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Editorial	5	Security Alert	33
From The Mail Room	6	Cue Tips	37
Interesting Reading	8	All Things Considered	39
Square-Up	10	Playin' With My Friends	40
Wade Driver , Milestone Recipient ...	12	Moore On Contra	41
On The Record – Squares	13	News From Raleigh, North Carolina .	43
Peek Into a Caller's Record Case	16	Sewing 101	44
American Callers' Assoc. Viewpoints	17	The Country Line	46
Easy Level	20	Callerlab Viewpoints	49
Creative Choreography	24	Round Dance Pulse Poll	54
The Koreo Korner	27	Point Of Order	56
Fourscorey	28	Blue Star Record Hits a Milestone	58
Rovin' Corner	29	What's Ahead	59
Notes In A Nutshell	31	Classifieds	62
On The Record – Rounds	33	Advertiser Index	65

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"The International Magazine of Square Dancing"

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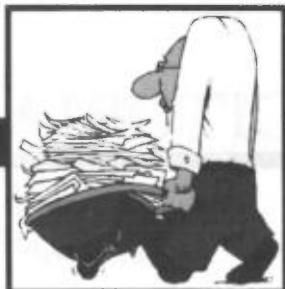
EDITORIAL

*From
Bill Boyd*



If you think you can, you are right. If you think you can't, you are right. Yes, these are words of several of the sales books and seminars many of us have attended. I was reminded of them last night when a caller whom I have known for years visited our local club. During our conversation, but overheard by some of the new student dancers, he commented on the fact that the class was small. "Only nine students, I remember when we used to have nine squares. It is not worth the effort to even try to start a class". I didn't say anything at the time as I didn't want to force a confrontation in front of the new dancers. Club membership for this club had fallen to less than forty with usually less than half showing up for the dances. Yes that is under three squares. The club had to make a decision, do they want to continue or fold. The decision to continue was made and an endeavor to recruit new dancers was established. Nine dancers represent a near twenty-five percent increase. A lot of clubs would like an increase of twenty-five percent. And a lot of clubs would not like an outsider coming into their organization and voicing discontent on their labors, especially if they have had no help, nor made any attempt to work with, or in any way assist in the clubs efforts. This is not the first time that I or others have heard clubs and callers alike put down results from those efforts because they didn't bring in enough new dancers. This is not the 1950's. We are competing with television (free recreation) to expensive venues like professional sports. We offer people a recreational venue where they can have fun, exercise, fellowship and companionship all rolled into one POSITIVE atmosphere. To paraphrase another caller, "When you come into the dance hall, you take off all your troubles and problems and leave them at the door. When you leave you may retrieve them if you want". This doesn't mean let's belittle a club for its efforts. This doesn't mean let's reminisce on how things used to be. This doesn't mean let's complain about the current caller, cuer, and prompter. This doesn't mean let's complain about the level or complexity of the calls. All of these create: if you think you can't and you are right. Let's laud a club for its efforts. If every club in the USA added one square, how many new dancers would that be? If we praised every club on its current and future efforts and promoted a positive attitude, how many more would enjoy visiting our club? If you enjoy complex routines and creative figures talk to your caller about a DBD tip during the dance or after the dance. Let's consider positive sides of what we have and build on these assets. Let's remember we can build on positives. If you think you can, you are right. I'll see you in a square.

FROM THE MAIL ROOM



I was surprised to see an article about money matters in the ASD magazine.

Like Ed Foote, I also provide free investment advice for my friends, only because I've been involved in the market for a long time. I agree with most of what Ed writes, EXCEPT about mutual funds. Anyone who has \$50,000 (not \$250,000) in the market in diversified investments, already has a mutual fund. I think that most money managers overrate themselves and overcharge for what they're supposed to know. Most of my experience with mutual funds is that they skew their favorable results to advertise their services and actually (over time) underperform the market. I believe that any person with average intelligence can make sound decisions, if willing to make the effort. I don't buy anything from someone calling me cold on the telephone. I do my own research using Value Line at the local library and don't subscribe to any of the investment services or magazines. Most of the bad choices I have made were from following their recommendations. One of my best friends invested (against my advice) in mutual funds, which lost half of his money in three years (even when the market was at its historical high). I advised him to get out and make his own decisions. His "broker" didn't answer his phone calls for almost a year and then wanted him to stay because "we have some of the highest paid money managers in the business".

Allemande Al

Dear Henry:

I would like to respond to the gentleman who wrote to you in the September issue of American Square Dance about Advertising Frenzy.

I don't disagree with you that we need to start advertising our great activity, But it doesn't sound like you have investigated your solution far enough. I think it's a good idea to promote Square Dancing through mass media (a TV Show or infomercials), but there are some very significant cost factors you haven't considered.

First off PBS, PAX TV, or any of the other networks in most cases do not produce shows. They are the broadcast segment of the industry or the distributor and if they do produce a show we the producers lose all control of the product.

I have done a lot of leg work and research into the production of a commercial half hour TV Show and producing an infomercial.

Let us start with the infomercial: An infomercial can be produced for around \$10,000.00. This would give us a half hour commercial of dancing and instruction as to how easy it is to learn to Square Dance and where it is being done and a 800 number and or a website to go to for more information. That \$10,000.00 is just for the production of the infomercial.

Now that we have our infomercial in hand we're ready to go to the Networks that show these. Lets use PAX TV as the example. They have three different levels that we can participate in and the cost run something like this \$1000.00, \$2,000.00, and \$3,000.00. The first two will get you on the air but have no guarantee that you will be there week after week in the same time slot if someone comes in and wants that time slot and pays \$3,000.00 your are taken out of that spot. So it's best to buy the \$3,000.00 slot this way you are guaranteed the same day and time slot every time you advertise and you want to be consistent in your advertising. These cost are charged to you every time you run your infomercial and as advertising goes this doesn't sound to outlandish. However here in the state of Washington we have three major media marketing areas and in order to cover the entire state we would need to advertise in all three market areas, so know that \$3,000.00 per commercial spot goes to \$9,000.00 to cover all three Market areas. So for a six week promotion half hour infomercial once a week we are now looking at \$54,000.00, ten weeks \$90,000.00 and a year \$468,000.00 and that's just for one state, so you can see if we tried to do this on a national basis the numbers are astronomical.

In the case of producing a Half Hour Weekly TV Show the first year you're going to produce thirteen shows and if it is successful from then on you will produce 22 shows per year. The cost to do this is somewhere between \$750,000.00 and \$1,000,000.00 per show using a competent production company using the most up to date media equipment, using three cameras and the availability to have overhead shot etc. This is just production costs PBS, PAX, ABC or NBC etc. have nothing to do with these costs. Then are the cost of buying time from the networks.

So where do we get the funds to do this? This is where the ARTS Alliance comes in. These types of promotion are all based on ratings how many people in what age group, what segment of life etc. will watch this program. And it doesn't matter if its PBS or PAX they are all driven by ratings, if the public won't watch it you won't be on the air. We need the ARTS Alliance to continue to do surveys and collect information defining our demographics so we can have a focussed effort to find the right funding for projects like these. Do we need to speed the process up? YES! But we still need to build the tools to be able to sit in front of a potential sponsor or advertiser in order to sell them on our project.

At this time our efforts would be better spent working from the local level creating TV shows for our public access channels in areas where we have Square Dancing going on and build the clubs that already exist. The cost is far less and we are creating something that when we are ready to do a national show we can take the best from a handful of shows and create one that will fit our needs. It would be something that will drive the ratings so that we stay on the air.

So as you can see there are many factor that we have to consider and overcome before we go off half cocked trying to get a project like this off the ground. We need the ARTS Alliance to do their work but we can't wait too much longer as every year we have more and more clubs folding and we need to turn this great activity around into a positive momentum and begin to grow it.

Hope to see you on the dance floor soon.

Sincerely,

Eddie Harry

Interesting Reading

Beloit College creates and sends the following to their facility each year in an attempt to let them know how the incoming freshman view the world. We might gain some perspective by reading it.

Clark Baker, Belmont, Massachusetts

Beloit College Releases The Mindset List For The Class Of 2008

Beloit, Wisconsin: This fall, a new generation of students is entering colleges and universities with its own particular view of the world. Most of them are about 17 and were born in 1986.

For the seventh year, Beloit College has distributed to its faculty and staff the Beloit College Mindset List, which identifies some facts of life that distinguish this generation from those that preceded it. One of its primary purposes has been, in the words of co-editor Tom McBride, Keefer Professor of the Humanities at the Wisconsin liberal arts college, an attempt to slow the onset of "hardening of the references" experienced by some faculty.

This year, the list was edited by Professor of Classics Art Robson who regularly teaches in the College's First Year Initiatives (FYI) program for entering students, along with Public Affairs director Ron Nief. Robson notes that "these first-year students were born in the year that Chernobyl melted down and the Challenger exploded. Clint Eastwood was elected mayor of Carmel, California, and the Soviets had been bogged down for the seventh year of frustration in Afghanistan. Domestically we were preoccupied by the Iran Contra scandal, and internationally the Iran-Iraq war continued to reveal a disturbing list of atrocities."

"The entering class offers to us as teachers both a Rosetta stone of information and unique approaches to the world, and a tabula rasa—a blank slate on which to inscribe the knowledge they will need to pursue careers or further study. The joy of welcoming the new generation makes our work in the classroom rewarding. Each generation is unique, keeping all of us, whether we are teaching classical history or cutting-edge physics, prepared to look at our disciplines with a fresh eye."

With the help of hundreds of people who made suggestions, Beloit College is pleased to present the Mindset List for the entering class of 2008.

The Beloit College Mindset List Class of 2008

1. Most students entering college this fall were born in 1986.
2. Desi Arnaz, Orson Welles, Roy Orbison, Ted Bundy, Ayatollah Khomeini, and Cary Grant have always been dead.
3. "Heeeere's Johnny!" is a scary greeting from Jack Nicholson, not a warm welcome from Ed McMahon.
4. The Energizer bunny has always been going, and going, and going.
5. Large fine-print ads for prescription drugs have always appeared in magazines.
6. Photographs have always been processed in an hour or less.
7. They never got a chance to drink 7-Up Gold, Crystal Pepsi, or Apple Slice.
8. Baby Jessica could be a classmate.
9. Parents may have been reading *The Bourne Supremacy* or *It* as they rocked them in their cradles.
10. Alan Greenspan has always been setting the nation's financial direction.

11. The U.S. has always been a Prozac nation.
12. They have always enjoyed the comfort of pleather.
13. Harry has always known Sally.
14. They never saw Roseanne Roseannadanna live on Saturday Night Live.
15. There has always been a Rock and Roll Hall of Fame.
16. They never ate a McSub at McD's.
17. There has always been a Comedy Channel.
18. Bill and Ted have always been on an excellent adventure.
19. They were never tempted by smokeless cigarettes.
20. Robert Downey, Jr. has always been in trouble.
21. Martha Stewart has always been cooking up something with someone.
22. They have always been comfortable with gay characters on television.
23. Mike Tyson has always been a contender.
24. The government has always been proposing we go to Mars, and it has always been deemed too expensive.
25. There have never been any Playboy Clubs.
26. There have always been night games at Wrigley Field.
27. Rogaine has always been available for the follicularly challenged.
28. They never saw USA Today or the Christian Science Monitor as a TV news program.
29. Computers have always suffered from viruses.
30. We have always been mapping the human genome.
31. Politicians have always used rock music for theme songs.
32. Network television has always struggled to keep up with cable.
33. O'Hare has always been the most delay-plagued airport in the U.S.
34. Ivan Boesky has never sold stock.
35. Toll free 800 phone numbers have always spelled out catchy phrases.
36. Bethlehem has never been a place of peace at Christmas.
37. Episcopal women bishops have always threatened the foundation of the Anglican Church.
38. Svelte Oprah has always dominated afternoon television; who was Phil Donahue anyway?
39. They never flew on People Express.
40. AZT has always been used to treat AIDS.
41. The international community has always been installing or removing the leader of Haiti.
42. Oliver North has always been a talk show host and news commentator.
43. They have suffered through airport security systems since they were in strollers.
44. They have done most of their search for the right college online.
45. Aspirin has always been used to reduce the risk of a heart attack.
46. They were spared the TV ads for Zamfir and his panpipes.
47. Castro has always been an aging politician in a suit.
48. There have always been non-stop flights around the world without refueling.
49. Cher hasn't aged a day.
50. M.A.S.H. was a game: Mansion, Apartment, Shelter, House.

