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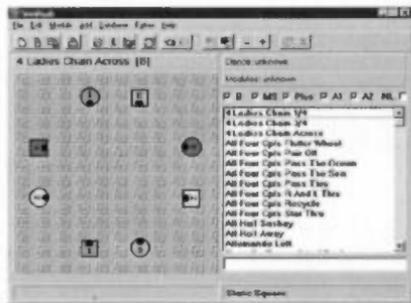
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AMERICAN Volume 59 SQUAREDANCE Number 9 Sept. 2004

"The International Magazine of Square Dancing"

Publishers - Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

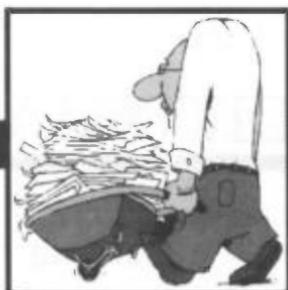
*From
Bill Boyd*



It was so strange, my wife and I had attended a jazz concert. The musicians were given frequent applause and several standing ovations during their presentation. The musicians put their heart and soul into every note, every variation and every musical piece. The concert was great. What then was strange? When the group announced their closing number, during the presentation several people got up and left the arena. They wanted to miss the traffic, beat the crowd was tired of sitting there, no longer liked the music, any one of a hundred excuses. They missed a great encore lasting about one half an hour. These musicians worked hard and seemed to enjoy doing their work. These musicians entertained the audience to the best of their ability and their ability was great. These entertainers deserved all of the applause and appreciation that could be shown to them, and people left early. The Square Dance Caller works hard. The Square Dance Caller prepares and gives the dancers a great time. How do many of us repay him? By leaving early. That extra twelve to fifteen minutes we could have waited to thank the caller is time we need to get home early. That extra twelve to fifteen minutes gives us time to beat the crowd to the coffee shop. That extra twelve to fifteen minutes, if we went straight home and right to bed might allow us to get up a few minutes earlier so as not to be late. Why should we bother to say thank you to the caller, don't we give him or her a round of applause after each tip? Why should we care if we thank the caller, after all didn't we pay him/her? I'm too tired, I danced all night, I have to get up early, I want to beat the traffic, and can we find a few more reasons to leave early!!! Like the jazz concert, the caller works to give you a good time. If you are too tired to dance, wouldn't it be a nice gesture to stay and thank him or her after the dance. If you really must leave early, wouldn't it be a nice gesture to approach the caller and say, "I have to leave early, but I want you to know I had a great time." Now, if you didn't have a good time, tell the caller why and see if it can be corrected. Many times the caller calls what they think the floor wants, or what someone else has asked them to perform. Trust me; the caller likes input from dancers. All callers want you to have a fun night. And all callers would like you to stay for the end of the evening.

*Just got around to reading the July issue. You introduce the "Your Roving Corners" (p. 6) with "Jim and Betsy are known as 'Your Roving Corners'"...Jim and Betsy WHO? – Ann Wass
Oops! They are Jim and Betsy Pead. Sorry about that. – Randy Boyd, editor*

FROM THE MAIL ROOM



Rudy Falcone, a caller in our area started a small Monday night club about 2 years ago. This club was made up of mostly under 18. Now, 4 of those, all around 12, 1 boy and 3 girls, are learning to call. They are doing well with it, and Rudy does an excellent job with them. He promotes them, even giving a couple of them his calling spots at our wonderful state convention this year. They were all a hit.

Major cool!! Joey, that's great. We definitely need more youth callers and it's especially great that more girls are taking up the "calling".

Can you put me in touch with Rudy? I'd like to add those youth callers of his to our CALLERLAB youth callers list (no, that does not mean they have to join CALLERLAB or anything). We would just like to support them and help them get where they are going. Like maybe getting them discounts on records and equipment, for example, and hooking them up with one or more national callers who started calling as kids and who have agreed to help mentor youth callers.

Diane Gaskill, CALLERLAB Youth Committee

My son Robert Avery is very similar to Adam Christman, only younger. He has been coming to square dances with us since he was 4, started dancing at age 6, was dancing A2 by age 8, and started calling with me about that time. Not just singers, mind you, but patter too. He called at his first national convention (Anaheim) at 7 years and 11 months. He just turned 11 on July 5, sight calls Plus (including resolves), calls for one adult club on Wednesday nights (with 4 other new callers)

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and is auditioning with Jeanne to call for a second club on Tuesday nights. In addition to calling at Anaheim, he called at the Denver national convention this year. BTW, it's a 2600 mile drive from San Jose to Denver and back. And no, Bobby does not have a drivers license yet either.

But Robert is not alone. Not by a long shot. In this area (northern California) there are at least four other youth callers, ages 12-18, that I know of, and two of them are girls. Three of the youth callers are members of the Square Dance Callers Association of Northern California (www.sdcan.com), and two of the three are brother and sister.

A little side note about youth calling. It's getting officially recognized. Two years ago at CALLERLAB, I lobbied the board to recognize youth callers and to help get them organized. Scot Byars and Betsy Gotta, both who started calling when they were kids, were appointed by the board and are working on a training program for youth callers. It is also being sponsored by the Youth Committee at CALLERLAB, on which I serve. If any of you out there in Caller-Land know of any other youth callers, we'd like to get them on board and help them any way we can.

I think we might be on a roll here. Go KIDS!

Diane Gaskill, San Jose, California

Joan Thompson, in the July 2004 issue of *American Squaredance* tells us about Adam Christman, Caller Extraordinaire. She writes.....Last night, May 21, we drove 60 miles to a square dance graduation. The caller had to go 82 miles. "What's unique about that?"

Well-notice, I didn't say the caller had to drive 82 miles. He doesn't have a driver's license.

This caller, Adam Christman, from Kalispell, just turned 13 years old. He started his club, The Montana Mavericks, in Plains when he was only 12. His mother, Lorrie, (a round dance instructor and cuer) is his chauffeur for the weekly 164 mile round trip.

Adam was square dancing before he was born. He started calling guest tips for our club when he was about four years old. He couldn't read yet.

He's certainly a full-fledged caller now, and is a pleasure to listen and dance to.

Jim Penrod, Stockton, California

Bill,

My name is Otto Warteman, and I am having a difficult time understanding why callers and cuers are crying about the drop in dancers.

They are about the only professional group that depends on their clients to do their marketing for them. I no longer call for square dance clubs, but years ago I started to market to the Baptist and Methodist churches in the greater Houston area. My letters were filed by some and thrown away by others, but I now call for Christian retreats from Colorado to Florida.

Callers should look at "Summer Camps 2004 Camp Jobs," there are more than 3,500 Christian camps in the United States and Canada. Most of the camps handle more than 500 people/week, meaning there are millions going to camp.

Square dancing grew through parks departments and churches and it will grow again.

An evening with my wife and I, does not come cheap, but we are averaging three dances per week during the summer and two during the other nine months. Five percent of our gross income is put back in every year for marketing and it has paid off.

I think callers need to wakeup and go to work on their own program and if they fail, then it's their fault for not calling an enjoyable dance for the non dancer.

Otto Warteman

Hanhurst's Best Sellers For July, 2004

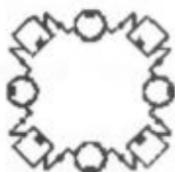
1. Sunday Morning Coming Down Esp 1082
2. How'd I Wind Up In Jamaica Esp 328
3. Hamster Dance / Hamster Rhythm Lm 815
4. Every Breath You Take Sir 339
5. Kitt / Kaboodle Snw 506

Alamo Style – Rickey Holden

(Information taken from unknown author in Europe)

When I was asked some years ago, what the name Alamo Style meant, I answered that the diagram of the Alamo Style resembled the ground plan of a four-cornered fortress, and the Alamo looked like that. But when I attended the National SD Convention in San Antonio, and saw the irregular shape of the area defended in 1835, it was clear that my explanation could not be true. So I wrote to Rickey Holden asking what he had in mind when he created this call. Some months later, he phoned

that he was changing trains in Hannover, and had three hours to spare. On this occasion he told me, that he was dance leader for the recreation parks in San Antonio, when the Texas Doceydoe was renamed as Do...Paso. Now since El Paso City had a square dance call of its own, San Antonio needed one too! So he remodeled Doci Ballonet, and gave it the name Alamo Style.



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Can You Go One Evening Without... Televisions, Computers & Telephones?

By Corben Geis

Many dancers and callers today are writing about the difficulties in promoting newer square dancers. The articles are all too similar with the same question; What's wrong with square dancing in today's society? Personally, I don't think the problem is square dancing, I think the problem is today's society. Honestly, modern technology is "spoiling" our civilization.

Can you go one evening without watching television, hacking on the internet, renting videos and gabbing on the telephone? This is the question that should be asked to any person who is not getting regular recreational or sociable activities in their daily routine. I used the title, of this particular article, as the attention getter for my promotional pieces of square dancing this year.

Sadly, I will be the first to confess that I do watch television. I'm a huge fan of Nick at Nite, the Cartoon Network and Comedy Central. I have a computer at home and at work. If I'm not designing, writing or playing games on it, chances are, I'm on line and emailing the world. I go out to catch the latest flicks at the cinemas and I constantly pop in at Blockbuster to rent videos. I've become such a regular, that everybody knows my name there and I know almost all of the employees at that store on a first name basis. I have several telephones. One in about every room and I'm always talking to other callers and phoning my grandma as well.

So, why is it that, even with all of my interaction with the advances of modern technology, I still find time in my hectic schedule to call a square dance almost every night in a week? If I can do it, so can others. I truly believe that folks today do not know when to say "when". Some of my peers are in front of the boob tubes for hours upon hours, others are on line all night long and still others are talking to friends or loved ones on the phone for a great length of time due to the great rates they are now getting through Ma Bell.

I know square dancers who dance every night during the week. I mean every night and some afternoons too! My advice to those folks would be to "stay home" for a while and rent a movie or call a friend on the phone, read a book or play solitaire because people need to spend some time with themselves too. But to most of America, please get away from the screens and monitors, adjust your eyes and jump into some social activity such as square dancing. It is one of the best exercises around. Everyone needs some sort of hobby or interest that gets them off of the couch and maybe onto the dance floor.

If you know of a friend, relative or co-worker who recently received thicker lenses on their glasses due to the abundant amount of TV, please introduce them to square dancing. Make sure that you are excited when you're telling them about it. Relay the health and social benefits of square dancing as well. You can do it!

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.

SQUARE-UP



From
John & Linda Saunders

August let's square up with the paomnehl pweor of the hmuan mnid. Aoccdnrig to a rscheearch at cmbabrigde uinervtisy, it deosn't mttar in what oredr the ltteers in a word are, the olny iprmoentn tihng is that the frist and lsat ltteer be at the rghit pclae. The rset can be a total mses and you can still raed it wouhit a porbelm. This is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the word as a wlohe. Perty amzanig huh?

Did this catch your eye? With the above paragraph we're trying to make a point about getting the word out to non-dancers. Ways to catch the public's eye in advertising our square dance activity. Each year in August we should be thinking of all the ways to get the word out to the millions of folks that we have an activity for those that are looking to...

1. Improve their physical & mental stability.
2. Build self confidence and self esteem.
3. Find a way to meet new people and add to their list of friends.
4. Have FUN.
5. Have a diversion from the daily troubles of the day.

Some catchy means of advertising, that will create a person's interest and make them curious enough to visit your group, is what we are looking for.

We need something that will bring in new dancers. Can't stress the point enough. We need new dancers.

Articles have been written to forget about having beginner lessons or classes. One article suggests that our activity should be advertised as "entertainment" or "new dancer dances". Stress the party and fun dancing in your advertising promotion.

Some of the most used forms of advertising are:

Handouts, Flyers, Posters, and Newspapers. Local radio or TV stations have free community service announcements. Demonstrations by your local group in public places will help in passing out your advertising literature. Contact your Mayor, Chambers of Commerce, Welcome Wagon, and Recreation Department, to see if they can possibly help. Word of mouth is free and we have found it to be the best form of getting new dancers.

So many of today's dancers are shy

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about telling someone that they square dance. We meet and talk with new people every day. The favorite or most asked question when meeting someone is "How are You?" Our answer should be "I'm great and having a super day, I'm involved with a great activity that makes me feel good. What will people think when you come back with a reply such as that? Crazy, but being crazy about the activity we enjoy and get so much satisfaction from does not make you a crazy person, just a happy and interesting person.

