cannot be challenging. We all know it can, but that's another story.

Many believe the flip side of that coin. That thankfully, we do have Mainstream/Plus/Advanced/Challenge Dancing that can be complex and THAT is what has kept

even more dancers from dropping out of the activity. Different strokes for different folks.

How many dancers have left the activity because it has become more difficult, we will never know. How many we kept because it has given them a "challenge" to keep them stimulated, we will never know. But to blame more complex choreography as the culprit for all of our problems is ridiculous.

If we are really going to blow this wide open, then what about the age old argument that the programs are too long and it takes too much time to learn to dance modern western square dancing. Let's go one step further, what about making just ONE program (combining Mainstream and Plus), keeping it even more simplified and get rid of the obsolete calls. Does anyone think THAT might make our activity more "reachable" for the non-dancing public?

But to put the blame on complex choreography is nonsense. When Henry Ford developed the Model T, I am sure he had no idea the various types of cars/models that would be available in today's day and age. We all drive cars. Some prefer big cars, some small, some white, some yellow, some fast, some slow. What would happen if we were all forced to drive the same model of car, the same color, and drive the same road every day? What would society look like then? That's why we have choices. Dancers have choices also, they can go and dance to whoever and wherever at whatever level they want.

You can create all the programs you want, but no one or no organization can ever stop a caller from saying what comes out of his/her mouth when they are calling on stage at a dance. That is common sense my friends, and, as Mark Twain once said, "common sense is very uncommon."

These arguments, or "different points of view," have been around for decades and will always be around to some degree. Our beloved activity has enough concerns than to bicker over who or what is causing our decline. It's much more than programs and callers judgment. So, the Internet can go back and forth and back and forth with everyone's opinion (and it does) but Square Dance Programs and Callers cannot change society. Unless you have just come out of a 1950's bomb shelter (remember duck and cover) then you have realized that society has changed and perhaps our activity has not (ya think?).

At least not to the degree that it should. The list can go on and on. The dress code, relaxed or not. Everyone just loves to argue that one. Or how about the people that insist that alcohol should not play a part in the activity. Of course, if we use common sense (there's that word again) it should not be a part of a dance. However, I found it rather hypocritical of many dancers who complained that one of our national magazines had a Budweiser advertisement on the back cover, but yet these are the same people that will go out and drink a beer or glass of wine after a dance. Fake Phony Frauds!

Budweiser happens to pour millions of dollars into advertisement, so what if they do it for a square dance magazine. Ever see a dancer/caller/cuer drink a beer? Case closed. Some argue that when square dancing decides to become more business oriented (and of course, keeping the fun in it as any activity should) then perhaps we will have enough money to do some serious advertising. Running it like a charity event will not make these financial goals possible.

So, ask yourself, is it the best of times, or the worst of times?

Ken Ritucci

ROUND DANCE PULSE POLL



*From
Bev & Bob Casteel*

Dear Friends and Readers,

We know how very busy everyone must be with summer ending, school starting and new dance classes beginning. We are including the Roundalab Classic list as part of the article this month and suggesting that this is a great guide for teaching. Thank you, we look forward to hearing from you.

ROUNDALAB CLASSIC LIST FOR 2002-2003

PHASE II

Cab Driver (Hallman)
Except For Monday (Healea)
Hole In My Pocket (Fisher)
Last Cheaters Waltz (Eddins)
Manuela II (Sobala)
Midnight In Moscow (Scott)
Million Tomorrows (Wonson)
Numero Cinco (Rumble)
There's A Kind Of Hush (Inove)
Trashy Women (Raye)

PHASE V

Castles & Kings (Slater)
Sinti (Slater)
You Make Me Feel So Young (Krol)

PHASE VI

Papillon (Lamberty)
Sleeping Beauty (Moore)
Symphony (Slater)

PHASE III

Carolina Moon (Rumble)
Hitchhike (Norris)
Kiss Me Quick (Gafford)
Someone Must Feel Like A Fool (Collier)
Tango D'Ideas (Meise)