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SQUARE-UP



*From
John & Linda Saunders*

We have been dancing with Charley, Frances, Ivan and Jeanne for the past weeks and have missed our articles for American Squares. Without power, we had to find out what it takes to survive without air conditioning, without ice, without computer and email, without phones, without gas and without being able to get out to enjoy our square dancing and our square dance family. So many clubs and callers have had to cancel dances due to damage to the dancing facilities, also due to so many members of the club suffering with loss and damage to their belongings. It will take years before we in Florida recover. But our words for this article are SURIVAL, RESILIENT and RESPONSIBILITY.

We received this from one of our very faithful club members – Mary Kendell, of Satellite Beach, Florida, Allemanders Square Dance Club.

HURRICANES, HURRICANES, PLEASE GO AWAY

*We've had enough that's what we all say,
Watching the news, what she's all about,
When all at once, the lights go out.
No electricity, where's the fans?
I mean the kind, you hold in your hand.
Have lots of batteries, but forget one kind,
The lantern went dim, so we're in a bind.
Got out the flashlight, and they worked just fine,
Lit a few candles, but now no phone line.
You've knocked down our fences, and blown down our trees,
Knocked out electricity, enough, if you please.
Blown roofs off of houses, and closed up some stores,
Tarps on damaged places, we don't need any more.
Ice and Water were handed out, for that we were grateful,
But why did you come, you've all been so hateful!*



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*When Charley came by, he made quite a mess,
 Still don't have it cleaned up, so they'll have more I guess.
 Then came Old Frances, she turned off our lights,
 All traffic lights out, oh, my what a sight.
 National Guard on the corners, to make sure we would stop,
 And once in a while, it was one of our cops.
 People were really good, about taking their turn,
 So with that problem, we had no concern.
 We worried about Ivan, but he's turned away.
 We're sorry for the ones, who are in his path,
 For now they will feel, the winds of his fury and wrath.
 Now, here comes Jeanne, where will she go?
 What will she do to us? I'm sure I don't know.
 We're all getting tired, think we've had enough,
 But it seems Mother Nature, is calling our bluff.
 After it's all over, we peeped out the door,
 Had lots of big trees, but now limbs galore.
 The lawn is cluttered, and so is the street,
 It will be a while, before we look neat.
 Everyone is calling, to see if we're all right,
 And since it's quit blowing, we'll sleep good tonight.
 But where's the hot coffee, what I wouldn't give,
 But when it's all over, we'll be glad that we live.
 But when it's all over, we'll all bow our heads,
 And then we will know, we had nothing to dread.
 God's watching over us, and keeping us alive
 I think He has taught us, how to Survive...*

One of our key words for this article is **RESILIENT**. Definition: Spring back, rebounding, elastic, buoyant, and processing power to a quick recovery.

Another word is **RESPONSIBILITY**. Definition: State of being responsible; that for which any one is responsible; a duty; a charge; an obligation.



Last but not least the word **SURVIVE**.

Definition: To live longer than; to out-live or outlast; to remain alive.

We, as a Square Dance Community, must show responsibility, have respect and be resilient to this wonderful activity. We must rebound and give back to the activity all that it has given to us. We will survive and so will our Square Dance activity.

"U" ALL GIVE SOMEONE A BIG HUG AND A SMILE AND ENJOY YOUR DANCING.

"JOHN'S NOTES"


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Wade Driver Milestone Recipient 2004

Wade Driver was born and raised in Atlanta, Georgia. After finishing high school Wade was accepted into the United States Naval Academy, where he became the lead singer for a rock band. While home on leave, he began his calling training with his dad, Doc Driver. After graduation from Annapolis Wade returned to Atlanta where he began square dancing again and with the help of his Dad began his calling career. Wade relocated to Houston, where he called for local clubs and traveled on weekends while maintaining his position with an oil industry company.



In 1974, he formed a record company that had a large impact on square dancing and the production of square dance music. Although there was good music before, it was pretty much all arranged very much the same. Each record company at the time had their own unique sound and gave little consideration to what the caller was actually calling. Many singing calls lacked a melody line for the callers.

Wade brought the concepts of modern recorded music to square dancing. He still laid a basic rhythm track, but then arranged other instruments so one instrument would shine or play the melody line during each figure. This in itself was somewhat revolutionary, but he wanted to go further. He was the first producer to make dramatic use of "chases" and "fills." Suddenly the "holes" or places where the music would previously die out disappeared. Now when the caller finished calling, the music would swell for the dancers. Each sequence featured a different lead instrument playing the melody and now there was a second, and sometimes a third instrument filling the gaps. This was a sound rarely heard in square dance music.

He featured instruments very seldom used in our music such as steel guitars, harmonicas, mandolins, dobros, and even used drums as lead instruments to excite the dancers. His philosophy is that "an instrument is sweeter to the dancer's ear, than the sound of a caller's voice and the music should stand out for the dancer." He calls these extra "chases" and fills, "candy" for the dancer's ears and feet.

His music philosophy was one of the contributing factors in the change of calling which occurred from the 1960's to the 1980's. Callers no longer needed to put a word to each beat, to fill the holes in the music, and help the dancers keep time with their feet. Using a good piece of music encouraged callers to "prompt" more and let the music play so the dancers could dance with just the sound of their feet and the music. One only needs to listen to almost any of today's square dance music to hear this influence. Wade shared the knowledge he had acquired, on how to improve the square dance music with other producers at many CALLERLAB music sessions

Wade joined CALLERLAB in 1976 and has served on the Board of Governors and the Executive Committee. He has presented countless caller and dancer seminars all over the world and has organized and been on staff at many caller schools over the years. Wade has displayed true leadership and professionalism in our activity, and, has had a large influence in the square dance record producing business and on our activity.

On The Record SQUARES



Tom Rudebock

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Vinyl Releases

Any Dream Will Do (Snow SNW704)

Maarten Weijers

A steel sets a dreamy mood with muted horns, a guitar, silky fiddle and gentle rolling percussion. Key change in the closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Polka On A Banjo (Tarheel TAR138)

Jim Cosman

Banjoes, guitar, bass and percussion in a happy polka rhythm. Available on MP3. *Standard Ferris Wheel Figure .*

Help Yourself (Sting SIR607)

Jack Borgstrom

An upbeat tune with a steel, piano, harmonica and guitar in a mix where all share the lead and background harmonies. *Standard Ferris Wheel Figure.*

You Can Eat Crackers (Flower FP301)

Gloria Vivier

A cover of an old Barbara Mandrell hit. An electronic sound from a piano, keyboard, bass and percussion. Short on energy. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Pass Thru, Square Thru 3, Trade By, Swing Corner, Promenade.*

Thirty Years Of Farming (JR Records JRR104)

Robert W Kennedy

A Blue grass sound from a mandolin, banjo, guitar, bass and drums. Also available on CD recorded in 3 keys. Sad lyrics. *Hds (Sds) Promenade Half, Square Thru, Tch, Girls Run, Box the Gnat, Square Thru, Trade By, Swing Corner, Promenade.*

Vinyl Hoedown

City Slicker / Sandy (Blue Star BS2492)

City Slicker is a rhythm hoedown with a guitar, bass and drums. A steel and fiddle had some melodic fill. Sandy has a more modern melodic sound from an electronic keyboard. A good one for "wind in the face" patter. Both useable – check 'em out.

Sing A Long

Vaya Con Dios (Rawhide RWH 860)

Dale McClary

Use for those karaoke nights or to sing and entertain the dancers. Guitar, steel, xylophone, bass and percussion. A round dance cue sheet included. Also available on

CD and MP3 (RWH905). The CD and MP3 include a square dance track, vocal and instrumental, with Dale McClary, A round dance track with Mike Seurer cueing and a Sing A Long Track. The round dance is a two step. Three for the price of one.

CD's

So Long Mary (Square L SQL111CD)

Dave Clary

A bright peppy sound from a guitar and fiddle with a piano, bass and percussion. There is an 8 count bridge after every second figure. Recorded in 3 keys. *Hds (Sds) Pass Thru, Around One, Lines Forward and Back, Pass Thru, Tag the Line In, Pass the Ocean, Cast Off 's, Centers Trade, Swing Corner, Promenade.*

Hey, Mr. Feeney (Black Hat Productions BHP0008CD)

Bill Odam

Fiddle and piano stylings with a guitar, bass and drums for rhythm. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square 3, Swing Corner, Promenade.*

Just Inside Your Arms (Token Records TKR014CD)

Pauline Tucker

A smooth gentle relaxer from a steel, vibraphone, and guitar with just enough percussion. Also available on vinyl. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Pass to the Center, Square Thru 3, Swing Corner, Promenade.*

CD Hoedowns

Gen "X" Hoedown (Rawhide RWHCD527)

Steve Sullivan

A contemporary hoedown that will add some variety to your music selection. Good driving beat. Steve calls interesting plus on track 2. Track 3 is the cue sheet.

Shout Lula / Square Up The Gals (Black Mountain Valley BMVCD 3070)

Shout Lula is a traditional sound from a guitar, banjo and bass. Square Up The Gals features a fiddle and banjo with drums. Both are extended play.



SSR - 236

"LORD OF THE DANCE"

INTRODUCING



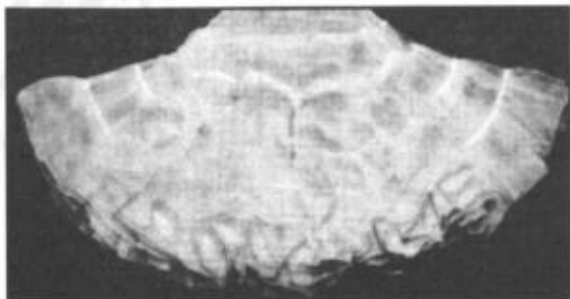
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This and That is the rhythm and background track from the Yellow Rose of Texas. Get It is a rhythm hoedown featuring a guitar, bass and percussion.

Fiddle Faddle (Ozark Productions OP0061CD)

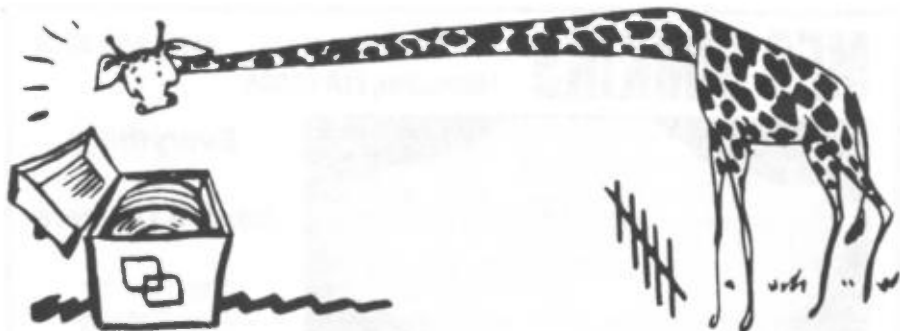
Three different arrangements, on 3 tracks, of the same tune from a fiddle, bass and drums.

Island Party Song / Lovin' It (Ozark Productions OP0062CD)

Island Party is a contemporary happy sound from horns, an electronic keyboard, bass and drums. Lovin It is a contemporary sound with strings, keyboard and percussion.

A short month on releases after the big push for the Nationals. Check them out on your tape service. Hope your recruiting efforts resulted in large "new dancer" sessions. Until next month have FUN calling and dancing.

Recordings reviewed are supplied by
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Peek Into a Caller's Record Case

Dave Vieira, Nevada, Texas

Dave was born in Cambridge, Massachusetts but spent his high school days in Florida. Dave graduated from Melbourne High School and joined the Air Force in 1974. While in the Air Force, Dave took square dance lessons and began dancing in Frankfurt, Germany in 1975. He began calling in 1976 and became a member of the European Callers and Teachers Association (ECTA). Dave called for the Butzbach Squares in Butzbach, Germany until October 1980.

Dave was transferred to Biloxi, Mississippi with the Air Force and became the caller for the Keesler AFB Jets & Jennies. He also called for the Long Beach Squares while stationed in Mississippi. In 1982 Dave was the Southern Mississippi Caller's District President and went on to be the President of the Mississippi State Caller Association in 1983.

