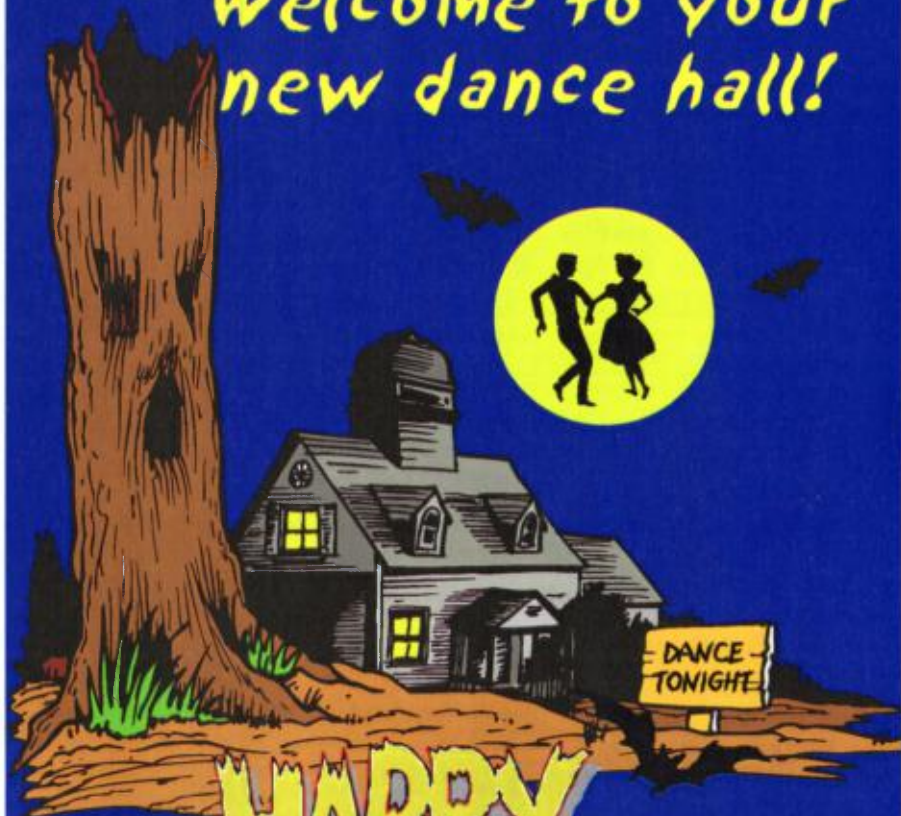


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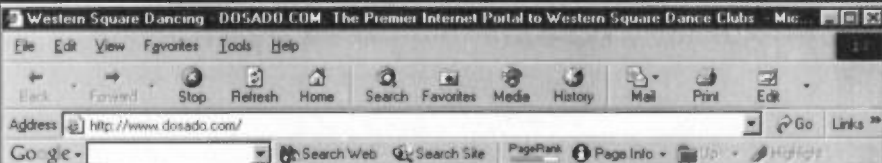
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Visit the newly-launched website of [The Foundation for the Preservation and Promotion of Square Dancing](#)

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

AMERICAN Volume 58

SQUAREDANCE Number 10

October 2003

"The International Magazine of Square Dancing"

Publishers - Editors

William and Randy Boyd, Jean Ferrin

Cartoonist

Corben Geis

EDITORIAL

*From
Bill Boyd*



Square Dancing is fun. I start off with this comment in reply to Mike Burke (From the Mail Room). Square dancing is fun. I concede that it is more complex today than years ago. Have any old time caller talk to you and he will tell you, "Yes, it is more complicated than earlier days." A caller would have the strongest couple dance as the head pair – they would demonstrate the call for couple number two, repeated by three, followed by couple number four. This was easier, new couples could be placed as couple number four and try not to make too many errors.

There was a time when you could travel across the country and even find clubs that had a few standardized calls. Callerlab introduced standardization. Is this perfect? No. Is it better than the preceding confusion? Yes. Most callers call to the floor. If they see that the material is too difficult they lower the complexity of the dance.

Why do callers try to make a dance more complex? To keep the dance fun. I recently read an article on "The Circulate Family"; Boys, Girls, Ends, Centers, All 8, Couples, Single File, Split and Box. These are all Mainstream calls, things we should know, however the caller may make the dance a little more challenging by calling, "all eight circulate from facing lines." (This amounts to a pass thru) This makes a dancer think as well as react. It also makes us understand the definition of the call. (This article was from 1997)

The reason I mention this article is that it is now six years old. There are other articles from ten and twelve years ago that deal with other Mainstream calls. I chose "Circulate" because we do it all the time. Even six years ago dancers and callers understood that if we can't make people laugh and think, they will become bored and leave the activity. Some dancers go to a higher dance level; some leave the activity all together. Using the definitions of the calls, a Florida Caller, Henri Arsenault, has a weekend called the "Basic Bonanza Weekend." The entire weekend devoted to dancing the Basics. His mission seems to be to have you to make mistakes. This weekend is always sold out and has a waiting list. Why? Because the caller and the dancers have fun trying to do Basic dancing from all position.

I cannot recall a Mainstream or Plus dance in recent times when the caller has called fractionalized Load the Boat or any other fractionalized call. The same holds true with Acey Ducey from 3/4 tag position. Most callers want the dancers to have a

We've had one official complaint about Mr. Boyd's photograph above. It was a two part complaint. Part 1: No square dance clothes. This can be fixed and will be taken care of in the future. Part 2: No smile. This can not be fixed. He doesn't smile.



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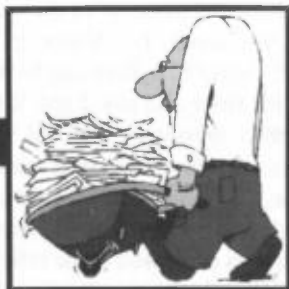
good time. Callers are entertainers striving to keep the dancers moving in time to the music. (August Editorial 2003)

Mike Burke's letter should hit home with those callers who forget to look at the floor and see who is dancing. If the floor is frequently in lines waiting to start over, if two out of every three squares are constantly breaking down, adjust your calling. Like Mike, I enjoy dancing to the music and I like to keep moving. Like Mike I do not want to dance above the club level of the dance. If I want to dance fractionalized positions I will go to an Advanced club. If I want to dance phantom positions I will go to a Challenge club. If I want to dance Mainstream I will go to a Mainstream club. I will go where the caller and my fellow dancers have fun.

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FROM THE MAIL ROOM



Dear Editor,

I recently emailed the letter below to Callerlab and to Jon Jones, chairman of the ARC committee. I thought it might be of interest to you and/or your readers.

Mike Burke (asdfg.50@juno.com)

To: Callerlab & Jon Jones ARC Chairman

I recently read an article published under the logo for Callerlab concerning ARC votes. For quite some time I have been very concerned about the direction that callers are taking with their choreography. Callerlab, in my view has encouraged more and more complicated formations, figures and applications over the years, and it ain't getting any better.

When will you callers and your associations, start to show some understanding that we dancers are not dancing for your entertainment. We are not guinea pigs for you to try out new puzzles for us to solve. **WE WANT TO DANCE!** We do not want to move through complicated figures that cannot be danced in time to the music.

Come on folks! The normal, everyday dancer has no clue as to how to do ACEY DEUCY from a line of four, facing out, facing in, or inverted lines.

Why can't you people understand that the largest majority of square dancers just **WANT TO DANCE! DANCE IN TIME TO THE MUSIC, EXECUTING FIGURES THAT CAN BE DONE WITHOUT STRAINING THE BRAIN.**

Yes, there are dancers who enjoy puzzle solving with music in the background. That is not dancing, but if those folks in the advance and challenge levels want to do that, fine. If callers just love to call that way, please confine it to those levels and don't ram it down dancer's throats at the mainstream and plus levels.



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I have danced to many of the callers who are listed as ARC committee members, including Jon Jones, Tim Marriner, Tim Crawford and others. Each caller has utilized some "off the wall" figures and formations during a dance, or weekend festival. I have been on the floor and stood and stood while the caller has tried to work the dancers through their wondrous material. A large percentage of the dancers struggled with figures, etc. that they will never dance again. Most of the time, most of the dancers, and me...were glad when the session was over. In many instances, squares just sat down because the material was too difficult and frustrating.

The figures discussed in the article I read, ACEY DEUCY from 3/4 Tag formation. LOAD THE BOAT being fractionalized, are not danced at "normal" club dances and/or weekend dances. Why is it that you folks at Callerlab and ACA cannot recognize that the declining numbers at dances is at least in part, a big part due to too many figures and too many complicated figures and formations. Why is it that today, that clubs and callers who stick to standard formations and figures draw bigger crowds and send us dancers home with smiles on our faces, saying they had a good time?

Callerlab and its members had better wake up and smell the coffee. Utilizing the KISS (KEEP IT SWEET AND SIMPLE) syndrome, will make for bigger crowds, retaining dancers and recruiting new dancers. Modern square dancing has become too "scientific" and too complicated. These figures and formations cannot be danced in time to music. Mostly because the caller teaching and calling them has to stop and tell people to turn around, or go here, or check this, yada yada yada. All that destroys any movement in time to music.

I know a caller who went through the tests for becoming a caller coach who told me about how complicated square dancing has become. MY GOD PEOPLE, look at all the formations, variations and fractionalizations you have allowed to permeate this activity.

WHEN WILL YOU WAKE UP AND DECIDE TO ABANDON ALL THIS COMPLICATED STUFF AND LET US DANCE??!!

I don't have much hope my letter will make much difference to you people who have formed these habits and procedures over many years. I can only hope. Maybe it's going to require that our wonderful activity shrinks down to small parties at churches, on patios, at private parties, thus forcing you guys and gals to find some other form of income. Maybe that will bring on a new generation of callers who will not be so devoted to the complicated figures, etc., that is ruining our activity.

Thanks for listening,

Mike Burke



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SQUARE-UP

*From
John & Linda Saunders*



Be Kind To The New Dancers

Here it's October and if all your preparation and hard work in recruiting has worked and you have enough beginners for your club to replace those that have dropped out, what worked for you?

Now that you have new dancers how are you going to keep them?

New dancers are expecting what we advocate....Fun and Fellowship. The caller and the club members (angels) should be having fun.

The definition of fun is: merriment; hilarity; amusement; enjoyment; pastime recreation or entertainment & pleasure.

If the instructor/caller, angels, club members show they are enjoying the activity, then the new dancers will be more relaxed. We all know if there is no fun & fellowship, people will drop out to find other ways to enjoy themselves.

The following suggestions to keep new dancers in our activity, that have been helpful to us are:

1. Learn new dancer's names. Everyone wants to feel you know them personally. Don't rely on the name tags, get to know people by first names in the first 3 weeks.
2. Patience, patience, patience & understanding. Today most of our new dancers are the baby boomers and the learning process takes a little longer. So don't put a time limit on the learning process. New dancers are dancing the first night. So what if there's no set time for a graduation. Are graduations really necessary? Some groups take longer, but they're still dancers and should be asked to join as a club member in the first couple of weeks. Making them members right away makes them feel they are a part of the group.
3. The instructor/caller, club members & angels should be aware of what's going on



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with the dancers. Each group of new dancers is different and what worked last year may not work this year. Be willing to make changes.

4. Don't wait long for the fun. New dancers should find the activity a joy right away. Have a party night. Include a skit or a joke telling session. A party is a relaxing time to bring everyone together for Fun & Laughter.

I found this poem from the National Squares, which took it from Cross Trail News, Vancouver. The author is unknown.

Be Kind To The New Dancers

*Be kind to the dancers even though they often flub,
With courtesy, let's greet' em, they're the new blood of the club,
And when we see them struggling, let us lend a helping hand,
To guide them o'er the rough spots, and to help them understand.
Be good to the new dancers when they join you in a square,
And introduce your partner to the gent and his lady fair;
And though they may be strangers when you walk into the set,
Remember that a stranger is a friend you haven't met.*

Try The Mixmaster Cure!!!

Have you noticed that your square dance club has a tendency to be clannish? Quite often, and for no reason what-so-ever, various groups sort of "hang together" and you see this, that or other group dancing in the same corner of the hall dance after dance. Right away you branded them as "stuck up" and too good to dance with the rest of the folks.

Well, now what have you been doing all this time - in fact, haven't you been doing the same thing over in another corner? The trouble is that no one, including you, has attempted to break the ice. Why not take the lead? Take your gang over and suggest that you exchange partners once or twice during the evening. You might meet some pretty nice folks and possible some pretty good dancers!