PHASE IV

Dancing At Washington Square (Robertson)
Orient Express Foxtrot (Moore)
Rachel's Song (Stairwalt)
Sugar Sugar (Worlock)
Witchcraft IV (Slater)



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THE COUNTRY LINE



From
Mike Salerno

To be an Instructor of any kind, you must be part expert, bookkeeper, analytical detective, psychologist, and philosopher. People come to you looking for answers and sometimes the students perceive their problem as being one issue when it is actually another. I have found that the answer can be summed up in one word, basics. All dancers must invest the time and effort to learn their chosen discipline. In today's society, we have cultivated a fast food mentality. No style of dance has ever been something that can be learned overnight. All styles of dance have their own set of basics, patterns, and stratification of levels. So, when you find yourself thinking that you cannot do a particular dance or move, remember to return to your basics. A thorough understanding of basics will solve most problems. If you lack a good foundation of basics, look for an instructor that stresses basics and take his or her class. 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:

PICK A POCKET

Basic Steps (Official NTA Definitions):

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

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

Quick: A step or weight change that takes one beat of music.

Point: To point the free foot forward, backward, sideward, or crosswise.

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

Slow: A step or weight change that takes two beats of music.

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

Description: 64 Count, 4 Wall Intermediate Line Dance

Choreographer: Jan Wylie, Australia

Music Tempo Suggestions:

Slow: What The Cowgirls Do by Vince Gill (153 BPM)

Medium: Would I by Randy Travis (168 BPM)

Fast: Too Many Pockets by Darryl Worley (198 BPM) or Any Moderate Tempo

COUNTS/STEP DESCRIPTION

Right Heel Strut, Left Heel Strut, Point Forward, Hold, Step, Hold
1-2) Touch Right Heel Forward, Step onto Right Foot (Quick, Quick)
3-4) Touch Left Heel Forward, Step onto Left Foot (Quick, Quick)
5-8) Point Right Toe Forward, Hold, Step Right Foot Beside Left Foot, Hold (Slow, Slow)

Point Back, Hold, Step, Hold, Right Heel Strut, Left Heel Strut
9-12) Point Left Toe Backwards, Hold, Step Left Foot Beside Right Foot, Hold
13-14) Touch Right Heel Forward, Step onto Right Foot
15-16) Touch Left Heel Forward, Step onto Left Foot

Step Side, Hold, Cross/Step, Hold, Side, Cross/Step, Step With Turn 1/4, Hold
17-18) Step Right Foot to Right Side, Hold (Slow)
19-20) Cross/Step Left Foot in Front of Right Foot, Hold (Slow)
21-22) Step Right Foot to Right Side, Cross/Step Left Foot in Front of Right Foot (Q,Q)
23-24) Step Right Foot to Right Side with a 1/4 Turn Left, Hold (Slow)

Rock/Step, Step Forward, Hold, Step Forward, Lock/Step, Step Forward, Hold
25-26) Rock/Step Left Foot Backwards, Step Right Foot in Place (Quick, Quick)
27-28) Step Left Foot Forward, Hold (Slow)
29-30) Step Right Foot Forward, Lock/Step Left Foot Behind Right Foot (Q,Q)
31-32) Step Right Foot Forward, Hold (Slow)

1/4 Turn Forward, Hold, 1/4 Turn Back, Hold, 1/4 Turn Back, 1/4 Turn Forward
33-34) Turn 1/4 Right on Ball of Right Foot, Step Left Foot to Left Side, Hold
35-36) Turn 1/4 Left on Ball of Right Foot, Transfer Weight to Right Foot, Hold
37-38) Turn 1/4 Left on Ball of Right Foot, Step Left Foot to Left Side, Hold
39-40) Turn 1/4 Right on Ball of Right Foot, Transfer Weight to Right Foot, Hold

1/2 Turn, Hold, 1/2 Turn, Hold, Step, Together, Step, Hold
41-42) Pivot a 1/2 Turn Right on Ball of Right Foot, Step Left Foot Backwards, Hold
43-44) Pivot a 1/2 Turn Right on Ball of Left Foot, Step Right Foot Forward, Hold
45-46) Step Left Foot Forward, Step Right Foot Beside Left Foot
47-48) Step Left Foot Forward, Hold