Dave moved to the Dallas area in 1984. Since that time Dave has been the Club Caller for the Regional Squares, Cotton Eyed Joes, Boots & Garters, Devil's & Darlin's, Shirts & Skirts, Haylofters, Sunnyvale Plus, Wylie Wide Awake Squares, and Pacesetters. Dave currently calls for the Cliff Dwellers and Swinging Saints. Dave has held the following North Texas Callers Association board positions: Treasurer, Vice President, and President and various Chair positions. Dave is currently the Chairman of the Caller Liaison Committee with CALLERLAB. He is also on the board of the Texas State Callers Association.

Dave currently works with a local Special Olympics team assisting members in various sports and even calls square dances for them. He along with his wife Michele are the head organizers for a Special Olympics golf tournament in August in Wylie, Texas.

Patter Records

"Sooty" SNW

"Right" RR

"Now I Can Dance" DWN

"Steppin' Out" ESP

Singing Calls

"Spooky" MP3SD

"Old Cape Cod" GMP

"Who's Your Daddy" RYL

"Light the Candles Around the World" MP3SD

"Almost like Being in Love" GMP

"When the Sun Goes Down" ESP

AMERICAN CALLERS' ASSOC. VIEWPOINTS



By Patrick J. Demerath

Dance Program Confusion A Different View

In October 2004, American Caller's Viewpoint addressed a story of a tragic yet productive medical accident sent in by one of our members. It dealt with one caller who was in his backyard at home and was bitten by a mosquito carrying the encephalitis virus. The story covered his suffering and medical and spiritual recovery.

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001, 2002, 2003, and 2004. American Callers appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. American Callers will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

The purpose of this American Callers Viewpoints is not to challenge any publication but to put forward a slightly different version of why square dancing today has many programs which are separating the dancers by experience. Those of us in American Callers who danced and called in the 1960s and 1970s experienced a unified dance floor normally dancing the Basic 50 movements, the Extended 75 and some Experimental movements which were often brought in by a note services or a visiting and traveling callers.

The visiting callers often introduced the new movement and taught it during the dance and told the dancers that this was not a call they should have to remember. This was done to bring weaker dancers and strong dancers together and is still used today. The idea of something different was on the surface a good and pleasant experience for the dancers. One thing that would happen from this introduction of a new movement at the "federation" dance was that local callers would sometimes

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teach these movements in their clubs to renew the good and pleasant experience for the dancers.

If we include the calls introduced by the visiting callers and continued by the club callers, one might conclude that each club danced its own set of calls, but they all still danced the 75 calls that comprised Square Dancing. I cannot remember this being a major problem when I was dancing and calling in Texas, Hawaii and Alabama. One of the American Callers' Association members has "Note Services" that date back to 1960. It appears that there was never a month where more than 10 new calls were introduced, and most of them were not good calls and were never used. Yet this became the rationale to formally classify calls into "levels" or "programs." The program was to be called the "Mainstream" Program. Today it is hard to find many Mainstream clubs in the country, despite the fact that this is supposed the only Program where one recruits new dancers. The Plus Program followed by the Advanced and Challenge Programs.

In the 1960s and early 1970s the Caller was more interested in the dancer having fun and not what "Level or Program" he or she could dance. Although it is true that due to the program concept most dancers know what to expect when they go to a dance, festival or convention, this system worked well for a period of time when there were more dancers coming into square dancing than there were leaving square dancing, square dancing peaked and started a decline in numbers during the late 1970's and has continued a decline in the number of dancers up to today despite the fact that the dance programs have been relatively stable and somewhat predictable and require long periods of instruction.

The breaking point that American Callers views is that as people's life styles and values have been changing and evolving from those who were long-term joiners of organizations to one of people willing to pay but demanded instant gratification and were not willing to make commitments to long periods of instruction.

In 1992, American Callers was formed to provide an alternate view and return the largest majority of dancers to an international one floor program. The instruction period for the American Callers One-Floor International Program ranges from 16 to 20 weeks. The published American Callers list includes the main dance movements from the fundamentals up to the plus movements. It allow the bringing together of all dancers to one harmonious group and would be more acceptable to dancers who reject long periods of instruction.

In summary, the life styles for the "Baby Boomer" and "Generation X" groups rejected long periods of instruction as square dancing was inadvertently increasing the periods of instruction. This was compounded as the Plus Program became the most popular program requiring somewhere in the area of eighteen months to master. The result is that the Senior generation of square dancers still joined but the Baby Boomers and Generation X populations rejected square dancing. The result today is a declining number of aging dancers all attempting to dance the Mainstream and Plus Programs. Sooner or later all of square dancing will have to come together to solve the dancing instruction problem or the number of dancers will continue to decline. Perhaps a simplified one-floor International Program could be considered as a "restart" point for the dance programs. American Callers stands ready to participate in this effort when it comes and it will come for this is the only way Square Dancing

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will solve the recruiting problem.

This American Callers viewpoint differs a bit from the Viewpoint of Dr. Mike Seastrom, in his Callerlab Viewpoints for American Square Dancing September Callerlab Viewpoints issue only in the interpretation of the intensity of the confusion of what happened in the 1960s and 1970s. This decline continued in the 1980s, 1990s and 2000s. This American Callers Viewpoint agrees totally and supports Dr. Seastrom's advocating that callers and masters of ceremonies must react to the advertisement of each dance so that the new dancers are not pushed away by not following a written list of calls to use.

Dr. Seastrom states and American Callers agrees that every caller who picks up a microphone at a new dancer dance has the sole responsibility to make sure that as many dancers as possible enjoy the dance. Dr. Seastrom further states and American Callers agrees that each caller and graduate dancer must make sure that we all take the very best care of our new dancers as they are often very vulnerable and if they are upset or apprehensive they will leave square dancing. The American Callers' Association argues that it is time to stop kicking this ball around and get something done.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject, contact the individual caller involved, or communicate their success story in recruiting is encouraged to contact the American Callers' Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troyst.edu.

Until next time: Happy Dancing.

EASY LEVEL

From
Bob Howell



Leslie Lewis of Elizabethtown, Kentucky sent the following spirited dance to me. She had learned it from Sandy Starkman at the KDI session this past summer. It is entitled –

DANCE ABOVE THE RAINBOW

Source: Juanita Schockey and Ann Robinson

Formation: Scatter formation. Solo dance.

Music Dance: Above The Rainbow. Available from the Kentucky Dance Foundation

Routine:

Stamp R ft and kick it out. 3 steps in place R,L,R.

Stamp L ft and kick it out. 3 steps in place L,R,L.

Step R to R; step L behind R. 3 steps in place R,L,R.

Step L to L, step R behind L. 3 steps in place L,R,L.

Walk fwd 2 steps R,L. 3 steps to turn to the R 1/2 way R,L,R.

Walk fwd 2 steps L,R. 3 steps in place but do not turn L,R,L.

Point R ft fwd; point R ft to the side. 3 steps in place R,L,R.

Point L ft fwd; point L ft to the side. 3 steps in place L,R,L.

Start dance again, this time turning R 1/2 back to face front of room.

Jane Carlson of Weston, Mississippi shared the following trio routine with me several years ago and I just came across it while going thru my “mind jogger” cards. The date on the card is April of 1992. I had used the dance for quite a while and then put it away. It is called the –

GLEEFUL TRIO

Formation: Trio. 3 persons on the rim of the circle, with the center person facing CW and the other two facing CCW.

Music: When The Works All Done This Fall. Available from the Kentucky Dance Foundation (270) 422-3655

Routine:

Counts:

1-8 All balance to their right & then left, then turn RT hand person by the right.

9-16 Then all balance right & left again and turn the LT hand person by the left.

17-32 Do a “Hey For Three” and finish it off with another balance step.

33-40 All walk as they face for 8 steps.

41-48 Turn alone, come back 8 steps.



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49-56 Circle left once and a half with the original threes.

57-64 Pop the center person under to a new two to begin again.

Here is an old-timer that I use for repeat one-night-stands, something that offers just a little bit of challenge. You might need a couple of walk-thrus to make certain that all of the dancers are familiar with the pattern before you let the hammer fall. It is called the - - -

TEXAS WHIRLWIND

Formation: Square

Music: Hoedown

Routine:

CALL

1. Four ladies chain to the opposite shore, chain right back as you were before
 2. Gents to the center with a right hand star
 3. Back with the left and not too far
 4. Pass your own and meet the next with a right hand half around
 5. Back with the left go all the way 'round
 6. Now your corner with the right hand 'round
 7. Back to your own with the left hand 'round – Go all the way' round
 8. Right hand lady with the right hand 'round
 9. Back to your own with the left hand 'round
- Repeat all three more times.

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EXPLANATION

1. Ladies grand chain and chain back.
2. Gents to center with right hand star.
3. Gents face right about and form left hand cross to move counterclockwise.
4. Gents pass partner and right hand half around with original right hand lady.
5. Gents offer left hand to same lady and go all the way 'round until gents are facing corner. (Their original partner).
6. Corner girl with right hand 'round.
7. New partner with left hand 'round. Gents will be facing original opposite lady.
8. Right hand lady (original opposite) with the right hand 'round.
9. New partner with left hand 'round.

Bill Alkire of Wooster, Ohio wrote this easy level contra several years ago. I use it frequently and find it brings smiles to faces of those who dance it. One walkthrough should do the trick. He named it –

BILL'S FANTASY

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

Music: Any 32 bar tune.

Routine:

- A1 Everybody go forward & back
Pass thru & you turn back
- A2 Right hand star – go once around
The men move out & the ladies chain
- B1 Chain them back
All go forward & back
- B2 Pass thru – you turn back
Swing the one below

That's it for the month of November.



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*From
Lee & Steve Kopman*

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- | | |
|---|---|
| <p>1) HEADS LEFT square thru 2
LEFT touch 1/4
walk and dodge
wheel around
dixie style to a wave
circulate
explode & slide thru
left allemande</p> | <p>veer right
couples circulate
wheel around
chain down the line
pass the ocean
swing thru
right and left grand</p> |
| <p>2) SIDES LEFT square thru 2
LEFT touch 1/4
walk and dodge
wheel around
flutterwheel
pass the ocean
circulate
linear cycle
square thru on the 4th hand left
allemande</p> | <p>4) SIDES right and left thru & lead left
veer right
SIDES wheel around
load the boat
square thru on the 3rd hand box the
gnat
right and left grand</p> |
| <p>3) HEADS right and left thru & lead
left</p> | <p>5) Heads 1P2P
right and left thru
wheel around
tag the line, face in
pass the ocean
boys trade</p> |

Kopman's Choreography

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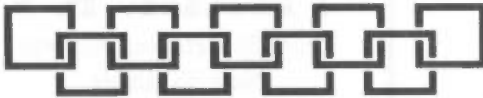
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recycle
right and left grand

- 6) SIDES star thru & square thru 3
LEFT swing thru
walk and dodge
wheel around
star thru
CENTERS pass thru
left allemande

- 7) HEADS pass thru & 1/2 wheel
around
BOYS pass thru
CENTERS trade the wave
head boys run
extend
split circulate
boys run
wheel and deal
pass to the center
CENTERS square thru 3
left allemande

- 8) SIDES LEFT touch 1/4, walk and
dodge & wheel around
HEADS roll away
double pass thru
cloverleaf
CENTERS swing thru
extend
acey deucey
boys run

1/2 tag
1/4 face your partner
right and left grand

- 9) HEADS 1P2P
right and left thru
1/2 wheel around
couples circulate
HEADS wheel around
pass the ocean
scoot back
right and left grand

- 10) SIDES star thru
double pass thru
peel off
BOYS wheel around
ferris wheel
GIRLS square thru 3
star thru
wheel and deal
left allemande

- 11) HEADS lead left
veer right
Heads wheel around
pass the ocean
trade the wave
LEFT swing thru
girls run
boys trade
HEADS wheel around
pass the ocean

girls trade
 swing thru
 right and left grand

12) SIDES LEFT square thru 2
 LEFT swing thru
 girls run
 wheel around
 chain down the line
 square thru 2
 trade by, left allemande

13) HEADS LEFT square thru 4
 LEFT swing thru
 girls run
 boys trade
 wheel around
 1/2 tag
 walk and dodge
 u turn back
 square thru 4
 right and left grand

14) SIDES LEFT square thru 2
 LEFT swing thru
 girls run
 1/2 wheel around
 flutterwheel
 CENTERS turn thru & wheel
 around
 ENDS star thru
 You're home

15) HEADS square thru 2
 square thru 2
 wheel around
 pass thru
 1/2 wheel around
 boys trade
 ferris wheel
 dixie grand, left allemande

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THE KOREO KORNER



From
Steve Kopman

Let's stay with the wheel around theme but add a little more spice.