You might be prone to say, "who wants to get stuck with a bum partner?" So what! Who dragged you around when you weren't so hot?

Remember this: the entire dance is really no better than it's worst dancer and maybe that's you! Invite a slow couple to dance in your square occasionally and maybe they'll get going too! Why not give it a try anyway?

Officers of clubs can do something about it too! Why not try two or three program dances during the evening? Pass out programs to both the gents and the ladies. Couple number one, set number three, etc. Tell them where each set will be formed and let them find their places. When the sets are all filled have each person introduce hiself or herself before the dance starts. You'll be surprised how the crowd will take to it and nine to one they'll love it. You can "cook" up a lot of ways to mix 'em up and still have fun. Most people like a variety and little catch ideas go a long way in getting people acquainted. Let's give it a try and do your best to know everyone in your club and I'll bet that you find out that some of those "high brows" are pretty good folks after all. Think About it!

Author Unknown

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Party's Over / Hammer Down (HH9021)**Buddy Weaver**

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Ring Of Fire / Shakey Town (HH9022)

Ernie Kinney

A cover of a Johnny Cash song. Piano, fiddle, steel and guitar with a prominent rhythm track. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade. Shakey Town Hoedown features piano stylings with a guitar, bass and easy percussion.

CD Hoedown's

Better Man / To Be With You (HH9023)

Buddy Weaver

Better Man is a melodic hoedown with a piano, guitar, steel and percussion with a string background. Buddy call plus on track 2. To Be With You is a smooth flowing number with a steel strings, piano, guitar and percussion. Buddy calls A-1 on track 4. Both useable.

Chicago Rosy / You'se Guys Hoedown (CC124)

Jack Berg

Chicago Rosy has horns, guitar, piano, and bass with a rhythm track. Recorded in 3 keys. Jack calls plus on track 4. You'se Guys Hoedown is primarily a rhythm hoedown with some horns added. Jack calls mainstream on track 8.

Pepper Twist / Holley (PIO5021CD)

Pepper Twist is a lively number with a guitar, banjo, piano, bass and a drum track. Holley is in the traditional style with a fiddle, bass, guitar, and piano with percussion. A peppy number. Check them out on your tape service.

A Block Hoedown (CC125)

Bob Poyner

Guitar lead with a bass and rhythm track. Recorded in 3 keys. Bob calls Advanced on track 4.

Until next month, have FUN calling and dancing.

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

Don't Get Caught In A Speed Trap

As we travel to and from our square dances, we are keenly aware of road conditions and of potential speed traps. This article is not designed to preach to you about how to drive, except to say that we wish you to be careful since we hate to lose dancers. However, we ask you to consider the similarities of the conditions of the road for automobiles and for the square dance activity.

When we look at square dancing, we see that many of us got our learner's permit when we first attended beginner's class. We received our driver's permit when we "graduated" from class. We traveled down the square dance highway by visiting other clubs. We had many opportunities to get the small parking violations, etc., when we goofed a call or two. We made new friends, several of whom had been "driving" longer than we had and they showed us the thrills of more scenic drives and perhaps even high speed driving. We accepted the bait and began our own brand of experimentation.

We began driver faster and faster by learning more and more calls from more and more lists. We could handle anything that our local "official" could toss at us. We mastered the Mainstream Lists, the Quarterly Selections, and the Plus Lists. True, we had occasional warning signs, but we were undaunted. We still wanted to go faster and achieve more thrills. Along came a "super highway" called Advanced and beyond that the very limited access road called Challenge.

Many dancers and callers are really caught up in this speed trap. We sometimes think that because the road is there, we must drive on it. Might it not be better if we, as individuals, learned to handle the various road conditions along the way? Can we not enjoy the scenic routes in our own neighborhoods? Can we not enjoy the beauty of the secondary road and perhaps even the first four-lane highway? Do we all have to travel on the divided highway? Must we all pass everyone on the road?

We talk about scenic highways and byways and yet in square dancing the scenic portions have to be the people and friendships established. Just as the forests, the flowers and the shrubs are the scenic roadside attractions and the waterfalls add serenity, so do the friendships and people in square dancing accomplish the same things for us in our pursuit of this leisure time activity. We should take the time to enhance these friendships. We should make the effort to be especially friendly to strangers that attend our club dances. We should enjoy all the scenic route has to offer.

Let us all take stock of ourselves and review where we are and where we would like to go. Let us not get caught up in the speed trap of square dancing.

By Jack Lasry



For those people who have gone too far. Dancing blindfolded.

ACA VIEWPOINT

By
Patrick Demerath



Square Dance an American Folk Custom Thrives at MIT

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

This month's ACA Viewpoint presents an interesting and exciting narrative on square dancing at the college level, particularly at Massachusetts Institute of Technology (MIT). It also highlights a square dance program at Sheldon State Community College in Tuscaloosa, Alabama. Both demonstrate that college students may be a viable alternative to the elementary school students in introducing square dancing.

ACA would like to thank Ms. Liz Karagianis. Ms. Liz Karagianis is a staff writer for the Spectrum Journal published at MIT and Mr. Mel Estes, a caller in Tuscaloosa, Alabama for their permission and encouragement to republish this article the ACA Viewpoints for American Square Dance magazine. Also ACA would like to thank Mr. Ron Hoffman, a MIT Network Engineer and square dancer at MIT for the past twenty-five years for his support.

How often have we heard that it is necessary to get square dancing back into the elementary school systems in order to renaissance square dancing? Ms. Karagianis, at MIT, offers a different way to introduce square dancing to a younger generation, but this generation is composed of college level student's not fourth graders. This article features what MIT has done and is doing today to introduce and revitalize and grow square dancing.

American Square dancing is thriving

Deadlines For American Square Dance

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

at MIT, where dozens of young people are swinging their partners, promenading, and circling left and right. The American folk dance may be in decline among young people across the world, but square dancing shows no signs of decline at MIT. In fact, in the past five years, membership of the Tech Squares, MIT's 35-year-old square dancing club, is on the rise.

Recently, students worked it out with the athletic department to offer square dancing as a credit course in the Physical Education School. As a result, square dancing has grown for the past several years.

Some critics at MIT claim square dancing is "square." MIT students don't care if it's square. "In fact, in most cases, MIT students would prefer that other people think they're unusual. "There's a lot of zany, brainy people at MIT," says senior Lindsay Price. "They think for themselves. They don't care if somebody thinks what they do is an aberration. They just aren't concerned about what other people think."

Ron Hoffmann, a network engineer at MIT, began square dancing 25 years ago as an undergraduate student. "I was all work and no play, and my friends encouraged me to find a social outlet. I resisted at first but then I went, and I've been coming back almost every week since. It gave me a social group to belong to." James Kretchmar, who also works at MIT, says that as an MIT undergraduate student "my friends square danced and were always trying to convince me to try it. Finally, I thought, maybe I'll give it a shot, and once I tried it, I was hooked."

Square dancers danced in taverns, town halls, and barns, at husking bees, roof-raisings, and sheep-shearing. They square danced in the Appalachian Mountains, in the mining camps during the California gold rush, and every Tuesday and Saturday night, MIT students, alumni, and staff meet in Lobdell dining hall to arrange themselves into squares of eight. Caller Ted Lizotte then calls as about 100 dancers assemble themselves into formations to match the caller's calls.

There are several levels of square dancing skill and the more complicated the dance, the more MIT students like it. "At the higher levels, square dancing becomes like puzzle solving - solving spatial puzzles and timing puzzles," says junior Jen Krishnan. "That's why MIT students love it."

"It's the ultimate in teamwork," says sophomore Ben Wagner. "All eight people must work together or the square breaks down and you're not able to dance."

Kretchmar agrees. "The best moments in square dancing," he says, "can be when you're in the middle of a dance and you get confused. The whole square works together to figure it out - and then boom - you all make it together and you're just thrilled."

Krishnan says that school is competitive, but what she loves about square dancing is that it's teamwork, not competition. "I've done so many competitive things in my



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life that I really wanted to just dance - not compete. All I wanted was just to have fun. And it's a great way to socially interact."

Most often MIT dancers wear street clothes, but sometimes for fun they dress up in square dance costumes with square dance dresses, petticoats, string ties, cowboy shirts, and western boots. They dance to popular, disco, rock music, and country and western music. Most of the music is played on 45-rpm vinyl records. Increasingly, though, Hoffmann says, square dance callers are using more modern technology like digital mini-discs, and CD's. I find it encouraging that MIT students are interested in square dancing every year," Hoffmann says. "People are extremely busy, and there are a lot of things they don't have time to do anymore. But I think folks are missing out."

The students, staff and faculty love the dance, they say, because it's not just dancing as it is thinking on your feet. Also, they say, it's aerobic exercise, a great way to socialize, teaches teamwork and how to listen, and is good wholesome fun.

Another success story comes from Mel Estes at Sheldon State Community College in Tuscaloosa. He developed a program of square dancing in their continuing education classes, teaching students and the general public square dancing in Tuscaloosa area. Mel's program was successful and shows bright promise as he continues his efforts to grow square dancing.

These stories demonstrate that colleges, junior colleges, and universities may be excellent sources to find new dancers and start the square dance cycle as well as at the elementary school level. These young adults are full of energy and enthusiasm and can easily be merged into square dance clubs.

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

Until next time, Happy Dancing.

EASY LEVEL

From
Bob Howell



Featured last month, Stew Shacklette of Brandenburg, KY offered a dance called the "Maine Mixer" and I'm following it up this month with another "quick teach" routine which is entitled the - - -

TRAMPEL POLKA

Type: German mixer

Formation: No partners, dancers anywhere on floor

Music: Folkraft 337-013 Available from Kentucky Dance Foundation.

Routine:

1- 4 STAMP, 2, 3; CLAP, 2, 3;

Stamp three times; clap your hands three times;

5 -12 WALK, 2, 3, 4; 5, 6, 7, 8;

Walk eight steps anywhere on floor;

13-16 STAMP, 2, 3; CLAP, 2, 3;

Repeat action of counts 1-4;

17-24 WALK, 2, 3, 4; 5, 6, 7, 8;

Repeat action 5-12, end with a partner holding both hands

25-40 SLIDE, 2, 3, 4, 5, 6, 7, 8; REVERSE SLIDE, 2, 3, 4, 5, 6, 7, 8;

Slide eight steps in any direction; reverse slides in the other direction; Release partner

START OVER

With the chill of fall in the air, here is a little dance that will warm up the hall. The dance was a harvest dance with the grinding of the various seeds at the mill. It is called - - -

EL MOLINO (THE MILL)

Formation: Single circle, dancers facing center, all hands joined, no partners necessary.

Music: El Molino #4. Folk Dance Now from Wagon Wheel Records

Basic Step: Bleking, skip. (*Bleking is a series of low jumps in place on alternate foot kick opposite foot forward on floor.*)

Routine:

Music Measure

2 Introduction

Part A-Grinding Mill Stones (bleking)

1-2 JUMP, - (hold), JUMP, - (hold) ; JUMP, JUMP, JUMP, - (hold);

Jump on right foot placing left heel forward on floor, hold. Jump on left

foot placing right heel forward, hold. Jump on right foot with left heel forward, jump on left foot with right heel forward, jump on right foot with left heel forward, hold.

3-4 JUMP, - (hold), JUMP, - (hold) ; JUMP, JUMP, JUMP, - (hold);

Repeat action of Measures 1-2, starting with jump on left foot.

5-8 Repeat action of Measures 1-4 above.

Part B-Mill Stream or Mill Wheel (skip)

9-12 SKI P LEFT, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16;

With hands still joined, dancers circle to left (Clockwise) with 16 skipping steps.

13';16 SKIP RIGHT, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16;

Without breaking rhythm or dropping hands, dancers reverse direction of circle, moving to right (Counterclockwise) with 16 skipping steps.

Perform entire dance a total of 3 times.

1 Ending— JUMP, JUMP, JUMP Jump 3 times in place

Note: During Part 8, if partners have been designated, partners may skip 16 steps around each other to right with right elbows linked (meas. 9-12), then reverse direction without breaking rhythm and skip 16 steps around each other to left with left elbows linked (Meas. 13-16).