Stomp, Hold, Pivot a 1/4, Hold, Forward Rock Step, Hold
49-50) Stomp Right Foot Forward, Hold (Slow)
51-52) Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold (Slow)
53-54) Rock/Step Right Foot Forward, Step Left Foot in Place (Quick, Quick)
55-56) Step Right Foot Backward, Hold (Slow)

Back Rock/Step, Hold Walk Forward 4
57-58) Rock/Step Left Foot Backwards, Step Right Foot in Place (Quick, Quick)
59-60) Step Left Foot Forward, Hold (Slow)
61-62) Step Right Foot Forward, Step Left Foot Forward (Quick, Quick)
63-64.) Step Right Foot Forward, Step Left Foot Forward (Quick, Quick)

Repeat

POINT OF ORDER



By Kappie Kappenman

This is an article that my wife presented at one of our “Leadership Seminars” a number of years ago. I realize that it is lengthy, but there might something you would find of value.

Successful Square Dance Clubs

On speaking on “Successful Square Dance Clubs” today, we are really going to look at the subject from the beginning “ground” on up. I am going to show you the details of really building a club and keeping it interesting and successful. Each club in its own way is a bit different in the way it operates and the way the dance program is put together. Keep in mind that what works for one club may not work for another. Many of us have seen very successful clubs go by the wayside because of one reason or another. We do not want to dwell on non-successful clubs today, but give you some ideas that you may want to try in your own clubs.

Later on, when we have our discussion time, you may want to share a few ideas of your own with others present here today. We are all interested in keeping square dancing fun and making it a good recreational activity.

PICKING GROUND FOR SITE: Our square dance club must have an ideal site or location for the dances. Dancers “dance” where they like the locations, such as good and well-lighted parking, nice dance floors (preferably wood or tile over concrete), good access from all directions or free-ways, good lighting in the hall, adequate kitchen facilities, even the condition of the restrooms has a lot to do with the facilities. Some clubs are not aware of all the conditions of their facilities. Sometimes, good facilities help to cover some of the other flaws the club may have.

FOUNDATION OF OUR CLUB: Any club of any nature must have a good foundation to hold the “building (club) in place. Our foundation for a Square Dance Club is the By-Laws, Officers and Club Administration. The foundation of a club holds the club together through successful, prosperous and bad times. Your club officer and By-Laws are of the utmost importance to your club. Through changes in membership through the years, your original By-Laws or Constitution lead the way for your officers. Your By-Laws will specify the name of the club, the purpose of the club, your membership rules and regulations.

It will also outline the club dues, officers duties, standing committees and their duties. The election of officers and any amendments will also appear in these written By-Laws. Your club name is an important segment of your foundation. It is your identity and your image. It is quite surprising the things other dancers will remember regarding your club. The badge itself, and the club name, or where you dance, or who is your caller and even the location.

WALLS FOR YOUR CLUBS: Our “walls” for our club are our dance plateaus. Our programs **MUST** be what works for our club, and the dancers. Our plateaus at the present are primarily guided by Callerlab (the National Caller’s Association). As far as

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what plateau for our club dances can also include different types of events, or special dances for various occasions. Whatever type of walls we have, these are the walls that hold our roof on!

ROOF OVER OUR BUILDING (or CLUB): Our roof, which makes our building or club, is our caller, or cuer. This person must be one of many talents and must have broad shoulders, to cover our club. Quite often, guidance comes from this person, but we must foremost remember that he, or she is employed by the club, and they in turn make the controlling decisions (unless of course, he is requested to make the decision for the club). In many instances, in new clubs, the caller, and sometimes his partner, are needed as assistants in laying the foundation for the new club and getting it in smooth working order.