New dancers are the most enthusiastic and are most willing to spread the word. We are looking for the magic that will entice the non-public to want to join our activity, but so far we haven't found that magic. Success is hard work. With dedication and love for the activity, we will have a better chance of success. Good luck...Enjoy your summer.



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Gary Smith

Party on down with this Disco beat. Piano, guitar, xylophone and an electronic keyboard with just enough percussion. Check this out for patter also. Available on MP3 and CD. *Hds (Sds) Promenade , Sds (Hds) R & L Thru, 8 Chain 4, Swing Corner, Promenade.*

There'll Be Some Changes Made (Blue Star) – BS 2491

Buddy Weaver

A reminder of the old dance hall days with a touch of Dixieland. Horns, tuba, piano, banjo and percussion. A toe tapper. Available on MP3. *One & Three Separate Around One To A Line, R & L Thru, Flutterwheel, Sweep , Pass To The Center, Square Thru 3, Swing Corner, Promenade.*

How'd I Wind Up In Jamaica – ESP 328

Tom Miller

Shake your booty with this south of the border sound. Steel, guitar and xylophone with appropriate percussion that adds to the flavor. Quality ESP sound. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Wake Up Little Susie (Gold Wing) – GWR 108

Vic Kaaria

A cover of an Everly Brothers hit. Rock & Roll sounds from a guitar, sax, keyboard and percussion. Lots of energy. Available on MP3. *Hds (Sds) Promenade , Square Thru, R & L Thru, Pass Thru, Trade By, Tch , Scoot Back 2 X's, Swing Corner, Promenade.*

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Orange Colored Sky (Solid Gold) – SG 213

Tom Manning

A reminder of the big band days with horns, reeds, xylophone, piano, bass and percussion. This will put some sway into your dance. Available on MP3 and CD. *Standard Ferris Wheel Figure.*

The Morning After (Global Music) – GMP 1014

Lone Blum

A piano, guitar, strings, steel with percussion weave in and around the melody for a full, well mixed sound. This one's for you crooners. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Half Sashay, Pass Thru, U Turn Back, Swing Corner, Promenade.*

Only This Moment Is Mine (Lou Mac) – LM 230

Ben Goldberg

A smooth sound from horns, piano, organ strings, guitar and an electronic keyboard with just enough percussion. Key change in closer. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep , Swing Corner, Promenade.*

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Two Out Of Three Ain't Bad (Royal) – RYL 146

Jerry Story

Horns, xylophone, steel, fiddle, guitar and an electronic keyboard with just enough percussion in a very melodic mix. *Hds (Sds) Promenade , Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Wear My Hat (Mountain) – MR 139

Mark Clausing / Cindy Whitaker

A south of the border sound with maracas, guitar, vibraphone, horns and percussion. Dancers will get into this one. Check it out for patter also. *Hds (Sds) Promenade , Square Thru, R & L Thru, Pass Thru, Trade By, Tch , Scoot Back, Swing Corner, Promenade.*

Dreamland Express (Global Music) – GMP 123

Doug Bennett

Relax with this blend of a fiddle, guitar, and piano with percussion and a silky string background. Signature Global Music. *Hds (Sds) Promenade , Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Sunday Morning Coming Down – ESP 1082

Elmer Sheffield

A cover of an old country hit. Signature ESP music with a guitar, piano, background strings and horns with a steady percussion track. Key change in closer. *Hds (Sds) Promenade, Lead Right, Veer Left, Ladies Hinge, Diamond Circulate, Flip the Diamond, Girls Trade, Swing Thru, Turn Thru, Allemande Left, Walk By One, Promenade the Next.*

Pencil Thin Moustache – Rhythm RR 251

Gary Shoemake

A cover of a Jimmy Buffet hit. A swinging mix of horns, steel, clarinet and piano all weaving in and out from lead to fill. Check it out. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Listen To A Country Song (Lou Mac) – LM 231

Don Wood

A little honky tonk from a piano, fiddle, guitar and steel with percussion. A toe tapper. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

My Beautiful Day (Royal) – RYL 246

Tony Oxendine

A rolling banjo with a harmonica, fiddle, guitar and steel with percussion in a bright, happy mix that will bring smiles. Key change in closer. *Hds (Sds) Square Thru, Tch , Scoot Back, Boys Run, R & L Thru, Pass the Ocean, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Promenade.*

Every Breath You Take (Sting) – SIR 339

Paul Bristow

A smooth relaxer from a steel, horns, silky string background, fiddle and bass with gentle percussion. *Hds (Sds) Pass Thru, Separate Around One to a Line, Star Thru, Centers Pass Thru, Swing Thru, Recycle, Spin the Top, Recycle, Slide Thru, Swing Corner, Promenade.*

Vinyl Hoedowns

Spinning Wheel / Molly Malone (Global Music) – GMP 511

Spinning Wheel features a guitar, piano, steel, and percussion. Molly Malone has a fiddle, guitar, electronic keyboard and percussion in a jig style. Both useable.

Kitt / Kaboodle (Snow) – SNW 506

Kitt has a keyboard with a bass, background horns and percussion. Kaboodle has a banjo steel, fiddle, bass, and percussion. Check 'em out.

Hampster Dance / Hampster Rhythm (Lou Mac) – LM 815

Hampster Dance is a novelty hoedown reminiscent of the chipmunk days. Has some background voices, but they do not interfere. An electronic sound. Hampster Rhythm is the same music without the background voices. Check it out. Available on MP3

MP3's

Shaggy Time Blues – MP3FR10035

Lee Schmidt

Keyboard stylings, horns, guitar, banjo, bass, and percussion in a happy sound that will put a lilt in the step of the dancers. Vocals on the instrumental side. Key change in closer. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

My Blue Heaven – MP3FR 10036

Lee Schmidt

A lilting melody from a piano, guitar, banjo, steel, bass, horns and percussion in this cover of an oldie. This will bring smiles. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Bend the Line, Slide Thru, Swing Corner, Promenade.*

There Must Be Something About Me (Fine Tunes) – FT 114

Rick Hampton

A guitar, steel and piano share the lead and fill. Solid drum section. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch , Scoot Back, Swing Corner, Promenade.*

When The Sun Goes Down (Lou Mac) – MP3LM 239

Don Wood

A guitar, harmonica, electronic keyboard, bass vibraphone and percussion variety all mixed in a gentle relaxer. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru 2 X's, Recycle, Sweep , Square Thru 3, Swing Corner, Promenade.*

It's Raining Men (Sting) – MP3SIR 704

Thorsten Geppert

A haunting lead from a fiddle and guitar. Fill from a piano, harmonica and bass with steady percussion. Available on vinyl. *Hds (Sds) Promenade , Square Thru,*

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

Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.

Little Bitty (Sting) – MP3Sir 901

Neil Whiston

A cover of an Alan Jackson hit. Steel, piano, fiddle, mandolin and guitar weave in and around the lead and add fill. Bass and drums set a good beat. *Standard Ferris Wheel Figure.*

I Don't Know Why (Tar Heel) – MP3TAR 136 Monk Moore / Reggie Knipher

A good mix on an oldie that dancers will sing along. Xylophone, accordion, and guitar with gentle percussion. Harmonize the tag lines. Available on CD. *Standard Ferris Wheel Figure (Listen to it for an alternative figure) .*

Streets Of Baltimore (Tar Heel) – MP3 TAR 137

Donnie Devore

A laid back mix of a steel, piano, guitar and vibraphone. A relaxer that is also available on CD, *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

MP3 Hoedown

Hazel – Mae / Sassafras (Sting) – MP3SIR 506

Both are upbeat modern electronic sounds that will create some energy on the floor. Both useable – check them out.

CD's

Glory Hallelujah / Grand Old Flag (Dance Ranch) – DR 1003

Masaru Wade / Buddy Weaver

A couple of good patriotic numbers for those theme dances. Glory Hallelujah features brass instruments with some good piano fill. Masaru Wade does the vocal track *Standard Ferris Wheel Figure.*

Grand Old Flag. A piano and trumpet share the lead with a guitar. A banjo and drums provide the rhythm. Buddy Weaver does the vocal. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Girls Trade, Ferris Wheel, Pass Thru, Tch , Split Circulate, Swing Corner, Promenade.*

Diggin' Up Bones (Pioneer) – 6005Cd

Brian Hotchkies / Lee Heaton

A guitar and fiddle share the lead on this old Randy Travis hit. Recorded in 3 keys. Listen to the called track for an alternative figure. *Hds (Sds) Square Thru, Swing Thru, Scoot Back, Ladies Trade, Recycle, Sweep, Square Thru 3, Swing Corner, Promenade.*

Hello My Baby (Cross Country) – CCCD 126

Jack Berg

Dixieland jazz from a trombone, trumpet, tuba, wooden block, banjo and percussion. Recorded in 3 keys with harmony and 3 keys without harmony. *Hds (Sds) Square Thru, R & L Thru, Pass Thru, Trade By, Square Thru 3, Trade By, Star Thru, Circle Left, Left Allemande, Swing Corner, Promenade.*

King Of The Road (TNT 239 CD)

Jerry Jestin

A cover of an old Roger Miller hit. Guitar, piano, clarinet, background strings, bass and the happy whistler. Recorded in 5 keys. *Hds (Sds) Square Thru, Split the Sides, Around One Make A Line, Bend the Line, Tch , Boys Run, R & L Thru, Half Sashay, Tch , Scoot Back, Swing Corner, Promenade.*

CD Hoedowns

Justin / So Long (Square Tunes) – STCD 2035

Justin features a banjo, guitar and bass. So Long is a happy tune from a keyboard and xylophone with a bass and drums.

Goodwin Hoedown / Clackin Fiddle (Black Mountain Valley) – BMV 3062CD

Goodwin Hoedown has the old timey feel from a fiddle, banjo and drums. Clackin Fiddle is a traditional barn dance sound from a fiddle and guitar. Both are extended play.

Mom and Pop Hoedown / Shoe Shine (Pioneer) – 5025 CD

Mom and Pop Hoedown features a keyboard, guitar, bass and drums. Shoe Shine has a guitar, banjo bass and drums. Both are over 5 minutes long.

A & B Hoedown / A Bluegrass Song – TNT 294 CD

A & B Hoedown is a bright modern electronic sound. A Bluegrass Song is an electronic bluegrass sound with lots of pep. Recorded in 2 keys and in a different mix.

5 BY 5 (MacGregor) – MAC 2449 CD

Five hoedowns over 5 minutes long. Them Golden Slippers, Banjo Mania, Keep It Going, Billy In Low Ground, Funky Down. From the down home traditional to the more modern sound on 1 CD. Check it out.

Lots of good music released this month for the Nationals. Lots of keepers. Check them out on your tape service. I hope all have had a FUN, safe summer. Lets keep our 'new dancer' sessions FUN.



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Wednesday, September 29, 2004

TRIAL IN DANCE - Executive West Hotel

8:30-10:30 p.m.

J.R. Sparks, Tom Davis, Mark Turner

FREE with all event ribbons

Thursday, September 30, 2004

PRE JAM (Staff Callers) - 8:30-10:30 p.m.

Executive West Hotel - Plus Dancing

Executive Inn - Advance Dancing

FREE with all event ribbons

Friday, October 1, 2004

Fair & Expo Center

STAFF CALLERS & CUERS

10:00 a.m. - 3:30 p.m.

J.R. Sparks, Tom Davis, Mark Turner

7:00-8:00 p.m.

STAFF CALLERS & CUERS

8:00-10:30 p.m.

AFTER PARTY - immediately following

Saturday, October 2, 2004

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GUEST CALLER RAMA - KFEC

3:00-4:30 p.m.

EVENING CEREMONIES - 7:30 p.m.

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ACA VIEWPOINT



By
Henry Israel

Letter Sent To ACA

May 24, 2004

Dear People,

I got the newsletter today and quite frankly I think an organization like ARTS is a waste of money and time. We have too many organizations; as it is relating to Square and round dancing. What we need to do is go into an ADVERTISING FRENZY. Word of mouth and maybe an ad in the paper just don't cut it anymore. What we need to do is one or more of the following.

1. Put together an infomercial and send it to either local stations to play when and/or to PAX which is a cable station. Now YOU have the local station or Cable provider put the Local Callers Information at the bottom of the screen during the Show. DO NOT GIVE A DANCERS NAME AND ADDRESS. They will refer that person only to THEIR own Club. With this infomercial you give some of the history tell what a good exercise it could be for Mind as well as body Then have a demo Square BUT DON'T KEEP IT COUNTRY! Use Kayla Ray as a patter call and "Help" or something like that for the singer.