The Kentucky Dance Foundation has again made the music for this dance available on a CD. It is an old-timer that has been asleep for several years, so here we go again. It is a mover called the -

ARKANSAS TRAVELER

Formation: Square

Music: Arkansas Traveler. FDCD 002

Routine:

One and three go forward and back

Turn the opposite lady right on the inside track

Back home to your own for a left arm whirl

Go all the way around to the corner girl

Turn that corner with a right elbow swing

Then back to *your* own for a left arm fling

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John

And promenade your lady, go round the ring.
(Repeat for sides)

A variation of the above goes as follows:

One and three promenade the outside ring
Go all the way around, then home I sing
Then lead right out to the right you go
(Face the right hand couple.)
And turn that lady with a right elbow
All the way around and home you run
Turn your own pretty miss by the left for fun
Then corners all a right elbow
And then swing mama with a left you know
And promenade your sweet around the ring
Then get along home with the pretty little thing.
(Repeat for sides.)

Our contra for this month was written by my old friend Tony Parkes. It is another "quick-teach gem". Try it, I know you'll like it. It is called - - -

BETTY MAC'S REEL

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

Music: Any lively jig or reel with a 32 bar sequence.

Routine:

Intro. Neighbor allemande left once around and a little bit more to an ocean wave.
1-8 - - - -, Gents in the middle, balance four in line twice
9-16 - - - -, Gents turn right once and a half
17-24 - - - -, Turn partner once and a bit more
25-32 - - - -, Ladies chain
33-40 - - - -, Couples half promenade
41-48 - - - -, Same four left hand star
49-56 - - - -, Star back by the right
57-64 - - - -, Neighbor allemande left around and a little bit more to an ocean wave

That's it for October!

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LEADERSHIP NOTES



From
Bernie Coulthurst
Editor Of Club Leadership Journal

CLUB LEADERSHIP NOTES

By Bernie Coulthurst, Editor of Club Leadership Journal

What makes a weekend festival a convention? The answer is EDUCATION. We attended an upper Midwest Square & Round Dance Convention in August. A list of the education opportunities at that convention follows:

Sight Calling For Beginner Callers

Flow & Timing for Callers

Square Dance Marketing:

Recruiting & Retaining New Dancers

Intro to Contra

Smooth & Proper Dancing

Showcase of Rounds

Square Dance History

Computer Publishing

Sit Down & Dance

First Time Convention Goers

ECCO: Enthusiastic Clubs Create Opportunities

Intro to MS DBD

Intro to Plus DBD

Intro to Plus

Intro to Advanced

Beginner Cuer Training

Sew & Save

The Art of Being on Stage

Beginner Callers & Cuers Hour

Intro to Rounds

Intro to Square Dancing

(For Spectators)

Fashion Show

This convention's education program had something for everyone, even the callers and cuers at the convention. All sessions were well attended. This Midwest convention had over 1100 dancers in attendance for the four day event that started with a Trails End Dance Thursday evening and ended Sunday afternoon with live music in the Mainstream Hall. 26+ squares filled the hall for the grand finale. Wow! What a convention!

Do you envy their attendance? You too can increase the attendance at your festival by making it a convention.

During this convention we were the panel coordinator for the *Square Dance Marketing: Recruiting and Retaining New Dancers* sessions.. We were fortunate to have Jerry Hill (IL) and Loren and Audrey Hildebrand (IL) on our panel. We share marketing ideas and emphasized to the dancers present that they are the sales force of

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*Just working on that logo
recognition thing for our
advertising department.*

the square dance activity. Advertising, Public Relations activities, and Publicity can make the phone ring but only the dancers answering the phone can sell square dancing emphasizing the benefits of square dancing, namely FRIENDSHIP SET TO MUSIC, FITNESS & FUN.

I think I also convinced Loren and Audrey to stop using the word, LESSONS. I asked Loren how long does it take to get your new dancers dancing on the floor on the first night of their new dancer program. His answer was, "About 6 minutes." I replied, "Great, so if they are dancing on the floor within 6 minutes into the program, why do you call these sessions 'lessons'?" He replied, "We always called them lessons" and agreed with my point that they really are NEW DANCER DANCES.

All of us need to stop calling the new dancer sessions, LESSONS, and start calling them what they really are: NEW DANCER DANCES.

We received several positive reports from clubs that had their new dancer program on the same night as their dances last year. Their new dancer dances usually run for an hour or an hour and a half before the regular dance and two hours when the club is not having a regular dance. One club president said, "All of our new dancers from last year's program are now dancing at every club dance and they are having a ball!" Same night "new dancer dances" is one thing that most clubs can do easily to improve their new dancer retention factor. The idea is catching on and it will spread across the land. Why? Because it works! If your club switches to "same night" new dancer dances you, too, will retain more dancers!

I recently asked a caller who calls throughout the Midwest what his thoughts were concerning the future of square dancing. He said that square dancing of the future will be easier to learn - 6 - 8 weeks; the current Plus dancers will probably just fade away because of health and aging problems. I told him that I agree with his thoughts.

A dancer asked me recently the questions, "Will square dancing die?" I said, "definitely not. Square dancing is a good thing and good things can't be stopped." I also told him that the trend back to Mainstream will get stronger as the older dancers who learned the Plus calls as MS Quarterlies back in the 70's and 80's drop out of the activity because of health problems and aging. The dancer's body language told me that he was quite pleased with my answer.

Change is a fact of life for every activity, individual, and organization. Square dancing and square dancers are changing too.

I reported in this column that Square Dance leaders in Wisconsin relaxed the dress code significantly for this year's state convention. Did anything drastic happen? No! In fact, more dancers were wearing traditional square dance outfits than at recent state conventions. The majority of the dancers prefer traditional attire. Their convention had 10% more dancers this year than last year. Did the relaxed dress code change anything? Not much! However now the dancers who don't like traditional attire can attend the convention without fear of being criticized for their preferred attire and that was the goal of the Wisconsin Convention Board. And life goes on.

'Til 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.

CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



So, you think your groups know how to Flip the Diamond. Let's look at the Callerlab emphasis call for Plus dancers. Flip the Diamond is called from facing diamonds in the following sequences.

This will be very tricky at first for your dancers. Be patient.

- 1) **HEADS pass the ocean**
extend, CENTERS hinge
diamond circulate
flip the diamond
ferris wheel
CENTERS star thru & lead right
box the gnat
right and left grand
- 2) **SIDES square thru 4**
swing thru, CENTERS hinge
facing diamond circulate
flip the diamond
couples circulate, 1/2 tag
boys run, pass the ocean
acey deucey, recycle
square thru 3
left allemande
- 3) **HEADS lead right**
touch 1/4
- split circulate 1 1/2
GIRLS trade the wave
flip the diamond
couples circulate, boys run
LEFT swing thru
right and left grand
- 4) **SIDES star thru**
double pass thru, track 2
CENTERS hinge
flip the diamond, ferris wheel
CENTERS square thru 3
left allemande
- 5) **Heads 1P2P**
pass the ocean, scoot back
CENTERS hinge
flip the diamond
girls trade, girls run
right and left grand

Kopman's Choreography

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___ MS ___ PLUS ___ A2 ___ C1 (New "Soft" Set)

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

- 6) SIDES square thru 2 touch 1/4, CENTERS hinge facing diamond circulate flip the diamond centers trade 1/2 tag, spin chain thru right and left grand
- 7) HEADS LEFT touch 1/4 and spread CENTERS pass the ocean flip the diamond couples circulate, 1/2 tag scoot back extend, right and left grand
- 8) SIDES star thru double pass thru leads U turn back single circle to a wave CENTERS hinge flip the diamond, ferris wheel zoom, CENTERS box the gnat dixie grand, left allemande
- 9) HEADS lead right single circle to a wave CENTERS cast off 3/4 facing diamond circulate flip the diamond couples circulate bend the line, pass the ocean right and left grand
- 10) SIDES pass thru separate around 1 to a line LEFT touch 1/4 CENTERS walk and dodge centers in, cast off 3/4 CENTERS pass the ocean flip the diamond, 1/2 tag girls trade, split circulate right and left grand
- 11) HEADS pass the ocean ping pong circulate extend, CENTERS cast off 3/4

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(2,3) TAKE YOUR MEMORY WITH YOU	OPCD 0038
(2) PUZZLE PATTERN	LMCDE 503
(2) SWINGING THRU OKLAHOMA	LMCDE 504

ENDS circulate
flip the diamond
ferris wheel
CENTERS sweep 1/4
left allemande

- 12) SIDES square thru 4
HEADS roll away, swing thru
CENTERS follow your
neighbor and spread
flip the diamond
ferris wheel, zoom
CENTERS swing thru
extend, swing thru
right and left grand

- 13) Heads 1P2P
right and left thru, turn 1/4 more
Girls follow your neighbor
Boys circulate, flip the diamond
couples circulate
boys trade, bend the line

pass thru, wheel and deal
CENTERS square thru 3
left allemande

- 14) SIDES touch 1/4 and spread
CENTERS square thru on the
4th hand left swing thru
flip the diamond, ferris wheel
CENTERS U turn back
pass thru, left allemande

- 15) HEADS pass the ocean
extend, swing thru
BOYS follow your neighbor
and spread
diamond circulate
flip the diamond
boys trade, 1/2 tag
boys run, load the boat
square thru 3
trade by, left allemande

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Steve Kopman



Let's continue the Flip the Diamond emphasis this month with another unusual position. This time, the points are looking in to start. Thus, they will be centers looking out after the call. Again, the positioning is unusual, so be prepared to help the dancers through this one.

HEADS star thru and spread

CENTERS pass the ocean

flip the diamond

Then:

- 1) **CENTERS** trade & roll
ENDS face in
zoom
CENTERS square thru 2
CENTERS U turn back
at home
- 2) centers run & roll
NEW CENTERS trade and roll
double pass thru
leads trade
pass thru
CENTERS slide thru
ENDS U turn back
at home
- 3) **CENTERS** chase left
swing thru, girls run
square thru 2
right and left grand
- 4) centers cross run
CENTERS circulate TWICE
ENDS face in
side girls U turn back
at home, boys trade
CENTERS trade and roll
ENDS face in
CENTERS swing thru
extend, circulate
swing thru TWICE
right and left grand



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NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



CALLER'S NOTES

Norm Wilcox (norm.wilcox@sympatico.ca)

This month's publication begins with a collection of singing call figures for the newer dancer thru the Basics program (Ferris Wheel). The "beat count" is less than 64 for each figure, which allows for additional calls (Forward and Back – Dosado) to make the figure time out.

Callers can be creatures of habit, and call certain combinations of calls all the time. An example is calling, "Swing Thru, Spin the Top, Right and Left Thru", as if it was all one call. To add some creativity, some possible alternatives might be: 1) Swing Thru, Spin the Top, Recycle; 2) Swing Thru, Spin the Top, Single Hinge; 3) Swing Thru, Boys Trade, Spin the Top, Right and Left Thru; 4) Swing Thru, Boys Trade, Spin the Top, Recycle; 5) Swing Thru, Boys Trade, Spin the Top, Single Hinge. Of course, there are many other possibilities. If you want to get really adventurous, try calling Spin the Top, followed by a second Spin the Top.

Another combination of calls is also used in combination too often – "Touch 1/4, Scoot Back, Boys Run. Some options might be: 1) Touch 1/4, Centers Trade, Scoot Back; 2) Touch 1/4, Scoot Back, Centers Trade, Swing thru; 3) Touch 1/4, Split Circulate, Scoot Back; 4) Touch 1/4, Scoot Back, Boys Fold; 5) Touch 1/4, Scoot Back, Split Circulate, Girls Fold.

The Mainstream 53 (Basic) feature call is California Twirl. Followed by a page of choreography with an emphasis on Split Circulate.

The Mainstream featured call is Half Sashay. This call dances well following a Right and Left Thru, Ladies Chain, Courtesy Turn, or Wheel Around type action. Although not commonly called, this call can also be fractionalized (Half Sashay 1 3/4.)

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The following page contains sequences 'Dancing the Mainstream Program'.

It seems that most of the time "(Anything) And Roll" leaves the dancers facing each other. In this month's Plus Program section, calling "Swing Thru and Roll" doesn't leave the dancers facing each other. The key to success with this is to let the dancers know that they are to 'Roll' at the end of their part of the call. For example, from a Right-hand Wave in the normal arrangement, the Girls will Roll after the initial Trade by the right, and then the Boys will Roll after they Trade by the left. The next page contains choreography with: "Scoot Back and Roll", which leaves the dancers in a T-bone formation; and Bend the Line and Roll, with the ending formation depending on what type of line was bent.

For those calling Advanced, Norm workshops Cast a Shadow from Promenade. The caller will designate which two couples will be acting as the 'leads'. Trade Circulate (from waves) is the A-2 call, followed by some sequences 'Dancing the A-2 Program'. An added bonus is material using In Roll Circulate 1 3/4. The ending formation from waves is an ellipse.