BUILDING: There should be a good working arrangement between the club and their caller/cuer. If differences should arise, possibly it is time for the club to search out a replacement, or for the caller to look elsewhere for employment. This should be accomplished by mutual agreement, whenever possible. It is most common for clubs, and their caller/cuers to have yearly contracts to avoid possible misunderstandings. With a contract written and signed by each party prior to the next dancing season, all parties know where they stand before undertaking another year of dancing. On a yearly contracting basis, this enables the club and the caller an opportunity to review the proposed contract each year and then at that time make any additions, or deletions which are deemed necessary. Both facets of the organization, caller and club, change through the years and square dancing changes have been made through the years. Our main goal is to enjoy square dancing, and make it interesting and fun to belong to a club. Clubs can and do get stagnant, as well as callers without any changes in club or program format.

UTILITIES: Our utilities for our club could include the actual utilities, such as heat, air conditioning (in the summertime), kitchen facilities, as I mentioned previously. Our kitchens should be adaptable to whatever kind of potluck our club serves. This is a subject that becomes quite involved in some clubs. Many clubs, in the past used to have a full hot pot luck dinners during the dance, or immediately following every dance. With the economy changing, and sometimes the ages of our dancers even being a factor, many of these hot potlucks have been changed to finger/cold potlucks, or dessert potlucks. Some clubs even like to add variety to special themes by adding appropriate food for the occasion. Some clubs even go to the point of catering to their guests for the evening providing such items as pies, cakes and ice cream. Most guests and caravans check with a club as to what kind of potluck is appropriate for the dance. This is where up-to-date advertising is of the utmost importance to a club. Nothing is more disheartening than to see a nice hot dish or jello salad come in and the club is having finger potluck that evening! Most important, put their food out regardless, and put out some spoons and forks. Usually it is a nice change for the evening potluck and it is better than disappointing your guests, who have gone to the trouble of bringing potluck to your dance.

INTERIOR DECORATION: Believe it or not, your interior decorations are very important to you club atmosphere. You may have your usual hall decorations, provided you are in a facility that is used by many square dance clubs, or you may be using a church facility or a grange hall which needs a little sprucing up each time you dance. Many clubs find that just a few table decorations or flowers help to liven the mood for the dance, or potluck and save the elaborate decorations for special holiday occasions. When special decorations are needed for a dance, it is an opportunity for your new club members to help and feel a part of the club. This is quite often when you find what hidden talents you have in your new members. They need to feel active and a part of your club. Many members who have been members for some time, find this decoration preparation sometimes "boring", whereas new club members find it to be quite exciting. Should you have active members who enjoy doing the decorating all the time, a good solution would be to have some of the new dancers work with them, and get your new ideas from the new dancers who are not aware as to how it has been accomplished in the past.

We all become a little "old-fashioned", no matter how young or old we are and need a boost from those new dancers who are just learning all about square dancing! Most clubs get a new boost of enthusiasm when their class people graduate. The caller also gets a new boost in his blood and the club members have to pay a little more attention at the dances to keep up with those dancers just out of classes. Keep your club activities interesting to all your club members and don't forget any of them. Each and every member is what keeps your club going. Part of your "interior decorations" should be your greeters at the door each dance. If they radiate heat and excitement, the dancers will continue to do so, on into the evening.

ELECTRICITY: The electricity of your club will be your new members. Most often, your new members will be from your graduation class. They could very well be from your guests, who have found a good place to dance and enjoy the friendliness of your members, or especially like the location of your dances. If they visit your club more than two or three times in succession, maybe it is a good time to invite them into your club (depending upon how your club takes in new members). Occasionally these dancers are looking for a new "home", and will be shy and other times they may be quite "open" and just tell one of your members they wish to join. This is when it pays to have rules and regulations in your club by-laws regarding membership. If your club is a teen club, you wouldn't want a couple in their twenties in your

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club, or if your club is mainly senior citizens, you wouldn't want a couple of college dancers in your club. Maybe your club takes singles and couples, or maybe your club takes only couples. It is best to have rules regarding club membership so that no great problems arise.