2. Put together a COMPLETE Mainstream through Plus Class for P.B.S. I think if ACA and Callerlab joined forces it could be done. And if done right the complete set of these shows could be available on video. It could raise some money to counter what was spent to put the Classes on P.B.S.

3. As I have suggested several times before. GO TO DR. PHIL He would see the mental as well as physical benefits of Square Dancing. I have emailed him but I have gotten no response. I think if you as the A.C.A. organization went to him he would probably listen. And if he did a show in September (National Square Dance Month) We show America that it is good exercise a good mind exercise, and a great way to meet very special friends that will last a lifetime. Friends who will be there when you need them. Bottom line here folks we have to PUBLICIZE Square dancing. We need to reeducate people. I also think that if the clubs at city centers could work it out so that there was a nursery there, you might get more people to try it.

Believe me if you got Dr. Phil to push it, it would be the money maker it once was. English mountain could open back up and so could other Square Dance Vacation places. BOTTOM LINE WE NEED TO ADVERTISE not create a bunch of silly organizations that basically waste time and money. Again in big bold letters so you get my point: WE NEED TO ADVERTISE!!!!!!

Check with P.B.S. to see how they might help. See about that infomercial. Get a hold of Dr. Phil. WE HAVE TO FIGHT HARD if we want to keep squares, rounds

and the others dances alive. We can't just sit around in a silly meeting trying to decide what to do when if you would just use your heads and see that my suggestions would work if you would just USE THEM!!! I got a chance to talk to the advertising managers of Good Humor when I worked there. These were some of their suggestions. We need to get this back into the public eye. Not waste time and money on some Arts Bunch to not do much more than argue a lot. (Trust me, that's what you will be doing most of the time.)

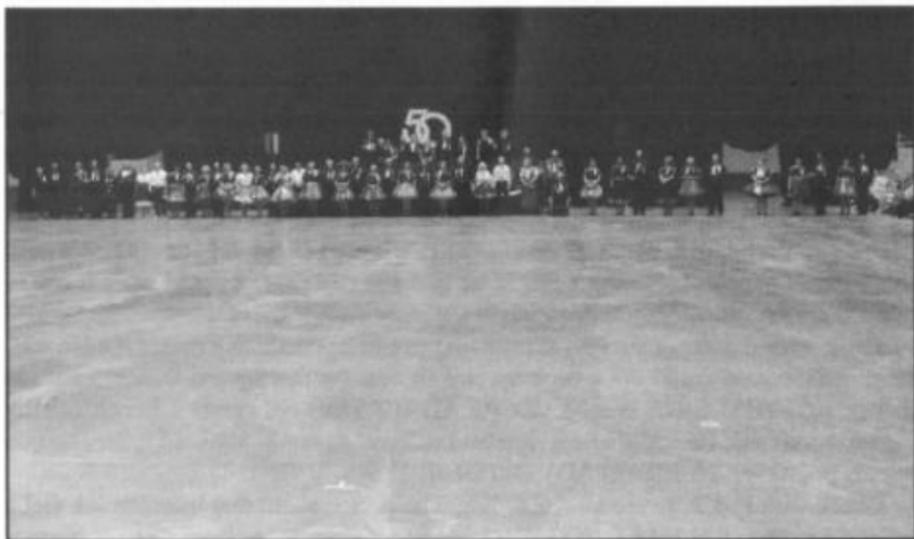
This is about the third or fourth time I have sent a letter like this to you. I THINK IT IS TIME YOU STARTED PAYING ATTENTION TO WHAT I HAVE WRITTEN!!! Or we will lose a VERY, VERY important part of American history and you and I won't be able to have that nice extra, or retirement income or both.

Oh yes, and this time I want a WRITTEN RESPONSE to what I have put in this letter. I want to make sure you read it and take it to heart. Because all the politics of those silly organizations is going to do is waste money better spent on the PBS show or the infomercial or getting on Dr. Phil. I would hazard to say that Callerlab has a small bundle tucked away somewhere that could easily be used to put together a video class for PBS. We have to stop sitting around a table trying to come up with the perfect answer when it is written right here in this letter. Flat out simple solution is we need to spend some money through ACA and/or Callerlab to put people heads up about Square Dancing. Once more in big letters: WE NEED TO ADVERTISE!!! not waste time and money on silly organizations that will mostly be arguing.

In Defense of the ARTS Alliance

By Henry Israel

The American Callers' Association, as do all dedicated dance organizations in the ARTS Alliance, continues to work for a healthy recovery for our dance activity. Our principal interest lies in dance program planning that can contribute to an emerging and growing marketing program, and we are committed to help improve the way all



Hmm. I think the callers breath was a little on the strong side.

dance groups attract, teach and hold the interest of new dancers. Through its membership in ARTS, an alliance composed of national organizations representing, round, traditional and square dance, ACA is acknowledging the importance of supporting the unified marketing effort necessary to successfully reverse the attendance and membership decline experienced over the last few years.

Recently, one of our members wrote a letter to ACA and stated that an organization like the ARTS is a waste of time and money. He suggests that square dancing move into an "advertising frenzy" using professionally done infomercials and a variety of music styles. He suggests a complete square dancing program for P.B.S.. Lastly, he suggests going to Dr. Phil who would market with his appreciation of the mental and physical benefits of square dancing. He contends that square dancing can and must get back into the public eye not waste time on a silly organizations that will mostly be arguing.

The American Callers' Association is one of the 11 governing board members of the Alliance. The mission statement of the ARTS is to create marketing programs using advertising, promotion, and education to put forward a unified and popular program for square dancing. In effect, ACA agrees with its member stating that the Alliance must get deeply involved in marketing and advertising or it will become "Alliancis Extinctis."

ACA has been instrumental in playing a role in converting the results of the Phoenix Plan to action. One of our members has written plans on Professional Fundraising, Grant Writing, and Lobbyist Support to pay for the advertising and promotion and a marketing/advertising/promotion plan using a Corporate Sponsorship plan and a Square Dance Image Improvement Plan to improve the image of "hayseed" square dancing to one of the large groups of educated Americans who love the dance, and exercise and the fellowship.

These plans were completed and presented during the 2004 ARTS meetings at Portland, Oregon and Denver, Colorado. They are comprehensive and at the same time doable. It is now up to the ARTS to implement the marketing, promotion, and advertising plans as they continue to develop and improve the Alliance.

ACA's view is that the Alliance can work if it sticks to its mission of a national advertising and promotion campaign using corporate sponsor assistance and grant writing programs to create new images of square dancing and advertising, making it all come together to increase the health and social benefits of square dancing. The future is ours if we grab it as our ACA member argues.

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: info@americancallers.com, Henry Israel at henry@americancallers.com, or Patrick Demerath at demerath@troyst.edu.

In conclusion, it is believed that our concerned member has legitimate concerns, but; at the same time, believe that the very things he, and probably many, many others want to see happen, can best be accomplished by the joint concerted efforts of ARTS.

Until next time, happy dancing.

Henry Israel, President
American Callers Association

EASY LEVEL

From
Bob Howell



One of the simplest waltz routines ever written by the late Dena Fresh is called –
Joy!

Position: Couples. Open, facing LOD, inside hands joined.

Footwork: Opposite throughout, instructions for man.

Music: "Joy!" Record: LS 259

Introduction: Wait 2 meas, bal apart, bal together.

Measures

... 1-4... WALTZ AWAY, 2, 3; TOGETHER, 2, 3; AWAY, 2, 3, LF

... ONE QUARTER WHEEL, 2, 3

... Starting man's L (woman's R) waltz slightly away and fwd;

... waltz together and fwd; waltz away; wheel as a couple LF

... one quarter turn so as to face COH and all couples join

... hands in a large circle.

... 5-8... INTO CENTER, 2, 3; STEP, LIFT,... ; BACK OUT, 2, 3;

... STEP, TOUCH,...

... With all hands joined, starting man's L (woman's R) waltz

... into the center, L, R, L; step R, swing L and rise onto R toe

... (lift) swinging joined hands high; back out to place, L, R,

... L; step R, touch L to R.

... 9-12 LADIES SOLO RF WALTZ INTO CENTER;... ; BACK

... STRAIGHT OUT,...

... Dropping all hands, women turn RF and solo waltz one

... complete revolution into the center using 6 counts; back



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... straight out to place in 6 counts (meanwhile men waltz bal
... L; R; R; L; R).
..... 13-16... MEN INTO CENTER; TURN RF HALF; MOVE OUT TO
..... PARTNER, ...
... Beginning on man's L take 3 steps into center L, R, L; turn
... RF R, L, R to face wall; move out twd partner with 6 steps
... beginning on L, ending in closed pos, man's back to COH
... (meanwhile women bal R, L, R, L).
... 17-20... VINE IN LOD, 2, 3; 4, 5, 6; BAL L; BAL R
... Starting man's L (side, behind, side, front, etc.), dance a
... grapevine in LOD for 6 counts; waltz bal L; waltz bal R.
... 21-24... VINE IN LOD, ... ; CROSS OVER; STEP, TOUCH, ...
... Repeat the vine; change places, woman turning in front of
... man under her R and his L arm; step R, touch L.
... 25-28... VINE IN RLOD; ... ; CROSS OVER; FACE, TOUCH, ...
... Repeat the vine in RLOD for 6 counts; cross back so man's
... back is to COH; face partner and take closed pos while
... doing step, touch.
... 29-32... BAL BACK; MANEUVER; WALTZ; TWIRL
... Bal back on man's L and hold for the meas; step fwd on
... man's R to a waltz maneuver; do one RF turning waltz;
... twirl woman to open pos.

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Sequence: Music is played four times. At the end of the fourth time, on the last meas, twirl the woman into closed or butterfly pos, man's back to COH and dance the four meas tag as follows: Bal L; bal R; twirl the lady; and bow.

For a delightful mixer: On meas 15 instead of the man moving out to his partner, he may move out diag to the lady on his L.

Heiner Fischle of Hanover, Germany sent an e-mail last month alerting me to the fact that in the March EASY LEVEL column, I had inadvertently left out the first half of the dance, IRISH WASHERWOMAN, with the reason that the lyrics used the words that were there, primarily why the women were stamping their feet. Following is Heiner's letter to me:

"Hello Bob,

I just got the March issue of ASD, and found there Irish Washerwoman. But you gave only the second half of the dance. The first half is:

All the ladies into the middle
and stomp yer feet in time with the fiddle.
Wash them clothes, wash them clean,
now back out and form a ring.
Circle left

That was the old way of washing: Throw the clothes on a sandy spot in a shallow river, and then stomp on them to work out the worst dirt. Of course, the ladies must raise the hem of the skirt while jiggling, to avoid to getting wet."

Thanks Heiner. I'll enjoy calling the dance again next March, knowing the significance of the stamping routine.

Note: The first half of the dance appeared in the past March issue.

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Lori Morin of Chepachet, Rhode Island continues to send me materials that can be used with very little instruction. Following is one that she picked up from the web by Dudley Laufman of Canterbury, New Hampshire.

The Margate Hoy...

Thompson 1783

Three couple longways

A1... Women join hands go around men.

A2... Men join hands and skip around women.

B1... Top couple lead down the middle, skip back and...cast to bottom

B2... All swing partners (alt. do si do & two-hand turn)

It is old, though not quite as old as you might like... Can be done with four couples vs. three to get everybody in... Instead of men and women you create other geographic markers – the window side and the door side or the parking lot and pool lines, whatever works in the venue. Very small people can do it (I like to urge tall and small to mix in the lines so there is someone available in each line to guide the action... No special tune for it.

A hoy is a ferry boat.... Margate is a coastal town in England (east, central coast, I believe). The dance was called to his attention by Karen Missavage of Detroit, Michigan many years ago.

Lori was listening to one of the late Dick Leger's tapes and shared the following routine with me. It is a smoothy.

Formation: Square

Music:

Routine: Head pass thru, both turn right single file around one, come into middle and all pass thru (left shoulder pass thru). Split the outside 2... both turn left around 1, come into the middle with a left hand star, turn it to the corner, R & L thru, Dive thru, Square thru 3, allemande the corner... Note: You'll have to do some teaching if you plan to use this one at a one-night-stand.

That's it for September.

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LEADERSHIP NOTES

By

Bernie Coulthurst

Editor Of Club Leadership Journal



The National Square Dance Convention in Denver was a huge success. Attendance was 8500+. Now we can start planning for the 54th National in Portland, Oregon. We were at the previous National in Portland. Their facilities were excellent.

