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AMERICAN 
SQUAREDANCE

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SQUARE-UP

JOHN & LINDA SAUNDERS



WHAT CAN I DO FOR SQUARE DANCING?

Ask not what square dancing can do for you but ask what you can do for square dancing to make it better.

I honestly feel sorry for the dancers, callers and caller's partners who stand back and let others do all the work. They miss out on the fun of being involved in creating parties, promoting new classes and etc because they don't get involved to some degree. You also have the people who don't want to be involved but who want to criticize the work of those who will get involved. We all should have positive attitudes about our activity. Our partner is super, the other dancers are great people and we are going to have a good time. If you go into every dance with the attitude that I am going to have a good time and I am going to make the other dancers have a good time, then we will all have a good time. Everything won't go perfect every night but you can try to improve it every night. Sometimes the caller will have had some problems during the day and he may not be as enthusiastic as he should be. This is when he or she needs the dancers to show more enthusiasm to help the caller get out of their funk and feel better. Remember

the times you went to the dance feeling just not quiet up to par and the caller, through their enthusiasm, caused you to feel better and really enjoy yourself.

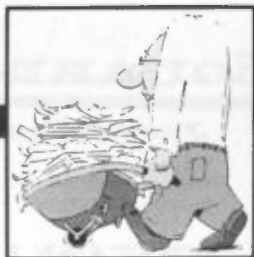
When you are a greeter at the door for your club you probably don't realize how much you greeting everyone with a smile and a positive attitude can help set the tone for the dance. As the treasurer, you should greet each dancer with a smile and a kind word. Don't have them thinking that you hate to be there. In fact if you treat any job you have with the club as a privilege and let people know that you enjoy it the task of finding new officers each year might be a little easier. When it comes time to recruit new dancers for a class, it won't hurt a bit to talk about square dancing with some people you might not have mentioned it to before and even if you tried to recruit someone before and they turned you down their situation may have changed and this year they might be interested.

Remember to always think positively about this great activity. Don't dwell on "what's wrong" but instead dwell on "what's right" with the activity.



St. Patrick's Day

FROM THE MAIL ROOM



Dear ASD:

I learned to square dance with the Mursulat Squares in Riyadh, Saudi Arabia and graduated in April 1989. I was taught by two callers, the first of whom was transferred back to the USA part way thru the lessons. I still have my club badge, which shows that we danced at a Canadian telephone company compound, and a belt buckle for the Fall Festival in Riyadh.

On my return to England I joined a square dance club and now dance at three clubs and run one tape club with my wife who I met thru square dancing.

Unfortunately I have no memory for faces and names and am ashamed to say that I cannot remember the names

of the callers who taught me to dance and who opened up this marvelous world to me. I am fairly sure that they, and most of the students and angels, were Americans.

I wonder if any of your readers could help me with details of the callers. I have a diploma that I received on graduating that is dated 3 April 1989 and signed by William E Sullenger, Director.

I can be reached via e-mail. My address is jacksonaj@freeuk.com.

*Alan & Jean Jackson
Great Britain*

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Berea Children's Home Charity Dance

The annual charity dance for the Berea Ohio Children's Home on January 5, 2003 was another rousing success with 197 dancers in attendance. In the main hall there was Plus squares and rounds, the second hall featured Advanced and DBD squares. There was also a square dance shop. The first charity dance was held in 1982.

A total of \$2,658.30 was donated to the home. These funds were raised from admissions, a "Chinese auction", split pot, silent auction and a raffle for a Thomas Kincade print. Included in the fund was a donation of \$295.00 from the Chagrin Valley Squares, which recently ceased dancing. Bob Cadman, throughout the year, conducted his "Caller For A Dollar" raffle which was won by Bob and Ann Phelps of the Westerville Promenaders.

The Northeast Ohio Charity Dancers have established an endowment fund with the Berea Children's Home. This year's donation and all future donations will go to the endowment fund. All contributions to the fund are tax deductible.

The Berea Children's Home and Family Services is a non profit charitable corporation offering residual foster care programs, counseling, and parent education programs for abused and neglected children. This past year they provided assistance to over 9,000 children in Ohio. The Berea Children's Home has a covenant relationship with the United Methodist Church.

Callers and cuers donating their talents were; Danny Beck, Norwalk, OH; Hank Butler, Brecksville, OH; Charlie Brown, Mantua, OH; Bob Cadman, Mineral Ridge, OH; Ken Campbell, Chardon, OH; Kristy Lake, Hanoverton, OH; Dennis Kalal, Parma, OH; Jay and Thelma Kaser, Canton, OH; Brian Keating, Cleveland, OH; Ray Miller, Middlefield, OH; Bob Pethtel, Canton, OH; Skip Reuschman, Mogadore, OH; Tom Rudebock, Leetonia, OH; and Al Wolff, Brunswick, OH.

In addition to the callers and cuers, there were many clubs and individuals who assisted by selling tickets and conducting the auctions. All dancers helped with refreshments by donating a plate of cookies with many cookies being sent to the children's home.

The coordinating committee was callers Bob Cadman, Ray Miller and Tom Rudebock.

Charity Dance 2004 will be held January 4, 2004 at the Berea, Ohio High School.

*Tom Rudebock
Leetonia, OH*

North Carolina Federation Dance

Presentation of awards and recognition of funds raised by hundreds of Tar Heel dancers to support hospices throughout North Carolina highlighted the Fall, 2002 state-wide Federation dance at the Thomasville Recreation Center November 16. Approximately 180 dancers, callers, cuers, and line dance leaders attended this quarterly event hosted by the Chair City Squares.



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For further information contact:

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E-mail: CALLERLAB@aol.com; On The Web: www.callerlab.org

In an evening ceremony between tips Bill Grindel of Newton, chairman of the Charity Ball Committee, presented a check for \$31,346 to Mike Dickerson, interim CEO of the state hospice. These monies were raised through the sale of raffle tickets as well as donations for admission to dances in eight of the state's major cities. Grindel extended special recognition to Charlotte area dancers, who raised \$8,697



George Jackson (l) chairman of the Golden Slipper Selection Committee, presents this award to Bob and Laveda Helbert of the Siler City Squares. All are wearing the blue and white state outfit.

to support hospices in that area. Since 1990 Tar Heel dancers have contributed more than \$400,000 to North Carolina hospices.

The Hall of Fame award was presented in absentia to Phyllis Loflin of Greensboro, a round dance cuer for more than 15 years. Bob and Laveda Helbert, members of the Siler City Squares (Bob is club president) received the Golden Slipper award. The Helberts



Carolinians caller Cleo Barker and eight year-old granddaughter Rachel combine their vocal talents in a singing call for dancers.

place with 19 present; and Squar' N Aders of Lexington, 3rd place with 15 present. Recipients of the highest percentage trophy were: Randolph Squares, 1st - Square ' N Aders, 2nd and Carolinians, 3rd. Patsy Varner is president of Randolph



Patsy Varner (l) and David Lamb (r) display trophies for high attendance and highest percentage at the Fall, 2002 North Carolina Federation dance. In the center is George Jackson, caller for the Randolph Squares, the club which won both trophies.

are advertising editors of **PROM-ENADE**, the quarterly publication for Tar Heel dancers.

Federation President Latrelle Batten of High Point presented the Presidential Service Award to Winn and Sharon Baldwin, members of the Chair City Squares. Sharon is outgoing president of this club as well as a caller.

Winners of the high attendance trophy at this dance were: Randolph Squares of Asheboro, 1st place with 27 members present; Carolinians of Greensboro, 2nd

Squares. The Winter 2003 Federation dance, to be hosted by the Wagon Wheelers for the 3rd consecutive year was to be held in Shelby on February 15.

*Al Stewart
Greensboro, NC*

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Yes, the place to "bee" in 2003 is Horseheads, NY. The National Square Dance Campers Association, Inc. extends a cordial invitation to all who combine the fun and fellowship of camping AND dancing to buzz on in to Mark Twain Country in the Heart of New York's Southern Finger Lakes Region at the Chemung County fairgrounds in Horseheads, NY July 15-16-17.

Horseheads is located in the Southern Tier area of New York state less than one mile from the major highway I-86, or as old timers call it New York 17, between Elmira and Corning. While the International Camporee is really a midweek three day event (Tuesday thru Thursday), campers may arrive as early as Sunday afternoon and stay as late as Friday noon. Campers who come early usually take advantage of sightseeing opportunities and there are plenty in this area. Besides Corning Museum of Glass (Steuben Glass) and the Rockwell

Museum, there are winery tours, a National War Plane Museum, the National Soaring Plane Museum, Watkins Glen Gorge and some Mark Twain interests. Some campers may opt for an evening dinner cruise on the paddle wheeler Keuka Maid.

Mornings during the official 3 days of the International are devoted to various sports, games and crafts. Square and round dancing workshops fill the afternoons while evenings offer several halls of square and round dancing opportunities. Evenings always conclude with all gathering in one hall for an after party with skits from various chapters. Being family oriented, our Camporee always offers a full, separate program of dancing, crafts, games and special activities for its youth. The Lucky Strike extra in the camporee setting is the fun and fellowship of seeing old time friends and meeting new dancers from all over the United States and Canada and enjoying pot luck lunches or dinners together.

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write: NSDCA, PO Box 224, Little Chute, WI 54240-0224 or The 46th International Camporee General Chairman Howard & Pam Loveless, 4341 Perry City Road, Trumansburg, NY 14886. Our web site is WWW.NSDCA.org

We hope to see you around the Square Campfire.

THE LEGACY HERITAGE AWARD

This PRESTIGES AWARD was presented to Bob & Dottie Elgin on August 17, 2002 at the Pennsylvania Square and Round Dance Convention by Mrs. Freddie Kaltenthaler. Bob & Dottie have been involved in all levels of leadership.

In their 31 years of leadership they have served 2 years as Vice-Presidents and 2 years as Presidents of their local club, followed with 2 years as Vice-Presidents and 2 years as Presidents of the Western Pennsylvania Square and Round Dance Federation. They were invited to become Legacy Trustees in 1977. Their service in Legacy International included 2 years as Vice-Chairman and 2 years as Chairman of the Board and 12 years as members of the Executive Committee.

As Ways and Means Chairman they established the Petti Pac Program which provided Legacy with funds to continue its general projects. They designed, constructed, and donated 2 Legacy traveling displays. In 1978 they were the first couple to be presented the *Circle Of Service Award*. Through their efforts they were able to organize the dancers of Pennsylvania into the Pennsylvania Square And Round Dance Federation and served 2-1/2 years as its first presidents. During this time they were able to obtain the first Official Square and Round Dance License Plate in the nation for the Pennsylvania dancers. They later served as Vice Presidents of the State Federation and were editors of the *Penny News* for 4 years.

They have been Panelists on many educational programs, including many of the national conventions. They acted as liaison for many of the National Square Dance Conventions over the past 31 years and have organized and hosted dance tours to many conventions and festivals across the country.