HEADS pass thru, wheel around 1 1/2
girls pass thru
THEN:

- 1) CENTERS recycle
head girls run
CENTERS LEFT turn thru
right and left grand
- 2) CENTERS explode the wave
ENDS trade & roll
centers run
touch 1/4
girls diagonally pass thru
CENTERS square thru 3
ends trade
left allemande
- 3) CENTERS recycle
side boys run
left allemande
- 4) CENTERS fan the top
ENDS hinge
each wave fan the top
boys run
chain down the line
slide thru
pass thru, left allemande
- 5) CENTERS linear cycle
ENDS face in
pass the ocean
acey deucey
right and left grand

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By Corben Geis



Corben Geis

1. What is the name of the Looney Tunes Short which features Bugs Bunny as a square dance caller?
 - A. Bugs The Caller
 - B. Hillbilly Hare (*Answer*)
 - C. Hoe Down Hare
 - D. Calling All Wabbits
2. Square dancers should...
 - A. Be good listeners
 - B. Be prompt for a dance
 - C. Avoid cliques
 - D. All of the above (*Answer*)
3. When you dance a square inside a square it is called
 - A. Hexagon Squares
 - B. Quadrilles
 - C. Sicilian Circles
 - D. Tandem Squares (*Answer*)
4. What square dance caller/cartoonist created Do-ci-dolores? (which appeared in American Square Dance for many years)
 - A. Frank Grundeen
 - B. Stan Burdick (*Answer*)
 - C. Corben Geis
 - D. Tom Roper

Answers next month to these comical questions!

Answers To September's Questions

1. C. *Monster Mash, Monster's Holiday, Purple People Eater*
 2. C. *Sloth*
 3. B. *Gary Shoemake on Chaparral*
 4. D. *Pre-planning and forming a set square before it's time to square up*
- 80 Questions, 4 Per Issue**

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Rovin' Corner

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month they share with you their experiences and thoughts. This month we are looking at the process of recruiting, teaching, and retaining dancers.

Caller Ken Carroll once said that he was teaching square dancing at the Villages, a housing development for seniors, in San Jose, California. He said he found these people to be the most supportive, most positive, most delightful people he had ever taught to square dance. There was only one trouble.

Every week was week one!

Experienced dancers know that the process of learning to dance is a substantial undertaking. These fledgling dancers were older folks and their memories were not as strong as when they were younger. And they had trouble getting to class. Ken said that the newer dancers would come up to him and say, "Boy, are we having fun! Learning to square dance is the best thing that ever happened to us. We just love your teaching and calling. We always go away from the dance with smiles on our faces."

Then they would say, "Ken, we are going on a cruise next week and will be gone from class for several weeks. Now don't teaching anything new while we are gone. We don't want to get behind! And we want to bring some new friends to learn to dance when we get back!"

Every week was like week one! Most dancers come to square dance class for 28-30 weeks, usually for 1 to 1-1/2 hours a week. And of course, it is sequential.

Starting a new square dance class is always a challenge. You just about get started when some new people want to join, or someone goes away, or forgets. As Gilda Radner, on Saturday Night Live, used to say, "It's always something!"

Nevertheless, we push on, starting classes, recruiting new people, and teaching new dancers to share in our wonderful activity. Many callers are adopting new and different styles of teaching. Bill Silver, out of Sacramento, is teaching a "Blast Class" for youth. He is undertaking to teach them from non-dancers to plus dancers in ONE DAY! He is beginning at 9:00 A.M. and going straight through until 4:00 P.M. – all on one Saturday! It is a noble undertaking.

When Vern Jones, noted national caller, took this approach, he said that by about 2:00 pm, he would say circle left and the students gave him a blank look – overload!

Roger Smith, in San Jose, California is teaching a multi-level class with Sunnyvale Singles. He starts a new class every couple of months, using the freshly minted dancers as angels for the newer ones-and incidentally re-teaching all of the beginning skills to the older dancers. He has done this a couple of years now and says it is working for him.

Tom Roper, famed "National Caller," says that unlike traditional teachers, he does not use angels. He wants his newer dancers to learn without being distracted by



Jim and Betsy – Your Rovin' Corners

experienced dancers.

Boots and Babes of Livingston, Texas started their traditional square dance class the first week in October. At Rainbow's End, Octoberfest marks the beginning of the winter season and the RV park fills up. Boots and Babes will do a big demonstration dance during Octoberfest Week and sure as shooting, some new people will want to join the class. Hopefully, we will have some make-up sessions, or provide some way for people who start late to catch up.

The point is, we square dancers know that when people have learned to square dance and have been dancing for a while, they will realize that square dancing is the world's most wonderful recreational activity. It combines physical exercise with mental stimulation. Best of all, it provides a camaraderie that is second to no other activity. Betsy and I have had the absolutely uplifting experience of dancing in various clubs all over the USA, in China, England, Germany, and many other places. We are always received with a smile, a hug, a warm handshake and more welcoming than we have ever experienced anywhere else! Nowhere else can a person get the kind of welcome, the kind of uncritical acceptance, the kind of fun that we square dancers accept routinely.

It is absolutely vital that we continue to hold classes, to bring new people into square dancing, and share our world with others. The world holds many attractions and other activities that call people. We must continue to spread the dance! We must share the wealth with others. America's National Folk Dance offers an experience like no other.

It is our job to share it, and to bring it to friends, family, and the world. Happy Dancing!

Jim and Betsy Pead

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NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



CALLER'S NOTES

Norm Wilcox (norm.wilcox@sympatico.ca)

This month's subject of "Adding Creativity To Your Choreography" focuses on a selection of surprise Get Outs. These include choreography that take dancers from a known FASR and resolve the square in a manner that the dancers were not expecting. Some examples are: Zero Box – Pass Thru – Centers Left Square Thru 4 – Ends Cloverleaf – Allemande Left; Zero Line – Slide Thru – Right And Left Thru – Pass Thru – Centers Square Thru 4 – Ends Cloverleaf – Box The Gnat – Right And Left Grand.

The **Mainstream 53 (Basic)** focuses on the call Swing Thru. This includes Swing Thru from Ocean Waves, Left Swing Thru, and Alamo Swing Thru. The key to the call is that it ALWAYS starts with turning by the Right one half, regardless of the handedness of the Ocean Wave. Swing Thru can also be called from parallel right hand Ocean Waves with the Boys on the end (at the Mainstream program). The next page features the call in the 'Dancing The Mainstream Program'.

The **Mainstream** featured call is Courtesy Turn. This call is limited at Mainstream to couples with the Man on the left, and the Lady on the right. Unless otherwise specified, the couple faces the center of the set or the center of the formation in which it is working. In the 'Dancing the Mainstream Program', several dance sequences are included.

This month's **Plus Program** section takes a look at Spin Chain The Gears. "When Spin Chain the Gears was invented, callers seemed to stop using Spin Chain Thru. Similarly, since Spin Chain & Exchange the Gears has come into use, callers are not using Spin Chain the Gears as much.

Dancers like these long "pattern" calls, so I guess the evolution is normal, but we need to keep using all the calls we have to keep variety alive." The following page contains choreography using Fan The Top and Follow Your Neighbor (from Columns).

For those calling **Advanced**, Norm workshops Turn and Deal. These calls are followed by sequences in the 'Dancing the Advanced Program' section. The A-2 Program section looks at the All 4 Couples / All 8 Concepts. "The initial traffic pattern determines the name of the concept. If the initial traffic pattern

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

requires all dancers to walk around the perimeter, 'All Four Couples' is used. Otherwise, 'All Eight' is used."

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.

The "Blast From The Past" page explains what a Contra Dance is. "Contra dancing takes place in sets. A set consists of two lines, with your partner usually across from you in the other line. The set is divided into minor sets, which nowadays usually consists of two couples. A contra dance with such minor sets is a duple minor contra dance. A contra dance with minor sets of three couples is a triple minor contra dance. The minor set dances one time through the dance. Each couple moves on to a new couple, forming new minor sets, and repeats the dance. Some slightly more advanced dances involve interaction with dancers who are not in the minor set. Other dances involve two minor sets each time through, and you move on to the third minor set. These dances are called 'double progression'. The dances are frequently done to live music, usually reels or jigs."

"An evening of contra dancing may include several different types of contra. They can be called Old-Time Contra Dance, an Old-Time Country Dance, or a Barn Dance. Most contra dance events will include a few dances of traditional squares, waltz, polka, and swing. A caller teaches the dance before it is actually done to music. This will give each dancer an idea of what to expect so the movements can be easily executed."

The **Workshop Ideas** section call this month is Ride The Wave. The starting formation is parallel columns, box circulate, and parallel waves. Definition: Dancers arm turn adjacent dancer 3/4 and then Fan the Top. From parallel columns, the call ends in parallel waves. From parallel waves the call ends in parallel columns. The box circulate formation ends in ocean waves.

The second workshop call is called Quick Change. The starting formation is parallel lines or waves. Definition: Ends Circulate and face in while the centers Trade and Roll. The ending formation is a starting Double Pass Thru.

The **Mainstream (1-53) Program** call this month is Courtesy Turn. The restrictions of the call start from a normal arrangement at the Mainstream program. The call can always use Wheel Around to get the same dance action from other dancer arrangements. Cross Fold is the call of the month in the 'Dancing the Mainstream Program'. The inactive dancers do not move during the call.

Dancing the **Plus Program** this month looks at the call Diamond Circulate. The two keys to successfully dancing the call are maintaining the Diamond formation (points become centers and vice versa), and the dancers keep the same shoulder toward the center of the diamond.

The **Advanced and Challenge Supplement** includes: Square Chain Thru; Scoot and Weave; and Square the Bases.


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...

Manuella Waltz

Phase II – Waltz – Roper 145B – Peta Warren

Easy waltz. Parts of this cue sheet do not have footprints. Waltz away, twirl vine, bal. Left and right, box, canter, are some of the figures in this routine.

Come A Little Closer

Phase II+1 – 2 Step – RCA-62055-7 by Don Williams – Russ & Judy Francis

This cue sheet contains no footprints, head cues only. Listed are basic 2 step figures. Good CW music.

Release Me

Phase IV – Bolero – Col.-4292 Engelburt Humperdink – Russ and Judy Francis

This cue sheet contains no footprints, head cues only. Wheel unwind to butterfly, basic, cross body, fwd breaks, crabwalks are some of the figures listed in their head cues.

It's My Party Cha-Cha-Cha

Phase IV Cha-Cha – Coll. 4213 by Lesley Gore – Mike Seurer

Alemana, fan, hockey stick, fence line, triple cha's, switch cross. Good cha cha beat music accompanies this nice routine.

Cincinnati Quickstep

Phase III+2 – Quickstep and Single Swing – STAR 136 or CDE 1039 by Tony Evans Orch. – Russ and Mary Morrison

What a great dance this is...we like it a lot. Qtr. Turn. Prog. Chasse, strolling vine, whaletail, double locks, vine 8. Part C is single swing, with basic swing figures and a

Security Alert

We've just been notified by Security that there have been six suspected terrorists working in our office. Five of the six have been apprehended. Bin Sleepin, Bin Loafin, Bin Goofin, Bin Lunchin and Bin Drinkin have been taken into custody. The agents advised us that they could find no one fitting the description of the sixth cell member, Bin Workin, at our office. Security is confident that anyone who looks like he's Bin Workin will be very easy to spot. I am obviously not a suspect at this time.

pretzel turn. Ending is slow open vine 4 snap apart. Excellent choreography to great music. This one is a keeper.

Chattanooga Cha Cha

Phase V – Cha Cha – STAR 133 Chattanooga Choo Choo – Phil Folwell and Marcia Butcher

Fenceline, open hip twist, modified hockey stick, shadow breaks. Good music to a nice routine.