Speaking of Nationals, we have not been to a National Square Dance Convention since St. Paul due to health reasons. I no longer have the stamina to take in a National Convention because of my asthma health problems. We still attend local square and round dances but do little square dancing - 1 or 2 tips in an evening of dancing is about all I can handle without having severe breathing problems. My doctor keeps telling me to slow down and live. And that is what we are going to do. This will be my last Club Leadership Notes column. Also Club Leadership Journal will no longer be a paper publication. The work of printing and collating the CLJ has gotten to be a real burden. Instead of a paper publication, we intend to develop a Club Leadership Journal Website that will contain many of the articles that I have written over the

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.



*We are having a very profitable time...
Of course it helps that we stole all of our merchandise.*

years and future articles that all dancers will be able to access and download for their use.

Thank you for your support over the years. It has been a wonderful "trip" on the magic carpet of square and round dancing. We would like to express a special thank you to Stan & Cathie Burdick and Ed & Pat Juairé for their special support and encouragement over the years.

We recently bought a new computer and now have a network setup between our old and new computer. A network sure is nifty being able to share files, the printer, etc. We should have done it earlier. We also have a DSL line dedicated to our internet activities. It is nice to be on the internet continuously and the speed is remarkable. DSL is now affordable and if you don't have it, consider checking it out.

In June, our hard drive was starting to fail on our old computer. We backed up all of our files and had the hard drive replaced. Anyway we thought we had our files backed up. When we tried to recover our data onto the new hard drive we found out that our Iomega jaz drive was defective and our files were not backed up. We replaced the jaz drive and it is now working well. To recover our data we had to use Iomega Data Recovery Service. Fortunately, all of our files except one were fully recovered. And the one file that was unrecoverable had an older version that was usable. It took me only about 3 hours to get the old version of that file back to where we were. It was a rough 30 days but we are back in business with both computers and we now have "state of the art" computer system. A word of advice, **DON'T ASSUME THAT YOUR FILES ARE BACKED UP** - check your back up file immediately to verify that the file actually contains your current data. The Iomega people were very supportive and provided us with excellent service. So, if your hard drive fails, consider Iomega for recovery assistance.

About 15 years ago, at a National, I was talking to a NEC member who said that maybe we oldsters are beginning to be a part of the problem; maybe we should step aside and let the young folks do their thing. That is what we are doing - "Stepping aside to let the younger generation take over."

Happy dancing and good bye! When our website is up and running, we will let the square and round dance world know via the internet and new releases.



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CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



When was the last time you called See Saw without proceeding it with walk around your corner? This will definitely get the dancers attention on the simplest of calls.

- | | |
|---|--|
| 1) HEADS LEFT square thru 4
See Saw
LEFT swing thru
girls run
ferris wheel
CENTERS slide thru
You're home | See Saw
LEFT swing thru
trade the wave
boys run
ferris wheel
CENTERS slide thru
You're home |
| 2) SIDES LEFT square thru 2
See Saw
LEFT touch 1/4
centers trade
centers run
LEFT 1/2 tag
circulate
girls run
bend the line
roll away
ENDS face in
You're home | 4) SIDES touch 1/4 & walk and dodge
See Saw
LEFT touch 1/4
{lefty} scoot back
hinge
trade the wave
LEFT swing thru
right and left grand |
| 3) HEADS box the gnat & slide thru | 5) HEADS slide thru
double pass thru
leads u turn back
See Saw
LEFT touch 1/4
centers trade |

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- boys run
star thru
trade by
pass to the center
CENTERS square thru 3,
Left allemande
- 6) SIDES pass thru
separate around 1 to a line
See Saw
LEFT touch 1/4
boys run
CENTERS pass thru
{all} pass thru
CENTERS face in
ends u turn back
You're home
- 7) Heads 1P2P
LEFT square thru 2
trade by
See Saw
LEFT spin the top
trade the wave
GRAND swing thru
recycle
load the boat
left allemande
- 8) SIDES LEFT touch 1/4 &
walk and dodge
See Saw
LEFT touch 1/4
{lefty} scoot back
- walk and dodge
tag the line
leads u turn back
right and left grand
- 9) HEADS star thru & square thru 3
See Saw
LEFT swing thru
circulate
chain down the line
roll away
square thru 4
right and left grand
- 10) SIDES star thru &
LEFT square thru 3
See Saw
LEFT spin the top
trade the wave
spin the top
explode slide thru, centers roll
You're home
- 11) Heads 1P2P
LEFT touch 1/4
boys run
See Saw
LEFT swing thru
circulate
LEFT swing thru
explode & pass the ocean
right and left grand
(1/8 promenade)

12) SIDES right and left thru & lead left
 See Saw
 LEFT touch 1/2
 trade the wave
 swing thru
 scoot back
 right and left grand
 (3/8 promenade)

13) HEADS pass the ocean
 extend
 acey deucey
 boys run
 wheel and deal
 See Saw
 LEFT square thru 2
 bend the line
 square thru 2
 trade by
 box the gnat
 square thru on the 3rd
 hand right and left grand

14) SIDES lead left
 veer right
 ferris wheel
 CENTERS See Saw
 CENTERS LEFT swing thru
 {lefty} ping pong circulate
 CENTERS trade the wave
 extend
 split circulate
 circulate 1 1/2
 right and left grand

15) HEADS LEFT square thru 2
 See Saw
 LEFT swing thru
 circulate
 explode the wave
 bend the line
 spin the top
 girls run
 bend the line
 ENDS face in
 You're home

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(1) WHAT A FEELING (FLASH DANCE)	MR 140
(1) COOL TO BE A FOOL	GMP 607
(1) Y YO SIGA AQUI	DR 105
(1) I WILL	GMP 708
(1) THE ENTERTAINER / DISCO JOE	GMP 512
(1) PROUD MARY	ER 1039
(1) POWER IN THE BLOOD	ER 1040
(1,3) DUSTY ROAD / AFTER ALL	BS 2490
(1) MY SONG	SSR 189
(1) LORD OF THE DANCE (I DANCED IN THE MORNING)	SSR 236
(1) IN THE STILL OF THE NIGHT	ESP 724

NEW MP3 & VINYL (WHERE AVAILABLE)

(1,3) I'M THE ONE	MP3HH 5254
(1,3) DEEP WATER	MP3HH 5253
(1,3) THERE MUST BE SOMETHING ABOUT ME	MP3FT 114
(3) THIS OLE HOUSE	MP3CRC 103
(1,3) CABIN ON THE HILL	MP3CRC 102
(1,3) COUNTRY MUSIC	MP3CRC 117
(3) BANJO REVEILLE / BARBER'S ITCH	MP3JO 112
(3) BEAUMONT RAG / BLUE MOUNTAIN RAG	MP3JO 134
(1,3) YOUNG AND BEAUTIFUL	MP3SIR 338
(1,3) SPAM FRITTER / TOAD-IN-THE-HOLE	MP3SIR 515

ROUND DANCES

(2) SINGING IN THE RAIN	GR 12784
(2) IPANEMA LADY	GR 17283
(2) ADIOS AMIGOS/JUANITAS CANTINA/WINK & A SM	MAPCDE 105

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(2) MANANA (SC) / RAGTIME ANNIE (HD - MS)	DCD 1035
(2) I FEEL THE EARTH MOVE	OPCD 0058
(2) LIVIN ON LOVE	OPCD 0060
(2) THEM GOLDEN SLIPPERS / BANJO MANIA	MACCD 2449
(2) PLEASE DON'T LEAVE ME	SQLCD 108
(2) TAR CD ALBUM #2 (15 CALLED SINGING CALLS)	TARCDE 2
(1,2,3) HAMSTER DANCE / HAMSTER RHYTHM	LMCD 815
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(2) SALTY CREEK / DASH	PIPCD
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THE KOREO KORNER

From
Steve Kopman



Let's stay with the See Saw idea in Kopman's Koreo but add some more spice.

HEADS LEFT square thru 4
See Saw 1 & 1/4 (makes left hand
wave with boys in center)

Then:

- 1) trade the wave
explode the wave
CENTERS u turn back
ENDS face in
You're home
- 2) LEFT swing thru
girls trade
girls run
bend the line
roll away
ENDS face in
You're home
- 3) explode the wave
u turn back
- square thru 2
right and left grand
- 4) trade the wave
linear cycle
square thru on the 4th hand
left allemande
- 5) LEFT spin the top
girls run
wheel and deal
slide thru, centers roll
You're home

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Fourscorey

By Corben Geis



Corben Geis

1. NATIONAL SQUARE DANCE MONTH IS IN...
 - A January
 - B June
 - C September
 - D Every month
2. WHAT WAS THE NAME OF THE FAMOUS FIDDLER ON CHAPPARAL RECORDS?
 - A Johnny B. Goode
 - B Johnny Gimble
 - C Johnny Kerry
 - D Johnny Edwards
3. WHEN A CALLER SAYS "TAKE A PEAK", "SIDES FACE" AND "HEAD LADIES CENTER", WHAT IS HE DOING?
 - A He's trying to confuse you
 - B He's using "helper" words to get you in position
 - C He's giving a certain call a longer name
 - D He's got nothing better to say to you
4. WHICH OF THE FOLLOWING HAS NOT DRAWN CARTOONS FOR ASD?
 - A Stan Burdick
 - B Jack Berg
 - C Frank Grundeen
 - D Charlie Brown (he's an actual caller from Pittsburgh)

Answers next month to these comical questions!

Answers To August's Questions

1. C Elmer Sheffield Productions
2. A Famous callers
3. C Louisville, Kentucky
4. D All the above and I have nothing else to do

80 Questions, 4 Per Issue

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 will include any dance that we feel might be of national or international interest.



Peek Into a Caller's Record Case

Mike Callahan (Hilton, New York) has been calling since 1960 (full time since 1974) and calls regularly for 6 clubs in the Rochester-Western N.Y. area. He travels on weekends for special dances and festivals and has called in 20 states, a number of Canadian cities and overseas in Australia. He enjoys calling all CALLERLAB programs through C-1 and has taught a square dance beginners' class every year since 1972. He teaches square dance programs each year in 20-25 Rochester area school Phys. Ed. Programs. He joined CALLERLAB in 1976 and has been active on many committees. In 2003, Mike was selected for the position of Assistant Executive Director of CALLERLAB.

Records: (In tip order)

Patter: Bubble & Squeak - Sting
 Sukiyaki Hoe - Castle
 Little Liza Jane - 4 Bar B
 Cripple Creek - TNT
 Penny Dancer - Chaparral
 Wheels - Red Boot

Singers: Your Time Hasn't Come Yet - Crown
 Green Door - Ausie Tempos
 Love Grows - Royal
 Que Sera Sera - Sting
 Sugar, Sugar - Down Under
 I've Never Been So Loved - Hi Hat

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NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



CALLERLINK

Australian Callers' Federation

CALLER'S NOTES, Norm Wilcox (norm.wilcox@sympatico.ca)

This month's subject of "Adding Creativity To Your Choreography" focuses on a variation of the call 'Square Thru'. The idea is that the dancers start a Square Thru, but don't complete the call. Instead they stop doing the Square Thru at a designated point, and replace the remainder of the call with another call. An example might be, "Square Thru, but on the third hand, Right and Left Thru". From a Corner Line (Zero Box plus Slide Thru), a get-out using this concept is, "Square Thru, but on the 4th hand, Allemande Left".

The **Mainstream 53 (Basic)** features the call Box the Gnat. The most common error for the dancers is that they don't finish the call facing that dancer directly. Tony Collingwood added the following singing figure with Box the Gnat: Heads Square Thru 4, Swing Thru, Swing Thru, Girls Run, Bend the Line, Box the Gnat, Square Thru 3, Swing and Promenade. The choreo section for the Mainstream program uses calls from other programs, but directionally calling them for the other dancers.

The **Mainstream** featured call is Tag the Line, from a left-hand Wave. Besides the Lines and right-hand two-faced Lines, the call also dances well from left-hand Ocean Waves. That's because the center dancers have their right hands joined, so it's easy for them to face each other and pass right shoulders. In the 'Dancing the Mainstream Program', several sequences use Tag the Line, followed by a call other than "Face In, Out, Left, or Right".

In this month's **Plus Program** section, Relay the Deucey is the featured call. This call is a True Zero, but not a Geographic Zero. A checker pusher 'cheat' is to All 8 Circulate twice. A full page of choreo 'Dancing the Plus Program' follows.