JOHN'S NOTES

John Saunders (johnnys@aol.com)

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

This month in the Dancing Contra / Traditional Squares section, by Don Ward, shows the easiest way to make a Contra line. After everyone has formed their squares, have the Side Ladies Chain across and the Heads face their Partner, back away and make lines of 4 on sides. Slide the lines of four together the length of the hall and the Contra lines have been formed.

In the Workshop Ideas section this month is a collection of singing call figures from the latest record releases, as well as a call by Glenn Wilson called "Zip Thru". The starting Formation is an 8-Chain Thru, facing couples. The definition: The couple whose back is to the center of the square (unless a specified couple is directed) slides apart. The other couple passes between the first couple and moves forward. At the same time, the couple that slid apart moves forward and does a Partner Trade. The ending formation is a Double Pass Thru. If neither or both couples have their backs to the center of the set, then one couple must be directed to Zip Thru the other couple. The ending formation would be dependent on the starting formation.

The Mainstream (1-53) Program call this month is Trade By. Pass to the Center is the call of the month in the Dancing the Mainstream Program. The starting formations are an 8-Chain Thru, and parallel right-hand Waves.

Dancing the Plus Program this month looks at the call Relay the Deucey. Including some singing call figures.

The Advanced and Challenge Supplement includes: Transfer the Column; Peel and Trail; and Step and Flip.

If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 1720 W. Arrow Route #83, Upland, CA 91786. I will be glad to include your notes in future reviews.

Thanks, Frank.

On The Record ROUNDS

Ralph & Joan Collipi

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Take a  at what is just released...

Sexy Eyes

Phase V+1(Ropespin) or Soft V(Lariat) – Cha Cha – Col. 6056 by Dr. Hook – Annette & Frank Woodruff

Good cha cha beat to this routine. Choreography has chase, crabwalks, double Cubans, Latin whisk.

Magic Cha

Phase III+2(Almanac, fan) – Cha – Coll. DPE 1-1028B by Perry Como Magic Moments – Sue & Phil Harris

Shoulder to shoulder, New Yorker, almanac, chase sequence, time step. Ending has sand steps. Basic Cha Cha.

Won't You Be My Girl

Phase IV+1(Open Hip Twist) – +1 Unphased (Circular Crabwalks) – STAR 138 Runaround Sue – Jim & Carol Tucker

Nice to see this music utilized at the Phase IV level. Shadow Breaks, Triple Cha's, umbrella turns, and circular crabwalks are the out of norm steps. The rest of the routine is basic Phase III/IV cha cha steps.

Snap Your Fingers

Phase IV+1(Chasse Roll) – Jive – Coll. 0254A by Joe Henderson or CD Sony Music B000002YNR Soul Gold Oldies – Bob & Jackie Scott

Pretzel sequence, chasse rolls, throwaway, chicken walks. Ending has 3-point steps/point and hold. Nicely choreographed.

Sunflower II

Phase II – 2 Step – Starline X 6260, Capitol 4445 or 4376, Coll. 6367 – Bill Elliott
Has reverse box, hitches, lace sequence. Can be danced to cues.

Boardwalk Cha Cha Cha

Phase III+1(Alemana) – Atl. Oldies #7-84896 Under The Boardwalk by Bette Midler – MaryAnn Callahan & Brian Wyatt

Intro starts with slow explosion. Part A has crabwalks, open break, fenceline and basic cha cha figures. Part B has tandem sliding doors, knee points. Nice Routine.

Are you Lonesome Tonight

Phase III – Waltz – Roper 137 – Hank & Judy Scherrer

Basic Phase III waltz with phase II/III figures. Can be done on cues.

Love Me With All Your Heart

Phase III+1 – Rumba – Roper 251B
Cuando Calienta El Sol – Bob & Jackie Scott

Slow this down to 40 rpm's. Sliding door, crabwalks, chase to tandem with shadow traveling doors, chase peek-a-boo. Nice music.

Derby City Waltz

Phase II – Waltz – Hoctor 654 – Dorothy Sanders

Waltz away and cross wrap, roll across, twinkles and canter. Ending has dip twist and kiss.

Just One Look

Phase IV – Cha Cha – Atlantic OS 13067 by Doris Troy flip Precious, Precious – Hank & Judy Scherrer

This routine contains a lot of Phase III figures, such as, shoulder to shoulder, crabwalks, sliding doors, hockey stick, and chase sequence.

Lampighter's Waltz

Phase II+1 – Waltz – Grenn 14244 – Allemande Al & Martha Wolff

Twinkles, lace sequence, box, reverse box are some of the figures in this Phase II routine.

Rumba Karabali

Phase V+2 (Curl, 3 alemanas) – Roper 266A Canto Karabali flip Mama Inez – Dorothy & John Szabo –

Part A has chase 3/4 to tandem, sequence ends with stacked hands. Part B has curl to a fan, and stop and go hockey stick. Variations has sombrero shoulder to shoulder, and cuddles.

What A Wonderful World

Phase II – Waltz – STAR 199 – Tim Pilachowski

Basic Phase II waltz can be danced to on cues. Nice music.

Mean Woman Blues

Phase V+1(Coca Rola) – Jive – Coll. 4603 by Roy Orbison flip Oh Pretty Woman – Desmond & Ruth Cunningham

Right turning fallaway, sailor shuffle, windmill, chicken walks, neck slide Miami special, pretzel turn are included in this jive.

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Swinging Down South

Phase IV+1(Chasse Roll) – Single Swing
Jive - Grenn 14188 Down South 2 Step)
- Max Bassett

Suggest you slow down for comfort.

American spin, pretzel turn, shoulder

shove, chasse roll, windmill. Nice to see a routine using the single swing rhythm.

Recordings reviewed
are supplied by
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Boogie Time

Phase IV+1(Stop & Go) – Jive – SP 348 Boogie With Me – Karen & Ed Gloodt
Intro has side breaks. Part A has stop and go, and pretzel wrap and unwrap. Interlude
has lindy catch and Spanish arms. Part B has rock the boat and sh. Shove and kick
ball change. Ending is 3-point steps, point close point. Very useable routine.

Foolish Heart

Phase II+2(Whisk, Thru Chasse) – Waltz – Star 132 My Foolish Heart – Jim & Carol
Tucker

Nice music accompanies this very nice waltz. Choreographer suggests you speed 45-
46 rpm's. Left turns, step point to spin maneuver, progressive twinkles changing
hands, whisk and unwind. Also includes a woman's tamara.

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Country Kitchen

By Louise Harrop



If you're looking for some unusual side dishes to perk up your meals, try these vegetable recipes. They're all easy to prepare and everyone will enjoy something new on the menu.

VIDALIA ONION PIE

- 1 1/2 Cups finely crushed Ritz® crackers
- 6 Tbsp. unsalted butter, divided
- 2 Cups thinly sliced Vidalia onions
- 3/4 Cup milk (not low fat)
- 2 Eggs
- 3/4 Cup packed grated sharp cheddar cheese, about 3 oz.
- Paprika

Preheat oven to 350°. Mix crackers and 4 Tbsp. butter in a bowl until well blended. Press onto the bottom and 1" up sides of an 8" pie plate. Melt remaining 2 Tbsp. butter in heavy, medium-size skillet over medium heat. Add onions and sauté until tender, about 12 minutes. Arrange onions in cracker crust. Beat milk eggs and salt in a medium bowl until blended. Season with pepper. Pour egg mixture over onions in crust. Sprinkle with cheese, then paprika. Bake until knife inserted into the center comes out clean, about 35 minutes. Makes 6 servings.

CARROT PUDDING

- 1 lb. carrots, peeled and cut up
- 2 Tbsp. finely chopped onions
- 2 Tbsp. butter
- 20 saltine crackers, crushed
- 3 oz. shredded mild cheese (Monterey Jack or cheddar)
- Salt and pepper to taste

Cook carrots until tender. Drain and reserve 1 cup of the cooking liquid. Heat oven to 350° and butter a 1 1/2 quart casserole dish. Puree carrots, cooking liquid, onion and butter in the blender. Stir in cracker crumbs and cheese. Bake 20-25 minutes or until slightly crusty on top.

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2. Brokenheartsville Esp 1075
3. Wonderful Tonight Sir 804
4. Old Fashioned Love Esp 1076
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6. Heart Over Mind Gmp 606
7. Tie A Yellow Ribbon Esp 323
8. Duke It Out / Life Goes On Bs 2468
9. Al-rich Banjo / Ringing Banjo Fr 104
10. Barbie / Besame Mucho Opcd 0028



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CUE TIPS

*Selected by
Fran & Jim Kropf*



When we go to the mountains we have a lot of fun climbing to the top to see the view. When we start down the path the children are excited they start running and they fall down So Please "Pick Me Up" just "One More Time"...

Pick Me Up

Fran & Jim Kropf

RECORD: Dance A Round DARRCD-506

FOOTWORK: Opposite Direction For Man Unless Indicated

RHYTHM: Two Step PH 2 +2

SEQUENCE: INTRO,A,B,C,A,B,ENDING

INTRO

WAIT 3 MEAS;;; APT PT; PKUP TCH;

PART A

2 FWD TWO STEPS BFLY;; BASKETBALL TURN;; LACE UP;;;
FWD LK FWD; FWD LK FWD FC; BOX;; REV BOX;; VINE 8;;

PART B

SCIS SDCAR; SCIS BJO CK; FISHTAIL;; WALK & FC;
TRAVELING DOOR;; 2 TRNG TWO STEPS
CP/LOD;; 2 PROG SCIS;; HITCH; HITCH SCIS;
VINE 8;; 3/4 BOX; SCIS THRU;

PART C

STROLLING VINE;;; BK HITCH ; SCIS THRU;
SLOW OPEN VINE 4;; BROKEN BOX;;;
2 TRNG TWO STEPS SCP;; SCOOT 4; WALK & PKUP;

ENDING

DIP BK & TWIST; BEHIND SD THRU;
TWIRL/VINE 2; APT PT;

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One More Time

Nancy & Dewayne Baldwin

RECORD: CHAP 613

FOOTWORK: Opposite Direction For Man Unless Indicated

RHYTHM: Two Step/Rumba PH 4

SEQUENCE: A,BRIDGE,B,A(1-8) BRIDGE,C,B,D,END

INTRO

CP/WALL WAIT 1 MEAS; DIP BK HOLD; REC;

PART A

TRAVLING BOX;;; HITCH 6;; VINE APT & TOG ;; BROKEN BOX;;;
HITCH FWD; SCIS THRU; VINE 8;;

BRIDGE

SD DRAW CL (2 SLO NOTES);

PART B

FC TO FC; BK TO BK; BASKETBALL TURN TO OPEN/LOD;; HITCH 6;;
CIRCLE AWAY & TOG;;
BOX;; SCIS SCAR; SCIS BJO CK; FISHTAIL; WALK 2; FWD HITCH; HITCH
SCIS;
2 TRNG TWO STEPS;; 2 SD CL; SD & THRU;

PART C

RUMBA BASIC;; NEW YORKER; CRABWALK TWICE;; NEW YORKER; FWD
BASIC; FAN;
HOCKEY STICK;; SHOULDER TO SHOULDER TWICE;; BREAK BK TO
OPEN;
KIKI WALK 6;; AIDA; SWITCH X; VINE 3 RLOD; SPOT TURN TWICE;;

PART D

2 FWD TWO STEPS;; 2 TURNING TWO STEPS CP/LOD;;
2 PROG SCIS BJO CK;; WHAILSTAIL;; FWD LOCK FWD TWICE;;
FWD HITCH; HITCH SCIS; 2 TRNGING TWO STEPS;; BK AWAY 3; BK
HITCH; STRUT TOG 4;; BOX;;

END

REV BOX;; SD SD LUNGE; TWIST & HOLD;

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Walking Vs. Dancing

The name of our activity is Square Dancing, not Square Walk. Those who walk instead of dance throw off the timing of everyone in the square. In walking, the heel of the foot hits the ground first; in dancing, the ball of the foot strikes the ground first.

Square Walking can be seen at all programs, from Mainstream through Challenge, but it is more noticeable to the observer at Challenge. At Mainstream and Plus it is accepted that many dancers do not know how to dance properly, and the callers adjust their timing accordingly. But at Advanced and Challenge, timing is more important, so when callers try to use correct timing here, the "walkers" become more visible. It is very discouraging to see walkers at Challenge, because Challenge dancers are expected to be highly trained in how to be good dancers.