Send items of interest to ASD NEWS. Please include your name, address and phone number.



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By Mike Seastrom



I was somewhat amazed recently when I realized that 2003 would mark my 40th year of calling and my 43rd year of dancing. As a man in my very early 50's, I don't think of myself as being old and very often, I'm still one of the younger people at a dance or festival. What's even more significant about all this is I'm still having as much fun dancing, teaching and calling as I did when I started.

This activity is not only great fun, but great exercise, good for mental stimulation, and a wonderful way to spend an evening or weekend with the most friendly people. The feeling of moving and dancing to great music and making it all work with a team of seven other people is one of the finest in the world. So it makes me wonder, that at a time when the world and its people need an activity with more of what's been coined in recent years as "social capital", more people of all ages aren't flocking to our new dancer lessons and clubs.

Here are the two basic reasons that come to mind:

1. People don't know about our activity and where they can join.

2. Our activity is run in a way that makes it too difficult for people to learn, join, and stay involved.

If reason number one is a factor, then we need to do a better job of marketing and getting the word out about how much fun we're having and where people can join us.

CALLERLAB has, for the last

several years, been trying to raise funds to hire outside professional people to help us with public relations and marketing. We have successfully been able to raise enough money to accomplish most of the first phase of the Phoenix Plan. This first phase is doing legitimate market research about our activity with current, past, and perspective dancers. Callers, individual dancers, regional associations, CALLERLAB, USDA, NEC, ROUNDALAB, Grand Square Inc., and many others donated money for this project. We have been able to obtain research that would help professional firms develop a plan to get the word out about our activity.

Raising money for television and radio ads would be a whole other project, but wouldn't it be great if we had "recruiting packages" available to all clubs, callers, and associations with material to successfully promote our new dancer and club programs? If these "recruiting packages" were actually market tested and contained the right catchy slogan and artwork. If they contained different ideas on

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where to put our material for maximum exposure and response, wouldn't that be a great way to start to grow our activity?

CALLERLAB has run into a wall with the Phoenix Plan. We don't have the funds available to hire professionals in the public relations and marketing fields. While many callers, clubs, and associations continue to donate to the FOUNDATION for the Promotion and Preservation of square dancing, it's not enough to move to phase two of the Phoenix Plan and hire professionals. CALLERLAB continues to run fund raising projects every year and other groups are donating as best they can, but we don't have a continuing source of funding that would make this project go.

There is some skepticism that CALLERLAB is the right group to do this or that any one of the national groups is the right "one" to run a project like this. I've heard some discussion that leads me to believe that there's not enough mutual trust for any "one" organization to raise, handle and distribute funds, and make decisions that affect the entire activity. It also seems that no single organization can effectively position itself to obtain corporate or government grants and funds for our promotion and preservation.

For this reason, the CALLERLAB marketing consultant Jim Hensley,

and his company, Creative Marketing Services suggested that we develop an "alliance" of organizations to handle fund raising, marketing and public relations. That "alliance" has now been formed and it is my sincere hope that we can finally move ahead, raise the needed funds and professionally market ourselves the way most other recreational activities have done for some time now.

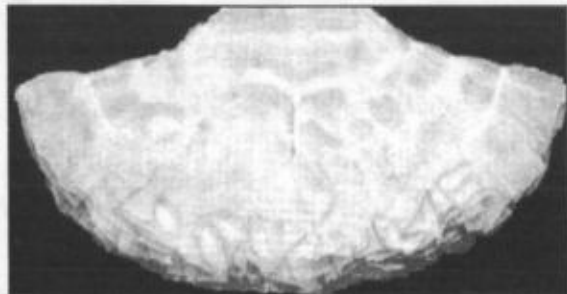
If, on the other hand, reason number two is a factor, then how can we change our activity to make it easier for people to learn, join, and stay involved? Both the American Callers Association and CALLERLAB have suggested changes that make it easier for newer dancers to learn and dance. CALLERLAB members approved a Program Policy several years ago, that would remove calls from the Mainstream program to decrease it's size, while moving those calls to the Plus, Advanced, and Challenge programs. The goal of the Program Policy is to make Mainstream the main destination for new dancers and that only the high frequency dancers would dance Plus, Advanced, and Challenge. It's a gradual change to having one program for our new dancers and for those clubs that sponsor new dancer programs.

Well once again, both CALLERLAB and the ACA have hit a wall. It seems that change in our activity is very unpopular. Callers, clubs, and several

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associations have not only complained about the changes proposed and made, but have threatened to make up their own lists and programs.

Once again, there seems to be two basic choices:

1. Change some things in our club dancing to make it more appealing and easier for people to learn, join, and stay involved.

2. Don't make any changes and watch our club based dancing shrink and/or disappear.

One Night Parties continue to be popular and many groups are successfully dancing because they're working on their new dancer programs. I still think that all the organizations

need to work together to develop an easier entry program for our new dancers and their clubs. We also need to institute other changes to make club dancing more popular and appealing to future generations.

CALLERLAB has and always will be willing to work with all other organizations to make whatever changes are necessary to share the joy and health benefits of this great dance recreation with more people. Let's all stand back and look at the big picture. Let's work together to adapt our activity to a changing world, help to make our numbers grow, and continue to share in the dancing we all love and enjoy so much. 🍷

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Take a  at what is just released...

There are so many Phase II dances we will list them with a short review on each one.

Forgotten Dreams

Phase II - Waltz - Wagon Wheel 827 - Nancy & DeWayne Baldwin. Straight forward routine, with twinkles and canter.

Cruising Down The River

Phase II - Waltz - Red Boot RB999 - Edna & Bill Anderson. Cross wrap and canter and solo turns in this routine.

Somewhere In Between

Phase II+2 (Fishtail/Sd Stairs) - 2 Step - Arista 12643 Dud Mowrey - Nancy & DeWayne Baldwin. Scoot, lace across and traveling box incorporated into this routine.

Born To Be With You

Phase II+1 (Fishtail) - 2 Step - Grenn 14225 - Don & Jean Schultz. Basketball turn, vine and wrap sequence in this dance.

On The Carousel

Phase II+1 (Open Impetus) - Waltz - New Grenn Record - Allemande Al & Martha Wolff. Twinkles, right turning box, twisty bal. Left and right, nice flowing routine.

My Heart Is An Open Box

Phase II - 2 Step - Gusto 4-2099 or Coll. 90191 Carl Dobkins, Jr. - Jack & Muriel Raye. Lock and scoot, basketball turn, other than that short routine pure vanilla.

Sugar Lips

Phase II+2 (Fishtail/Str. Vine) - 2 Step - Grenn 17255 - Chuck & Shirley Hurst. Basic 2 step no surprises.

Sweet Georgia Brown

Phase II+2 (Fishtail/Str. Vine) - 2 Step - Grenn 14097 flip of Foxie - Ron & Georgine Woolcock. Charleston, 2 step, box, scis. to sdcar, strolling vine, make for a nice routine.

Heaven Can Wait

Phase IV - Foxtrot - STAR 175B - John & Valerie Pinks. Hover, twist vine, dia. turns, x hovers, are included in Part A & B. Part C is jive, basic III/IV figures.

Berkeley Square III

Phase III+2 (Dia. Turns /Telemark) Foxtrot/Jive - STAR 110 - Nancy & DeWayne Baldwin. Good music to a nice easy routine. Whisk, wing, cross hovers, hover fallaway, ending is dip twist and kiss.

Head On My Shoulder Bolero

Phase III+2 (Cross Body/Turning Basic) - Bolero - RCA GB 10180 - by Paul Anka - Mike Seurer. Nice easy introduction to bolero. Sh. to sh, New Yorker, cross body, fence line. Don't pass this one up.

Till There Was You

Phase III+1 (Telemark) - Foxtrot - Hoctor 651 - Alex Ritchie. Hover, box, whisk, cross hovers, impetus, hover fallaway slip pivots. Nicely written foxtrot.

While You Dance VI

Phase VI - Waltz - Roper JH400 - Charlie Brown. Traveling hover cross, outside spin and twist, mod. Outside change, running open natural. Nicely written soft Phase VI waltz.

Shades Of Tango

Phase IV - 2 Step & Tango - Roper 210 (Flip Tango For Strings) - Max Basset & Jean Woolfenden. Corte, strolling vine, cross cross, serpiente, gaucho, develop to an outside swivel and pick up to tango draw. A very enjoyable tango.

Pretty Little Poppy

Phase IV - Rumba - STAR 131A - Howard & Anna Hoffman. Basic, crabwalks, hip rocks, open hip twist, alemana, double peek a boo. Great music.

Paper Roses Foxtrot

Phase IV+2 (Natural Weave & Chagne of Sway) - Foxtrot - Coll. 3151B by Anita Bryant - Pat & Jerry Mitchell. Good music accompanies this routine. Figures included are open in and out runs, reverse wave, feather to check and whaletail. Ending is promenade sway and change of sway.

It's Impossible

Phase IV - Foxtrot - DAL P6113 or Roper JH 409A - Orrin & Kathy Holt. In and out runs, prom. Weave, change of direction, telemark to semi, develop, drag hest. back hover tele, chair and slip. We like this dance very much, well written.

Zat You

Phase IV+2 (Double Reverse & Natural Weave) - Jive/Foxtrot - Capitol 72438-77678-7-4A Garth Brooks - Jim & Bonnie Bahr. Very cute routine. Knee lifts, cross walks, and basic jive figures in Parts A & B. C & D have III/IV foxtrot figures included.

The Lion Sleeps Tonight

Phase IV - Jive - RCA Gold Std. 447-0702 by the Tokens or Coll. 3510 - Mike Seurer. Reverse box, slow open vine in intro. Part A, B C, are all jive figures, such as point steps, jive walks, triple wheel windmill. Part D and ending is 2 step.



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EASY LEVEL

BOB HOWELL



From the United Kingdom comes our first offering this month. Henry Garfath has been laid up for quite some time with a stroke, but is finally getting back to calling and creating choreography. It is so good to hear that he is feeling better. He entitled this line dance as the -

KLEIN TANZ

Formation: No partner dance. All face forward.

Music: Patsy Cline's "Crazy"

Routine:

Counts:

- 4 Right heel dig twice, left heel dig twice (changing weight on each of the last digs).
- 4 Step right slightly to side, step left across right, turn 1/4 right on right foot (still behind left foot) and close left to right.
- 8 Walk forward 4 then back-up 2 two-steps.
- 4 Vine right for 3 and touch left together.
- 4 Left kick-ball-change twice
- 4 Vine left for 3 and touch right together - then start over again.

Note: Henry wrote the above dance for someones 40th birthday party. The tune was a favorite and he wanted a line dance written to it, but Henry never found "Crazy" (splendid song though it is) particularly conducive to line dance, so after it was over he switched to using the Desert Rose number "I still believe in you" but he kept the title "Klein Tanz".