For those calling **Advanced**, Norm workshops In and Out. These calls are followed by sequences in the 'Dancing the Advanced Program' section. The A-2 Program call is Swing and Mix. Many callers call 'Left' Swing and Mix from left hand Waves. Saying 'Left' is redundant, since the definition of Swing has the Ends and the adjacent Center doing and arm turn by the hand they have joined. The last page includes choreography using Acey Deucey in an A-2 context.

If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9836 E. Foothill Blvd. #6108, Upland, CA 91786. I will be glad to include your notes in future reviews.

Thanks, Frank

Always remember: A smile is the best cure for anything.

JOHN'S NOTES

John Saunders (johnnysa@aol.com or <http://squaredancing.org/johnsnotes/>)

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

In the "Blast From The Past" section, it is noted that there seems to be some interest in having Line Dances between tips at a Square Dance. Many can be taught quickly, and then danced right away. The dance 'Boogie Woogie Strut' is this month's line dance.

In the **Workshop Ideas** section this month is the call 'Flutter Fire', written by Allen Tipton from Tennessee. First you need to show the dancers a Flutterwheel. From facing couples, the right hand dancers go into the center and turn by the right forearm. As they move adjacent to the opposite dancer they reach out with the free (left) hand and, taking the right hand of the opposite dancer, they do a Couples Hinge to end in a two-faced Line. From the two-faced Line, the dancers then do a Crossfire, ending in a box circulate formation.

The **Mainstream (1-53) Program** section this month is Zoom. Some keys in teaching the call are: 1) Trailing dancers just step forward; 2) Lead dancers do a full circle, ending up in the spot behind them; 3) All dancers finish facing the same wall that they started the call. Calling 'Centers Zoom', with all dancers as trailers, isn't legal because the definitions state that the "trailing dancer steps directly forward into the vacated position of the lead dancer". Cloverleaf is the call of the month in the 'Dancing the **Mainstream Program**'. The dancers need to understand that the trailing dancers stay behind the lead dancers and finish the call behind the lead dancers.

Dancing the **Plus Program** this month looks at the call Single Circle to a Wave. Some variations of the call are: Single Circle to a Wave; Reverse Single Circle to a (LH) Wave; and Reverse Single Circle to a (LH) Wave.

The **Advanced and Challenge Supplement** includes: Cross Trail Thru; In Roll Circulate; and Vertical Tag.

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On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079

(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

Hello Mary Lou

Phase III+2 – Cha – CD-30th Anniversary Celebration by the Statler Bros. Record: Mercury 880-685-7 or 884-663-7 – Bob & Jackie Scott

Nice Phase III cha cha. Has basic figures except for a modified Half chase with under arm turn. This one is a keeper.

Love Story Bolero

Phase IV+2(Riff Turn & Half Moon) – Col. 13-33203 Love Story by: Andy Williams – Bill & Martha Buck

This is a lovely bolero. Music and routine make for a wonderful dance. Half moon, left pass, hit rocks. Opening outs. Ending is a slow leg crawl.

Dornroschen Rumba (Sleeping Beauty)

Phase V+1 – Rumba – Dornroschen Rumba: CD 74321 10764 2 – Marchenhaft tanzen mit Gunter Norris & Gala Big Band Die tanzplatte des Jahres '93 – Steve & Irene Bradt

Wonderful music accompanies this nice routine. Cuddle wrap position into a wrap in. Sprial, Opening out with hip twist ending, foot swivels, overturned 3 alemana's. Don't pass this one up.

I Got A Feelin'

Phase IV+1 (Stop & Go) – 2 Step/Jive – Universal 198321A – Tony Speranzo

Round Dance with Ralph & Joan Collipi

Aug. 27, 28 - Chesapeake Round-E-Vous Round Dance Weekend (Phases IV-V - Some VI's)

Cherry Hill Campground, College Park, Maryland

Staff: Ralph & Joan Collipi (New Hampshire); Dom & Joan Filardo (Maryland)

Contact: Dom Filardo 301-862-4928; email: domfil@mail.tqci.net

Sept. 3-5 - Putting On The Ritz Round Dance Weekend - Ritz Hotel, Indiana (Phases III-V)

Staff: Joan & Ralph Collipi (New Hampshire); Earl & Anne Helm (Indiana)

Contact: Anne Helm 765-674-6364; email: AEHELM306@aol.com

Dec. 28-31, 2004 - Holiday Round Dance Ball - Landmark Hotel, Myrtle Beach, SC (Phases III-VI)

Staff: Blackford, Collipi, Pierce (Both ballrooms hard surfaced flooring)

Contact: Barbara Harrelson 803-731-4885; email: bharrelson1@juno.com

Jan. 28-30, 2005 - 16th Annual Bennington Round Dance Festival (Phases III-VI)

Staff: Collipi, Filardo, Read, Lillefield

Contact: Esther Mindlin 413-442-5297; email: e.mindlin@verizon.net

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Historic Fontana Village Resort Hwy. 28, Fontana Dam, NC 28733

NOTE: SQUARE DANCE ATTIRE REQUIRED ONLY ON FRIDAY NIGHT!

Part A and the Ending are all basic 2 step figures. Part B is jive with jive walks, kick ball changes, throwaway. Music has a nice beat, dance and flows smoothly from one figure to another.

Scheherazade

Phase V+2 – Waltz - Teichiku TFC 5005 CD Track 6 – Daisuke & Tamae Doi
Intro is lunge to a sit line. Routine has back rising locks, weaves, open telemark,
hinge line, pivot to hairpin, top spin. Lovely music to a very well written
routine...enjoy...

Only Love Bolero

Phase IV+2 – Bolero – Mini Disc or CD info avail. From Choreographer – Peter &
Beryl Barton
Explosion, fenceline, hip lift. Aida with switch rock, moon, twist vine 6, banjo
wheel 8, opening out 3 times. Ending is oversway. Excellent routine to great music.
We would categorize this as a soft Phase IV Bolero.

Then What

Phase III+2 (Challenge Chase & Body Ripple) – Cha Cha – Giant 17263 by Clay
Walker – Bob & Jackie Scott
Basic cha cha with merengue figure included. Challenge Chase to a New Yorker in 4,
ending has a body ripple, fun fun, fun....

Tears In My Eyes

Phase IV+2 – Waltz – CD Label MCA The Best of Wayne King – or SP ER 22597
Dancing With Tears In My eyes (Flip Hooked on Music) – Bob & Jackie Scott
Slow right lunge, hover telemark, cross hesitation, drag hesitation,
Hover telemark, left whisk. Ending is prom. Sway to oversway. Smooth routine.

Cool To Be A Fool

Phase II+1 (Fishtail) – 2 Step – Universal B0001371-21A – Cool To Be A Fool by:
Joe Nichols – Tony Speranzo
A basic 2 step with traveling box, fishtail, lace sequence. No surprises, good music.
A goody for your record box.

Sweet Georgia Brown

Phase II+1 – 2 Step – Grenn 14296 Miss Peabody Brown flip with That Girl –
Allemande Al & Martha Wolff
Strolling vine, fishtail, wheel, and basic 2 step figures to this catchy music, another
treasure for your record box.

So Close To You

Phase IV+2 (Nat. hvr. Cross/Nat. Weave) – Foxtrot/Jve-
Roper 169A Close To You flip Wonderland By Night – Peg & John Kincaid
Left whisk, feather finish, outside swivels, hover telemark, feathers, are the foxtrot of
this routine. Jive portion is in Part C, and has basic jive figures. Nice routine to nice
music.

Rumba My Way

Phase III+2 (Alemana & Fan) Rumba – Roper JH-423
My Way – Bob & Eileen Silvia
This routine flows very smoothly, dances very well. Reverse underarm turn, open
break, kiki walks, chase, chase with peek-a-boo. Ending is rock recover close point.

Buy Me A Rose

Phase IV+2 (Sweethearts & Cuddles) –
Rumba – CD: Dance With My Father By
Luther Vandross – Song 4 Buy Me A
Rose - Helen Hanna
What a nice dance this is...music and
choreography make for a very danceable
routine that can be enjoyed at the Phase
III level as well, if they have had most of
their rumba basics. Fan, alemana,
cuddles, flirt, sweethearts, serpiente.
Ending is slow oversway, change sway
hold...Well done.

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Street Of Happiness

Phase II+1 – 2 Step – Grenn 14272A
Happiness Street flip w/Rhythm Rounds
Theme – Allemande AI & Martha Wolff
Basic 2 step, with lace sequence, broken box..good way to introduce bolero banjo to the new dancer, and wheel 6.

Melissa's Wedding Song

Phase II – Waltz – Roper 133 Tammy
flip w/ Fascination – Allemande AI & Martha Wolff

AI & Martha wrote this as part of a 6-week class for couples to be able to dance at their wedding...what a great idea to have this in our repertoire...fwd waltz, canter, box, rev. box. Lace sequence, Bal. L and R., Tw. Vine are some of the figures incorporated in this Wedding Song.

While We Dance 4

Phase IV – Waltz – Grenn 17202 – Allemande AI & Martha Wolff
Diamond turn, open telemark, hover fallaway, cross hovers, chair and slip, and a weave 3 are some of the figures in this nice waltz.

No Particular Place To Go

Phase III+1 (Chicken Walks) +1 Unphased (Open Vine 8) – Jive – CD Chuck Berry
20th Century Masters Best of Chuck Berry or Record Coll. 3422 No Particular Place To Go by Chuck Berry – Bob & Jackie Scott
Dance starts on the word autoMO....bal. L & R, swivels, 4 point steps, Throwaway, double rock. Chicken walks..GOOD JIVE.

You Forgot

Phase VI – Bolero – CD Romance WEA Latina 75805-4 Track 9 – La Mentira by Luis Miguel – Ron & Ree Rumble
Great music to an advanced bolero. Man's head loop, spirals, stop and go with lady swiveling, shadow fence lines, sync. runs. Layback, is included in Part B as well as the ending.

CORRECTION: CHOREOGRAPHERS ON UN PETITE FOXTROT – Phase IV+2+1 – STAR 126 Un P'Tit Beguine is JIM & CAROL TUCKER.

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Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). 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*

CUE TIPS

*Selected by
Fran & Jim Kropf*



My heart belongs to you so "Come A Little Bit Closer" and "Speak Softly" and tell me that you love me on this September day.

COME A LITTLE BIT CLOSER

Choreo: Marnell & Deryle Bode, 3779 S Loop, Pineville, LA 71360

Record: Collectible 6016 B

Footwork: Opposite unless noted (Woman's footwork in Parentheses)

Rhythm: Cha

Phase: 3+2 (fwd chase, hip rk 4)

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

INTRO

BFLY WALL WAIT THRU MUSIC;;;;

PART A

BASIC;; NEW YORKER TWICE BFLY/WALL;;

ONE FENCELINE; CRAB WALKS;; UNDERARM TURN;

CHASE;;;; TIME STEP; SPOT TURN TWICE;; TIME STEP;

PART B

CHASE PEEK A BOO;;;; FWD BASIC; BK BASIC; HIP RK 4; 1ST TIME END IN CP/W 2nd END IN BFLY/WALL 3RD TIME END NO HANDS

PART C

CP/WALL BASIC;; BASIC AGAIN;; 2 CUCARACHAS TO BFLY/W;; HAND TO HAND TWICE;; BREAK TO OPLOD & CHA; WALK 2 & CHA; SLIDING DOORS BOTH WAYS;; CIRCLE AWAY IN 4 CHAS;; TOG WALK 2 & CHA; WALK 2 & CHA;

REPEAT B BFLY/WALL

PART D

FENCE LINES TWICE;; HIP ROCK 4; BASIC; UNDERARM TURN; LARIAT 3 MEAS ;;;

PART C MOD

PT RLOD, AND HOLD, -,-; ONE SPOT TURN BFLY/WALL; HAND TO HAND TWICE;; BREAK TO OP & CHA; WALK 2 & CHA; SLIDING DOORS BOTH

WAYS;; FWD BASIC; BK BASIC; CIRCLE AWAY IN 4 CHSA;; TOG WALK 2
CHA; WALK 2 & CHA BFLY/WALL;; BASIC TO NO HANDS JOINED;;

REPEAT B ENDING W NO HANDS JOINED

ENDING

SPOT TURN TWICE;; TIME STEP TWICE BFLY;;
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RECORD: Grenn 17171,14172

FOOTWORK: Opposite,except where noted

PHASE: II+1

RHYTHM: 5 COUNT & ONE STEP

SPEED: 50

SEQUENCE: INT A B A B X A TAG

INT

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SD,DRAW,CLS;

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TAG
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ALL THINGS CONSIDERED

By
Ed Foote



Tips For Better Dancing

The purpose of these tips is to enhance your dancing pleasure. Dancers who follow these rules find they dance more, stand less, and in general have a more enjoyable dancing experience.