Unfortunately, many Challenge dancers today know call definitions, but they only walk them, not dance them. There are several reasons for this. First the dancers may be unsure of what they are doing. This can result from a poor knowledge of the Mainstream basics, and it can also result from people trying to move on to another level before they are ready.

Knowledge of Mainstream Basics: Most calls are merely variations or combinations of parts of Mainstream calls. If a person knows Mainstream perfectly, then Plus, Advanced and Challenge are relatively easy to learn and simply involves combining call names with certain actions. But if a person is weak at Mainstream definitions then trying to build on these definitions for additional calls is like trying to build on sand - the foundation is weak.

In teaching Challenge calls I am constantly amazed at how many people do not fully understand Mainstream. A call is being explained using Mainstream terminology, and the dancers look confused and do not know how to react. If people have difficulty reacting to Mainstream terminology, then they will be nervous and will not be worrying about "dancing" but will be merely trying to survive.

Moving to the next level too soon: Each level builds on the program preceding it. It is estimated 1/2 of all dancers at Advanced and at various Challenge levels are attempting to dance one level beyond what they are truly capable of handling. I am amazed that A-2 dancers can not dance Plus, that C-1 Dancers can not dance A-2 and

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Don Williamson	52 Crest Dr., Greeneville, TN 37745, 423-638-7784

The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used

the C-2 dancers can not dance C-1. Everyone is trying to rush to the next program too fast. The result is shaky dancers that are constantly struggling to avoid breaking down so they have no time to worry about putting the "dance" in the tip.

A second reason why some Challenge dancers walk instead of dancing is excessive tape workshop: Tape Workshops are wonderful training, but the constant start-stop of the recorder breeds walking instead of dancing. Then when they get to a live caller dance, the people have forgotten how to "dance" – all they know is how to walk.

The Challenge Image: At large festivals and conventions, Challenge dancers are constantly being watched and evaluated by the non-Challenge population. The Challenge dancers enjoy this, feeling that it is publicizing their activity and hopefully inspiring people to learn Challenge. Yet, in many cases Challenge dancers are totally unaware that how they dance turns people off.

Walking is one turn off. People see some dancers walking and they say to themselves, "These people are supposed to be such great dancers and they can't even dance to the music." The majority of the floor may be dancing to the music, but just as one person out of step in a marching band catches everyone's eye, so too the few people walking instead of dancing catch everyone's eye, because they are out of step with the music and with the other dancers.

Challenge dancing is a great activity that has literally thousands of participants, but as long as some dancers walk instead of dance when they are being viewed by the public, this will be a turn off to attracting people to the activity in the future.

MOORE ON CONTRA

From
Paul Moore

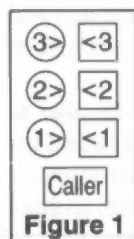


Trinity

The word trinity has many connotations from religion to nuclear (not nuclear) power. But there is something special about the number three, even when you include "Three's a crowd."

A while back we looked at some dances for three dancers, here we will look at dances for three couples, or Triplets. The formation is a straight contra line of three dancers facing three dancers – usually with men to the caller's right, ladies to the caller's left, and all across from their partners.

The dances are done like contra dances. If the choreography is right, everyone progresses through each of the three positions in his/her line. At the end of three times the music, everyone is back to where they started. Most Triplets use well-phrased contra dance or square dance music of 32 bars, a few will use 40 bar music. If you can find a tune that plays six times thru, everyone gets to be the lead couple twice.



Triplets provide interesting challenges to choreographers and to dancers. First, the choreographer is faced with limits on the material he can use, because the progression must work so that everyone gets to the top of the set. Often this means using basics in unusual ways. Once a choreographer changes a basic from a standard formation or use to something strange, the dancers are challenged to make the adjustment.

Let's take a look at a couple of Triplets. The first one was written by Ted Sanella who was noted for writing interesting Triplets. This one is called "Ted's Triplet #". Set up with the three men to the caller's right and the ladies across from their partners. Here are the calls, followed by an explanation.

Intro: - - - -, top two couples make a right hand star

1-8: - - - -, -- back by the left

9-16: - - - -, first couple go down the center

17-24: - - cross, -- come up the outside

25-32: - - - -, centers arch, ones under dip and dive

33-40: - - - -, - - - -

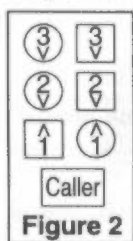
41-48: - - - -, -- ones separate to the foot

49-56: - - - -, -- all swing partner and face up

57-64: - - - -, new top two make a right hand star

Four beats before the end of the introduction, tell the top two couples (#1 and #2) to make a right hand star. The dancers make contact and start to turn the star on beat

one of the first phrase of music. Just before the end of that phrase, have them turn to make a left hand star and return to place. Couple #2 then steps back in line and couple #1 goes down the center, the man is on the right, the lady on the left. As they reach the foot of the set, couple #1 crosses – the lady in front of the man, the man behind the lady (shades of half-sashay or cross-trail) to come up behind the opposite line; the man behind the ladies, the lady behind the men. As they come up the outside, the other two couples face the front of the hall and join hands with their partners. When couple #1 reaches the top of the set, they face down toward the other two couples.



#2 couple arches to start a series of dive thru – the center couple always makes the arch to go over then California Twirl to face back into the set – while the outside couple always goes under the arch. As soon as a couple goes under, they become the new center, so they must immediately arch to go over the next couple. Everyone repeats the over-under pattern until they are all back where they started the dip and dive (#1 finishes the last California Twirl). The whole figure takes 16 counts of music, or two phrases. When the dip and dive is

done, #1 separates and goes down the outside of the set – the man behind the ladies, the lady behind the men. Couples #2 and #3 finish their part of the dip and dive as #1 goes down the outside. The last phrase of the dance is all swing partners and end facing the front of the hall. Couple #1 is now at the foot of the set while #2 and #3 move up to become the new top two couples.

This is a great dance to use to introduce Triplets. The figures are all familiar to most dancers or can easily be taught. With the right music, the dancers get a real lift out of the dance and feel they have done something really special. I tend to use an old Thunderbird recording called “Stay Hungry,” but on occasion I will go with an Irish or Scottish reel – something like “Irish Dew” on GMP, or traditional music.

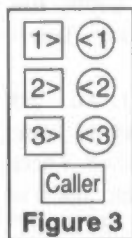
The next dance is very confusing because dancers constantly change their identity and where they are in the set. It also uses basics in very different way. I heard someone call a dance similar to this, but I could never find it again, so I call it “Mass Confusion.” I think it works best with a very smooth piece of music that is not too fast – something like “The Quiet Dance” (Melancholy Baby) on Lloyd Shaw recordings.

- Intro: ----, top couple roll out, go below 2
- 1-8: ----, up center and cast-off 1/2
- 9-16: ----, new top couple roll out below 2
- 17-24: ----, up center and cast-off 1/2
- 25-32: ----, all six join hands circle left 3/4
- 33-40: ----, bottom two couples right and left thru
- 41-48: ----, top two couples right and left thru
- 49-56: ----, top couple only pass thru go below one
- 57-64: ----, new top couple roll out below 2

The first four phrases are fairly simple except the dancers need to pay attention to who the original top couple was at the beginning of each time through the dance. To roll out, the top couple turns toward the caller and continues to roll to the outside to face the back of the hall; below 2 means to go down the outside of the set past two standing dancers. As the #1 goes down the outside, #2 and #3 should turn and face

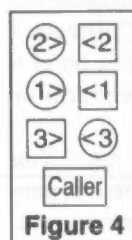
the caller. Then #1 comes up the center of the set to cast off with #2. The cast off is identical with a square dance centers-in, cast-off 1/2 — however, remember a cast-off should be done by joining inside hands, don't hook elbows. At the end of the fourth phrase, everyone is back to their starting position.

During the fifth phrase the dancers circle left one half: the result is that the men are now on the ladies' side and the ladies on the men's side. Also, the original top couple is at the bottom of the set.



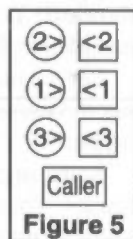
Now there are two right and left thru. The first one is for the bottom two couples (the original top couple and the original middle couple). This is a same sex right and left thru and is best done no hands: simply pass thru across the set and wheel as a couple, keeping shoulders adjacent to each other. The second right and left thru is for the new middle couple (the original top couple) and the new top couple, the original bottom couple; the two couples are half-sashayed, so the lady must courtesy turn the man – or better yet, no hands with the lady pivoting back while the man moves forward.

The dancers should now be in the following sequence: the original top couple is at the top with the man in the ladies' line and the lady in the man's line. The original bottom couple is in the middle and they are on the correct side. The original middle couple is at the bottom and on the correct side.



To finish the dance and the progression, the top couple only passes partner and goes down around one dancer to the middle of his/her own line.

We now have a new top couple and the confusion sets in because identity has changed and the dancers have trouble remembering which position they started in and seeing what position they are in at any given moment. Also, both right and left thrus are unusual, causing even more disorientation. The only way to solve some of the problem is to remember that the original top couple is involved in both right and left thru and the final pass thru and go below one.



Both of these dances are great fun. Ted's Triplet keeps dancers moving and is not particularly confusing, but it does introduce the dip and dive. Mass confusion does not introduce any new basics, but it uses them in unusual ways, and dancers, if they're not too serious will get a great laugh out of figuring out who is who.

There are hundreds of Triplets out there, and they are a great way to triple your fun.



Unfortunately the plaque was written in Chinese and no one could remember what it was for.

Treasures and Thoughts From The Past

Have you ever noticed an older person showing impatience with the younger generation? Did you think that the time that he must have forgotten what it was like to be young?

Perhaps the concern shown by some about all the new gimmicks that pop up in square dancing would be similar! I would venture to say that most all of us have tried out the latest thing in dancing at one time or another. Our good old hobby has survived through many phases and I really think it will survive a few more. Tolerance and patience would be the best policy.

Once in a while you run across a person who has a style of his, (or her) own – not only in dancing, but perhaps in manner of dress. Some callers strive to wear something different in order to catch attention, or to be more easily identified. There is no rule that says dancers may not do the same. Of course, in this day and age it is getting more and more difficult to wear something different, because “different” seems to be rule rather than the exception. Never the less clothing of distinction has always been one of the attractions in square dancing and I for one do not want that to change.

More than once I have felt too tired to want to get ready for the next dance, but by the time I got cleaned up and into my square dance clothes, I was in the mood for another dance. Clothes may not make the man (or lady), but they do help to make the mood. If you received some new, bright maybe even loud, clothes for Christmas, I hope you will not hesitate to wear them to the next square dance. Be just a bit of a show off! You may be surprised how much more fun you have, and maybe even how much more fun others will seem to enjoy you.

Let’s pause a moment and ask ourselves, “Are we square dancing for fun?” You say to yourself, “Here we go again!” with that same old hackneyed question! It may be, but “Fun” should be our main objective in this or any other field of entertainment.

Some organizations, individuals and clubs, make it a contest of “survival of the fittest”. They want to see how many outstanding or different callers they can hire, and how many special badges they can squeeze into their schedule and they actually “miss the boat”, as the saying goes.

If they survive the pace, all is well. Do not misunderstand me, I believe each club should have one or two fund-raising projects or events during the year. For this the whole club or organization should work as a unit - and make it fun. Members should volunteer for committee work, or be asked personally, not just have their names on a list. This eliminates the feeling of being railroaded, and thus, being on this and that committee is “fun” instead of work.

Fun is building your club with new dancers, getting acquainted with them, welcoming guests, dancing with everyone and working within your club or organization for the enjoyment of each new and old member.

Open your square and hearts to everyone. Let your smile light the window of your face to show your heart is at home to all, friends, neighbors and strangers.

Double your pleasure, double your fun,

Square and Round Dance with everyone!

From American Squares, February 1972

CALLERLAB VIEWPOINTS



*From Jim Wass
Supplied by Mike Seastrom*

Pursuing Excellence In Square Dance Calling and Teaching

Whether in square dance teaching or any other pursuit it's a great thing to achieve true excellence, but it is also lots of fun to observe excellence in others. One of the things which keeps me going to Callerlab conventions year after year is the opportunity to hear and observe some of the best, just being the best. They share with us informally in the hallways or banquet rooms and formally as they take part in panel discussions or demonstrate their techniques. Sometimes I'm not able to attend all of the sessions that I would like to and I buy the tapes (now available also in MP3 format).

I took advantage of some recent commuting time to listen to a tape from the 29th Callerlab Convention in Richmond, Virginia 2002. Jim Mayo moderated as Jerry Helt and Jerry Jestin spoke on their philosophies and techniques for doing a first class session (and the several subsequent sessions) for new dancers. It was magic listening to such masters of the craft of square dance teaching.