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Custom Fashions

This next offering is a schottische that I program for a quick peppy-upper if an evening ever begins to get dull. It is guaranteed to perk things up. It is called - - -

SEVEN STEPS

Formation: Double circle of couples facing counterclockwise, girl on right of boy, inside hands joined.

Music: Seven Steps. CD Folk Dance Now. Wagon Wheel Records. Band #2

Routine:

Music Measure:

2. Introduction

1-2 RUN, 2, 3, 4 5, 6, 7,- (pause)

Start with outside foot, (boy left, girl right), all run 7 steps forward counterclockwise, then pause with weight on outside foot on 8th count.

3-4 RUN, BACK, 3, 4; 5, 6, 7, - (pause)

Start inside foot (boy right, girl left), all run 7 steps backward clockwise, then pause with weight on inside foot on 8th count.

5 APART, 2, 3, HOP;

Release hands, turn away from partner and, starting outside foot (boy left, girl right), run 3 steps away from partner, then hop on outside foot on 4th count.

6 TOGETHER, 2, 3, HOP;

7-8 A, RIGHT, HAND, SWING ; 5, 6, 7, 8

Partners run once around each other to place with 8 running steps clockwise to right, right hands joined.

9 APART, 2, 3, HOP;

Release hands, turn away from partner and, starting (boy left foot, girl right foot) run 3 steps away from partner, then hop (boy left foot, girl right foot) on 4th count, turning right on hop to face diagonally toward new partner.

10 NEW PARTNER, 2, 3, HOP;

Starting boys right foot, girls left foot, take 3 running steps to a new partner (boys move diagonal forward counterclockwise to next girl; girls move diagonal back clockwise to next boy), then hop, boy right foot, girl left, on 4th count.

10-12 A, LEFT, HAND, SWING ; 5, 6, 7, 8

New partners run once around each other to place with 8 running steps counterclockwise to left, left hands joined. Finish in starting position, inside hands joined.

Perform entire dance a total of 5 times.

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RVCollipi@aol.com - 603-898-4604 - members.aol.com/RVCollipi/index.htm

Our square dance this month appeared on the internet last November. It comes from a traditional dance group. It caught my eye and I saved it to share with you. It was called by Ron Nelson, who noted, "When doing a singing call, I like to use as many of the lyrics of the song as possible" and entitled it - -

WHEN I'M SIXTY FOUR

Formation: Square

Music: Any 32 bar tune

Routine:

Opener

Sides face, Grand Square (this is precued prior to first downbeat)

- 8 When I get older, losing my hair
- 8 many years from now.... (reverse)
- 8 Will you still be sending me a valentine?
- 8 Birthday greeting? Bottle of wine?
- 8 Allemand left, swing with your own
- 8 Promenade around the floor.
- 8 Will you still need me, will you still feed me
- 8 When I'm sixty four?

Figure

- 8 Heads promenade and you go half way
- 8 Sides do a right & left thru
- 8 Ladies promenade round inside the ring
- 8 Pass your partner by and your corner swing
- 8 When I've been out til a quarter to three
- 8 Would you lock the door? (promenade)
- 8 Will you still need me? Will you still feed me
- 8 When I'm sixty four?

Note: I thought that the lyrics were real cute, but long forgotten about.

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IMMEDIATE DELIVERY

Henry Garfath contributed yet another of his creations. It is a contra written for a 10th anniversary dance for a Southampton band I work with from time to time. The band call themselves "The Woodsiders" - hence the name of the dance - - -

"Decasyvania"

Formation: Duple improper (ie odd numbered couples crossed over)

Music: Any good 32 bar reel.

Routine:

- A1 Lines forward and back and cross over.
- A2 Lines forward and back and partners do-sa-do.
- B1 Two ladies change places, two gents change places; Right hand star full around in new fours.
- B2 Ladies retain right hold while gents flair into ladies chain over and back.

Note: This appears so delightfully simple that I'm surprised the sequence does not exist already. Perhaps it does, but I just haven't come across it - if so someone's bound to tell me sooner or later.



by
Ed Foote

CALLING STYLE DIFFERENCES AT CHALLENGE AND PLUS. Does a caller call differently at Challenge than at Plus? Basically no, but there are a few subtle differences. Naturally the quantity of calls is greater at Challenge, but in this article we are discussing calling "style," not number of calls.

It should be noted that Advanced falls in between Plus and Challenge. Therefore a solid Advanced floor will see a caller using a Challenge style of calling, whereas a weak Advanced floor will see the caller leaning toward a Plus style. Here are the ways in which the calling styles differ between Challenge and Plus.

1. At Challenge, the majority of Left Allemandes are eliminated and the caller dances the people directly to a Right and Left Grand. The dancers enjoy this both for the creative choreography which causes this to happen and because they enjoy the change after having danced Left Allemandes for so many years. Plus dancers want the Allemande Left and feel cheated if the caller does not give it to them. An occasional get-out to a Right & Left Grand is acceptable at Plus, but the dancers want it to be the exception, not the rule.

2. At Challenge, the caller will often finish a sequence by dancing people to their home position with no Prom-

enade being used. This is considered choreographically "neat," and the dancers will usually applaud the caller for being so creative. If a Plus floor is resolved directly to "home," the silence is deafening, as the dancers feel deprived because they received neither a Left Allemande or a Right & Left Grand.

3. Few singing calls are used at Challenge - perhaps one singing call at the end of the dance, sometimes one also after the first tip. This is due to the emphasis on choreography. When singing calls are used, each of the 7 parts must be different - no repetition at all. Plus dancers really enjoy singing calls and usually enjoy the same pattern repeated so they can simply relax. Challenge dancers are also relaxing on their singing calls, but it is a different type of relaxation.

4. Success rate. At Plus, callers try to have 95% - 100% of the floor be successful at all times. At Challenge the percentage is between 80% - 90%. Challenge dancers want more creative choreography and are willing to accept more breakdowns to get it.

5. There is more directional cueing at Challenge, due to the quantity of calls (Plus - about 110, C-1 - about 300) and the fact that some of these calls are fractionalized and other calls have variations given directionally in mid-stream by the caller to provide variety.

continued on page 32 >

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NOTES IN A NUTSHELL

A REVIEW BY

FRANK LESCRINIER



CALLER'S NOTES

Norm Wilcox

normwilcox@sympatico.ca

This month's issue begins with a collection of Plus and Advanced singing call figures.

In this month's 'Adding Creativity To Your Choreography' article, Norm has written several Plus figures for Hexagon Squares. Hexagon Squares are a formation where there are two couples at each Head position, and one couple at each Side position.

Included this month in the **Mainstream 53 (Basic)** page is the call Couples Trade. This is a nice-flowing call and it isn't used too much. When used from two-faced lines, be conscious of overflow. The **Mainstream** featured call is Cast Off 3/4 from Lines, as well as a page of Mainstream choreo highlighting Cast Off 3/4. For the **Plus** Program, Grand Swing Thru is the featured Plus call of the month. The next page includes choreo with several different ways to get out of a Tidal Wave. These can include: Spin the Top; Ends of each wave Fold, Peel the Top; Fan the top; Recycle; Single, etc.

For those calling **Advanced**, Norm workshops Lock It, from Ocean Waves, Lines, and from Diamonds. Also included are several pages of choreo sequences using these calls. Also included at the Advanced pro-

gram is Trade Circulate, with a page of choreo following.

JOHN'S NOTES

John Saunders

johnnysa@aol.com

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

In the Dancing Contra section, some dances are included from the book, "Dancing For Busy People" by Calvin Campbell, Kenneth Kernan and Robert Howell.

In the **Workshop Ideas** section this month, there are many singing call figures included using Mainstream calls.

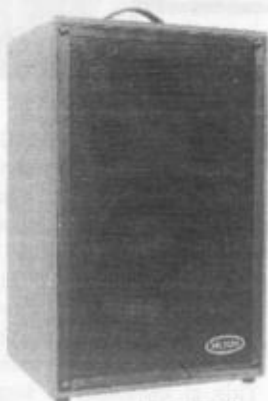
The **Mainstream (1-53) Program** call featured is Pass the Ocean. This is a much used call, and gets the dancers from facing Lines to Ocean Waves in one call. The **Mainstream Program** call of the month is Couples Hinge. Also included is some choreo at the **Plus** program, using facing Diamonds formation, and what can be called from there.

The **Advanced and Challenge Supplement** includes: Cycle & Wheel; Checkmate the Column; and Make Magic.

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THE COUNTRY LINE

MIKE SALERNO



Mystery creates wonder, and wonder is the basis of man's desire to understand. --- Neil Armstrong.

Don't you just love quotes? Those little snippets of information that express so much in one or two sentences. Those little statements that make you go "hmmm." Although it is unlikely that Mr. Armstrong had dancing in mind, this quotation seems appropriate for our activity. Do you remember why you began your dance lessons? There was a certain mystery and mystique about the activity. You decided that you wanted to know more. You had a definite drive and desire to learn and understand. Personally, I still look at the dance activity with wonder. There is always more to learn than time and money will allow. I believe you and I are unusual in that regard. We want to learn more, reach a new level, perfect a new movement, or learn a new dance.

That leads us to the next question. Why do people drop out of the activity? Certainly family obligations, health concerns, and job responsibilities play a large part in people's decisions to remain as active dancers. A huge problem in all forms of dance is dancer retention; how to keep the dancers once the air of mystery and sense of wonder is gone. This is obviously a bigger question than you or I can answer, but we can work on ourselves. Try to always learn something new. Try to keep that childlike awe about dancing. Never let the marvel and wonder fade.

This month's intermediate dance is some original choreography that I hope you enjoy. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance:

Double "OH" Seven

Basic Steps

(Official NTA Definitions):

Heel Splits (Spreads): AKA *Scissors, Butterflies, Buttermilks, Fans, and Pigeon Toes*. Feet are together with weight on the balls of both feet. Push heels apart on count 1, bring back to 1st position on count 2.

Fast Heel Splits: Takes one beat of music and is counted "&1." *In this dance, one foot is in front of the other instead of beside each other.*

Kick, Ball, Change: A syncopated rhythm with 3 movements in 2 beats of music counted 1&2. 1) Kick foot forward, &) Step on the ball of un-weighted foot, 2) Change weight to other foot.

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

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

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.

Toe Split: Feet are together with weight on the heels of both feet. Push toes apart on count 1, bring back to 1st position on count 2.