1. TAKE HANDS WITH THOSE STANDING BESIDE YOU. This should be done immediately after completing any figure, to enable you to see the formation you have (line, wave, etc.) when doing the next call.

A. Hands should be joined very quickly, which means within 1/2 second after the completion of any call. Failure to join hands after a call will often result in sloppy lines or waves, which could cause the square to break down before or during the execution of the next call. Many dancers break down on calls they know simply because they do not have hands joined and thus cannot see their formation.

B. Elbows must be bent when hands are joined. If arms are outstretched when hands are touching, the set is much too large to operate smoothly.

2. HOW TO AVOID BREAKING DOWN.

A. Believe the caller. Often dancers will stop cold if a caller tells them to do something and they do not understand why. Forget worrying about "why" and just do as the caller says. Refusing to execute a given command will cause the square to break down.

B. If the caller gives a call you have never heard, or a call for which you forget the definition, do not give up and quit. In the vast majority of cases the caller will tell you how to do the call after the name has been given, especially if it is not one of the Mainstream or Plus Program calls. Even if you have never heard a call, if it is not complicated, there is no reason for inability to do the call if the caller talks you through it.

C. If you want to help someone who is lost, use hand signals. A very effective method is to point to the spot they should be occupying. If you talk, you could cause yourself and others in the square to miss hearing the caller give the next call.

D. If you are positive you have done a call correctly, do not let someone who is unsure of the call make you change your position. This will keep the square moving.

E. Experienced couples should be across from each other when squared up, never adjacent, if a set consists of two experienced couples and two inexperienced couples. This will give each inexperienced dancer an experienced corner, and will provide each side of the square with experienced dancers when doing calls.

F. Keep your head raised. This lets you see what is going on. Many people dance looking down at the floor, and thus are out of touch with the set as a whole.

MOORE ON CONTRA

By
Paul Moore



Ain't Misbehavin'

Terpsichoreologists (that's a new word I just made up to refer to dance historians) often explain that the origins of dance lie in ritual and ceremony. Chances are they are right. Where they go wrong is the type of ritual. The usual explanation is the dances developed out of a need to please the gods and win the gods' good will. I think that religious ritual dance is only a small part of the dance world (important, but small part). A larger influence on people to dance is social: young people will dance, and older folks keep on dancing.

I believe that dancing is a natural way for people to express emotions – sometimes dance is the only way to truly release our feelings because words are inadequate, too intellectual, to show really deep feelings. Also, dance is a group activity, and so dance is a way to be a part of society. Dance also teaches teamwork, cooperation, coordination of effort, timing, grace, etc. Besides marching, the military often teaches its young officers to dance so they learn to work together in time.

Dance is also one of the best places to court. No matter how strict the society, people will use dance to get together and communicate with each other. A few words can be spoken as the dancers pass each other in contra lines or as they promenade. More words can be spoken if they are waltzing. If they cannot speak, dancers can always make eye contact. So, one of the major purposes of dance is to flirt.

Let's apply this theory to square and contra dancing by looking at some of the figures, especially the traditional figures (unfortunately, a lot of the newer figures in square dance appeal more to the mind than to the eye and heart). Swing is the most obvious figure to talk about flirting, particularly if we put it into an older context. One element of swing that we have lost in squares but have retained in contras is the styling and timing. Too often in squares, dancers swing one-half to once around, then twirl and promenade. In contras, the swings are for a minimum of eight beats (oftentimes more) and there is no twirl. The entire time to swing is spent with your arms around someone, and you should be looking into each other's eyes. Another element that has changed the nature of the swing is rotation of partners. It used to be that the person you asked to dance was the one you got to

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swing with. If the two of you clicked on the dance floor, well maybe...

Walk *around* and *see saw* are two other good examples of figures just made for flirting. As the dancers move around each other, they should make eye contact. But here the dancers get to flirt with someone other than the partner, then back to the partner to explain what was going on behind her/his back – no, back to the partner to flirt with the one you came with.

Even a *right and left grand* is for making contact with the other people in your set. As you go around shaking each person's hand, you should smile and look at them. *Right and left grand* should not be just a way to use up so many beats of music: it should be a way the dancers in the set get to relax mentally and to congratulate each other that they succeeded together. It is a part of the bonding purposes of dance.

We ain't misbehavin' if we look at each other, smile, and make contact. People are the reason to dance, not just figures. It is OK to flirt on the dance floor – just remember which car you came in.

Contra Dance Of The Quarter

3rd Quarter 2004

Easy Does It



Type: American Contemporary Contra.

Formation: Duple Minor, Improper, 1, 3, 5, etc. Crossed and Active.

Music: Most any 32 Bar Reel, Jig, or Hornpipe.

By: Ralph Page

A1 1-8 Do-Sa-Do the one below (8 counts) Men face left and ladies face right to start.

9-16 Same Lady Swing (8 counts) Men finish the swing with the lady on their right facing into the center.

A2 17-24 Ladies Chain (8 counts) Ladies chain across the set with opposite couple. This lady will be your original partner.

25-32 Ladies Chain back (8 counts) Chain back will bring you back to the one you swung.

B1 33-40 Half Promenade (8 counts) With the lady you swung, promenade by passing left shoulders with the opposite couple, exchanging places.

41-48 Right and Left Thru (8 counts) Right and left thru will bring you back to place.

B2 49-56 Left-Hand Star (8 counts) With the same couple star left once around, once around.

57-64 Right-Hand Star (8 counts) Change hands and star right in opposite right in opposite direction back to place. Then turn to face below to start the dance with new corner.

This is an easy contra to prompt. This is a good contra to start with. If you have wanted to start using contra in your programs but didn't know where to start, now you have one to start with.

REMEMBER- use the music properly. Do not call like you do a square.

Traditional Dance Of The Quarter

3rd Quarter 2004

Military March Grand Square



Type: American Mixer

Formation: Double circle, couples facing Counterclockwise, inside hands joined. Gents in center. This is a unique combination of the "All American Promenade" and the "Grand Square."

Music: "Honor Your Partner" Album # 13 side 1. Also you can use any march available. Here are a few. RCA 41-6173, 47-9423, 45-6173, 20-6645, 25-4007-A, Windsor 7112-B, 7134-B, 7412-B, 3112-B, 7434-B

By: Ed Durlacher

Counts:

1-8 Walk, 2, 3, 4; Turn and back up, 2, 3, stop, Starting gents left, ladies right, walk forward four steps and turn toward partner to face reverse direction while changing hands. Continue moving in the same direction by backing up four steps and stopping on the 8th count. You are now facing reverse direction. (like, All American Promenade).

9-16 Walk, 2, 3, 4; Turn and back up, 2, 3, stop; Repeat the walking figure by moving forward in reverse direction, turning on count four and backing up four steps and stop on the 8th count. (now facing original direction)

17-24 Walk forward, 2, 3, face away; Walk, 2, 3, turn; Starting on the outside foot all will make the outline of a square on their own side. All walk forward four steps, gents turn left, ladies turn right and walk four steps away from partner.

25-32 Walk, 2, 3, turn; Walk, 2, 3, 4; Again gents face left and ladies right walk four steps in Reverse direction. Again make the turn in the same direction and walk four steps to a new partner.

NOTE: - Prior to the start of the Military March Grand Square the gents should be instructed to look at the girl behind their own partner so that they will know who their next partner will be.

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CALLERLAB VIEWPOINTS



By
Mike Seastrom

DANCE PROGRAM CONFUSION

One of the most outstanding accomplishments of CALLERLAB in its early years was to finally organize the confusion that existed in our square dance programs. Those of us who danced in the 1960s and 1970s remember that confusion and the fact that there were as many as 50 new calls coming out every month. Dances and festivals at the time were advertised as “Basic”, “Extended Basic”, “Club”, “Fun”, “Intermediate”, “Advanced” and while many may think there was only one “level” back then, they couldn’t be further from the truth.

Each club danced its own set of calls and it was not uncommon for callers to introduce several new or experimental calls in the evening to even the “level of the floor”. As a dancer and a caller, you never knew what to expect. Callers did their best to keep the floor moving and good caller judgment was one of the keys to whether you danced successfully and enjoyed the evening.

As a side note, the term “level” was eliminated from CALLERLAB documents many years ago and the term “program” is now used to describe what calls will be used. While many still say “level”, it can be a confusing term and can be easily construed to mean that someone is better than another because they are not dancing a certain “level”.

Except for a few areas in the world, most of us now know what to expect and know what program is going to be called when we attend a dance, convention, or festival. Mainstream is a very popular entry program, however, in some areas, new dancers have to learn both the Mainstream and Plus programs to dance with the club that sponsored the class. Although teaching the almost 100 calls in the Mainstream and Plus programs to new dancers was never intended by CALLERLAB, it evolved that way in the early 1980s, mainly in areas where clubs had a visiting caller format and where dancer leadership was predominant.

Although our dance programs have been stable and predictable for many years now, there still seems to be confusing terms that are being used to describe

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dances for our new dancers. Some of these terms are "Class Level", "Student Level", "Fun Level", "Half Way Dance", etc., etc.

Very often clubs will bring their new dancers, still in class, to one of these dances, only to have calls called that the dancers have never heard. It's difficult enough being a new dancer and dancing to a different caller, but when calls are used that the new dancers have never learned, it can be very discouraging and in some cases enough reason for the embarrassed new dancers to quit and never return.

It is very common, in some areas of the world, to actually label these dances as Mainstream (1 to 30) or Mainstream (1 to 53) to let both the dancers and callers know what calls are to be used. Although all callers do not teach exactly according to the CALLERLAB lists or the CALLERLAB teaching order, the above designations can still be a great starting point for callers and dance leaders to communicate with each other. Communication in my opinion is the key.

I'm not proposing that we attempt to standardize all these terms, because they can all be used to advertise these events for new dancers. I am seriously advocating that the dance leaders and callers that are organizing and/or calling at these dances find out what all the new dancers have learned and call so that the new dancers can successfully dance each and every tip that is labeled for them. I further advocate that, even if dance leaders have attempted to find out the information pertaining to the calls that the new dancers have learned, the caller calling each tip and even the caller acting as the Master of Ceremonies at the event is the responsible person to make sure that callers call what the new dancers already know in a way that they can



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Jerry Reed, Executive Director

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successfully dance. Most callers who teach new dancers can keep the floor moving and succeeding with very few breakdowns. Many callers like to describe this feeling of keeping the floor moving and having fun as, "putting the wind in their faces."

Good caller judgment is the key element and every caller who picks up the microphone at a new dancer dance has the sole responsibility to make sure that as many dancers as possible are dancing and dancing successfully. The same is true for any dance or tip a caller calls. Make sure to call only the calls on the advertised program unless you are planning to teach or do a walk through.

It's not necessary for callers to call the calls that were taught in the last several weeks of class. There are plenty of calls that the new dancers really know well and with a little homework, callers can keep it fun and interesting.

So let's really make a point of taking the very best care of our new dancers. Let's include them in our squares and let's make a point of properly introducing them to the wonderful world of dancing. I urge all callers and dance leaders that organize new dancer events to take this responsibility seriously and find out what the new dancers have been taught. I also repeat that the final responsibility rests on the shoulders of the callers calling at these events. Use good caller judgment, have fun, and "put the wind in their face."

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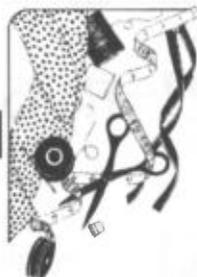
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SEWING 101

With
Donna Ipock



With a chill coming it's time to think of a light cover up.

Last Christmas I made several of these, one for my daughter, granddaughter, myself and an altered version for my mother who is bed ridden. These are so simple that you can actually make one in several hours. If you want to do any fancy embroidery or appliqué that is your choice. For my mother's, I just used different decorative stitches in coordinating colors.

Wash and dry sweatshirt to eliminate any shrinkage and to get knit to lay the way it will forever (some sweatshirts twist off grain and if you cut before washing you may ALWAYS have a front that leans to one side or another), also some iron-on's won't stick to the sweatshirt fabric unless they have been laundered. Fold shirt matching shoulder seams and underarms and mark center front.

Stabilize center front. Once I mark the center front I sew two rows of stitching one inch apart from the neck to the bottom. You can also sew narrow twill tape or old satin ribbon down front using 3 rows of stitching so both fronts will stay the same size.