The enthusiasm that the two Jerrys have for teaching, their grasp of learning theory, their creative use of simple and effective choreography to effect and reinforce teaching, the enormous satisfaction they derive from sharing square dancing with folks who are new to our activity, all of these things came to me clearly through the speakers of my car stereo.

Yes, it's a joy to observe excellence and it can be great fun to strive for excellence. Callerlab and many other organizations make it their business to promote and to recognize excellence. Callerlab does this through committees, through a variety of education and training programs, and several through credentialing programs.

The Certified Square Dance Teacher (CSDT) was created by Callerlab to recognize excellence in square dance teaching. It's also intended to produce a credential that can be recognized and understood by those within the square dance community and by external entities such as school systems and recreation departments.

The CSDT program is oriented toward callers who are teachers of beginner classes and evaluates experience, knowledge and skills appropriate to teaching Callerlab's Basic and Mainstream programs of square dancing. Callerlab's Accreditation Committee sought to create a program that is voluntary, credible, challenging, and fair.

We look at calling and teaching experience, calling and teaching knowledge, and calling and teaching skills. We do that through a calling and teaching resume or summary of experience (part of the application form). We evaluate a teaching

demonstration video of an actual class that the candidate has recorded. Acceptance of the video permits the candidate to take a written examination of teaching and calling knowledge and theory. An oral examination is the last step and addresses some of the same topics as the written one and expands that with situational questions ("What might you do if...?")

The CSDT program is currently limited to callers who are members of Callerlab, have attended a caller school using the Callerlab curriculum or have received equivalent training through any curriculum; have been calling a minimum of 50 dances/classes each year for the previous five years; and have taught a beginner class in three of the previous five years.

We acknowledge that there are many excellent and highly skilled square dance teachers who might not meet all of these criteria; we'd be happy to discuss your individual situation to see if some equivalent experience would be a good substitute.

While this column clearly is promoting Callerlab's CSDT program I want to challenge you more generally: What are you doing to promote excellence among your fellow callers? What are you doing to strive for or maintain your own excellence? It matters less what it is than that it is something you need to work on to improve, to reach for excellence in an area where you might want to do things better.

"It takes all the running you can do, to keep in the same place. If you want to get somewhere else you must run at least twice as fast as that." The White Queen's charge to Alice in Lewis Carroll's "Through the Looking Glass" reminds us that it does take effort just to stay as good as we are as callers and teachers. It takes more effort, more sacrifice, more dedication, if we are to continue to improve our craft.



CALLERLAB

International Association of Square Dance Callers
Established in 1974

- World wide dance programs
- Membership of over 2,000 callers (U.S., Canada and 15 foreign countries)
- Convention once a year
 - callers from all over the world discuss the activity
 - see what is going on in other parts of the world
 - get better understanding of the Square Dance Activity
 - interest sessions for all callers and their partners
 - individual voice sessions
 - social gatherings
- Full line of publications for the beginner caller and the accomplished caller
- Scholarship programs
- Association Affiliate membership available
 - equipment insurance
 - liability insurance
 - education grants

For further information contact:

Jerry Reed, Executive Director

467 Forrest Avenue, Suite 118, Cocoa, FL. 32922

TEL: 321-639-0039; FAX: 321-639-0851

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

I personally am working on:

- (1) Voice - I am engaging a vocal coach as I have twice before.
- (2) Modules - Primarily a sight caller - I feel a need for more smooth modules to make better use of the programs I call.
- (3) Lesson Plans - I want to improve my lesson plan for beginners to be more efficient and effective (not necessarily shorter), to pace the different phases of it to improve overall learning. This was part of what Jim and the Jerrys conveyed in the taped session I mentioned earlier.

What are you working on? What are you trying to improve? What are you doing to maintain or increase the excellence of your calling and teaching?

In the Wizard of Oz, the Wizard offered the Scarecrow a piece of paper saying "You're just as smart as they are. You just don't have a diploma." The CSDT is not one of those credentials that you get by asking the Wizard. It takes a bit more work than that as you saw above. But you folks aren't averse to work if you aspire to excellence.

As the marketers among us are eventually successful (and many are successful today - read ACA Viewpoint in the July issue of *American Square Dance* about some wonderfully creative and effective recruiting efforts) those among us that teach and call for entry programs will have to teach our new square dance friends very well. We need to teach them as well as we can and we need to keep them interested and entertained if they are going to stay with us.

So, what are you doing to make sure you are ready for them? What are you doing to maintain or attain excellence?

Take a stand for calling excellence. Work to improve your craft.

Take a stand for teaching excellence. Apply for the CSDT.

Jim Wass chairs the Callerlab Accreditation Committee. Jim is a Certified Square Dance Teacher who calls and teaches in the Washington D.C. metro area and travels in the Mid-Atlantic and Northeast regions.

In Memory Of Someone Else

We were saddened to learn this week of the passing of one of our members, Someone Else. Someone Else's passing created a vacancy that will be difficult to fill.

Else has been with us for many years, and did far more than a normal person's share of the work. Whenever there was a job to do or a meeting to attend, one name was on everyone's list, let Someone Else do it.

Someone Else was a wonderful person, sometimes appearing superhuman, but a person can only do so much. Were the truth known, everybody expected too much of Someone Else.

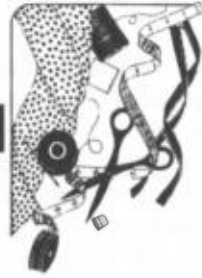
Now Else is gone. We wonder what we are going to do. Someone Else left a wonderful example to follow. But who is going to follow things that Someone Else did?

When you are asked to help, please remember, we cannot depend on Someone Else any more.

Author Unknown

SEWING 101

With
Donna Ipock



Wow, we had a great time at our State Convention (North Carolina Square, and Round Dance Federation Convention), held in August. I was more involved in the sewing clinic than anything else but we did get our share of good dancing in. Some of the best callers and cuers in the area were there to keep our feet moving. The Federation did a superb job. Pats on the back all around!!!

Some of the sewers in the clinic had great ideas to share and some very interesting questions. One that comes to mind is...

How do you shorten a prairie skirt?

Well, being tall, I have never had that problem...my problem is usually how to lengthen, and we'll cover that also. Now, to the shortening of a skirt. The easiest way to take off the length is to shorten from the top. This means that you will have to take off the waist band, cut off the excess and reattach the waist band. You may be tempted to shorten from the bottom up but let me explain why you should go for the top...

1. when you take off any length from the bottom, you will be taking out some of the fullness in the skirt, (twirl-ability)
2. you may not get the even hem line you had to begin with, and
3. you will have more to hem than if you take the length from the top. Remember to measure, don't guess, you don't want to take off too much.

To lengthen, this can be for a prairie skirt or traditional outfit...

1. add a ruffle,
 2. add another tier,
 3. wear it over a pretty lace petticoat.
- Simple solutions, but they work.

We still have the mystery of gathering all the ruffles we are so fond of in our square dance outfits. My personal choice is the Shirring/Gathering Foot. This is a Two-In-One foot. It will allow regular gathering and also allows you to shirr or gather the fabric that enters under the

The Foundation

For the Preservation and Promotion of Square Dancing

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

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

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

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

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

presser foot and not gather the fabric that goes into the small slot in the front of the presser foot. You can gather the skirt and not the bodice while still sewing only one seam. You can buy this at your local sewing machine store or mail order from one of the sewing suppliers. Just remember that you will need to order the correct one for your machines shank length. If you are unsure if you have a low shank or high shank, then take one of your feet with you or the correct make and model of your machine. They are not expensive and are really easy to use. I usually make lots of ruffles for my outfits so I'm used to cutting out lots of lengths for the ruffles. One of the ladies, Carol Staples from Boot & Bows Club in Efland, NC, told us that she measures a length of fabric, gathers it and then re-measures it so she can determine how many lengths of fabric she will need for the finished ruffles.

Another suggestion for gathering was to use the tried and true method of stitching two parallel lines of stitching and pulling the threads. But instead of gathering one long piece, divide your length into quarters and gather one section at a time. Some of the ladies use their serger with a differential feed to gather and still others use a gathering attachment. (Let's face it, ruffles are part of our square dance outfits and we might as well find the way to gather that works for us. As the saying goes...what works for one, might not work for another...)

Blind hems were another issue. I use this feature on my machine on all my square dance outfits and most recently on an everyday wrap skirt. It gives a nice hem finish and sure beats hand sewing all that fabric. Once you get the hang of the special way you fold the hem, you will truly love this feature. I always press my hem in place before I fold for the blind hem. Then it's just a matter of pinning so you have an even hem line. If you are using lightweight fabric, the extra weight of the blind hem will keep the skirt from floating away above the petticoat.

Hope some of these ideas help....

Sew Happy,
Donna

Food For Thought

"Are you willing to forget what you have done for other people and remember what other people have done for you; to ignore what the world owes you and think what you owe the world; to put your rights to the background and your duties in the foreground; to see that your fellow men are just as real as you are and try to look behind their faces into their own hearts? Are you willing to confess that probably the only good reason for your existence is not what you are going to get out of life, but what you are going to give to life; to close your book of complaints against the universe and look around you for a place where you can sow a few seeds of happiness? Are you willing to do these even for a day? If so you are a SQUARE DANCER."

The preceding paragraph appeared in the *FOOTNOTES* magazine in Harry MacGregor's first editorial after becoming President of the Square and Folk Dance Federation of Washington (1964-1965). Now, as then, even though he has passed away, it seems appropriate to read these lines again, and meditate on the words. These words describe Harry's philosophy of living. **He was a SQUARE DANCER.**

THE COUNTRY LINE

From
Mike Salerno



Line dancing is alive and well. I just returned from a great non-competitive event in Kansas City. Hundreds of dancers came from all over the world to support a worthy charity. Approximately 50 regional and international instructors donated their time and talents to help raise \$11,000.00 for the Arab Shrine Hospital for Children. During the three-day event, over 90 line and partner dances were taught. The weekend also offered many couples classes as well as technique classes. At times during the weekend, I found myself relaxing and enjoying the sights, sounds, and energy level of so many dancers coming together to support the Shrine's cause. There are similar workshops all over the world. What better reason than for the benefit of a charitable organization to socialize, exercise, and increase our dance knowledge.

This month's dance will expose you to different types of Triple Steps (Coaster Step and Sailor Step) as well as the Twist Turn. Remember a triple step consists of three steps in two beats of music counted 1&2. 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: FALLSVIEW ROCK

Basic Steps (Official NTA Definitions):

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

Hip Bump: To isolate upper part of the body, flexing the knees, and pushing the hip to either side.

Kick: Lift the non-support leg from the knee and straighten the knee, pointing the toes.

Locked 1st Position : Cross non-weighted foot in front of or behind weighted foot in 1st position.

Locked 2nd Position : Cross non-weighted foot in front of or behind weighted foot in 2nd position.

Sailor Step: A dance pattern accomplished by leaning in the opposite direction of the back crossing foot. In a Left Sailor Step, lean to the left as the left foot goes back of the right foot.

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

Stomp: To step with a change of weight.

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.
Twist Turn: A half (180°) or full (360°) executed from a locked 1st or locked 2nd position.

*Prompting Cues are in **BOLD** lettering

NAME: Fallsview Rock (Dance! Shout!)

DESCRIPTION: 32 Count, 2 Wall Intermediate Line Dance

CHOREOGRAPHER: Janet Humphrey, Staten Island, NY.

MUSIC TEMPO SUGGESTIONS:

Slow: Poor Me-Joe Diffie (98 BPM)

Medium: Somebody Slap Me-John Anderson (111 BPM)

Fast: Dance! Shout!-Wynonna Judd (118 BPM)

COUNTS/STEP DESCRIPTION

Four Sailor Steps

(Choreographer suggests using optional heel lead for added styling on even counts of sailor steps)

- 1.) Cross/Step Left Foot Behind Right, Step Ball of Right Foot to Right Side
- 2.) Step Left Foot to Left Side
- 3.) Cross/Step Right Foot Behind Left, Step Ball of Left Foot to Left Side
- 4.) Step Right Foot to Right Side
- 5.) – 8.) Repeat Steps 1.) – 4.)