Your club needs electricity running through it at all times. If you have something that is unusual or something that runs smooth, let other dancers know about it. Do your advertising, and let everyone know that you have a super caller, cuer, or a new dance plateau. Advertising is one of the key points to a successful club. If your club is small and cannot spend a great amount of money on advertising, seek out and use some "inexpensive advertising". Let your dancers do the advertising by word of mouth, and visit other clubs and invite dancers back to dance with you. Almost all successful clubs do this sort of advertising and have a good supply of dancers that "brag" about their dancers or their caller. This is where it is extremely important that your members wear their club badges when visiting, or caravanning to another club. They will remember who they had enjoyed dancing with.

FIREPLACE AND HEATING: In addition to your electricity in your club, you need the fireplace to keep the home fires burning. Your new members kindle your fire and beware of any "loggerheads" that complain and moan! The warmth you have in your club is important. If the warmth in your club dies down, it is sometimes very difficult to rekindle the fire and rejuvenate it again. Many long established clubs sometimes have this problem arise. Almost every member has been an officer, and after a few years, they do not even have anyone to bring to classes, since all of their friends have square danced or are dancing. A club has a terrible time pulling themselves out of this rut, and quite often, a club ends up disbanding after this has happened. Following several attempts to get a new class started and after a year or two of no new club members, there is not a fire, or even the electricity to keep a club in existence. Without new classes and the kindling these new members bring, it is often the downfall of a club. Many clubs realize this in time and join with another club and others just survive on their small membership and keep the close friendship of square dancing holding some of them together.

WINDOWS AND DOORS: Our windows and doors of our club should always be open or closed. Our doors, however, sometimes should remain closed to problems within the club. Small club problems should remain within the club, and should not be carried out the doors. This is important to remember for any club. Many times things discussed between the president and the caller, or officers should not be carried out the doors, or things discussed at club meetings should be taken care of within the "doors" of the club. Your greatest desire should be for other dancers to look "in" and see a pleasant atmosphere and "nice setting".

MOVING IN AND HOUSE KEEPING: In general, we have some important items to remember with our square dancing and "keeping up our house". We need to keep our home sparkling clean, and nicely decorated. We need to run a smooth club (our household). We must have a good relationship with the landlord and our rent fee must be entirely agreed upon by the membership. Our kitchen must be well cared for, and all our appliances in good operating condition and our potlucks or snacks at the dances must be arranged in good order. Our "dusting" must be done on a regular basis. We must get rid of old complaints and items that upset members in the club and

maintain a good working relationship with our caller. Our caller is our roof and he makes it fun to come inside and dance in our house. His program may include some of the little extra things in making square dancing fun and exciting, such as: round dancing, classes, mixers, workshops, special exhibition shows and guest tips at other clubs and occasions. He may enjoy an extra "thank you" or a pat on the back once-in-a-while in order for him to know that he is appreciated for the many little extra things he has done for the club. Don't forget the extra pat on the back for your club officers, who have handled everything so gracefully for your club, and have made all the little arrangements for your club.

The smoothness of your club will depend a great deal on the president for keeping everything together, the secretary for handling the business ends and keeping your club and council informed on what is happening.

The treasurer is a very important person and has the responsible job of handling the club's finances and keeping records current and up-to-date. Your committee people keep everything done for newsletters, club reporting, special dances, etc. Don't forget that sometimes over-looked vice-president, who must be ready and willing to step in, as needed in the absence of your president, depending upon you club by-laws, of course.

Remember to keep your house well charged, your club will need a good supply of 110 volts of electricity and a couple of good 220 volts, or real live wires.

Keep the tools of the trade handy. Be sure to show your beginners what is available in the way of booklets regarding square dancing, and where they may purchase proper square dance attire for attending dances. Keep them aware of other classes or workshops that are available to them, and when they should proceed to another plateau of our square dance activity.