Cut up center between stitches or tape or ribbon.

Finish front with bias tape, 1-1/2 inch wide grosgrain or fabric strip sewn to edges and turned into inside and stitched down creating a facing. I don't use any method of closing but if you want a zipper front: sew the zipper to this strip (2 lines of stitches, one near teeth and other at edge of zipper tape) and then finish by stitching the fabric facing to the body.

Time to embellish, square dancers know what that means, embroidery, trims, and/or appliqué. Use your imagination and have fun!

I use bias tape at neck and the bottom (the sweatshirt ribbing is ALWAYS tight at

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bottom and pulls shirt open) but leave the ribbing on the sleeves. If you want no ribbing on the finished garment bottom and sleeves, check length of both before removing. I found one jacket too short without bottom ribbing and sleeves are way too long when the ribbing is removed. Both sleeve ends and bottom edge can be finished same as front if the ribbing is eliminated. I add an angled patch pocket made from coordinating fabric, usually the same fabric as the bias binding.

I used a cotton print fabric to bind the front of my favorite sweat cardigan. I did it the same way I would sew quilt binding, cut a bias strip 2-3/4 inches wide and length of front plus seam allowance. I folded the strip in half and stitched it to the front and then turned the balance to the inside and slipstitched in place.

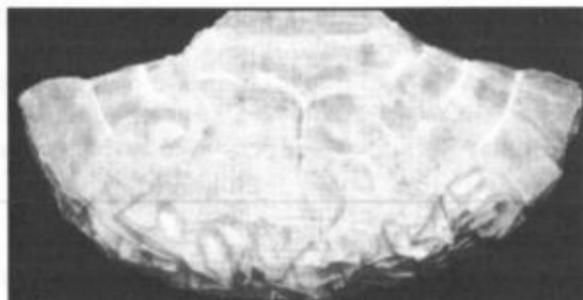
The one I made for my mother who is bed ridden is almost like a bed jacket, (any of you remember those) it needed to be shorter...I just cut off 3 inches from the bottom and proceeded with the bias application. These wash like a dream. With the ribbing left on the sleeves this little cover gives a warm feeling over her nightie.

These make excellent gifts with little effort and with the recipients response that I've gotten, I will make a different one this year. One request I received is a white sweatshirt embellished with springtime flowers. These can be made with any theme...let your imagination run wild...Sew Happy!

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THE COUNTRY LINE

From
Mike Salerno



September is here and it is the start of another dance season. After a restful and relaxing summer, it is time to get back in the learning groove. This month's dance is a classic dance that is still very popular. So, get those dancers out on the floor and teach them this smooth and fluid dance. You will find that although this is a one-wall dance, you will temporarily face three different walls as you perform a graceful 12-count figure 8. 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: Crusin'

Basic Steps (Official NTA Definitions):

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

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

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

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

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

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

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

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

*Prompting Cues are in **BOLD** lettering

NAME: Crusin'

DESCRIPTION: 1 Wall, Beginner/Intermediate Line Dance

CHOREOGRAPHER: Neil Hale, CA.

MUSIC TEMPO SUGGESTIONS:

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

Medium: Neon Moon By Brooks & Dunn (104 BPM)

Fast: Let Me Into Your Heart by Mary-Chapin Carpenter (114 BPM)

or Any Moderate Cha Cha Tempo

COUNTS/STEP DESCRIPTION

Left Cross, Rock, Triple Step, Right Cross, Rock, Triple Step

1-2.) Cross/Step Left Foot Over Right Foot to Right Diagonal, Step Right Foot in Place

3 &) Step Left Foot in Place, Step Right Foot Beside Left Foot

4.) Step Left Foot Beside Right Foot

5-6.) Cross/Step Right Foot Over Left Foot to Left Diagonal, Step Left Foot in Place

7 &) Step Right Foot in Place, Step Left Foot Beside Right Foot

8.) Step Right Foot Beside Left Foot

Rock Forward, Back, Triple Step, Rock Back, Forward, Triple Step

9-10.) Rock/Step Left Foot Forward, Step Right Foot in Place

11 &) Step Left Foot in Place, Step Right Foot Beside Left Foot

12.) Step Left Foot Beside Right Foot

13-14.) Rock/Step Right Foot Backwards, Step Left Foot in Place

15 &) Step Right Foot in Place, Step Left Foot Beside Right Foot

16.) Step Right Foot Beside Left Foot

Step Forward, Pivot 1/2, Step Forward, Pivot 1/2, Vine Left With A 1/4 Turn, Step

17-18.) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

19-20.) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

21-22.) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot

23.) Step Left Foot to Left Side With a 1/4 Turn Left (Face 9:00)

24.) Step Right Foot Forward

Pivot 1/2, 1/4 Turn Left, Cross, Step With 1/4 Turn, Step, Pivot 1/2, Turn 1/4 Right, Step

25.) Pivot a 1/2 Turn Left (Face 3:00), Transferring Weight to Left Foot

26.) 1/4 Turn Left of Ball of Left Foot, Step Right Foot to Right Side (Face 12:00)

27.) Cross/Step Left Foot Behind Right Foot

28.) Step Right Foot to Right Side With a 1/4 Turn Right (Face 3:00)

29.) Step Left Foot Forward

30.) Pivot a 1/2 Turn Right (Face 9:00), Transferring Weight To Right Foot

31.) 1/4 Turn Right on Ball of Right Foot, Step Left Foot to Left Side (Face 12:00)

32.) Step Right Foot Beside Left Foot

Repeat

From Lee Kopman

Let's face it...WE ARE IN TROUBLE. Our numbers are dwindling. Beginner Classes, Weekday Dances, Weekends, Festivals – all are showing a decrease in the number of dancers attending. We must initiate new ideas in how to promote our beloved activity.

I have always felt that dancers beget dancers...i.e. – our best salesmen are those presently taking part in our dance programs. I have a proposal that might be of interest to the dance community. If you can't bring new people to the dance, BRING THE DANCE TO THE PEOPLE.

Here is my idea. Have a dance party at your home. Invite your friends, neighbors and relatives to your home. Put on the CD (as advertised), sit back – and let the instructions and music do the job of introducing Western Square Dancing to the Party.

It's a winner! After the dance sessions you will have a perfect opportunity to suggest formal lessons.

Give it a try – we have everything to gain and nothing to lose!

Open letter to callers and dancers...

Having trouble getting people to take lessons?

I have a solution to your problem.

***IF YOU CAN'T GET PEOPLE
TO COME TO A BEGINNER CLASS...
BRING THE CLASS TO THE PEOPLE***

Suggest to those who are in your clubs to:

**Have a party at their home –
invite their friends, neighbors, relatives...**

**Play the CD – Those at your party
will be dancing in just a few minutes.**

The CD is available for the price of \$18.00.

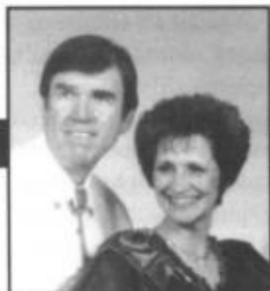
You may need more than one CD to give to members of your club.

The CD is also an excellent tool for callers who are looking for the best way to teach a beginners class.

Contact:

Lee Kopman (516) 221-5028 • Email Lee1square@aol.com

ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

Hope each of you had a great summer. September is the time for new classes to begin. Good luck and may you have a large number to enjoy our favorite activity.

Please continue to send your selections for this article, we do appreciate your support.

DIXIE ROUND DANCE COUNCIL POPULAR TEACHES

From the newsletter for July/August 2004

1. On and On (Shibata) IV/Rumba/Star 206-B
2. That's You (Rumble) IV/Foxtrot/SP Flip: A Brief Romance
3. Hello Mary Lou (Scott) III/Cha/Mercury 880-685-7 Statler Bros
I Do, I Do, I Do (Blackford) V/Foxtrot/Star 205CD
Nearness Of You (Cantrell) V/Foxtrot/Roper 170
4. Starlight Express (Goss) V/Rumba/Star 510CD
5. Beale Street Blues (Lillefield) V/Jive/SP
Hide Nor Hair (Rumble) V/Jive/Star 509CD
6. Close Every Door (Goss) VI/Waltz/Star 510CD
Merengue Si (Barton) III/Merengue/SP CD
7. Every Streets' a Blvd (Prow) V/Foxtrot/ABC 45-10891 Frankie Lane
Fine Brown Frame (Hurd) IV/Jive/Capitol Jazz CD Lou Rawls
Haunted Guitar (Moore) IV/Waltz/SP
Say no More (Moore) VI/Bolero/SP
This Can't Be Love (Shibata) V/Foxtrot/Star 206 Flip: On and On

Note: 38 dances tied for 8th

UNIVERSAL ROUND DANCE COUNCIL

Top 15 Favorite Dances

1. Adeline (Shibata)
1. Jurame (Worlock)
3. And I Love You So (Childers)
3. Jack Is Back (Worlock)
3. Papillon (Lamberty)

**Send your Round Dance Pulse Poll information to:
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931;
865-690-5498 • e-mail: bevbobdance@aol.com**

6. Liebestraum #3 (Shibata)
 7. Orange Colored Sky (Shibata)
 8. Symphony (Slater)
 9. Warm & Willing (Slotsve/Childers)
 10. Beale Street Blues (Lillefield)
 11. London By Night (Goss)
 12. Sleeping Beauty (Moore)
 13. All That Jazz (Sechrist)
 14. Beyond (Shibata)
 14. Hola Chica (Worlock)
 14. Orient Express (Moore)
- (There were several ties)



This couple wished to remain anonymous.

WISCONSIN ROUNDS OF THE MONTH FOR JUNE 2004

PHASE	DANCE NAME (RECORD #)	CHOREOGRAPHERS
Phase II	I See It Now (Atlantic 7-87199)	Jim & Linda Klein
Phase II+ (Bonus)	Naughty Lady (Collectable 4525)	Chuck & Shirley Hurst
Phase III	Baby Baby (A & M 8692)	Mike Seurer
Phase IV	Shadow Of Your Smile (Roper 223)	Bob Paull

This & That Squares

It was the largest audience ever for the volunteer group of square dancers at the Erie County Home, in Alden, New York for the This & That Squares. It consisted of 71 residents of the home, a bus load of school children (who crossed their legs and sat around the dance floor) from a nearby Alden School plus visitors and the staff.

The previous record in attendance was held by a group of handicapped kids from Niagara Falls, New York. Two performances had to be given because there was only room for fifty at a time.

I will never forget how we emptied the room so that the next batch could be entertained. Vera Bunch from Cheektowaga, New York formed a conga line and snaked her way around the hall and finally – out the door. (One, two, three, kick, one two, three, kick). We were invited back, so I guess they enjoyed our silly “clowning” around.

You never know what to expect when the This & That Squares come to entertain. We play it by ear. Between our square and round dancing we have had line dancing, tap dancing, wheelchair square dances, sing-a-longs, mini squares, a little twist and rock & roll and guitar playing. I wonder what's next?

Richard M. Hoesel



POINT OF ORDER



From Kappie Kappenman

If It's Not Broken Don't Fix It

Reprinted from New England Square Dance Caller, September 1985

THE BEGINNING OF A NEW SEASON is an excellent time to look back at the years gone by (not just the past year) and look at what the ingredients were that made your club strong when it was at its strongest. All clubs and organizations experience highs and lows through the years, but when there are more lows than highs, it's time for an analysis.

While a few people join Square Dancing for the dancing alone, most, I believe, join it for the friendships and all the other good things we have to offer in our activity. If your club has had good sized classes, well attended dances, no trouble getting good officers and enjoy a sufficient treasury, then it's not broke so don't fix it.

On the other hand, if one or more of the above is not happening in your club, maybe it behooves you, as a group, to address the problem and come up with some possible solutions.

If you personally have been dancing for a while, it is probably a good bet that you have held many of the offices in your club and you may still hold an office. That, in itself, is wonderful, but for the good of your club maybe it's time to look in the mirror and ask yourself a few questions. Am I squelching ideas brought up at board meetings because I remember back in 1976 when we tried something similar to that and it didn't work? Am I discouraging new people to take an office because I am looked on as being part of The Powers That Be and everyone feels that they are wasting their time fighting City Hall?

Square dancing has become a great activity as a result of thousands of individual ideas that others were willing to try. It is not enough, however, for you to agree to try someone else's idea while saying to yourself (or others) I know it's not going to work.