Come Next Monday

Phase IV – Cha Cha – RCA-2667-7-R by K. T. Oslin – Russ and Judy Francis

This cue sheet contains head cues only, no footprints. Listed in the head cues chase peek-a-boo, alemana, New Yorker, fence line, triple cha's.

The Perfect Year

Phase IV+1 (Hip Twist) – Rumba – STAR 158 – Nancy and DeWayne Baldwin

New Yorker, open hip twist, fan, hockey stick, switch cross, open break, whip. Ending is side corte. Good music and a nice dance.

Perhaps Love

Phase V – Bolero – Col. Hall Of Fame Perhaps Love by Placido Domino and John Denver – Ken and Mary Coe

Great piece of music. Dance has cross body, shadow fenceline, horseshoe turn, hip lift, u/a turn, cuddles, all nice flowing bolero figures.

Time After Time

Phase IV – Rumba – Epic 17-05480 Cindi Lauper (Flip Girls Just Wanna Have Fun) – Bill Hale

Bolero banjo wheel, whip, fence line, shoulder to shoulder, cuddles, time step, ending dip center and hold. Good dance.

Shimmy Shimmy Cha

Phase IV+1 (Sweetheart) – Cha – Roulette GG 18 by Little Anthony flip side I'm Alright or Coll 0153– Bill and Linda Maisch

Fun dance to fun music. Shoulder to shoulder, chase with shimmy which is very cute, side chase with shimmy and flirt, umbrella turns. Just have a good time with this

Round Dance with Ralph & Joan Collipi

Dec. 29-31, 2004 - Holiday Round Dance Ball - Landmark Hotel, Myrtle Beach, SC (Phases III-VI)

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

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Bennington College, Bennington Vermont

Staff: Collipi, Filardo, Read, Lillefield

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

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routine. Ending is W develope and hold she shimmys.

No Matter What

Phase IV – Rumba – STAR 202 Flip Bring It All Back – Beryl and Mike Harcourt
Beautiful rumba music. Routine has cucaracha, whip, aida, fencelines, twirl to tamara wheel, wrap and unwrap, flirt to fan, Crab walks, switch rock. Excellent choreography, don't pass this one up.

Sound Of Music

Phase V – Foxtrot – STAR 120B – Bob and Jackie Scott
Choreographer suggest you slow to 42 rpm's. Mini telespin, contra check, outside spin, hover telemark, drag hesit. Op. impetus, prom. weave are some of the figures included in this routine. Figures flow very nicely in this routine.

Do You Wanna Dance

Phase VI – Rumba – Fabuloso Collection International and Standard Latin Vol. #1 CD – Track #6 – Wayne and Barbara Blackford
Great rumba music accompanies this nicely written routine, which really has captured the rumba spirit. Oblique Line, alemana, marchessi, synco marchessi, opposition break. Don't pass this one up.

Run Samson Run

Phase II – 2 Step – RCA URC-4004 by Neil Sedaka – Linda and Kip Moulton
Catchy music accompanies this cue and do 2 step. Routine fits the music perfectly. Has left turning box and Charleston sequence. A goody for your record box.

Cha Cha Bonita

Phase V+1 (Body Ripple) – Maria Bonita by Ross Mitchell on Bam Boom CD DLD 1023 – Milo and Terry Molitoris
Great, great music and a great routine. Figures included are single and double Cubans, sync stop and go to a sit line, triple cha's, and other basic latin figures. Choreographer suggests you slow for comfort.

Read 'Em and Weep

Phase II+1 (Fishtail) – 2 Step – GMP-DK A100101 Pray For Rain CD Track 11 by Lone Blume – Denis and Ginny Crapo
Great beat accompanies this nice 2 step...It has broken box, hitches, scissors, lace sequence. The dancers will smile on this one.

The French Song

Phase IV – Foxtrot – GMP-DKA100101 Pray For Rain CD Track 2 by Lone Blume – Denis and Ginny Crapo
A nice nice pure vanilla foxtrot...feathers, open telemark, reverse wave, outside check, closed wing, diamond turn. Ending is slow to a right lunge...music is wonderful. Don't pass this one up.

Winners And Losers

Phase II+1 (Fishtail) – 2 Step – GMP-DK A100101 Pray for Rain CD Track 9 by

Lone Blume – Denis and Ginny Crapo

Race to your supplier and get this 2 step...Box, fishtail, broken box, basketball turn, ending is a side corte. Also like the music rendition.

You've Never Crossed My Mind

Phase IV+1 – Slow 2 Step – GMP-DK A100101 Pray For Rain CD Track 1 by Lone Blume – Denis & Ginny Crapo

This CD has four good dances listed on it and it is a great investment as you will use all four dances that we have reviewed in this review. Lunge basic, triple traveler, u/a turn, trav. cross chasses, right turn with outside roll. Ending is side lunge with leg crawl. Another good dance. We highly recommend all four of these dances by the Crapo's.

Sweetheart

Phase IV – Waltz – Special Press. #428150 – Will You Remember (Flip Ask Me) available from Choreo – Ken and Irene Slater

Spin maneuver, open impetus, back hover corte, in and out runs. chasse's, cross pivot, diamond turn, hesitation change. A wonderful Waltz that flows so smoothly.

A.K.O.E. III

Phase III+2 (Drag Hest. and Telemark) – Waltz – Superior Dancing CD 101065 All Kinds Of Everything by Dana – Milo and Terry Molitoris

Beautiful waltz, excellent choreography. Left turns, whisk, wing, impetus, open twinkles, drag hest., telemark, sync. vine. Don't pass this one up.

Phoenix Cha

Phase IV+1 (Single Cuban) – Cha – The Phoenix Love Theme – The Brass Ring, Vintage Instrumentals, Vol. 6 Stardust Records CD-1032or Dunhill 4032 or Special Press 192 – Milo and Terry Molitoris

Good music and a good cha cha. Basic, fan, hockey stick, aida, rev. u/a turn, alemana ending, New Yorker, chase, aida. Ending is switch cross and wrap.

Skye

Phase V+2 (Cont. Hov. Cross and Spin & Twist) – Waltz – STAR 169B Skye Boat Song – Peg and John Kincaid

Diamond turn, outside change, cont. hover cross, double reverse spin, outside spin, weave, cross swivel. Ending includes a double rev. spin, whisk open hinge and extend. Pretty music and a pretty routine.

Something Stupid Cha Cha

Phase V+2+2 Unphased – Cha Cha – CD Track 15 Azzurra TBP-SOC003 – Daisuke and Tamac Doi

Great cha cha music and a very nice cha cha routine. Challenge chase, nat. opening out w. spiral, u/a turn, patty cake with spin, split Cuban, double Cuban, la suiza, Turkish towel, guapacha time step.

Recordings reviewed
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CUE TIPS

*Selected by
Fran & Jim Kropf*



I "Remember When" we were teenagers and had the experience of "Young Love" We thought it was just was the greatest thing on earth. Now that we are a little older I can see that it was only puppy love. HAPPY HOLIDAYS!

REMEMBER WHEN

Choreographer: Al Howland

Record: Decca 31882

Footwork: Oppsite, except where noted (W in Parentheses)

Rhythm: Two Step/Single Swing

Phase: 3+1 (Qtr, Trns and Prog Chasse)

Sequence: Intro, A, B, C, A, B 1-4, Tag

INTRO

Wt 2 meas;; Apt Pt; Tog Tch Bfly;

PART A

SIDE TWO STEP; OPN BREAK REC; SIDE TWO STEP; OPN BREAK REC OP/ LOD; HITCH 4; FWD MANUVER; PIVOT 2; DIP BACK REC: QTR TURNS & PROGRESSIVE CHASSE: WHALETAIL:: WALK 4 CP/LOD ;

PART B

STROLL VINE;;; HITCH 4; WALK & FC; BASKETBALL TURN SLOW 4 BFLY/WALL; BACK TO BACK; RK SD REC; FACE TO FACE; RK SD REC

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BFLY/WALL; SLOW TWISTY VINE 3 & MANUVER;; SLOW OVERSPIN TRN TO WALL & REC;;

PART C

SINGLE SWING BASIC;;;R TO L;;;L TO R;;; CHG HANDS BEHIND BACK;;; SLOW TWISTY VINE 4;; REPEAT C MEAS 1-8 IN OPPOSITE DIRECTION TO SCP/LOD POINT STEP 4;; FWD 2 STEP (TRANS); SOMBRERO RK REC TWICE;; BK TWO STEP (TRANS) STEP KICK FACE TOUCH TWICE;;

REPEAT C, 9 THRU 16

REPEAT A, 1 THRU 16

REPEAT B, 1 THRU 4 TO CP/WALL

TAG SLOW OPEN VINE 4 CP/WALL;; SIDE CL POINT;

NOTE ON FINAL STEP OF DANCE (POINT) BOTH TURN BODIES LF 1/8

YOUNG LOVE

Choreographer: Baldwin

Record: Hi Hat EN 060

Footwork: Direction for Man except where noted

Phase: 2+1 Imp

Rhythm: Waltz

Sequence: A, B, A (1-8) INTER B, A (1-8) END

INTRO

CP/LOD WAIT ;

PART A

2 FWD WALTZ (W DRIFT APART);; TWINKLE OUT & BACK SCAR;;

3 PROG TWINKLES;;; FWD SD CL;

WALTZ AWAY; W WRAP; FWD WALTZ; PKUP;

LEFT FACE TRNG BOX;;;;

PART B

ONE LEFT TRN; BK WALTZ; OPEN IMP; THRU SD CL;

BOX;; TWIRL/VINE; PKUP;

INTER

APT PT; PKUP;

END

SD CORTE;

ALL THINGS CONSIDERED

By
Ed Foote



TIPS FOR BETTER DANCING.

Here are more hints to give you success in the square.

1. HOW TO AVOID BREAKING DOWN

A. Keep the set small. Touching hands immediately after each call is one way to accomplish this. Large sets break down much more often than small ones.

B. Always have your set lined up with the walls. Often a set will become slightly offset from being lined up with the walls; now a Cast Off or other turning motion may cause some people to become disoriented. If the caller has the square Promenade and has the heads or sides Wheel Around, it is quite likely the set will not be lined up with walls. Solution: Take it upon yourself to make slight adjustments on the next two or three calls to get the set aligned with the walls. One person can cause the entire set to adjust, so you be this person.

2. IF YOU BECOME COMPLETELY LOST

A. Do not turn around. This will make it difficult for someone behind you to help you recover. It is much easier to guide someone into place by guiding them from the back.

B. Turn your head in all directions to see where you should go. If someone says to turn around or you see that you should turn around, then do it. Otherwise, retain your facing direction and let someone guide you into place.

C. Do not wander around. Stay put until someone either guides you into place or directs you to go to a certain position. Do not be surprised to receive this help – expect that you will receive it and be ready to respond to it quickly.

3. IF YOUR SQUARE BREAKS DOWN, GET TO FACING LINES

Do this by squaring your set and then have the head couples slide to the right to form normal facing lines of four (each boy with a girl on his right). Now watch the other squares. Often the caller will get the squares back to facing lines several times before finally getting to a Left Allemande. When he does get the floor to facing lines, your square can now pick up the next call and you are dancing again. You may not finish with your original partner or corner, but you are dancing and that is the name of the game.

This will not work every time, as sometimes the caller does not bring people back to facing lines before a Left Allemande; but it works often enough to be worth doing. In fact, many callers will intentionally bring people back to facing lines in order to pick up those who have broken down early. If you do not accept this opportunity to resume dancing, you may have a long stand until the next Left Allemande.

Playin' With My Friends

by Corben Geis

November is the month to celebrate Thanksgiving. I just wanted to take this time to extend my sincere thanks for having such good friends like Tom Miller, Tim Marriner, Bill Harrison and Tim Crawford.

These fellas are not only masters in calling, but were so cool to agree to record a singing call with me titled **PLAYIN' WITH MY FRIENDS** on Silver Sounds Records. Also, thanks to the talented music men Jack Servello and Jack O'Leary for the awesome jazzy instrumental of the song on the flip side to this record.

We recorded it at the Dutch Treat Weekend in Lancaster, Pennsylvania. That Saturday was my birthday, September 11. Ironically I share the same birthday with my square dance partner, Bernice Powell, who drove in for the weekend from Kentucky. Thanks!