Double Kick Forward, Left Coaster Step, Double Kick Forward, Right Coaster Step

9-10.) Kick Left Foot Forward, Kick Left Foot Forward

11.) Step Left Foot Backwards, Step Right Foot Beside Left Foot

12.) Step Left Foot Forward

13-14.) Kick Right Foot Forward, Kick Right Foot Forward

15.) Step Right Foot Backwards, Step Left Foot Beside Right Foot

16.) Step Right Foot Forward

Four Diagonal Double Bump/Walk Forward

17.) Step Left Foot Forward, Push/Bump Hips Left, Move Hips Slightly Right

18.) Push/Bump Hips to Left

19.) Step Right Foot Forward, Push/Bump Hips Right, Move Hips Slightly Left

20.) Push/Bump Hips to Right

21-24.) Repeat Steps 17-20

Stomp, Kick Side, Cross, 1/2 Pivot (Twist Turn), Two Forward Triple Steps

25-26.) Stomp Left Foot Forward, Kick Right Foot Out to Right Side

27.) Cross Right Foot in front of Left Foot with ball of Right Foot on Left Side of Left Foot

28.) Pivot a 1/2 turn on balls of feet, Transferring Weight to Right Foot

29.) Step Left Foot Forward, Step Right Foot Beside Left Foot

30.) Step Left Foot Forward

31.) Step Right Foot Forward, Step Left Foot Beside Right Foot

32.) Step Right Foot Forward

Repeat

ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,
Please help us by sending your monthly/quarterly selections to include in this article. We appreciate your support.

DIXIE ROUND DANCE COUNCIL TOP TEACHES

As reported in the July/August 2003 Newsletter

1. Orange Colored Sky (Shibata) V/Foxtrot/CD
2. Jack Is Back (Worlock) V/Mambo/CD
3. Sunny Cha (Shibata) IV/Rumba/CD
4. Besame Mucho (Armstrong) VI/Rumba/SP
Jurame (Worlock) V/Mambo/SP
Story Of Love (Read) VI/Waltz/CD
5. Anastasia (Worlock) VI/Rumba/CD
Boogie Time (Gloodt) VI/Jive/SP
6. Could I Have This Dance (Eddins) II/Waltz/Cap. 9113/Coll 6194
Fortuosity (Rother) V/Quickstep/Syd. Thompson 118
From My Guy (Goss) V/Foxtrot/Star 148
Hola Chica (Worlock) V/Cha/CD
Killing Me Softly (Goss) V/Rumba/Star 183
La Mer (Shibata) VI/Slow Two Step/CD
More Than Ever (Morrison) IV/Rumba/Star 106
Somos (Moore) V/Rumba/CD
When Or Where (Worlock) IV/Foxtrot/CD

ROUNDALAB 2003-2004 GOLDEN CLASSIC ROQ'S 4TH QTR 2003

- Spaghetti Rag (Gniewek) Phase II
Pop Goes The Movies (Raye) Phase III+2
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Phase II

- Cab Driver (Hallman)
- Except For Monday (Healea)
- Hole In My Pocket (Fisher)
- I Don't Do Floors (Callahan)
- Last Cheaters Waltz (Eddins)
- Manuela II (Sobala)
- Midnight In Moscow (Scott)
- A Million Tomorrows (Wonson)
- Numero Cinco (Rumble)
- There's A Kind Of Hush (Inove)
- Yvonne's Waltz (Sobala)

Phase III

- Carolina Moon (Rumble)
- Hitchhike (Norris)
- Kiss Me Quick (Gafford)
- Maria Elena Bolero (Palenchar)
- Someone Must Feel Like A Fool (Collier)

Phase IV

- Chaka Chaka (Phillips)
- Dancing At Washington Sq (Robertson)
- Rachel's Song (Stairwalt)
- Sugar Sugar (Worlock)
- Witchcraft (Slater)

Phase V

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

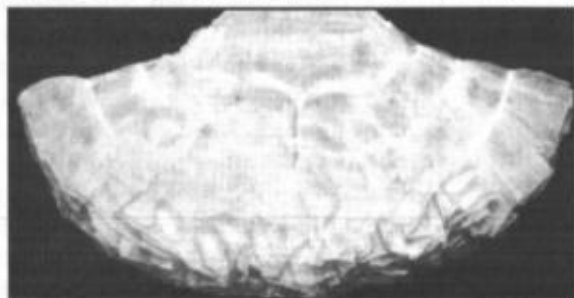
Phase VI

- Papillon (Lamberty)
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POINT OF ORDER



By Kappie Kappenman

This article appeared in our state magazine, "Footnotes", a number of years ago. There is nothing new, by this time, everything has been written. The direction now is to read what is written and put it into action. The same as "new rules are not needed, just use the ones we have." This same idea could apply to Callerlab. The rules are there, if only the members, and others, would use them. Off my soap box.

Your's for better dancing,

ETHICS AND ATTITUDES

by Herb Dennis, Rainier Council, Washington State

Presented at the 10th Annual Washington State Leadership Seminar

What are ethics? Webster defines ethics as "the science of ideal human character." I found it extremely hard to make a comparison between ethics and square dance leadership. After further research on the subject, I believe it actually means the methods people use to seek their goals. By goals I mean what you want to get out of square dance leadership. I see leadership as a method of fulfilling them. If we break down our goal in square dance leadership we find that the majority of people find it is a way of having plain, old-fashioned fun.

There is no better way to meet and get to know people than to become an officer in a square dance club. We sometimes think all it means to be an officer is to be at every dance and to be there earlier and stay later than anyone else. This type of thinking will scare many prospective officers out of getting involved. When we become an officer we are forced to get out and meet people and make friends, and by doing so we keep the organization going and growing stronger. For without people to take over the task of leadership we could no longer enjoy our chosen activity, which creates the friendship and enjoyment of getting together with people who share a common interest. This benefits the entire organization of square dancing.

Now let's take a closer look at "attitudes." What attitudes are appropriate in a leader? (Before we go any further I would like to stress the point that we are

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a volunteer organization run for our pleasure.) Let's start with willingness! To my way of thinking, willingness is the ability to help in whatever capacity needed, without thinking of what benefits we are going to derive from this task. Without that willingness to step in and help when asked, we would have no committees, no schedules, no dances, no festivals, no organizations and, in turn, no fun,

Going a step further, we should consider cooperation. Cooperation in its basic form means the collective action of more than one person to achieve a mutual goal. This is not the activity nor the place to have competition among our groups, as in politics. This creates a great deal of unrest within the organization and can leave two sides facing off, as in a feud. If it is allowed to go on it will eventually break up that club and possibly cause it to disband.

The last attitude I feel is a must within an organization is friendly openness. There are many meanings to the word openness. The one I feel is the most appropriate here is "not closed against appeals and proposals." By being friendly and open at all times we won't have unrest and animosity among club members. Remember it's difficult to have a feud start when everyone is friendly and above board. Yes, we may have a difference of opinion with someone from time to time, but that is only human nature.

Now let us take a look at attitudes that are inappropriate in a leader: exclusiveness, condemnation and gossip, taking and dominance. I feel these are some of the things that can create more conflict than a club can overcome.

There is no place in square dancing for exclusiveness. Anyone who feels this way will find out, in a short time, they are alone in their beliefs and on the outside of fun and friendship, and this is not our main objective.

On The Road

Fifty square dancers from western North Carolina recently traveled to Reston, Virginia to attend the 44th annual Spring Square & Round Dance Festival. Our group joined area caller Jerry Biggerstaff and his wife Judy, who planned and organized our memorable trip. Jerry was a guest caller for WASCA, sponsor of the festival. The bags we packed included clothes for the "50s" theme of this event.

Our plans were to tour Washington during the day and dance away the evenings at the Hyatt Regency Hotel in Reston. What lay ahead for our group was not only the joy of music and dance, but the profound experience of being in our nation's Capital, under tight security, at the very moment in history when war was beginning. We were right there – living history!

Each place we visited took on a much deeper significance. We paused with a sense of reverence at several monuments and memorials, feeling the presence of past American leaders and heroes. At the Washington Cathedral we prayed for our country and for peace in the world. A cherished memory for everyone was Arlington National Cemetery, where we viewed the Changing of the Guard and laid a wreath at the Tomb of the Unknown Soldier. This experience – step, step, stepping – with the guard in the rain, with planes roaring above the clouds and "TAPS" resounding in the air, will live in our hearts forever.

We toured the Senate Office Building and spoke with our senior Senator John Edwards, then marveled at past history in the Smithsonian complex. The views of the Capital and White House were symbolic of our renewed patriotism.

In the evenings after dancing with friends old and new, we reflected on all the joys and experiences that have come into our lives since becoming a part of the square dancing family. Our special thanks to Jerry and Judy Biggerstaff for their diligent efforts in planning and executing such an inspiring excursion.

Marge Christiansen, Asheville, North Carolina

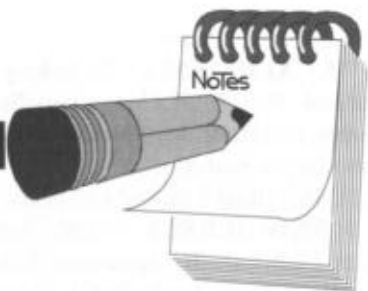


These North Carolina dancers representing several clubs in the western part of the Tar Heel state pause for the photographer near their hotel lobby in Reston, Virginia. Trip planners were caller Jerry Biggerstaff and his wife Judy, shown at the extreme right end of the front row.

One of the memorials western North Carolina dancers visited in the Washington area was the Tomb of the Unknown Soldier. Shown above in a wreath laying ceremony at the Tomb are Jerry and Judy Biggerstaff and Paul and Marge Christiansen.



WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any. **The name of the Association/Federation must be printed on the flyer to receive the free listing.**

Send us the event information as early as you want, but we prefer to receive it four to six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.

June 23-26, 2004 – Denver, CO

June 22-25, 2005 – Portland, OR

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

July 1-5, 2004 – Phoenix, AZ

July 1-4, 2005 – Santa Clara, CA

OCTOBER

10-11 **ARKANSAS** – Free To Dance in '03, Fort Smith Convention Center, Fort Smith; Bob and Jean Neidecker, 5114 Parks Road, Van Buren, AR 72956

17-19 **MISSOURI** – 44th Annual Missouri State Square & Round Dance Festival, Kenneth E. Cowan Civic Center, Lebanon; John and Dorothy Robbins, 5277 Township Line Road, Poplar Bluff, MO 63901

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

18-20 **ARMIDALE** – Armidale Festival,

David Williams (02) 6775 1707, P.O. Box 257, Armidale NSW 2350

24-25 **FLORIDA** – 29th Annual Roundup; DeFuniak Springs Community Center, 361 North 10th Street, DeFuniak Springs, Florida; Rodney Ryals ryals@gdsys.net, 850-892-2562

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

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

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

NOVEMBER

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

W. Lake Ave., Peoria

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

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

14-15 **FLORIDA** – NEFSARDA Fall Festival, Christ The King Catholic Church, 742 Arlington Road, Jacksonville. 904-249-3224, JacknKathy1@wmconnect.com

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

DECEMBER

7 **OKLAHOMA** – North East Oklahoma Square Dance Assoc. Annual “Toys for Tots” Dance. Memorial Community Center, 8310 E. 15th Street, Tulsa. Rex and Jennie Redmond, HC 67, Box 1015, Skiatook, OK 74070; 918-396-0133; Rexredmond@aol.com

7 **NEW YORK** – Pelham Promenaders’ 21st Annual Toys for Tots Dance, Pelham High School, Pelham; phone 914-783-3093

JANUARY 2004

9-10 **GEORGIA** – Georgia State Square Dancers Winter Dance; Open Door Community Center, Columbus; Al and Nancy Tatom, 153 Gordy Mill Pond Road, Columbus, GA 31805, 706-989-3070; website: www.geocities.com/hiltongal

15-18 **ARIZONA** – 56th Annual Southern Arizona Dance Festival, Tuscon Convention Center; Jim and

Genny Young 3242 N. Calle de Beso, Tucson, AZ 85750; 520-885-6276; jimgeny@aol.com

16-17 **TENNESSEE** – Fourth Annual Sweetwater Luau, Best Wester Motel, Sweetwater. Joe Kelley, 1498 Hickory Grove Road, Ringgold, GA 30736

23-24 **SOUTH CAROLINA** – 29th Annual South Carolina Square & Round Dance Convention; Sheraton Hotel and Convention Center, Columbia; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485, 843-871-0323, email: edjoanredman@aol.com

22-24 **FLORIDA** – 28th Florida Sunshine Festival, Lakeland Center, 700 W. Lemon Street, Lakeland. John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnysa@aol.com

27-Feb 1 **HAWAII** – 39th Annual Aloha State Square and Round Dance Festival, Ala Wai Golf Course Clubhouse, bordering Waikiki. Stan in Honolulu at (US & Can) (800) 676-7740, ext 153, squaredance@outriggertravel.com, www.inix.com/squaredancehawaii/39th_festival.htm

FEBRUARY 2004

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

13-15 **ARIZONA** – Bring Your Sweetheart To Yuma; Yuma Civic & Convention Center, 1440 W. Desert Hills, Yuma; Al and Fran Westphal 541-336-2700 (thru Nov. 1) or 928-305-2726 (after Nov. 10)

20-21 **ALABAMA** – 44th Annual Dixie Jamboree sponsored by Montgomery Area Square Dance Association (MASDA); MASDA Square and Round Dance Center, 2201 Chestnut Street,

APRIL 2004

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

17 **VIRGINIA** – Cancer Benefit Dance. 7:30-11:00, Fairfax High School, 3500 Old Lee Highway, Fairfax. Callers: Butch Adams, Bill Harrison, Drew Scearce; Cuers: Pamela Bennett, Dom and Joan Filardo, George and Jeannine Springer. Phone Ralph at 703-751-4585 or email driscollr@rcn.com.