Double "OH" Seven

Description: 32 Count, 4 Wall Beginner/Intermediate Line Dance

Choreographer: Mike Salerno, Topeka, Kansas 07/96

Music Tempo Suggestions:

Slow: She's Got The Rhythm by Alan Jackson (92 BPM)

Medium: Heart's Desire by Leroy Parnell (110 BPM)

Fast: That Girl's Been Spyin' On Me by Billy Dean (124 BPM) or

Any Slow to Moderate Tempo

COUNTS/STEP DESCRIPTION

Toe Splits, Heel Splits, Heels In, Toes In

- 1-2 Shift Weight to Heels, Spread Toes Out, Shift Weight to Balls of Feet, Spread Heels Out
3 With Weight on Balls of Feet, Bring Heels Back Together

- 4 Shift Weight to Heels, Bring Toes Back Together

Point Toe Right, Point Toe Left, Double Right Heel Forward

- 5& Point Right Toe to Right Side, Step Right Foot Beside Left Foot
6& Point Left Toe to Left Side, Step Left Foot Beside Right Foot



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Right Heel Forward

**Double Right Toe
Backwards, Heel, Toe, Step,
1/4 Pivot Left, Right Kick-
Ball-Change**

9-10 Point Right Toe Backwards,
Point Right Toe Backwards

11-12 Tap Right Heel Forward, Point
Right Toe Backwards

13-14 Step Right Foot Forward, Pivot
a 1/4 Turn Left, Transferring
Weight to Left Foot

15& Kick Right Toe Forward, Step
Lightly on Ball of Right Foot

16 Step Left Foot Beside Right Foot

**Step, 1/2 Pivot Left, Step,
1/2 Pivot Left, Vine Right
Two, Triple Step**

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

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

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

23& Step Right Foot to Right Side,
Step Left Foot Beside Right Foot

24 Step Right Foot Beside Left Foot

**Step, 1/2 Pivot Right, Step,
1/2 Pivot Right, Vine Left
Two, Triple Step**

25-26 Step Left Foot Forward, Pivot a
1/2 Turn Right, Transferring
Weight to Right Foot

27-28 Step Left Foot Forward, Pivot a
1/2 Turn Right, Transferring
Weight to Right Foot

29-30 Step Left Foot to Left Side,
Cross/Step Right Foot Behind
Left Foot

31& Step Left Foot to Left Side, Step
Right Foot Beside Left Foot

32 Step Left Foot Beside Right Foot

Repeat



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- 1) HEADS pass the ocean
extend
cast off 3/4
split circulate
girls trade
box the gnat
square thru 4
right and left grand
- 2) SIDES pass thru
separate around 2 to a line
spin the top
split circulate
centers trade
split circulate
girls run
touch 1/4
walk and dodge
right and left grand
- 3) HEADS touch 1/4
& walk and dodge
touch 1/4
split circulate
centers trade
split circulate
acey deucey
circulate 1-1/2
right and left grand
- 4) SIDES lead right
swing thru
split circulate
scoot back
centers trade
girls run
star thru
trade by
swing thru
right and left grand
- 5) SIDES square thru 2
swing thru
split circulate
spin the top
cast off 3/4
split circulate
boys run
double pass thru
track 2
acey deucey
scoot back
right and left grand
- 6) HEADS right and left thru
& lead left
LEFT swing thru
split circulate
centers trade
boys trade
touch 1/4
coordinate
1/2 tag
girls trade
1/2 sashay
ENDS face in
YOU'RE home
- 7) HEADS lead right
touch 1/4
split circulate 1 1/2
diamond circulate
flip the diamond
split circulate
swing thru
boys run
pass the ocean
swing thru
right and left grand



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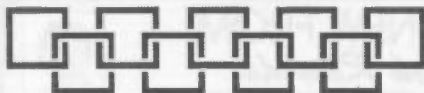


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- 8) SIDES star thru
double pass thru
track 2
swing thru
split circulate
spin the top
boys spin the top
GIRLS cast off 3/4
boys swing thru
Girls looking out run
extend, split circulate
girls run, star thru
trade by
pass to the center
CENTERS square thru 3
left allemande
- 9) SIDES star thru & spread
pass the ocean
split circulate
fan the top
GRAND swing thru
boys run
crossfire
hinge, acey deucey
extend
right and left grand
- 10) HEADS square thru 4
SIDES roll away
swing thru
split circulate
GIRLS fold
BOYS swing thru
extend
split circulate
hinge
right and left grand
- 11) SIDES lead right
pass the ocean
cast off 3/4
split circulate
circulate
split circulate
girls run
single circle to a wave
acey deucey
scoot back
right and left grand

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12) SIDES square thru 4
heads u turn back
centers in..cast off 3/4
pass the ocean
split circulate
hinge
split circulate
cast off 3/4
split circulate
cast off 3/4
extend, right and left grand

13) HEADS star thru
double pass thru
peel off
pass the ocean
split circulate
spin the top
explode the wave
trade by
swing thru
extend
right and left grand

AC Lines - continued from page 22

At Plus, the general rule is standard positioning, which needs less cueing. In addition, Plus dancers are not looking for complex choreography where listening is a requirement.

One other item to consider is lack of ongoing motion, ie. stop-start dancing. One might expect to find more of this at Challenge, due to more complex choreography. But actually the lack of ongoing motion over a full dance is about the same for Plus as it is for Challenge, but for different reasons. At Challenge (C-1), stop-start dancing is usually due to complex choreography,

but at Plus it is due to the caller having to wait (ie. "drop beats") for dancers who are unsure of how to do the standard calls and how to move themselves efficiently around the floor. Overall, it is my guess that about 10-15% of Plus and C-1 dances have less than desirable ongoing motion. At C-2 and C-3 this percentage may rise to 20% due to increasingly complex choreography.

So the differences in calling style are very subtle when one compares Plus and Challenge, with the calling styles for each program based on what the dancers desire.

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STEVE KOPMAN



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left allemande
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right and left grand
- 3) hinge
acey deucey
extend,
left allemande
- 4) cast off 3/4
acey deucey
trade the wave
right and left grand
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boys trade
square thru,
but on the 4th hand
left allemande



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ASD PROFILE

Willis Simmons

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Especially great callers! And, one of the best is Willis Simmons. He has spent the past 30 years working with class members and watching clubs grow under his leadership, all of which has helped to make his life complete.

Willis opened a wonderful chapter of his life in 1969 and began taking square dance lessons in Troy under the directions of Wayne Nicholson, another trailblazer in the Montgomery area. After finishing lessons and learning to dance, he realized he would enjoy being a caller and eventually that is just what he did. Through the years he has called for many clubs beginning with the T-Town Squares of Troy; River City Squares, Selma; Rebs & Debs and Dixie Plus in Montgomery. He organized and called for the Triple Stars Advanced Club in Montgomery for three years. Invitations have kept him busy calling for different clubs through Alabama, Georgia and Florida including the Bayou Shufflers in Ft. Walton Beach, FL. He has been included in programs at the state and national conventions for Alabama and Georgia. His memberships include CALLERLAB, ASARDA, WASARDA, and MASDA. He presently calls regularly for the Domino Squares in Andalusia, the Solo



Promenaders in Montgomery and Diamond Squares in Opp.

The Solo Promenaders have high praise of Willis for his accomplishment in sight calling and his expertise in all-directional calling, plus his high-energy hash calling which always ends the evening on an upbeat note. But, all these great attributes do not keep the Solos from playing tricks on him. One evening they caught him while he was calling and "dressed him" nicely with tissue and pigtails. He is always such a good sport and didn't miss a beat, although it was hard for him to contain his laughter.

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SQUARE DANCE ATTIRE AT ALL EVENING FUNCTIONS

Willis and his buddy, Larry Belcher another great caller from Auburn, work well together. They, along with wives Sue and Linda, frequently have special dances in Gatlinburg, Tennessee, or Helen, Georgia, or Eufaula, Alabama, and draw an enthusiastic crowd because of their dedication toward making square dancing fun and enjoyable and the fellowship unbelievable.

Willis recently retired as manager

of the Pike County Office for Dowdle Gas which allows him time to continue to advanced himself in his calling profession. That is - after he has met his requirements as a member of the Honey Do Club, Sue being President! Along with Sue, they enjoy their three daughters and two sons and six grandchildren and they are active members of the First Baptist Church.

*Betty Rose Hilton
Montgomery, Al*

**Do you know something that deserves special mention?
Is it about a dancer, caller, cuer, club or association?
Send us the background information and do include at least one
photo. We will feature that special profile in an upcoming issue.**

CLUB LEADERSHIP NOTES

BERNIE COULTHURST



We received the following poetic words from Jack Smith, an internet friend of ours. His words of wisdom always address a timely problem in the nicest way to help get the message across. Enjoy:

*CALLERS AND CUERS, DO YOU
DECIDE THE LEVEL THE DANCE
WILL BE BEFORE YOU REACH
THE HALL OR DO YOU TAKE A
LOOK AT THE DANCERS THE
FIRST TIP AND PROVIDE A LEVEL
THAT CAN BE DANCED BY ALL?*

*YOU ARE THE HIRED PERSON
THAT IS PAID TO CUE OR CALL
FOR DANCERS WHO HAVE DO-
NATED AT THE DOOR AND COME
TO HAVE A BALL.*

*WE WANT THEM ALL TO HAVE
A GOOD TIME! AND WHEN THEY
LEAVE TO TELL YOU THE CALL-
ING AND CUEING YOU DID WAS
REAL FINE.*

*NOW THIS DON'T MEAN YOU
CAN'T TEACH THEM SOMETHING
NEW. IF A DANCER LEARNS JUST
ONE THING EACH WEEK AND HAS
FUN IT IS A CREDIT TO YOU.*

*WE KNOW YOU WORK HARD
AND WANT ALL DANCERS TO
EXCELL BUT IF YOU PUSH TOO*

*MUCH THOSE THAT LEARN SLOW
WILL REBEL.*

*YOUR JOB IS NOT EASY AND
YOUR PAY IS LOW
AND YOU WILL HEAR MORE
CRITICISM THAN PRAISES THAT
GLOW.*

*BUT THE PRODUCT YOU ARE
TEACHING IS THE BEST IN THE
LAND AND THE MORE ROUND
AND SQUARE DANCERS WE HAVE
THE MORE YOU WILL BE IN
DEMAND.*

JACK SMITH jdsjune1@cox.net

Thanks, Jack for your poetic words of wisdom. Jack is a cuer and his wife, June, is a caller in California.

In previous articles we mentioned the Public Relations benefits of participating in the road cleanup program in your area. We learned that the Collide-O-Scopes, Cherry Valley, IL, have been doing the road clean up project for over 12 years. Keep up the great PR work, Collide-O-Scopes! By the way Collide-O-Scopes, Cherry Valley, IL, have 9 new dancers in their new dancer program. Country Swingers, Orangeville, IL have 6 new dancers, and Milk Center Squares, Harvard, IL, have four dancers in their new group.

In the very first issue of *National Squares* (Volume 1, Issue 1, August

1977, the National Executive Committee (NEC) announced that the National Square Dance Conventions, starting with the 1978 Oklahoma City National Square Dance Convention, will be charging just one dance fee regardless if the dancers come for all three days or just one day. Back then the fees for the Oklahoma City convention were \$6.75 for advance registration and \$8.25 at the door. The article said, "At past conventions a large influx of dancers who come for Saturday only has caused considerable congestion - also a one-day registration where badges and other items of equal value must be supplied has made this actually a losing situation."