Aileen Kappenman, Speaker at Washington State Leadership Seminar



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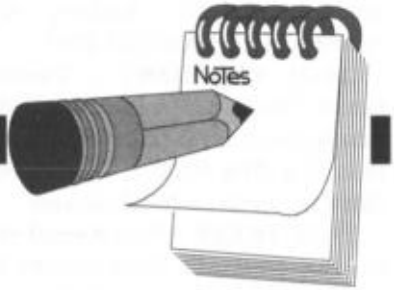
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WHAT'S AHEAD



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.)

National Square Square Dance Conv.

June 23-26, 2004 – Denver, CO

June 22-25, 2005 – Portland, OR

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

July 1-5, 2004 – Phoenix, AZ

July 1-4, 2005 – Santa Clara, CA

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/hiltonga1

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** – Harvest 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 **FLORIDA** – 29th Annual Roundup; DeFuniak Springs Community Center, 361 North 10th Street, DeFuniak

Springs, Florida; Rodney Ryals
ryals@gdsys.net, 850-892-2562

24-25 **VERMONT** – Tumbling Leaves Festival, Bennington College, Bennington. Cliff Brodeur, P.O. Box 914 Pittsfield, MA 01202; 413-443-3060; cliff@squaredance-hoedown.com

24-25 **TEXAS** – 55th Annual Houston Hoe-Down, Ft. Bend County Fairgrounds, Hwy 36 and US 59, Rosenberg; Preston and Carolyn Smith 281-392-0713

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

2 **ILLINOIS** – St. Jude Children's Research Hospital 6th Annual Benefit Dance, Owens Recreational Center, 1019 W. Lake Ave., Peoria

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@rbuhsd.k12.ca.us

9 **NEW JERSEY** – 29th Annual Mini-Festival. Bridgewater-Raritan Middle School, Bridgewater (tentative location), Mainstream, Plus and Advanced dancing. Bob and Mary King 908-218-9007

14-15 **FLORIDA** – NEFSARDA Fall Festival, Christ The King Catholic Church, 742 Arlington Road, Jacksonville. 904-249-3224, JacknKathyl@wmconnect.com

14-15 **FLORIDA** – 29th Annual Fall Fun Fest, Lakeland Center, Lakeland; Elvin & Dolores Mahan, 422 Tropic Drive, Palmetto, Florida 34221

DECEMBER

7 **OKLAHOMA** – North East Oklahoma 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

15-18 **ARIZONA** – 56th Annual Southern Arizona Dance Festival, Tuscon Convention Center; Jim and Genny Young 3242 N. Calle de Beso, Tucson, AZ 85750; 520-885-6276; jimgeny@aol.com

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

27-Feb 1 **HAWAII** – 39th Annual Aloha State Square and Round Dance Festival, Ala Wai Golf Course Clubhouse, bordering Waikiki. Stan in Honolulu at (US & Can) (800) 676-7740, ext

153, squaredance@outriggertravel.com,
[www.inix.com/squaredancehawaii/
39th_festival.htm](http://www.inix.com/squaredancehawaii/39th_festival.htm)

FEBRUARY 2004

13-14 **GEORGIA** – Jekyll Island Ball; Jekyll Island Convention Center; Barbara Harrelson, 1604 Grays Inn Road, Columbia, South Carolina 29210; 803-731-4885; bharrelson1@juno.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.

MAY 2004

28-30 **FLORIDA** – 50th Florida State Square and Round Dance Convention. Lakeland Center, Lakeland. Randy and Carol Poole, 1541 Lakeside Drive, Deland, Florida 32720; 386-734-5295; carpoole@juno.com

JUNE 2004

11-13 **MINNESOTA** – Minnesota State Convention. Squares, Rounds, Clogging, Folk, Line and Contra dancing. Bemidji High School, Bemidji. Duane and Marilyn Olson, 14521 Klondike Rd., Lake Park, MN 56554, 218-532-7891, marduo@tekstar.com, www.squaredanceminnesota.com

JULY 2004

29-31 **CANADA** – 14th Canadian National Convention, Telus Convention Centre, Calgary. www.festival2004.org, festival2004@cadvision.com, 1-877-850-2004, Calgary area 282-6091



The editor of American Square Dance apparently got onto the dance floor. – Randy Boyd, editor

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