I'd like to let callers know how much fun it is to record a singing call. Don't ever be afraid to try something new or unique. And, never shy away from asking questions. There are lots of great square dance record labels out there, with awesome producers, and really cool music. Perhaps a new year's resolution may be to record that one particular singing call that you've always wanted to do. Remember: if you don't try, you can't fail.

Thanks again to the magnificent seven who put **PLAYIN' WITH MY FRIENDS** together. I really do appreciate it. Here are some photographs of the actual recording sessions we had. And, what a blast it was!



*Cory, Tom Miller, Tim Crawford
and Tim Marriner.*



Corben and Bill Harrison



Jack Servello, Cory and Guitar



*Playin' with My Friends live on
Saturday Night*

MOORE ON CONTRA



By
Paul Moore

Handed Heys

Last month we took a look at one type of “hey” or “reel,” the “hey for four.” Once again, the term *reel* can refer to the dance movement or it can refer to a music form. *Hey* is the Scottish term for the movement; and just as with any square dance figure, the caller needs to define who does what with whom. *Heys* seem to have an endless supply of variations: for three, for four, for eight, four dancers doing a hey for three, and the handed hey.

Just as it sounds, the handed hey uses hands, while the other variations are done without touching. The easiest way I have found to teach a handed hey is to get the dancers into an ocean wave (or a wavy line, as it is called in the traditional contra world), and have them swing thru four times. It is a complete choreographic zero that takes 20 counts to complete. If your dancers do not know swing thru, have them trade by the right, then those who can by the left four times. Remind the dancers not to get a hand grip during the swing thrus, but to lightly touch hands, or let the hands just “kiss” each other.

Here is a really fun dance that was written by the late Leif Hetland. He called it “Kisses” and used the MacGregor recording of “Poor Little Robin.” I like it very well with “Red, Red Robin,” but find a tune that matches your style and idea of fun.

Kisses by Leif Hetland

Intro: ----, -- corner dosado
1-8: ----, -- same one swing
9-16: ----, across, slow square thru
17-24: ----, ----

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Tomperry@tipiproductions.com

25-32: ----, -- new corner dosado

33-40: -- to an ocean wave, -- handed hey*

41-48: ----, ----

49-56: ----, ----

57-64: -- step thru, -- new corner dosado

The dance is every bit as easy as it looks, but it has a charm and lift to it that dancers of all abilities seem to like. Remember that the handed hey is four swing thrus, and the end dancers must wait while the centers turn left. The handed hey ends just in time to step straight ahead and do a dosado with a new corner.

This is a double progression dance, which means that the first half is danced with one couple, then the dancers move up or down the line to dance the second half with another couple, then they move again to start the dance with yet another couple. Double progressions move dancers up and down the line at a tremendous rate, so I recommend having at least ten couples in the line to do this dance. Better yet, have an odd number of couples so that one couple is standing out at one end or the other for each half of the dance. An odd number of couples in a double progression also means that you dance one part with a couple on the way down the line and the other part with them on the way back; in other words, you do not do the same part of the dance with the same people everytime.

Hanhurst's Best Sellers For September 2004

1. Any Dream Will Do SNW 704
2. Help Yourself SIR 607
3. Polka On The Banjo TAR 138
4. Peg Of My Heart BS 2493
5. City Slicker / Sandy BS 2492

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News From Raleigh, North Carolina

The highest attendance in the past five years – 698 – including dancers and callers from seven states, registered for the 15th annual convention of the North Carolina Federation of Folk, Round, and Square Dance held in Raleigh August 20-21. Dancers ranged in age from ten years to the lower 80s and came from Asheville to Wilmington. At age 10, Samantha Scoggins, a member of the Rainbow Squares of Raleigh, claimed the distinction of youngest dancer.

Six clubs set up attractive displays featuring their activities. First prize in the competition for Best Display went to the Sanford Sandpipers, with second prize awarded to the Southporters, The Tar Heel Twirlers of Goldsboro captured third prize.

In the competition for Best Poster displayed in the Saturday night Parade of Clubs the winner was Magic Squares of Wake Forest. Beginning this year, this competition will be held annually at the state convention. Fourteen couples participated in the Saturday afternoon Fashion Show emceed by Virginia Barker of Whitsett. The final two couples modeled the official outfit of Tar Heel dancers who will host the 56th National Square Dance Convention in Charlotte. By far the most hilarious couple were two men, one dressed as a female. The male escort in this couple was Cleo Barker, with Robert Kennedy taking the female role. Both are callers from Greensboro. Wayne Bowman of Charlotte and Paul Walker of Kannapolis led a seminar on the use of the internet in promoting square dancing.

A humorous skit featuring caller Chuck Hicks and his cuer wife Chris of High Point concluded Friday night's agenda. The Saturday night after-party consisted of more square dancing led by callers Jerry Biggerstaff, Cleo Barker, Greg Jones, and Jimmy Robeson

At the Council meeting Saturday afternoon Bill Grindel, chairman of the annual Hospice fund-raising campaign, urged dancers to support their local hospice by selling raffle tickets and attending the hospice benefit dance in their respective area this fall. At this meeting Federation President George Jackson informed those present that he would not continue in this office for a second term. Mary Ann and Ralph Kornegay of Wilmington will serve in this position effective January 1, 2005.

The 2005 state convention will be held at the North Raleigh Hilton Hotel August 19-20.
Al Stewart, Greensboro, North Carolina



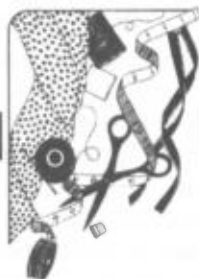
(top) Latrelle Batten and Johnny Burnette distributing copies of the *PROMENADE* (quarterly publication of the North Carolina Federation).

(bottom) Proudly holding the Carolinians poster, members Lynn and Carolyn Sproles lead their Greensboro club in the Parade of States.



SEWING 101

With
Donna Ipock



Here we go with fabric scraps again...

One of my friends from the Zebulon Woman's Club brought me a sample of a small tote bag. Women of her church women made these bags for children to carry their books back and forth from their church library. She spoke with our local library director and came up with the idea to make these bags available to the community children to use. The idea is to make lots of these bags available at the library and when the children come in to check out the books they will also check out a bag to be used to "tote" their books home and back again. Since some of the club women don't sew and we want to get involvement from all the members we are adding a bit of embellishment to the bags. We are using stamps from a company called "Stampin' Up" and ink used for fabric stamping. This way the sewers will sew and the non sewers will stamp. Involvement for all. The basic pattern we are using is sooooo simple as well as the sewing...basic straight stitching...no fancy stitches, just straight stitches. The stamps we are using are of butterflies, balloons, dragonflies, and seashells. The sample we made has two butterflies stamped on one side, one flying toward the right and the other flying after it. We plan to stamp each bag with our club name and if this is a project you want to get involved with you may want to add you organizations name or not...your choice. These can be made with fabric scraps since a scant yard will make a bag and the straps. You can enlarge the pattern and then you have a bag for yourself.

Instructions:

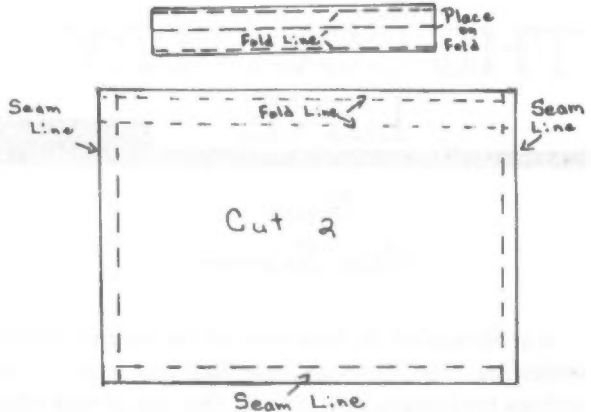
Pattern measures 16" by 12" and the straps are 20" long.

The beauty of this pattern is that you can enlarge it, reduce it, or even turn it so that it is longer instead of the wide version.

Now to the how to...

- Cut 2 of the pattern piece and then place the strap pattern on the fold and cut 2 straps. Remember the straps can be lengthened or shortened also.
- Sew the two side seams and then the bottom seam using a 1/2" seam allowance.
- On the bottom turn the bag to the outside, fold and stitch across the bottom corners, making a square corner. This is the hardest part for some of our sewers...and the only way I know how to explain it without being by your side is to have you flatten out the corner and pin, then turn inside out and see if you have made a square bottom. If not then retry again...once you know this tip it seems so simple but hard to explain.
- On the top edge, turn under the raw edges 1/4" and then turn again and stitch close to the edge. Then stitch close to the fold edge, giving this a finished look.

- You can reinforce the bottom by stitching close to the edge made by making a fold on the bottom from corner to corner. This will be on either side of the bottom seam line about 1 1/2" to 1 3/4" from the center bottom seam stitching. Also stitch up the sides this same amount from the side seam lines. This will give the tote a squared off style.



- For the straps, fold 1/4" on both sides and then fold again and stitch along the folded edges. You can also stitch along the fold edge to give it a uniform look.
- Attach the straps to the tote by folding under the raw edge and sewing the ends to the inside to the tote about 2 1/2" or 3" from each side.

Now you can embellish to your hearts content. You can also use iron on appliques or embroider...you decide. After making several of these, we decided that they would make great bazaar items and are really not that hard to make if you get an assembly line going...some to cut out the totes, several to sew the seam, some to attach the handles to the bags and so forth. Try making one or two...

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THE COUNTRY LINE

From
Mike Salerno



It is November. In most areas of the country, Mother Nature is preparing for her winter nap. The leaves are changing, and there is a crispness in the air. Autumn is perhaps my favorite time of year. The time of year when the holidays draw near, and the joy of the fall season begins. This month's dance is another dance that I use when teaching a structured class. It has a lot of good basics in it and variations on steps we already know. 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 email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance: Dreams

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position (a walking step) on count 1, stepping backwards with other foot bringing the feet together in 1st position on the "&" count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

Crossing Triple Step: A triple step that moves sideways beginning with a crossing step.

Heel, Ball, Cross: A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. 1) Tap Heel forward, &) Step on the ball of un-weighted foot, 2) Cross other foot in front changing weight.

Pivot Turn: A change of direction turn in the opposite direction of the forward

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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.

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

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

*Prompting Cues are in **BOLD** lettering

NAME: Dreams

DESCRIPTION: 32 count 4 Wall Intermediate Line Dance

CHOREOGRAPHER: Max Perry, Danbury, Connecticut

MUSIC TEMPO SUGGESTIONS:

Slow: Black Velvet by Robin Lee (92 BPM)

Medium: Take It Back by Reba McEntire (110 BPM)

Fast: Shut Up and Kiss Me by Mary-Chapin Carpenter (122 BPM) or any Moderate to Fast West Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Heel Touch, Heel Touch, Walk, Walk, Repeat

1&) Tap Right Heel Forward, (&) Step Right Foot Beside Left Foot

2&) Tap Left Heel Forward, (&) Step Left Foot Beside Right Foot

3-4) Step Right Foot Forward, Step Left Foot Forward

5&) Tap Right Heel Forward, (&) Step Right Foot Beside Left Foot

6&) Tap Left Heel Forward, (&) Step Left Foot Beside Right Foot

7-8) Step Right Foot Forward, Step Left Foot Forward

Heel-Ball-Cross, Heel-Ball-Cross, Side Rock, Crossing Triple

9&) Tap Right Heel Forward (&) Step on Ball of Right Foot Beside Left Foot

10) Cross/Step Left Foot in Front of Right Foot

11&) Tap Right Heel Forward (&) Step on Ball of Right Foot Beside Left Foot

12) Cross/Step Left Foot in Front of Right Foot

13-14) Rock/Step Right Foot to Right Side, Step Left Foot in Place

15&) Cross/Step Right Foot in Front of Left Foot, (&) Step Left Foot to Left Side

16) Cross/Step Right Foot in Front of Left Foot

Northern Lights Caller School

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Nov.