We know that a lot more dancers from Wisconsin would have attended the St. Paul, Minnesota National Convention if there was a lower dancer fee for just Saturday. With the number of dancers dropping below 10,000, maybe it is time to reinstate the one day (Saturday) dancer fee. Before the St. Paul, Minnesota National Square Dance Convention, the last National Square Dance Convention to have attendance below 10,000 was the 1967 National Square Dance Convention held in Philadelphia, Pennsylvania (9729 dancers according the attendance table in this same issue.)

In the Volume 2, Issue 1 of the National Squares, the magazine announced the start of a square dance poll. I don't recall seeing the results of the poll. If anybody is aware of the results of this poll, please contact me or

American SquareDance Magazine. Maybe it is time to do another poll, another census or another survey similar to the survey and census work that LEGACY conducted some years ago. Square and round dance leaders have to know what is on the minds of the current dancers and we can't think of a better way to get accurate information than doing some nationwide survey work.

We recently took possession of many back issues of several square and round dance magazines and some square and round dance records from Dennis & Karlene Leatherman (Oshkosh, WI). Dennis is a second generation caller who specializes in the Community Dance Program. Thank you, Dennis & Karlene. We will store them until we can find a new home for them in a National Square & Round Dance Museum and Archives Center.

We hope your club's marketing task force is getting organized for the year 2003. Believe me, marketing works! Updating you on the Shawano, WI project, they have 4 squares of new dancers and are about to form a new square dance club in the Shawano area.

Till next time, happy dancing!

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



TRANSITION: NEW DANCER TO CLUB DANCER

By Tom Rudebock

You have worked hard, your recruiting efforts were successful. What can be done to keep the new dancers coming back each week and then become active club members? Regardless of the destination level of your new dancers, it all begins the very first night they walk through the door. Are they greeted warmly and made to feel welcome? People are more apt to remain active longer if they enjoy what they are doing.

NEW DANCER SESSIONS: Make them FUN! It should be a dance session not a drill session. The caller/teacher and the angels should mingle and visit with the new dancers. Have an occasional party night. Angels should be in the square as a guide, not as a teacher. Club members should angel as much as possible so the new dancers get to know them. Angels, don't forget you were once a new dancer. Treat them like family. Praise and encourage.

NEW DANCER DANCES: Invite and take them to dances. This provides an

opportunity to meet dancers from other clubs. It gives them the opportunity to dance with other callers. Invite them to be greeters with an experienced couple. Find a way to compliment and encourage the new dancers. If possible, have experienced couples in each square as a guiding hand. Introduce yourself to others in the square.

AFTER GRADUATION: Don't let them "fly on their own." Be available as a mentor. Let the callers know there are new dancers on the floor. Callers should help them succeed. Invite them to dance in your square. Make them feel welcome. Invite them to go on banner activities. Invite them to join you at festivals and conventions. Encourage them to attend club meetings. Invite them to assist in recruiting and demo's.

NON-DANCE ACTIVITIES: Include your new dancers in all activities; theater nights, club night out, bowling nights, pot luck dinners, and after dance social activities.

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TITLE - Label

ARTIST

Good Morning Beautiful, ESP321

Tom Miller

A cover of a recent country hit. Good keyboard styling with a banjo, guitar, and mandolin with a touch of percussion to set the beat. Smooth relaxing number with a key change in the closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run Slide Thru, Swing Corner Promenade.*

Mama Mia I Love You, SNW1001

Tommy P Larsen

A mellow love song with interesting lyrics. The sounds of a fiddle, guitar, steel and an electric keyboard. A steady rhythm track. Four different figures. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Rollaway Half Sashay, Pass Thru, Trade By, Box the Gnat, Square Thru 3, Allemande Left, Swing Corner, Promenade.*

The World Is Waitin' For The Sunrise, DGR008

Ron Markus

An electronic cheerful sound. Vocals on the instrumental side. *Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Recycle, Star Thru, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Sea Cruise, RR246

Mike Seastrom

This will add some energy to your dance. Good mix of guitar, fiddle, and steel with enough percussion to make you want to dance. This ones a keeper. Key change in the closer. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Pass Thru, Tag the Line, Leaders U Turn Back, Wrong Way Grand, Swing Corner, Promenade.*

Down The Road, ESP1070

Elmer Sheffield

A lilting melody with a happy piano, banjo, guitar and just enough percussion to give it that come and dance feel. Gospel style, there's a message in the lyrics. Key change in the closer. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Follow Your Neighbor & Spread, Boys Run, Promenade.*



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Don't Worry Be Happy, A1028

Jason Dean

Bright instrumental from an electronic keyboard that has some syncopation woven around a relaxing background. Also available as an MP3. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, R & L Thru, Square Thru 4, Trade By, Allemande Left, Swing Corner, Promenade.*

CD's

Forever Young, MAPCD 1001 Mike Sikorsky & Ken Bower

A rock number with an electric sound. This music will add variety to your collection. Can also be used for patter. Three tracks including A2 Patter. Also available as an MP3. *Hds (Sds) Promenade 1/4, Sides Flutterwheel, Pass Thru, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Slide Thru, Swing Corner, Promenade.*

Invitation To The Blues, OP0001

Phil Howell

Blues sound with a piano, steel, guitar and prominent rhythm track. Recorded in 3 keys. Available as an MP3. *Hds (Sds) Square Thru, R & L Thru, Dive Thru, Square Thru 3, Allemande Left, Turn Partner Right, Swing Corner, Promenade.*

Cocoanuts / Windy City, HH9037**Ernie Kinney**

Guitar, piano, drums and bass. Could also be used for a hoedown. Windy City is a hoedown with a mix of steel, piano, guitar, bass and drum. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Run, Wheel & Deal, Swing Corner, Promenade.*

We Should Be Together, 7C's209**Al Stevens**

An electronic sound with a good beat. An energetic melody makes this a fun happy piece. Key change in closer. Available as an MP3. *4 Ladies Chain 3/4, Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Allemande Left, Swing Corner, Promenade.*

From This Moment On, OP0002**Brenda Ackerson**

Piano lead with an electronic keyboard background with percussion. A mellow relaxer. Recorded in 2 keys. Available as an MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, Tch 1/4, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.*

A Taste Of The Wind / 10-4, HH9030**Buddy Weaver**

A good mix of piano, guitar and steel weaving in and out of the lead with a steady percussion track to give a south of the border sound. 10-4 is a rhythm hoedown with a bass, piano, guitar, and drums. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Pass Thru, Tag the Line Right, Ferris Wheel, Single Circle to a Wave, Extend, Centers Trade, Swing Corner, Promenade.*

Little Dolly / Rasin Cain, Pioneer 5016CD

Little Dolly has some good banjo pickin' with a guitar, bass and drums (2 keys). Rasin Cain is a rhythm hoedown featuring percussion and strings.

Devil On The Stump / Joe's Breakdown, BMV3056

Devil On The Stump is a traditional hoedown featuring a fiddle with a guitar, bass, banjo, and piano. Joe's Breakdown features a 5 string banjo with a fiddle, guitar and bass.

Down Beat / Down & Up Beat / Up Beat / David , STCD 2026

Four rhythm hoedowns using a variety of strings with percussion tracks. Check them out on your tape service.

Check out these new releases on your tape service. Your comments are always welcome. Until next month have FUN dancing and calling.

Recordings reviewed are supplied by
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ROUND DANCE PULSE POLL

BEV & BOB CASTEEL



Dear Readers and Friends,

Spring is just around the corner. We hope the chill is gone and you have a little spring in your step. Please keep sending your dance selections to us.

Roundalab Rounds of the Quarter First Quarter 2003

Phase II and Phase III

None Chosen

Phase IV

ROQ - Should I Do It (Read) Jive/Coll
4787

1st RU - Slow Boat Foxtrot (Chico)
Foxtrot/Star 134

2nd RU - El Amor Cha (Callahan) Cha/
Star 132

Phase V

ROQ - Can't Help Falling In Love
(Rumble) Slow Two Step*

Tie - Jurame (Worlock) Rumba/SP

1st RU - From My Guy (Goss) Foxtrot/
Star 148

2nd RU - Cha Cha Corrida (Nelson) Cha/
Star 114

Phase VI

ROQ - Hallelujah! (Shibata) West Coast
Swing/SP

1st RU - Ecstasy (Read) Tango/Tel 1402

2nd RU - Adagio (Worlock) Waltz/SP

Chicagoland Round Dance Leaders' Society Teach Of The Month January 2003

Jayne and George Sheldon

Phase II

Memories Are Made Of This (Juhler/
McAdams)

Cap F3295/Am Pie 9058 or Coll 6076

Phase III

Star Foxtrot (*)III+2 Telemark 914
(Flip: Strangers In The Night)

Phase IV

I Love Beach Music (Starbuck) EEE
Records #1001

Phase V

Amor (Barton) V+2/Cha Roper XX501





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Dixie Round Dance Council Top Teaches As Reported In Newsletter For January 2003

Mark and Pam Prow

1. Zat You (Bahr) IV/ MX *
2. Ob La Di Ob La Da (Rumble) IV
Cha/Star 192
3. Wind Beneath My Wings (Buck)
III/Rumba/Star 130
Christmas Wishes (Brownrigg) IV
Waltz
4. Together Hand In Hand (Buck) V
Waltz/Star 122
Jurame (Worlock) V/Rumba/SP
CD
From My Guy (Goss) V/Foxtrot
Star 148
Ecstasy (Read) VI/Tango/Tel 1402
Adagio (Worlock) VI/Waltz/SP
Can't Help Falling In Love
(Rumble) V/Slow Two Step *
5. Turn Your Radio On (Baldwin) II
Two Step/Star 179 Ray Stevens

Tonight (Shibata) V/Waltz/SP
Switchin' In The Kitchen (Rumble)
VI/Jive/Star 172
More Than You'll Ever Know
(Read) V/Foxtrot *
Moonlight Dream (Slater) VI
Foxtrot/SP 139
Just A Tango (Childers IV/Tango
SP 82 (Just An Old Fashioned
Girl)
Hallelujah (Shibata) VI/West Coast
Swing/SP
Blue Shore Rumba (Maguire) IV
Rumba/Roper 226
Aoba Jyo Castle (Shibata) VI
Bolero/SP

*Record or Choreographer information
not available at this time

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Spring Is In The Air...

Digital Music for Square & Round Dance Leaders & Dancers Part II

by Dan Prosser
Dillsburgh, PA

Last month I gave you my thoughts as to why I believe so strongly in preserving the music we own and the perception we present when we do Fun Nights or One Night Stands. Now for the more technical details.