23-24 **VERMONT** – Square and Round Dance Convention (in conjunction with New England), Brattleboro Union Senior High School, Fairground Road, Brattleboro; Doc and Pat Tirrell, P.O. Box 37, Lower Waterford, VT 05848; 802-748-8538; www.nesrdc.org; dptirrell@juno.com

23-24 **NEW ENGLAND** – Square and Round Dance Convention (in conjunction with Vermont), Brattleboro Union Senior High School, Fairground Road, Brattleboro; Doc and Pat Tirrell, P.O. Box 37, Lower Waterford, VT 05848; 802-748-8538; www.nesrdc.org; dptirrell@juno.com

MAY 2004

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

15 **VERMONT** – 28th Annual Square & Round Dance Convention, Barre Town School, Barre; Warren T. Johnston, P.O. Box 1039, Lyndonville, VT 05851; 802-626-9748; www.SquareDanceVT.org; PapaFrito@USADatanet.net

JUNE 2004

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

JULY 2004

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

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The order of basic, the
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Instructions for Registration

1. Print **legibly** all names, your address, city, state, zip code, nation, and ages of youth to ensure correct registration.
2. Correctly enter all amounts in Subtotal column, including Registration fee for each dancer plus quantity and amounts for all other materials. If you want a Program Book, with daily schedules, you **MUST** purchase one. **Daily schedules can only be obtained by purchasing a Program Book.**
3. Correctly calculate **Total** and include check or money order (U.S. funds only – payable to the 53rd National Square Dance Convention) with the Registration form. Do NOT send cash.
4. Fill out Credit Card information, and please sign.
5. A \$5.00 fee **per registrant** will be assessed for cancellation or changes.

Instructions for Housing

1. Check the **No** box on the 'Hotel/Motel Housing required' if providing your own housing, or staying in RV area.
2. Check the date boxes for each night a room is required. Be sure to indicate smoking or non-smoking.
3. **Room Sharing:** The Housing Committee does not find or assign roommates. To avoid double booking, only **ONE** couple or individual should request the room.
4. **Same Hotel:** Those wishing to stay in the same hotel **must** submit their Registration Forms together in same envelope.
5. **Group Housing:** Enclose Registration Forms for all persons in a group, for rooms in same Hotel, **no later than March 15, 2004**. Include name and phone number of the group leader.
6. Indicate three (3) choices of housing preference, in order, by specifying **Hotel Letter**. Hotels will be assigned on a first come, first served basis, according to availability.
7. A **Parking Pass** is required for parking at the National Western Complex.
8. **Bus Passes** are also available for those NOT wanting to drive to the NWC; but **only** to registrants staying in listed Hotels. Please indicate your choice and enclose the required fee.
9. **Housing changes:** Any requests for housing changes **MUST** be made through the Registration & Housing Committee. The Hotels will **NOT** honor any change requests.

RV Camping is DRY CAMPING ONLY!

RV camping will be available at the National Western Complex, behind the Events Center and within walking distance of all activities. Indicate RV Camping on your registration form, and enclose the required fees.

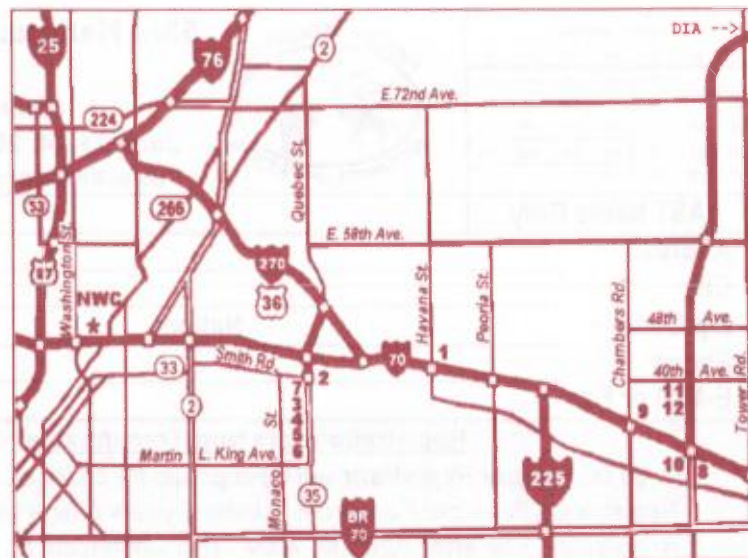
There are NO HOOK-UPS for RVs!

Check-mark Previous Conventions Attended

- 1952 Riverside
- 1953 Kansas City
- 1954 Dallas
- 1955 Oklahoma City
- 1956 San Diego
- 1957 Saint Louis
- 1958 Louisville
- 1959 Denver
- 1960 Des Moines
- 1961 Detroit
- 1962 Miami Beach
- 1963 Saint Paul
- 1964 Long Beach
- 1965 Dallas
- 1966 Indianapolis
- 1967 Philadelphia
- 1968 Omaha
- 1969 Seattle
- 1970 Louisville
- 1971 New Orleans
- 1972 Des Moines
- 1973 Salt Lake City
- 1974 San Antonio
- 1975 Kansas City
- 1976 Anaheim
- 1977 Atlantic City
- 1978 Oklahoma City
- 1979 Milwaukee
- 1980 Memphis
- 1981 Seattle
- 1982 Detroit
- 1983 Louisville
- 1984 Baltimore
- 1985 Birmingham
- 1986 Indianapolis
- 1987 Houston
- 1988 Anaheim
- 1989 Oklahoma City
- 1990 Memphis
- 1991 Salt Lake City
- 1992 Cincinnati
- 1993 Saint Louis
- 1994 Portland
- 1995 Birmingham
- 1996 San Antonio
- 1997 Orlando
- 1998 Charlotte
- 1999 Indianapolis
- 2000 Baltimore
- 2001 Anaheim
- 2002 Saint Paul
- 2003 Oklahoma City

Future Conventions

- 2005 Portland
- 2006 San Antonio



Hotel/Motel Selections

Enter Hotel/Motel choices on front of form. Rates listed do **NOT** include taxes and are subject to change. There are **NO** Hotels OR Motels within walking distance of the NWC; they are 5-10 miles away. We recommend that you purchase a Parking Pass. Bus Passes are also available; however, buses will **only** stop at the Hotels listed below.

Hotel No.	Hotel Name	Sgl	Dbl	KG	Tpl	Quad
1	Embassy Suites	\$109	\$109	\$109	\$119	\$119
2	Red Lion Inn	\$89	\$89		\$89	\$89
3	Guesthouse Int'l Hotel	\$75	\$75		\$85	\$85
4	Best Western	\$86	\$86	\$86	\$86	\$86
5	Radisson (Caller/Cuer Hotel)	\$99	\$99		\$99	\$99
6	Renaissance (Headquarters)	\$106	\$106	\$106	\$116	\$126
7	DoubleTree Hotel	\$69	\$79		\$89	\$99
8	Comfort Inn	\$70	\$70		\$70	\$78
9	Holiday Inn-DIA (Vendor Hotel)	\$89	\$89		\$99	\$109
10	Crystal Inn	\$79	\$79		\$89	\$99
11	Hilton Garden Inn	\$109	\$119		\$119	\$119
12	Marriott - Gateway Park	\$119	\$119		\$119	\$119

Please do **NOT** enclose any money for Hotel requests with this form.

June 2004						
S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			



53rd National Square Dance Convention®

Registration Form

Rocky Mountain Roundup 2004

June 23, 24, 25, 26, 2004

Denver, Colorado

Directions for completing Registration Form on back



For Convention Use Only

Registration # _____

Date Rec'd _____

Convention Website:

www.53NSDC.com

LAST Name Only _____

Address _____

City _____ State _____

Zip Code _____ Nation _____

Phone _____

E-Mail or Fax _____

Registrations are Non-Transferable!

A \$5.00 Fee *per Registrant* will be imposed for changes or cancellations.

Registration Fee - per Registrant (Under 5 years of age free) \$ 40.00

Registration Fee *after April 30, 2004* (No Confirmation) \$ 50.00

No. of past Conventions	First Name on Badge	Solo <input type="checkbox"/>	Sub Totals
<input type="checkbox"/>	Adult _____		\$ _____ 00
<input type="checkbox"/>	Adult _____		\$ _____ 00
<input type="checkbox"/>	Youth _____	Age _____	\$ _____ 00
<input type="checkbox"/>	Youth _____	Age _____	\$ _____ 00
<input type="checkbox"/>	Youth _____	Age _____	\$ _____ 00

Convention Program w/ daily schedules (\$10 after 4/30/04)	@ \$6.00	\$ _____	00
Syllabus: Rounds ___ Clogging ___ Contra ___ Total # _____	@ \$6.00	\$ _____	00
Sew and Save Book	@ \$6.00	\$ _____	00
Cookbook: Rocky Mountain Recipe Roundup	@ \$12.00	\$ _____	00
National Squares Magazine (Non-Refundable)	@ \$7.00	\$ _____	00
Barbeque & Rodeo (Wednesday's Special Event)	@ \$25.00	\$ _____	00
Bus Pass to Indicated Hotels (\$40 after 4/30/04)	@ \$30.00	\$ _____	00
Parking Fee at Nat'l Western Comp. (4 day fee/per car)	@ \$15.00	\$ _____	00
RV Camping (\$20 per day - 4 day minimum stay)	@ \$20.00	\$ _____	00

NO HOOKUPS AVAILABLE - DRY CAMPING ONLY!

(RV Dancers planning to camp together must arrive together)

Local Tours - Attach Tour Registration Form _____ @ _____ \$ _____ 00

TOTAL (U.S. funds only) \$ _____ 00

NO REFUNDS / CANCELLATIONS AFTER APRIL 30, 2004

Adults will dance: (Circle all that apply) MS Plus Advanced Challenge

Rds: Phase 2, Phase 3/4, Phase 5/6 Clog Contra CW/Line

Method of Payment: Cash Check # _____ Credit

Credit Card # _____

Expiration Date _____ Visa Mastercard

Signature _____

Requests for **shared rooms** or **same Hotel** will be honored **ONLY** if registrations arrive together in the **SAME envelope!**

Is Housing Required? Yes No

Check Room Nights Needed:

June 20	21	22	23	24	25	26
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sun	Mon	Tue	Wed	Thu	Fri	Sat

Type of Room Needed: Smoking Non-Smoking

- Sgl, Dbl Room w/ 1 double bed for 1 or 2 people
- Tpl Room w/ 2 double beds for 3 people
- Quad Room w/ 2 double beds for 4 people
- KG Room w/ 1 king size bed for 2 people
- WC Wheelchair Accessible Room
- GH Group Housing, less than 25 rooms
- BH Block Housing, 25 or more rooms

Share Room with _____

Same Hotel as _____

Housing Preference: 1st _____ 2nd _____ 3rd _____

For Group or Block Housing - Requests due by Jan 15, 2004

Name of Leader _____

Telephone (_____) _____

Stay in Caller/Cuer Hotel? ___ Programming Information (Circle your expertise)

Caller: Mainstream - Plus - Advanced - Challenge - Youth - CW/Line

Cuer Clogging Instructor Contra Prompter Educator Panel Exhibition

Return Form, with payment, to:

53rd National Square Dance Convention

PO Box 502 Kersey CO 80644-0502

Form may also be faxed, with credit card information, to: 1-831-576-9135

Registration Office: (970) 284-6650 E-mail: Registration@53nsdc.com

Proper Square Dance Attire AND Convention Badges are required for entrance to the 53rd National Square Dance Convention®