Heel-Ball-Cross, Heel-Ball-Cross, Side Rock, Crossing Triple

- 17&) Tap Left Heel Forward (&) Step on Ball of Left Foot Beside Right Foot
- 18) Cross/Step Right Foot in Front of Left Foot
- 19&) Tap Left Heel Forward (&) Step on Ball of Left Foot Beside Right Foot
- 20) Cross/Step Right Foot in Front of Left Foot
- 21-22) Rock/Step Left Foot to Left Side, Step Right Foot in Place
- 23&) Cross/Step Left Foot in Front of Right Foot, (&) Step Right Foot to Right Side
- 24) Cross/Step Left Foot in Front of Right Foot

1/4 Turn, Step, 1/2 Pivot, Triple Step, Rock Step, Coaster Step

- 25) Turn 1/4 Right and Step Right Foot Forward
- 26) Step Left Foot Forward, Pivot a 1/2 Turn Right, Keeping Weight on Left Foot
- 27&) Step Right Foot Forward, (&) Step Left Foot Beside Right Foot
- 28.) Step Right Foot Forward
- 29-30) Rock/Step Left Foot Forward, Step Right Foot in Place
- 31&) Step Left Foot Backwards, Step Right Foot Beside Left Foot
- 32) Step Left Foot Forward

Repeat



A fond farewell...

CALLERLAB VIEWPOINTS

By
Mike Seastrom



We've all got so much to be thankful for and this is the month to stop and count our blessings. Sure, there are challenges that each of us face on a daily, weekly, monthly, and even yearly basis and some of those challenges can be major. Yet in the big scheme of things, if we've got our health and are still able to get out on the dance floor and share the joy of moving to music with others, we truly do have something to be thankful for.

Long ago, Henry Ford realized that his factory workers could really enjoy a dance activity for the exercise, fun, health benefits, and the social value that it could bring to them. He knew that the majority of his workers came home, did their chores, went to sleep and came back to work the next day, week in and week out. He wanted an activity that his workers could enjoy with each other, without regard to their hierarchy in the work place. If he was successful, he could not only make his workers lives more enjoyable, and improve the relationships of his employees, he could even make them healthier and more productive.

He also knew that those who could teach and call the American square and round dance were slowly becoming more and more difficult to find and that many of the written information of the dances of that time were in danger of being lost or forgotten. His book, "Good Morning America", was a great step in documenting, collecting, and organizing some of the dances of that day and before. He built a wonderful dance hall, found a dance teacher/master to come to Michigan and began to hold these dances on a regular basis. He did succeed with all the benefits mentioned above, and this began the resurgence of American Square and Round dancing in the United States. These dances also included contras, mixers and other traditional dances.

Some of the above points may sound familiar. We've got millions of people around the world that work a long day, come home, do their chores and go back to work the next day. Today, we can add television, computers, phones and other competing recreations to the equation, but there are still many people who would benefit from the fun, exercise, and social capital, as we now call it, that our dance activity brings its participants.

This activity also allows people from all walks of life to come together equally

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and have fun moving to music. I can't think of any other recreation where so many people from so many different backgrounds, who otherwise have nothing else in common, can have so much fun together.

We also have another similar parallel to Henry Ford's time. Those who teach, call, and cue in our activity are becoming more difficult to find. Many callers, cuers, and prompters have retired in the last fifteen years. It's estimated that we have only one third the number we had in 1985. There are many areas in the North American continent and around

the world where the nearest caller or cuer may live 50 to 200 or more miles away. Getting someone who lives close enough to teach a class, and call or cue a dance can be a big challenge or might be impossible.

An important part of the success of growing our activity in the future will be based on bringing in new callers and cuers. In response to our shortage, there have been more caller schools organized in the last several years. CALLERLAB has been promoting caller education for many years now and its Caller Coach Accreditation program has expanded. CALLERLAB, Hanhurst's Tape & Record Service with Bill and Peggy Heyman, and Grand Square Inc., among others, have partial and full scholarship programs to caller schools. Grand Square Inc. has even funded a couple caller schools with free tuition to promote square dancing by educating new and seasoned callers. Things are starting to turn around, but we have a long way to go.

There are several very easy things we can do to help encourage our existing and upcoming callers and cuers. Clubs and dancers can encourage and compliment your own callers and cuers during and after a dance or festival. Kind words go a long way to make someone feel good about their efforts and can even provide the incentive for some to make additional efforts to improve and update their skills and repertoire. Applauding your caller and cuer at the end of each tip and even an occasional standing ovation, if warranted, to have your caller and cuer do "one more song" is an enormous boost in ones self worth. Those who call and cue overseas, see this on a

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regular basis. It's a wonderful feeling to know that the dancers like what you do and are enjoying it enough, to have you do an additional song or two. Constructive criticism, if done properly from the right source, can also help a caller and cuer.

Gifts to your caller and cuer for special occasions are also very much appreciated. Subscriptions to note services and square and round dance publications, scholarship-like gifts to caller schools and seminars, or partial and/or full payments for attending CALLERLAB, ROUNDALAB, CONTRALAB, a national convention, or regional festival can be a great incentive for callers and cuers to learn, continue their education, and improve their skills.

Callers, cuers and prompters can also help. Encouraging dancers to learn to call and cue can sometimes be all that is necessary for someone to start or attempt to learn. Mentoring newer callers and cuers is also an important part of growing our activity. It takes a long time and a lot of effort and practice for someone to learn to call and cue. Purchasing equipment, records, etc., is also no easy or inexpensive task. Any help we can give each other in this area can go a long way to improve our programs. CALLERLAB, ROUNDALAB, and CONTRALAB all have good educational information available from their home offices and websites. Joining these national and other national or regional organizations can be so beneficial in learning and continuing the education process that is so necessary to successful calling, cueing, and prompting.

We do have so much to be thankful for. In the coming years it will be so important for us to show our appreciation for each other, encourage and be tolerant of our newer leaders, and support our existing leaders for their efforts. That kindness will go a long way in growing a truly wonderful activity and spreading the joy of dancing to music to more people.

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.

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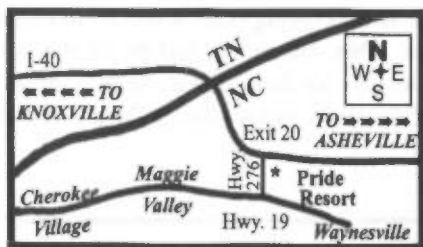


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AUGUST 7-11 Plus Larry Letson & Jerry Story	AUGUST 14-18 Plus Tony Oxendline & Jerry Story	AUGUST 21-25 Plus DBD Tony Oxendline & Jerry Story
SEPTEMBER 11-15 Plus Marshall Filippo & Larry Letson	SEPTEMBER 18-22 A-2 w/ C-1 Tips Johnny Preston & Jerry Story	SEPTEMBER 25-29 C-1 w/ C-2 Tips Darryl Lipscomb & Jerry Story

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ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

Please make a note that we have changed our email address (bevboodance@knology.net). Thank you for sending the information for this article. From our family to yours, we wish you a Happy Thanksgiving.

CHICAGOLAND ROUND DANCE LEADERS' SOCIETY

Teach of the Month for September 2004

Phase II: House of Blue Lights (Springer) Epic 15-08461

Phase III: Tres Hombres Paraglidros (Booth) Star 155

Phase III (Tie): Speak Low III (Steinke) Hoctor 639

Phase IV: I Fall to Pieces (Francis) Coll 90051 & MCA 51038

Teach of the Month for October 2004

Phase II: Chattanooga Shoe Shine Boy (Tracy) Belco B-421

Phase III: Juanita's Cantina (Harris) MAP CD 105

Phase III (Tie): Hot Stuff Cha Cha Cha (Hurst) Red Boot RB 912

Phase IV: Telling Everybody (Noble) Star 155

Phase V: I Do, I Do, I Do (Blackford) Star 205 or CD Star 205 C

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CK-040 IN THE SHADOWS OF LOVE J. Hatrick
CK-144 HONEST BOWL OF RED, Doug
CK-147 ONE MORE TOWN, Bill
CK-145 FOREVER IN BLUE JEANS, Jerry
CK-146 HAVE YOU EVER SEEN THE RAIN, Daryl
CK-147 LAMBADA / DAZZLE (hoedowns)
CK-148 MAMMALS / CHINOOK RAMBLE (hoedowns)
CK-149 LOVE YOU TONIGHT IN MY DREAMS
CK-150 SHE'S A COOL DRINK OF WATER, Randy

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DIXIE ROUND DANCE COUNCIL

Popular Dances and Teaches from September 2004 Newsletter

1. Body & Soul (Shibata) V/Foxtrot/Telemark 917 Flip: Kiss Me Goodbye
It is You (Worlock) VI/Waltz/SP
2. Four Walls (Paull) II/Waltz
On and On (Shibata) IV/Rumba/Star 206 Flip: This Can't Be Love
3. Chilly Chilly Cha (Shibata) VI/Cha
Do You Want To Dance (Blackford) V/Rumba
Hello Mary Lou (Scott) III/Cha/Mercury 880-865-7 or 884-663-7
Merengue Si (Barton) III/Merengue/SP
Nearness Of You (Cantrell) V/Foxtrot/SP
Only Love Bolero (Barton) IV/Bolero/MD
People (Shibata) VI/Rumba/SP
Senza Fina (Hurd) IV/Waltz

Note: 28 Dances tied for 4th

WASHINGTON ROUND OF THE MONTH

October 2004

Phase II+1: While We Were Waltzing (Sanders) Grenn 17066/14060/14146/14212
Title on the record is "I Found You"

WISCONSIN ROUNDS OF THE MONTH

October and November 2004

Phase	Dance Name	Record #	Choreo.
Phase II	Battle of New Orleans	Collectable 13-33004 ...	Buckmaster/Reigel
	Tender Waltz	Roper 402	Gilder
(Bonus II)....	Sam II	STAR 101	Chico
Phase III	Adios Amigos	Col 13-133320	Shotting
Phase IV	Shimmy, Shimmy	Roulette GG18	Maisch
	Koko Bop		

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POINT OF ORDER



From Kappie Kappenman

TRAINING SESSION

S.D.C.A. February 1960

WHAT'S THE HURRY?

Resume of speech given by Ed Gilmore

One of the fallacies of the average Square Dance Caller is the importance of what and how to conduct their activities instead of why. The why of Square Dancing is the basic philosophy that should be uppermost in our minds as this is the foundation and reason for dancing in the first place. Everyone is aware of the basic principals that should be included in programming a Square Dance activity. However, too many of us overlook these principles in favor of the What and How. Which brings up our subject of "What's the Hurry?"

"In my opinion one of the greatest diseases of callers is cleverness." We are constantly thinking on our favorite subject, regardless of time or place, while the dancer, having no reason to remember what happened at the last dance he attended, a day, week, or month ago is often hard-pressed to keep up with this cleverness. We are not being clever with malicious intent but simply to keep from being bored. However, we should remember that we are serving the dancers and not ourselves. One of the important things that we lose in the transition from dancer to callers is a sense of speed or rate of acceleration, how fast can we go? This is not to mean speed of the turntable or beats per minute of the music, but acceleration of the whole program from beginning to end. We are speaking of the training of people and how fast they can be taught to dance. How much should you add to the repertoire of the dancers in a given period of time, how fast can you become a proficient caller? It appears that too many of us have a tendency to be in "One damn big hurry". This is partly due to a subconscious desire to get ahead. Almost every caller will deny this, but as soon as a man picks up a mike and starts calling – he starts to dream of the day when he will have several high-level clubs per week, patterned after his favorite successful club. And, a little bit later he wonders who will record him on which label, and a little later, who's going to ask him to call out of state, etc. This tremendous desire is not wrong, but is right and natural, regardless of the type of endeavor, as the top of the ladder is the goal of any man. Where we make our mistake is when we start hurrying and pressing to get there and then we defeat ourselves. We have to have the training and experience that only time gives us if we are to mature and attain our goal. We can't skip this period of training any more than we could skip high school and get a college diploma. The actual hours spent in calling and practicing is the important thing, not the elapsed years of calling. One night per week for five years doesn't compare with five nights per week for five years. This brings up the problem of being in a hurry because we have this pressing desire to get ahead. How can we keep up with the professional caller and still work five days a week to make a living?

The answer is, we can't, so what's the hurry. Why not set our goal considering the time we have available and not worry about how fast we can drive ourselves to what we hope is the top. Why not make it a lifetime effort and enjoy it, rather than cram it into a few years of hard work?