I have found that recording music from a record player into my desktop computer is the best way for me to restore and improve the music. My feeling is that the music quality I want to produce, at a dance, should be as close to the original as possible. After all we are considered professional entertainers and the audience/dancers expect a professional presentation.

Many software programs available today to record and improve the quality of the recording are available as shareware (a minimal fee) or freeware - absolutely free. In the late 1980's this type of software technology existed only in professional sound studios. Today it is a download from the internet.

In the last few years we have had the opportunity to get some of our music on music CDs and downloads from the internet. This new music media is probably a picture of the future. It is not practical for a caller



or cuer to carry 20 or 50 CDs to do a dance so the use of your computer can be a valuable tool. I make a folder and copy several pieces of music into the folder. Then make a music CD with ten or twenty pieces of music. You can convert all of your music to MP3 format and have well

over one hundred pieces of music on one CD. I would also make a backup CD to archive that music. It is a guarantee that your CDs will become damaged and someday your hard drive will fail, or as they say in the industry, "crash."

A word of caution if you are buying MP3 music from a tape service and converting it to a WAVE (.wav) format and then converting it back to MP3. The quality and fidelity of the music will be severely compromised. The articles that I have found on the web that describe the advantages and disadvantages of the different types of digital music formats always seem to discourage this double conversion process, if you are interested in maintaining good music quality. There is software available which allows you to edit your music if you wish, in the native MP3 format. Cool Edit 2000, not a free program but very reasonably

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priced for what it can accomplish, allows you to edit MP3 with ease.

Obviously if you do not have a computer yet, you will not be able to utilize this technology. Today you can buy a refurbished Pentium class desktop computer, a refurbished Pentium 150 laptop, a new 3 or 4 channel mixer/amplifier and all the software you need, for less than \$1,000. If you already have a computer you are probably down to \$600.

New, combination CD & MP3 players look like a portable CD player but will also play CD-R and CD-RW media and they cost under \$75. I have used the **Riovolt**, which has a large LED display window and it works very well. It will read sub folders and the individual songs in each folder. It would be a great backup to a computer or very good portable player for a new caller or cuer with limited resources.

If you have a desktop computer and a Hilton sound system, all you would need is a MiniDisc recorder player, a laptop computer or one of the portable units mentioned above. I have found

that a laptop computer needs to be no less than a Pentium 150 class with 32 meg of ram and a 1.5 GB hard drive. I use a Pentium II 350 but I have tested Pentium 150 units and they work well. One GB of space on a hard drive will allow you to carry 250 four-minute pieces of music. Pentium II & III laptop computers manufactured in the last 2 or 3 years would have a 4 to 12 GB hard drive. When you add 100 new pieces of music, your equipment weight is still the same. Isn't that great?

If you are buying a new computer, consider the portable over the desktop models, since you can use it for all your needs, at home and on the road. Irrespective of the costs I mentioned above, you should buy the best computer you can afford.

The place to start to use your digital music is not at a regular dance. I recommend using it first at a fun night or your new dancer square or round programs. In both instances the audience is usually much more tolerant of hesitations or music restarts.

Digital music on a laptop is an

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ideal teaching tool for round dance leaders because it is easy to reset to the measure of music just before where part "B" or "C" starts. There is no guesswork and you won't run the chance of damaging the vinyl by resetting the needle in the middle of a record.

Another great feature for the caller and cuer is the ability to have your cue-sheets and/or singing call text and figures in the same folder as your music. Not only will the small word processing icon to the left of each file look different than the icon for your music but I also type all of the file names of my pieces of music in UPPER CASE and the text file names in UPPER and lower case. This makes them easy to distinguish.

Your word processor can be active at the same time you are playing your music. So first click on the text file, then start the music, then switch back to view the text file for your cues or song words and figures. There is no need to carry paper other than possibly for an overview of your evening program.

The use of free and shareware programs makes this approach to digitizing and playing your square and round dance music very economical. These programs are improved as a result of public demand so you will find that, over time, you get additional features with little or no investment.

You might also want to experiment with these types of programs before you invest in a formal program written to help manage square and round dance music. All the music that you record and convert into MP3 will almost certainly be completely compatible with any of the programs available now or developed in the future, for our activity.

Digital music is a super way to promote our hobby. A heavy record case with a limited number of records can be a thing of the past.

Callers and round dance leaders that have been around for 30 or 40 years have seen many changes in sound equipment, microphones and even the style of calling and cueing. These new devices will just become part of the changes taking place in our "Modern Western Square Dance" activity.

DAN PROSSER is a CALLERLAB member, a caller for 24 years and a user of digital music (laptop, MiniDisc & CD), for club and festival calling, for over 2 years. Dan has nearly 1000 hours of experience editing square and round dance music. His wife Linda is a cuer of 20 years. They both have very successful home club programs in Central Pennsylvania.

*Feedback will be appreciated
dprosser@sprinet.com*

Herman Music and Other Recordings Preserved

By David Lewis, Elizabethtown, KY

Michael Herman along with Frank Kaltman were the principal purveyors of square and folk dance music in the middle decades of the last century. A decade ago, the Herman music was scattered in various warehouses in New York at the Maine Camp and the record company was inactive. Fearing that this vast trove of music would be forever lost, Stew Shacklette began negotiations to acquire the music on behalf of the Kentucky Dance Foundation. This was done through Michael's heirs in 1997.

Stew & Kathie asked Leslie and me to join them in the preservation effort. I don't think we knew what we were getting into. Two semi-trailer truck loads of phonograph records were brought to Brandenburg, Kentucky and stored in a warehouse. The inventory consists of two parts. One is the Folk Dancer Record Label and the other are records on other labels and Michael's private collection. Astonishingly, there is a total of 38,000 different record entries and a total of 28,000 different titles on the records.

The Michael Herman record label, Folk Dancer, has now been preserved by writing all of the 45 and 78 records to CDs. An electronic clean-up program

was used to improve quality of the music.

Many of the old time callers and musicians are represented such as Bob Hill, Ralph Page and Sleepy Marlin. Most of the traditional dance tunes exist under several labels with various musicians. The variety of the archive can be illustrated as follows. A search in the data base for Irish Washer Woman finds that there are 79 different records with this tune under such diverse labels as Folkraft, London, Old Timer, Library of Congress, Mercury and scores of others. A data base search for Arkansas Traveler reveals that there are 13 different recordings of this tune including Ralph Page, Tommy Jackson and Folkraft versions. There are 15 different versions of Canadian Breakdown and 8 of Indian Reel.

A part time employee, assisted by Leslie Lewis, worked two years to put the records into a data base. This is now accomplished and the data base has been written to our new web site. The address of the web sites is www.folkdancer.org.

Stew Shacklette continues to work daily at the Folk Dancer Record Center. We hope he never decides to start playing golf! If you wish to reach him call 270-422-3655 (FOLK).

SPARE THE ROD

Every child should have an occasional pat on the back as long as it is applied low enough and hard enough.

Fulton J Sheen

CUE TIPS

SELECTED BY
FRAN & JIM KROPF



"Sweet Georgia Brown said "bring me sunshine" spring is coming and the March winds will be gone, the spring flowers will be blooming what a nice time of year.

SWEET GEORGIA BROWN

Ron & Georgian Woodlock

RECORD: Grenn 17274 OR 14097

FOOTWORK: Opposite except where noted **RHYTHM:** Two Step

PHASE: 2+2 (Fishtail, Strolling Vine) **SPEED:** 45

SEQUENCE: INTRO, A, B, C, D, A, B (1-14), END

INTRO

WAIT 2;; APT PT; TOG TCH OP/LOD;

PART A

CHARLESTON;; 2 FWD TWO STEPS;; CHARLESTON; HITCH 6;;
CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4 (CP/W);; BOX;; TWIRL 2; WALK &
PKUP (CP/LOD)

PART B

2 FWD TWO STEPS;; STRUT 4;; 2 FWD TWO STEPS;; STRUT 4;; SCIS SDCAR;
WALK OUT 2; SCIS BJO; WALK IN 2; FWD HITCH 3; HITCH SCIS (SCP) 2 TRNG
TWO STEPS (SCP);;

PART C

2 FWD TWO STEPS;; FACE & BOX;; SCIS SDCAR; SCIS BJO; FWD LK FWD
TWICE;; FWD HITCH 3; HITCH/SCIS (SCP); SCOOT 4; WALK & FC (CP/W); 2
TRNG TWO STEPS;; TWIRL 2; WALK & PKUP (CP/LOD);

PART D

2 FWD TWO STEPS;; PROG SCIS (BJO/CkG);; FISHTAIL; WALK & FACE (CP/W);
2 TRNG TWO STEPS;; STROLLING VINE;;; BOX;; BK HITCH 3; SCIS THRU (OP/
LOD);;

END

TWIRL 2; APT PT;

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Bill Bovard

RECORD: RCA 447-0891 or 47-9684 or SP Press Willie Nelson

FOOTWORK: Opposite unless indicated direction for man

RHYTHM: Two Step

PHASE: 2+1 (Strolling Vine)

SPEED: 45

SEQUENCE: INTRO, A, B, A, B, A, END

INTRO

CP/DIAG WAIT 2 MEAS;; APT PT; PKUP TCH;

PART A

2 FWD TWO STEPS;; SCIS SCAR; SCIS BJO; 2 FWD LOCKS;; WALK MANUVER;
2 TURNING TWO STEPS; (CP/W);; STROLLING VINE ;;; BOX;; BK HITCH; SCIS
THRU;

PART B

FWD HITCH 3; HITCH /SCIS BJO CHECK; FISHTAIL; FWD & FC OUT;
TRAVELING BOX;;; TRAVLING DOOR;;; 1/2 BOX; SCIS THRU; TWIRL VINE 2;
WALK & PKUP;

ENDING

SLOW TWIRL/VINE 2; APT PT; ❖

ACA VIEWPOINT

PATRICK DEMERATH



Common Sense Festival Dancing Arkansas Style

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

This month's ACA Viewpoint is the third part of a four part series in "Adapt or Perish," "The Revolving Door," and "Common Sense Association/Festival Dancing - Arkansas Style." This month's article is a salute to the commonsense dancers in Arkansas. ACA would like to offer a special thank you to Little Rock, Arkansas caller Bill Wilder for providing this information. It was a pleasure to visit with Bill and learn of this outstanding program.

ACA continues to recognize that many of today's dancers in the baby boomer generation, generation X, generation Y and generation Z (E) demand a more instant gratification for their time and money spent. Unlike

the senior's category, these newer groups want a simple way to start having fun. They appear to state that they do not want long-term sets of instruction. This apparent contradiction between the needs and wants of potential square dancers and the current square dance product contributes to the decline and threatens the very survival of square dancing.

What do we have now? Today in modern square dancing, we have a decreasing clientele with a limited number of new dancers coming into square dancing with more exiting square dancing due to ill health, frustration, and loss of interest. At the same time, it appears that festival, federation, and convention dancing may be a contributing factor that is prohibiting many perspective new dancers from entering square dancing due to long periods of instruction, or it may be encouraging newer dancers to leave square classes and clubs because they have to learn so much.