Some clubs have forgotten how much Mystery rides, Knothead trips, cookouts, after parties and other extra activities really are. Have you voted down any of these ideas lately because your club tried to organize one of them back in 1976 and you couldn't get a large enough (in your opinion) crowd to participate? If your first mystery ride consists of two cars full and they have a good time, maybe, by word of mouth, next year's mystery ride will warrant renting a bus. While we are still looking in the mirror, let's promise to keep open minds in the coming season and not only allow new ideas to surface, but to actively promote them as well.

Ray Aubut, Editor

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want sample books
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1-888-588-2362!*

Choreo Corner With Kenny Farris

Reprinted from an unknown source

A warm welcome to the wonderful world of square dancing to our newest "comers" and welcome back to the rest of you squares! Thought we'd start the new dance season off with a few reminders on styling.

When holding hands with dancers facing the same direction, men hold palms up, ladies place palms down on men's hands. This also holds true for Promenade. If same gender are beside each other, the dancer on the left will adopt the men's styling and the dancer on the right will adopt that of the ladies.

The CALLERLAB recommended Ocean Wave handhold is hands up, crossed palms, with thumbs "gently closed on the back of the opposing dancer's hand" - not right-on, not forearms, not hands down low. But do expect to face all of these variations on occasion.

Use a handshake handhold for pull-by calls like R & L Grand, Ladies Chain, Square Thru, etc. Use a forearm for arm turns that do not begin and end in waves, i.e. Turn Thru, Allemande Left, Shoot the Star, and Do Paso. A forearm is also used by leaders in Flutterwheel and by scooters in Scoot Back.

In Ferris Wheel the couples facing in step straight ahead to momentarily form a two-faced line in the center. Only then do they start the Wheel and Deal. No one should be dragged caveman-style through the middle!

Recycle is a no-hands call - ends Cross Fold as the centers of the wave Fold in behind the ends, follow them around, and then face in and take hands to end in facing couples. Linear Cycle is also a no-hands call after the Single Hinge. Dancers are holding hands in a wave, they Hinge, then hands are let go as the dancers who are facing out Fold and follow. Hands are taken again at the completion of the Peel action.

Square dancing, like everything else in life, has trends. Once upon a time everyone did a Dosado back to back, which is what the French expression "Dos a dos" means. Then the trend was to do the Hungarian Swing (with no apologies to the French, I might add). And now back-to-back is back.

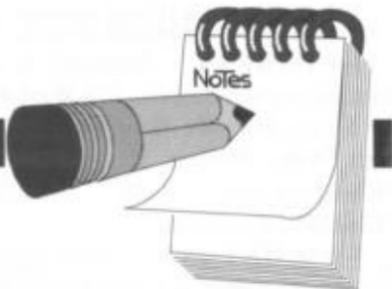
How far should you Promenade? It depends. The handbook suggests everyone Promenade at least a quarter, meaning, if need be, we pass home for another full time around. The trend today is to just stop at home if you are there. This has become accepted as the norm. In fact, many callers have jumped on this trend by occasionally completing a sequence of calls where the dancers end up exactly at home and saying, "You ought to be," and the dancers shout, "Home!"

BUT, in the singing call PLEASE Promenade at least one half. Most callers try to have the Corner Swing take place at or near home, so that you will do a full promenade. (Sometimes you only have to go half or 3/4.) When you just stop at home without Promenading, you have to stand there doing nothing while the caller sings the refrain-we thought you came to dance!

Relax and enjoy yourself. Most people would rather dance with Mr. Fun-loving-smooth-dancer who breaks down once in a while than Mr. I'll-just-die-if-our-square-breaks-down who pulls and yanks every arm in sight.

Have fun out there! And remember to take hands with people on either side of you at the completion of each call. See you on the dance floor!

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

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

AUGUST 2004

4-7 **PENTICTON BC** – Peach Fest Square Dance Festival; Pentiction Peach Festival, www.pentiction.org

5-8 **ALASKA** – 38th Annual Alaskan Square & Round Dance Festival, Herman Hutchens Elementary School, Valdez; www.fairnet.org/agencies/dance/valdez; Jo Ellen Tolley 907-458-0381, email softouch@gci.net

6-8 **WISCONSIN** – 45th Wisconsin Square & Round Dance Convention, D. C. Everest High School, Weston (near Wausau); Vern & Betsy Lane, POB 95, White Lake, WI 54491-0095; 715-882-3274; vlane@antigopro.net.

12-14 **TENNESSEE** – 30th Tennessee State Convention, Chattanooga Convention Center, Chattanooga; rayswafford@msn.com, 706-935-4034; www.tnsquaredance.com/html/state_convention.html

13-14 **PENNSYLVANIA** – Pennsylvania Square & Round Dance Federation Convention; Penn Stater Conference Center Hotel, State College; Bob and Ellen Williams, 2159 Palomino Drive, Warrington, PA 18976-2171

13-14 **CALIFORNIA** – Mineral Camp Out Hoe-Down, Mineral School House; jthiel@rbuhd.k12.ca.us ; 530-527-4286

20-21 **MICHIGAN** – 43rd Michigan Square & Round Dance Convention, Lansing Center, Lansing; Fred and Netty Wellman, 517-339-5096; email n.wellman@comcast.net; www.squaredancing.com/michigancouncil

20-21 **NORTH CAROLINA** – 15th Annual State Convention, North Raleigh Hilton Hotel, 3415 Wake Forest Road; Lesley and Debbie Green, 2 Cat Tail Court, Durham, NC 27703; 919-598-1104

SEPTEMBER 2004

3-4 **INDIANA** – Weekend At The Ritz, Honeywell Center, 275 West Market Street, Wabash; Anne Helm, 711 E. 50th Street, Marion, IN 46953; Anne 765-674-6364 or Larry LColeSDC@aol.com

4-6 **MONTANA** – 49th Annual Knothead Jamboree, Union Pacific Dining Lodge, West Yellowstone Park entrance; George and Betty Moore, 459 Killarney Street, Billings, MT 59105; Email geebeesqumup@imt.net; 406-252-4965

10-12 **PENNSYLVANIA** – The Annual Dutch Treat, Lancaster Host Resort and Conference Center, 2300 Lincoln Highway East, Lancaster; Tim C @ 905-332-7597, email DTWeekend@aol.com, www.DutchTreatWeekend.com

16-18 **GEORGIA** – Georgia 33rd Annual State Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake Street, Rockmart, GA 30153

17-18 **NEW JERSEY** – 40th Federation Delaware Valley Square & Round Dance Convention, Cherry Hill Hilton, Cherry Hill; John Buzdygon, 10 Barrel Run Road, Quakertown, PA 18951; jbzdygon@enter.net; 215-536-4777

17-18 **NEBRASKA** – 34th Nebraska Square & Round Dance Convention, Adams County Fairgrounds, Hastings; Marion and Joan Niemeyer, 2935 N. 58th Street, Omaha, NE 68104; www.sqdancer.com/nebraska/state; neil04@cox.net

OCTOBER 2004

1-2 **KENTUCKY** – 18th Annual Mid-America Square Dance Jamboree, Kentucky Fair & Exposition Center, Louisville; P.O. Box 421, Fairdale, Kentucky 40118; 502-368-1006; midamericajamky@aol.com;

midamericajamboree.com

8-9 **ARKANSAS** – 55th Arkansas State Square Dance Federation Dance: We'll Have Dancing Galore in 2004, Agora Conference Center, Conway, AR; Vince Vinciguerra, 501-450-9252, vjvin@cyberback.com

8-10 **CALIFORNIA** – 48th Annual Jubilee, Blackford High School, 3800 Blackford Ave., San Jose; Mary Knoppe 650-941-3419, mbethkool@aol.com; www.scvsda.org/jubilee

14-17 **NEW HAMPSHIRE** – North-east Callers School, Manchester; Ken Ritucci, 132 Autumn Road West Springfield, MA 01089 413 734 0591; Email kendeucey@aol.com

21-21 **NORTH CAROLINA** – Fontana's Back Octoberfest, Historic Fontana Village Resort, Hwy. 28, Fontana Dam; 1-800-849-2258

22-23 **KANSAS** – "Moosic of the North" Fall Festival of Square & Round Dance, Cessna Activity Center, 2744 S. George Washington Blvd., Wichita; David & Charlotte Stone, 3510 Hiram St., Wichita, KS 67217; 316-942-6852; stonedavidc@juno.com

22-24 **VERMONT** – 14th Annual Tumbling Leaves Festival, Bennington College, Bennington; Cliff Brodeur 413-443-3060, email cliff@squaredancehoedown.com; Red Bates 941-828-0481, email redbates@juno.com

29-30 **FLORIDA** – Northwest Florida Square & Round Dance Assoc. 30th Annual Round-up, 361 North 10th Street, DeFuniak Springs; Don & Wanna Caverly, lunaway@arc.net, 850-729-4501

NOVEMBER 2004

5-6 **NOVA SCOTIA** – 35th MARITIME SQUARE & ROUND DANCE CONVENTION, Old Orchard Inn, Exit 11, Hwy # 101, Greenwich, NS; Ken and Edythe MacLeod R.R. # 3

American Square Dance, August 2004

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(502)629-1672.

12 **NEW JERSEY** – Northern New Jersey Square Dancers Assoc. Mini Festival, Bridgewater Middle School, Bridgewater; 908-218-9007

19-20 **TENNESSEE** – 42nd Mid-South Square & Round Dance Festival, Night Train to Memphis; Holiday Inn Select, 5795 Poplar Avenue, Memphis; Sherry Farris/Mike Phillips, 2375 West Lake Oaks, Bartlett, TN 38134; 901-373-5372; SquareUp2004@hotmail.com

19-20 **FLORIDA** – 51st Northeast Florida Square & Round Dancers Association, Fall Festival, Jacksonville; Jack and Kathy McKinney (904) 249-3224; JacknKathy1@wmconnect.com; www.floridadancing.com

JANUARY 2005

21-22 **LOUISIANA** – Lottie's Louisiana Hoedown, Ruston Civic Center, 401 N. Trenton Street, Ruston, LA; Ghost Riders Band, Lottie Ainsworth, Nasser Shukayr; Lottie 318-249-4157; lotTNray@centurytel.net

FEBRUARY 2005

18-19 **ARIZONA** – 7th Annual Fiest of Friends Jamboree, Cortez High School, 8828 N. 31st Avenue (West of Dunlap at 31st Ave.), Pheonix, AZ; Maggie Russell, 4421 East St. Catherine Ave., Pheonix, AZ 85042; 602-438-1355

MARCH 2005

25-26 **CALIFORNIA** – 37th Annual Redding Square Dance Jamboree (Swing Into Spring), Redding Convention Center, Redding, CA; Sally and Dave Capp, 530-365-3411, saldav@access4less.net; Bob and Adeline Longnecker, 530-221-3555, addbob50@aol.com

APRIL 2005

8-9 **IOWA** – 43rd Iowa State Square & Round Dance Convention, River Center, Davenport; Jim and Linda Kuhle, 183 38th Ave., East Moline, IL 61244; 309-755-6899

29-30 **NORTH DAKOTA** – 53rd Annual North Dakota Square and Round Dance Convention (It's Worth the Drive in 2005), Linton Public School, Linton ND; Richard and Esther Lang, 7945 39th Ave. SE, Wishek, ND 58495; 701-462-3239; relang@bektel.com

29-MAY 1 **NEW MEXICO** – 25th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins NE, Albuquerque; Kathi Raver, 505-286-9000, raver@aps.edu

MAY 2005

5-7 **ONTARIO CANADA** – 44th Annual Int'l Square & Round Dance Convention, St. Catharines, Ontario, Canada; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; 905-875-0268; budge@sympatico.ca

6-7 **KENTUCKY/OHIO** – 45th Buckeye Dance Convention (sponsored by Southwestern Ohio Square Dancers Federation), One W. RiverCenter Blvd., Covington, KY; Ron & Emily Henry, 513-471-3617; emilyh@goodnews.net

6-8 **NEVADA** – 58th Silver State Square and Round Dance Festival, Reno, NV. Silver State, C/O Pam Jenefsky, P.O. Box 2716, Reno, NV 89505; 775-853-9287.

JUNE 2005

22-25 **OREGON** – All Trails Lead To Oregon, 54th National Square Dance Convention, Portland; 54th National Square Dance Convention, P.O. Box 1539, Rainier, OR 97048; www.54nsdc.com

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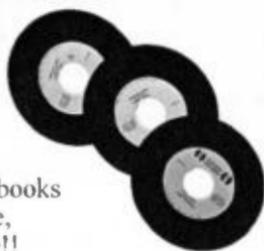
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