This also applies to the dancers we serve. Why worry about how fast you can rush them through their training period. Why must a dancer know everything there is to know in ten weeks? Or 20, or 30 or a year? What's the hurry? Why not let him mature gradually through the years. If we used the first ten primary basics of allemande left, do-sa-do, ladies chain, etc., there are 3,700,000 different combinations. By using the fourteen secondary figures such as allemande thar, catch all eight, etc., there are 784 septillion different combinations. If we add one new basic to this number the combinations are increased proportionately. Now, what's the hurry to get them all done this year? If we're going to continue to give our dancers more and more new basics every few months, we're going to hurry them right out of Square Dancing which seems to be the current process.

What's the hurry to get the dancers in, crowd them through the instruction, overpower them in clubs they can't keep up with and get rid of them. Is Square Dancing a two year activity? Nationally our turnover in a two year period is about 85 to 90% as indicated by factual surveys taken by callers all over the country. The dancer is attracted by a little learning and then lots of fun. When the dancing becomes work he loses interest and many graduates of a class are lost the first night they attend a club dance. They didn't come to work – they came to dance. The eager beavers will usually survive, but for how long? Percentage-wise, it's a poor gamble.

Educators have only one proven method of positive education regardless of what their subject might be and that is rote, repeating the same thing time after time, until the response is an automatic reflex action. Time is your greatest ally and since no one has found a way to rush the clock, why try to rush your dancers? Why not build their foundation slowly and gradually through repetition and let them enjoy?

The dancing has become a contest between the caller and the dancer to the vast disadvantage of each. At a dance where this competition is evident, we hear the words "High" and "Low" level and here is where the trouble begins as we have complicated our activity just about as far as we can. The dancer is daring the caller to call something he can't do. If he can do it and the rest of the floor can't, it's high level – if everyone can do it, it's low level.

AMERICAN

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Why should a caller test the maximum alertness and physical ability of each dancer on his floor. Every person has his own definition of the word "level" and to prove this to yourself, ask anyone. There are as many answers as there are fingerprints. Since it takes a group of people to make a Square Dance, how long can an elimination contest survive? Why make it a battle of survival of the fittest? Is this dancing? What's the hurry to dance these people into submission and end up in a process of elimination – which is exactly what we're doing at many of our dances and classes. Many of our dancers enjoy a night of bowling, or cards or a show or a night at home with the family as well as a night of square dancing once a week. If we are calling in competition with the dancer who is dancing four or five times a week, we are ignoring the once-a-week dancer, and he, after all, makes up the majority. Could this be the answer to our 85 or 90% loss? Square Dancing is a group activity and as long as you have a group of dancers there will be a mighty big spread between the most alert one and the slowest one. You will never have a group of equal alertness both mental and physical, equal ability to memorize, and equal enthusiasm for Square Dancing. What's the hurry to prove who is the most alert? This subconscious act of aggression on the callers part inadvertently contributes to that which is most detrimental to the enjoyment of the majority of the dancers. When you have eliminated fun, you have eliminated the reason for square dancing and along with it, your excuse for picking up the microphone in the first place.

Any transition is a slow, gradual process as everyone resists change. However, we feel sure that if you will realize the necessity for more fun and less complexity, limit the amount of new material you add to the program, work for better timing and more rhythm, and above all work towards serving the interests of the bulk of the dancers, instead of the chosen few, you will be perpetuating the entire Square Dance activity for years to come.

This interpretation of Ed Gilmore's taped recording was made by Orrin "Pappy" Benedict. Since it is a resume, it couldn't possible take the place of the actual lecture, which had to be heard to be fully appreciated.

Blue Star Record Hits a Milestone

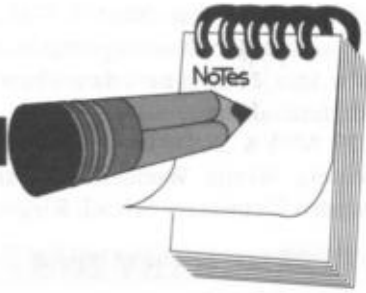
Blue Star Record Productions, the largest square and round dance record company in the world is proud to announce the label's one thousandth (1,000) vinyl record release.

Blue Star #2501, available in January, will feature new music to an old favorite (our signature sound) and legendary caller/ recording artist, Marshall Flippo. Over the years Marshall has recorded over 135 singles on Blue Star and his newest record will be a historic release; not to be missed.

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Your friends at Blue Star Record Productions take this opportunity to thank you for purchasing our records and extend a special "thanks" to Marshall Flippo. We look forward to many years of providing exceptional music and fine calling to the square dance world.

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

NOVEMBER 2004

5-6 **NOVA SCOTIA** – 35th MARI-TIME SQUARE & ROUND DANCE CONVENTION, Old Orchard Inn, Exit 11, Hwy # 101, Grenwich, NS; Ken and Edythe MacLeod R.R. # 3 Charlottetown, P.E.I. C1A 7J7, (502)629-1672.

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

13 **NOVA SCOTIA** – MMM/Ocean Waves Annual Harvest Moon Dance, Bloomfield Centre, 2786 Agricola St. Halifax; Edie Young 902-477-1950 or

Paul and Reta Blades 902-861-1972

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

25-28 **OKLAHOMA** - 39th Annual Square-L-Round Weekend, Western Hills Lodge, Wagoner; K Bower, M Luttrell, J King, J&K Herr 817-244-7928; meltonleel@aol.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

25-30 **HAWAII** – 40th Annual Aloha State Square & Round Dance Festival, Ala Wai Golf Course Clubhouse, bor-

dering Waikiki. Stan 800-676-7740 ext. 153; squaredance@outriggertravel.com, www.inix.com/squaredancehawaii/40th_festival.htm

29 **NOVA SCOTIA** – West Kings Twirlers Winter Wonderland Dance, Kingston Elementary School, Kingston

FEBRUARY 2005

11-13 **TEXAS** – “Hands Across the Border” Yuma Festival, Yuma Civic and Convention Center; www.xoweb.com/yumadance.htm; Yuma Square and Round Dance Assoc., P.O. Box 4056, Yuma, AZ 85366

18-19 **ARIZONA** – 7th Annual Fiesta of Friends Jamboree, Cortez High School, 8828 N. 31st Avenue (West of I-17 on Dunlap at 31st Ave.), Phoenix; Maggie Russell, 4421 East St. Catherine Ave., Phoenix, AZ 85042; 602-438-1355

18-19 **ALABAMA** – 45th Annual Dixie Jamboree, MASDA Square & Round Dance Center, 2201 Chestnut Street, Montgomery; Joel/Nina Bonds 334-567-1362; JBonds5645@aol.com

26 **NOVA SCOTIA** – Valley Dance For Hearts, Waterville Fire Hall, Waterville

MARCH 2005

25-26 **CALIFORNIA** – 37th Annual Redding Square Dance Jamboree (Swing Into Spring), Redding Convention Center, Redding; Sally and Dave Capp, 530-365-3411, saldav@access4less.net; Bob and Adeline Longnecker, 530-221-3555, aadbob50@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

16 **NOVA SCOTIA** – Scotia Danc-

ers Spring Fling 05, Sackville Heights Community Centre, Lower Sackville; Don and Carol Scott 865-5780

22 **NOVA SCOTIA** – West Kings Twirlers IWK Benefit Dance, Kingston Elementary School

23 **NOVA SCOTIA** – Lahave River Ramblers Friendship Dance, Michelin Social Club, Logan Rd., Bridgewater

29-30 **NORTH DAKOTA** – 53rd Annual North Dakota Square and Round Dance Convention (It's Worth the Drive in 2005), Linton Public School, Linton; 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

30 **NOVA SCOTIA** – Fun Time Rounds & In The Pink Dancers Parade of Rounds, LeBrun Centre, Bedford

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; Silver State, C/O Pam Jenefsky, P.O. Box 2716, Reno, NV 89505; 775-853-9287

7 **NOVA SCOTIA** – Berwick Belles 'N Beaus May Flower Dance, Berwick Recreation Centre

14 NOVA SCOTIA - Coordinators
Sail Into Summer, North Woodside
Community Centre, Dartmouth

26 NOVA SCOTIA - Dice Hill
Squares Mulberry Dance, Ardoise Com-
munity Hall, Hants County; Bob and
Inge Ruohoniemi 757-3884;
bobruoho@ns.sympatico.ca

27-29 FLORIDA - "Get On Board"
51st Florida State Square Dance Con-
vention, Lakeland Civic Center, Lake-
land; Jack and Kathy McKinney email
JacknKathy1@wconnect.com; 904-
249-3224

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

17-18 WASHINGTON STATE -
54th Washington State Square & Folk
Dance Festival, King County Fair-
grounds, Enumclaw; Carol Thompson,

4250 Shoshone St. W, Tacoma, WA
98466; NelsHolt@aol.com; 253-564-
0922

JULY 2005

5-9 ALASKA - Northern Lights
Caller School, Fairbanks; 907-479-4522;
email ivmudd@att.net; www.fairnet.org/
agencies/dance/nlcs.html

15 NOVA SCOTIA - Four Season
Squares hosting the Fifth Annual Cherry
Carnival Kick-Off Square Dance, Bear
River Fire Hall, Bear River

AUGUST 2005

5-6 NOVA SCOTIA - South Shore
Festival '05, "Keep It Alive In '05",
Nova Scotia Community College,
Burrige Campus, Yarmouth

12-14 Wisconsin - 46th Wisconsin
Square & Round Dance Convention,
A p p l e t o n ,
www.wisquaredanceconvention.org/
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Advertiser Index

American Square Dance	3, 10, 50, 55, 57	Gold Star Video Productions	19
Aron's Square Dance Shop	27	Grenn, Inc.	22
BLG Designs	22	Hanhurst's Tape & Record Service 2, 26, 66, 68	
Callerlab	21	Int'l Association of Gay Square Dance Club	25
CaLyCo Crossing	41	John's Notes	10
Caravan to Alaska	37	Kopman's Choreography	24
Chinook Records	54	Meg Simkins	15
Classified	62	National Square Dance Convention	45
Collipi, Ralph and Joan	34	National Square Dance Directory	49
Coy, Dot & Don	37	Northern Lights Caller School	47
Cruise Masters	30	Palomino Records, Inc.	67
Cue Sheet Magazine	42	Pride RV Resort	52, 53
Dot's Western Duds	16	R&R Video	51
Florida Dance Web	42	Silver Sounds Records	14
Florida Sunshine Festival	23	Tic-Tac-Toes	46

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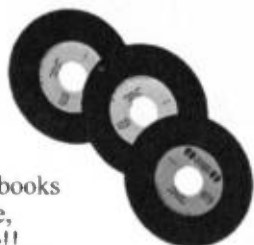
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The screenshot shows the Palomino Records website interface. At the top, there is a search bar and navigation links. The main header features the Palomino Records logo and contact information: "PALOMINO RECORDS, INC. 1404 Weavers Run Road West Point, KY 40177 1-800-328-3800 E-mail: palominorecords@att.net".

The main content area is titled "THE WORLD'S LARGEST SUPPLIER of square dance, round dance, country western, current and oldies music Over 500,000 records in stock!". Below this, there are several promotional banners and product listings:

- "The Service with the 'Personal Touch!' (Wholesale and Retail)"
- "Recent Square Dance CD's at 'Record!' prices!!"
 - Square Dance STCD-1885 "Liberty & Maple Sugar"
 - Black Mountain Valley Records BMV-3034CD "Chicago Country CD 118 'Among the Clouds' & 'Night HD'"
 - "CD 2011 '57 & '60, '60's & '70's' Collection"
 - Chicago Country CD 108 "The Blue Train"
 - Rhythm Records RHT 105CD "Clink of the Bells"
- "* MORE COMING OUT MONTHLY * And click here for more Square Dance CD's!"
- "Would you prefer to have your Square Dance Review Service on a CD?"
- "NO PROBLEM!"
- "Starting January, 2005, you can receive our Square Dance Review Service on CD at no extra charge. Read our new brochure!"

On the right side of the page, there is a vertical navigation menu with links to "Catalog", "Ballroom / Round Dance Music on CD", "Equipment", "Misc. Tapes and CDs", "Classified Ads", "Links", "Records", "Real Audio Samples", "Record Data Base (computerized data base for sale)", and "Home".

spin chain spoofs

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