ACA has time studied and recorded how much time a Mainstream dancer can dance at a dance with consecutive two Mainstream tips, followed by one Plus tip, round dance tips and administrative announcements. The

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Mainstream dancers were able to dance approximately 18 to 20% of the time, yet they were charged the same rate as others. Mainstream dancers get to sit and watch approximately 80% of the evening. The result is that many do not come to these types of dances.

What about festival dances with separate Mainstream and Plus halls? Often less than 10% (one or two squares of dancers) dance in the Mainstream halls. In some cases, there was not even one square of dancers to dance under the segregated hall system.

Arkansas square dance authorities fixed the problem! What did they do? The square dance authorities in Arkansas have created an ingenious and common sense program. The program appears to have two phases, one for club dancing and one for festival, association, and convention dances. The square dance clubs function as either Mainstream or Plus clubs and dance various Mainstream and Plus movements. At the convention, association and festival dances, they have eliminated the Mainstream and Plus halls and replaced it with a square dancing hall. The callers are provided a list of Mainstream and six or seven Plus calls that they are to call. The Mainstream dancers can learn these

calls in their own club and dance them at festivals with the Plus dancers.

What are the results?

- Segregation of square dances has ceased.
- Attendance has increased.
- Empty square dance halls are no longer empty of dancers.
- Square dancers are having more fun at these dances.
- Square dancers are passing more positive comments to the convention managers.
- Participation of dancers has increased.
- Club to club visitations has increased.

Arkansas recommendation: Each state association should study the Arkansas program and create one similar to this program.

ACA wishes to thank Bill Wilder and the square dance leaders in Arkansas who developed this outstanding program and thank the square dancers in Arkansas who make it work so well.

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

Until next time, Happy Dancing. 🎵

Nothing improves your driving like having a police car following you.

MOORE ON CONTRA



PAUL MOORE

Hey, Here We Go

This is not the “hay is for horses” type of Hey. It is a dance figure that comes from the English and Scottish country dance traditions. Depending on your cultural bias, you can call the figure “Hey for Four” or a “Reel of Four.”

In most dances, the “Hey” is danced without using hands, and the free-flowing, weaving motion is a highlight to any contra dance. There is also a “handed-hey” which, has the same basic floor pattern but feels entirely different. The easiest way to set up a handed-hey is to form alternate duple lines, face the corner and step to an ocean wave. In the wave, swing thru four times – that gets everybody back to where they started.

It is a zero in dancers’ positions, but A+ in dancers’ pleasure.

In a standard Hey for Four, everybody is in motion all the time; in the handed-hey, each time dancers turn right to the end of the wave, they must mark time for two beats while the new centers turn left. There is some stop-and-go in the handed hey, but rather than feeling jerky, it feels like a syncopated dance.

Here is a great dance by the late Leif Hetland, who we used to call the Duke of contra callers in California. Leif was a master of writing simple but very satisfying dances, many of which work well with square dancers, including this one called “Kisses.”

-
- Intro: ----, -- corner dosado
1-8: ----, -- same one swing
9-16: ----, across, slow square thru
17-24: ----, ----
25-32: ----, new corner dosado
33-40: -- to an ocean wave, -- handed-hey
41-48: ----, ----
49-56: ----, ----
57-64: -- step through, new corner dosado
-

There are a couple of timing hitches to watch out for. Because the figures sound the same as square dance figures, the dancers tend to rush through them. The caller must work to hold the dancers to the phrase of the music. A dosado is done back to back

and takes 8 counts. So does a swing. Most square dancers swing only 4 beats then twirl into a promenade. In contra dancing, the dancers need to swing all 8 counts (no twirls), which means they can comfortably get around 1 1/2 to 2 times. If they swing

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the full 8 counts, they will be ready to start the next figure on the first beat of the next phrase.

The slow square thru has a timing problem also. In square dancing, a square thru takes 10 counts; in contra dancing, a slow square thru takes 16 counts, or 4 counts for each hand. Instead of rounding the corners, the dancers should make really crisp turns at each corner.

The second dosado is done with a new corner, which means the dancers progress up or down the line two places instead of one (a double progression). Again, the dosado takes 8 counts so that the dancers step to an

ocean wave on beat one. Without the slightest hesitation they start the handed-hey, or 4 swing thru's. Again, when dancers turn from the center to the end of the wave, they must make time for 2 counts before turning right into the center of the wave. As the ladies finish their last left hand turn, everybody steps straight ahead to start the dance over.

I find that this dance goes well with a wide variety of music. Leif recorded it to "Poor Little Robin" on Windsor records. I like to use Scottish reels or traditional New England or Appalachian music to make the modern dance feel like an old time favorite.

SEWING 101

WITH *DONNA IPOCK*

Well now that it's time to get our self back in shape after all the goodies from the holidays...let's talk about waistbands that give a little. Got your interest?? Well this is worth trying and I do like the look of a smooth waist front with "forgiving" elastic in back.

Just follow the instructions for a simple yet really smart looking waistband.

Measure the upper edge of the your garment back between the side seamlines. Do not fold out any darts or pleats before measuring, because you will not be sewing them in this version. (You can also measure the upper edge of the back pattern piece and double it to get the full back measurement, but don't include seam allowances).

Measure garment waistband pattern piece from the side seam to center front. Add these two measurements together and multiply by two. The result should be at least 2" larger than your actual waist measurement. (Actual waist measurements always depress me.)

Add appropriate seam allowance for the closure method used by the pattern. Make a new waistband pattern of the above length and $3\frac{3}{4}$ " wide. This will make a finished width of $1\frac{1}{4}$ ".

Mark the portion of the waistband that will be attached to the front of the

garment. Use interface as you normally would (fusible or sewn in). Don't use interface on the rest of the waistband. Finish the garment up to the waistband, press waistband in half lengthwise. Press under the seam allowance on one long edge, and trim.

Sew the top edge of the garment to the unpressed waistband edge, adding extra pleating or gathers to the front to fit. The back will not need gathering or easing because the back waistband was cut to equal the garment back measurement.

Turn the waistband to the inside and overlap the pressed under edge of the back waistband over the previous stitching. On the right side, stitch in the ditch of the previous seam, being sure to catch the folded-under waistband edge. You will stitch the front parts of the waistband after inserting the back elastic.

Measure the original waistband pattern between center back and a side seam. Double this and add 1" to the measurement and cut a piece of elastic this length.

Insert elastic into the casing. Secure elastic at both side seams by pulling it a little, maybe $\frac{3}{4}$ " beyond the side seams and stitching across it through all layers. Stitch each end of the waistband, right sides together.

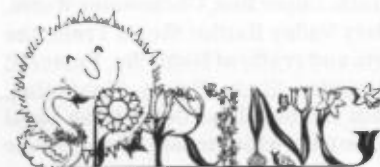


Trim, turn, and press. Overlap the pressed edge over the previous seam and stitch in the ditch just as you did on the back of the waistband and voila...a waistband that has a neat flat front but lots of give.

Another easy way to add *give*...is to add shorter pieces of elastic at the sides only. This would leave the front and back unchanged from the original. This gives only a little give and take.

One other word to the wise about pre-washing and preshrinking fabric...I had a disastrous outcome on a gift I was making...I preshrunk the fabric but never thought about the decorative thread I was using. As I was pressing, using a steam iron, some water dropped on the threads. The color ran. I blotted it with my pressing cloth and the color came off onto it. This was cream colored fabric and navy thread. It bled and the more I tried to fix it the worse it got. So please be careful when purchasing your threads and test on a scrap of the fabric and then wash it. The *Smartest Man I Know* asked why couldn't you pre-wash thread. I don't have an answer to this but may throw the spool of navy in the washer in a laundry bag to see what will happen. Sounds like something I would do...right??

Sew Happy,
Donna



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Summer Nights (2,3), K & B Ackerson	OP 0006
Down and Dirty/Bad Bone Hoedown	PIOCD 5017
Ez Square / Mixer, Weaver	DCD 1010
Put Some Drive in Your Country (2,3), Kaye	OP 0007
The City of New Orleans, Driver	RRCD 182
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Thor / Oden (1,3),	SIR 505
Girl from Yesterday (1,3), Wallin	SNW 402
American Honky-Tonk Bar Association, Pluylaar	MP3EPT 1
Kaw-liga, Pluylaar	MP3EPT 2

CONVENTION FESTIVAL

NEWS

44TH AUSTRALIAN NATIONAL SQUARE DANCE CONVENTION JUNE 5-9, 2003

Australian square dance conventions are always popular with overseas visitors. This one will be exceptional with already nearly 200 visitors registered from USA, Canada, UK, New Zealand, Japan, Germany and Sweden.

The convention will be held in Caloundra on Queensland's beautiful Sunshine Coast - the ideal location for a national convention. Just one hour's drive north of Brisbane, the State capital, Caloundra boasts some of the world's best beaches and tourist attractions. As one of Australia's premier tourist destinations, the area offers a myriad of activities, accommodation and eateries. The climate in June is very mild with temperatures ranging from about 10 degrees Celsius to around 20 degrees Celsius - so come on over and join your Aussie friends for a fantastic Convention.

Caloundra is easily accessible by plane, train, bus or car. The Sunshine Coast has an air terminal at Maroochydore, just 20 minutes' drive from Caloundra. Brisbane's domestic and international airports are just over an hour's drive away. Shuttle buses and car hire are available at all airports.

As a major tourist destination,

Caloundra has a wide range of accommodation close to the dancing venues, all at affordable prices. Many have views over the Pacific Ocean and are equipped with swimming pools and spas. All accommodation is to be arranged and booked by dancers but the Accommodation Officer is willing to assist. An official Accommodation List can be obtained from the Registration Officer. Some accommodation is listed on the web page - see below. Enquiries: Margaret Smythe, phone +61-7-5492-1254 Email: davidsmythe@ozemail.com.au

Caloundra is the "Gateway to the Sunshine Coast" and consequently there are local tour operators ready to organize half or full day tours or extended tours further afield. Some of the major tourist attractions close to Caloundra are Australia Zoo (home of Steve Irwin, internationally known as The Crocodile Hunter), Aussie World, Opals Down Under, Queensland Air Museum, Big Pineapple, Ginger Factory, Big Kart Track, Super Bee, Underwater World, Mary Valley Rattler Steam Train, the arts and crafts of Montville, Eumundi Markets, Glass House Mountains. Also the Sunshine Coast is an ideal place from which to take a longer tour



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to some more distant attractions, such as Sydney, Whitsunday Islands, Ayer's Rock (Uluru), Gold Coast, Cairns or Great Barrier Reef - why not arrange time to allow for an extra week or three?

The convention will feature a full programme of square dancing from Mainstream to Advanced, as well as rounds, clogging and contras. Top-

class callers and cuers, many with international experience, will keep dancers on their toes, so come and share in some Aussie hospitality and friendship in Caloundra by the Sea in 2003.

More info including the registration form, can be obtained from the Convention Website: www.members.optusnet.com.au/~s_bloomfield

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SQUARE DANCERS:

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Country Kitchen

By Louise Harrop



This recipe was perfect for my leftover chicken in the fridge. It was very easy and quick. Even the kids enjoyed this one.

Chicken Pot Pie

3 tablespoons butter
3 tablespoons flour
2 cups chicken broth, hot
Salt and pepper to taste
2 cups cooked chicken, diced
1/2 cup celery, cooked
1/2 cup carrots, cooked
1/2 teaspoon thyme

For the dough

1 cup flour
1 1/2 teaspoons baking powder
1/4 teaspoon salt

National Square Dance DIRECTORY

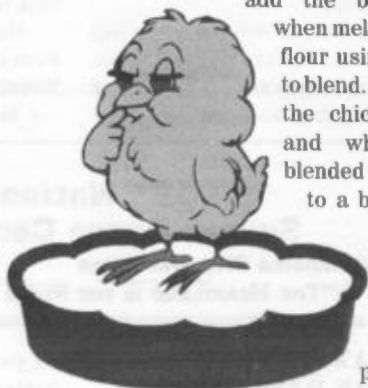
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3 tablespoons butter
1/3 cup milk

Preheat oven to 425°. In a saucepan, add the butter and when melted add the flour using a whisk to blend. Slowly add the chicken broth and whisk until blended well. Bring to a boil and let simmer for 10 minutes.



Add salt and pepper to taste. Remove

from the heat and add the chicken, celery, carrots, peas, and thyme.

For the dough. In a bowl, add the flour, baking powder, salt and butter. Using your fingers quickly mix together. Add the milk and blend well.

Pour the chicken mixture into a casserole. Roll the dough on a floured surface and cover the top making a few slits for the steam to escape.

Bake in oven for 20 minutes or until the top is browned. Let set for 5 minutes and serve at once.

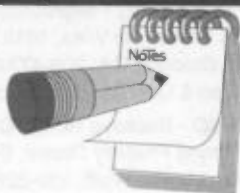
Serves 4.

WHAT'S AHEAD

Not for profit 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 e-mail if any. **The name of the not for profit 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 should receive it at least 6 months in advance of the event's scheduled date.



NATIONAL CONVENTIONS U.S.A.

Jun 25-28, 03 Oklahoma City, OK 52nd NSDC
Jul 2-6, 03 San Diego, CA IAGSDC
Jun 23-26, 04 Denver, CO 53rd NSDC
Jul 1-5, 04 Phoenix, AZ IAGSDC
Jun 22-25, 05 Portland, OR 54th NSDC
Jul 1-4, 05 Santa Clara, CA IAGSDC

MARCH

7-8 **MISSISSIPPI** - Annual Mississippi S&RD Association Sweetheart Festival, Wahabi Shrine Temple, Jackson. Arthur Roy & Jo Ann Reed, 1411 Highway 371 South, Tupelo MS 38804; 662-842-1301
14-16 **HAWAII** - 23rd Annual St Patrick's Day S&RD Festival, Univ of Hawaii, Hilo. Deed Reimer, PO Box 366, Kurtistown HI 96760; 808-966-9807; deedreim@ilhawaii.net
14-15 **TENNESSEE** - 18th State of Franklin Jubilee, Gatlinburg. Fulkerson, Ford, Fox, Grigsby, Bev & Bob Casteel. Ralph Fulkerson, 326 Hairetown Rd, Jonesborough, TN 37659; Ralphfudd@yahoo.com
20-22 **VIRGINIA** - 44th Spring S&R Dance Festival, Hyatt Regency, Reston. Butch & Diane Himes, 2220 Chestnut Grove Rd, Sharpsburg, MD 21782; 301-432-4995; butchdiane@msn.com

21-22 **IOWA** - 41st IOWA State S&R Convention, ISU Memorial Union, Ames. Bob & Shirley Hale, 1516 43rd St, Des Moines IA 50311; 515-255-6841; surees7@aol.com

16 **CONNECTICUT** - 35th Annual Connecticut S&RD Festival, Wilby High School, Waterbury. Ginny Valenti, 20 Greenview Dr, Rocky Hill, CT 06067; 860-571-8839; sqdancer@peoplepc.com

21-23 **ENGLAND** - British Association of American Square Dance Clubs 50th Anniversary Celebrations, Hertfordshire, England. Details from John Wheeler; Doctor.John@btopenworld.com; Tel: +44-0-1494-436592

28-29 **CALIFORNIA** - 35th Annual Redding SD Jamboree, Redding Convention Center, Redding. John & Bev Lang, 17810 Hidden Valley Rd, Cottonwood CA 96022; 530-347-6389; jlang160@aol.com

APRIL

4-5 **MISSOURI** - 55th Annual S&RD Jamboree, St Ann Community Center, St Ann. Ray & Vicki Wittman, 1875 Yaqui Dr, Florissant MO 63031; 314-921-7582; vicray01@aol.com

4-6 **CALIFORNIA** - San Joaquin Valley SD Association Spring Jamboree, Amador County Fairgrounds, Plymouth. Ed & Barbee de Vries, 1615 W Longview Ave. Stockton CA; 209-477-0390; Warren & Georgia Potts, wlpotts@aol.com

6 **OHIO** - Buckeye Round Dance Council Spring Fnatasy Dance, Buckeye Lake. Martha Wolff, 330-225-2553; martha_wolff@hotmail.com

12 **VIRGINIA** - 42nd Annual Cancer Benefit Dance, Fairfax High School, Fairfax, VA. Ralph Driscoll, 205 Yoakum Highway, Apt 502, Alexandria VA 22304; 703-751-4585; driscollr@rcn.com

18-19 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852

25-27 **CALIFORNIA** - 44th California State SD Convention, aboard the Queen Mary, Long Beach. www.squaredance.org; QM2003@squaredance.org

25-26 **NORTH DAKOTA** - 51st North Dakota S&RD Convention, Shanley High School, Fargo. Gary & Dorothy Strebe, 1621 16th Ave E, W Fargo ND 58078; 701-356-3708; gldsds@ideaone.net; www.geocities.com/squaredancend

25-26 **MASSACHUSETTS** - Annual New England S&RD Convention, Sturbridge. www.tarrants.com/nedrdc; www.squareandrounddance.org

MAY

2-3 **OHIO** - 43rd Buckeye Dance Convention, Segate Centre, Toledo. Paul & Mary Cousino, 614 Beckham, Napoleon OH 43545

2-4 **NEVADA** - 56th Silver State S&RD Festival, Reno Hilton, Reno. Linda Sawtelle, 775-783-8982; lindasawtelle@hotmail.com; www.squaredancenevada.com;

8-10 **ONTARIO** - 42nd International S&RD Convention, Brock University, St Catharines, Ontario, Canada. Dorothy Budge, 416-746-7649; budge@sympatico.ca

15-17 **VIRGINIA** - Virginia S&RD Assoc 15th Convention, Clarion Hotel, Williamsburg. Paul & Loretta Pogorzelski, 1202 Seaton Ln, Falls Church VA 22046; pubchair11@aol.com

16-18 **MICHIGAN** - Northwest Michigan S&RD Council 48th Spring Festival, St Francis High School, 123 East 11th St, Traverse City. Ron & Sue Hensel, 231-938-1985; Dennis Barnes, 231-946-8673; dwlb@juno.com

23-25 **CALIFORNIA** - 50th Golden State Round-Up, Alameda County Fairgrounds, Pleasanton. Linda Blagg 7 Wayne Swift, 925-458-3288; 707-642-5249; lsquarednace@aol.com

23-25 **FLORIDA** - 49th Florida State S&R Dance Convention, Lakeland Center, Lakeland. Mary Lee VanValkenburg, 9619 10th Street N, Tampa FL 33612; 813-932-7014; RMLJDANCER@aol.com

JUNE

5-9 **AUSTRALIA** - 44th Australian National SD Convention, Caloundra, Queensland, Australia. davidsmythe@ozemail.com.au

13-14 **COLORADO** - 49th Colorado State SD Festival, Mesa State College Campus, Grand Junction. CWASDC, Box 1171, Grand Junction CO 81502

13-15 **MINNESOTA** - 51st State Convention, Mankato. Vi & John Guderian, 8209 Beard Rd, Bloomington MN 55431; 952-831-6816

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JULY

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

15-17 **NEW YORK** - NSDCA International Camporee, Chemung County Fairgrounds, Horseheads. Gerald & Joanne Jones, 2139 Indian Hills Rd, Painted Post NY 14870; 607-523-7750; jojejoje@juno.com

16-19 **NORTH CAROLINA** - Universal Round Dance Council's 27th International Convention, M C Benton Jr Convention & Civic Center, Winston-Salem. Ralph & Joan Collipi, 603-898-4604; rvcollipi@aol.com

25-27 **ILLINOIS** - 20th Illinois S&R Convention, Western Illinois University, Macomb. Gary & Karen Flynn, PO Box 67, Colchester IL 62326; 309-776-4796; garkar@winco.net

27-8/2 **KENTUCKY** - Cumberland Dance Week, Nancy. Sponsored by the Lloyd Shaw Foundation with Traditional Dance Programs, Live Music and more. www.lloydshaw.org/cumbframe.html; www.mnopltd.com/cumb



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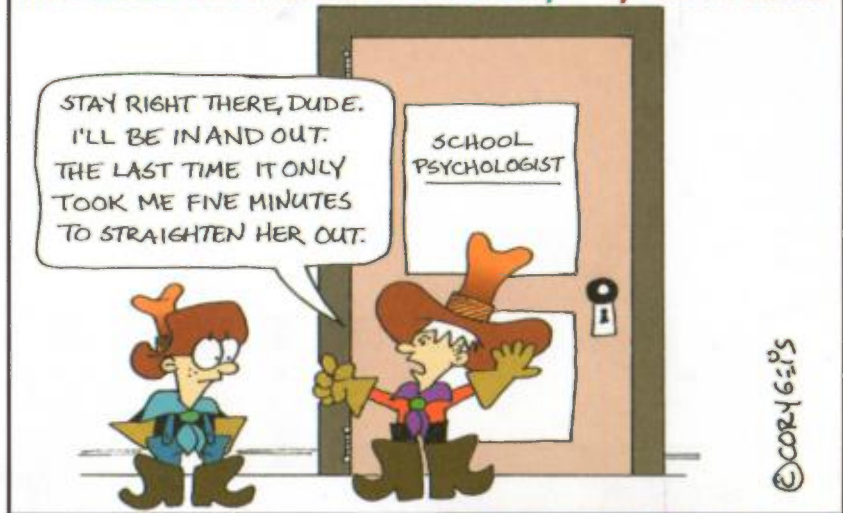
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