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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 59 SQUAREDANCE Number 1 January 2004

"The International Magazine of Square Dancing"

Publishers - Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

EDITORIAL



From
Bill Boyd

"Teaching is an art - it is also a science. The correct understanding of teaching is all important in educating a non-dancer into being a knowledgeable, enthusiastic and capable square dancer." These words are as true today as they were when written in "Square Dancing", the official magazine of Sets In Order in November 1977. That being said, there are now several things that must be taken into consideration. We are a changing society. We are more impatient. We want everything now. We complain that it takes too long to become a square dancer. Why do I know that we are more impatient? Look at the 1977 recommended teaching schedule for beginning dancers.

FIRST SEMESTER

10 WEEKS

The Basic Program

1st NIGHT

1. Circle Left/Right
2. Forward and Back
3. Do Sa Do
4. Swing
5. Promenade
6. Single File Promenade
7. Split the Ring (One Couple)
8. Grand Right and Left Weave the Ring
9. Arm Turns
10. Couple(s) Separate Divide
11. Allemande Left
Additional terms or movements that must be taught in this session:
Walk
Honors
Square Identification

2nd NIGHT

12. Bend The Line
13. Courtesy Turn
14. Two Ladies Chain
15. Do Paso
16. Right and Left Thru
17. Four Ladies Chain (Ladies Grand Chain)

3rd NIGHT

18. Star/Right, Left
19. Star Promenade
20. Inside Out - Outside In
21. Couples Lead Right
22. Circle to a Line

4th NIGHT

23. All Around Your Left Hand Lady
24. See Saw Your Taw
25. Pass Thru
26. U Turn Back
27. Separate/Go Around One, Two
28. Around One/Two to a Line
29. Grand Square

5th NIGHT

30. California Twirl
31. Dive Thru
32. Cross Trail Thru
33. Wheel Around

SIOASDS added here:
Arch in the middle
Ends turn in

6th NIGHT

34. Box the Gnat
35. Single File Turn Back
36. Allemande Thar Star
37. Shoot That Star

7th NIGHT

38. Rollaway a Half Sashay
39. Alamo Style
40. Balance

8th NIGHT

41. Square Thru 1/2, 3/4, Full
42. Wrong Way Promenade
43. Star Thru
44. Couple Backtrack

- 9th NIGHT
 45. Three Quarter Chain
 46. Promenade 3/4
 47. Swat the Flea
 48. Left Square Thru

- 10th NIGHT
 49. Slip the Clutch
 50. Ladies In,
 Men Sashay
 51. Half Sashay
 (Standard)
 52. Wrong Way Thar

**SECOND SEMESTER
 15 WEEKS
 The Extended Program**

- 11th NIGHT
 Review Night*

- 12th NIGHT
 53. Turn Thru
 54. Eight Chain Thru

- 13th NIGHT
 55. Ocean Wave/Balance
 56. Swing Thru

- 14th NIGHT
 57. Flutter Wheel
 58. Sweep a Quarter

- 15th NIGHT
 59. Veer Left/Right
 60. Run

- 16th NIGHT
 61. Trade
 62. Circulate

- 17th NIGHT
 63. Pass to the Center
 64. Spin the Top

- 18th NIGHT
 65. Trade By
 66. Zoom

- 19th NIGHT
 67. Couples Trade
 68. Wheel and Deal
 69. Double Pass Thru

- 20th NIGHT
 70. Couples Circulate
 71. Alamo Style
 Swing Thru

- 21st NIGHT
 Review Night*

- 22nd NIGHT
 72. Box Circulate

- 23rd NIGHT
 73. Split Circulate
 74. Reverse
 Flutter Wheel

- 24th NIGHT
 75. Left Swing Thru
 76. Cross Run

- 25th NIGHT
 77. Single File Circulate

**THIRD SEMESTER
 16 WEEKS
 The Mainstream
 Program**

- 26th NIGHT
 Review Night*

- 27th NIGHT
 78. Centers In
 79. Cast Off

- 28th NIGHT
 80. Cloverleaf

- 29th NIGHT
 81. Slide Thru
 82. Fold

- 30th NIGHT
 83. Dixie Style

84. Spin Chain Thru

Thirty lessons, many lead-ers feel, is the maximum number for a beginners' class to run.

- 31st NIGHT
 85. Peel Off

- 32nd NIGHT
 86. Tag The Line

- 33rd NIGHT
 87. Partner Tag
 88. Curlique

- 34th NIGHT
 89. Half Tag The Line
 90. Cross Fold

- 35th NIGHT
 91. Walk and Dodge

- 36th NIGHT
 92. Scoot Back

- 37th NIGHT
 93. Fan The Top

- 38th NIGHT
 Review Night*

- 39th NIGHT
 94. Hinge (Couples/
 Single/Partner)

- 40th NIGHT
 95. Cast Right/Left/In
 96. Centers Out

- 41st NIGHT
 Review Night*

*Purpose of the Review Nights is to make certain the dancers have become well grounded in all the basics that have been presented up to this point. If the teacher chooses, he may emphasize more APD (all position dancing) as he goes along.

Three semesters, forty weeks of instruction, followed by a review night. All of this so we could get a dancer up to the Mainstream Program.

Now all of our clubs "rush" dancers into the plus program in (some instances) less than 26 weeks. We have weekend programs to bring dancers into a mainstream program in one weekend. Were we right in 1977 when we took over forty weeks to teach someone mainstream dancing and then invite them to our club? Are we right when we teach someone dancing in one weekend and invite them into our club? The 1977 program took 102 1/2 hours of instruction. Are we right when we introduce people to our club and invite them to dance while they are still in class? Are we right to segregate students until they graduate?

It would seem that there are as many opinions as there are teaching methods. So what must we do? First it would be nice if there was one right answer, one way to accomplish our goals of producing quality, fun loving, enthusiastic square dancers. One of the things that I learned from a photographer is that there is often more than one right answer. When we look for the correct answer - do not stop looking! There is almost always more than one correct answer. A square dance caller is a caller, teacher and a leader. A square dance caller must adapt his/her style of teaching to fit his/her own personality. This said - we must continue to introduce student dancers to the same basics, mainstream calls allowing dancers to visit clubs throughout the world.

How about it Callerlab, how about it ACA, how about it Callers, does anyone have new and fresh ideas? Can we recycle some of the old ideas? Can we remember that dancing is recreation requiring some training and skills? Can we remember that dancing is fun? And most of all can we remember that square dancing is fun to learn?



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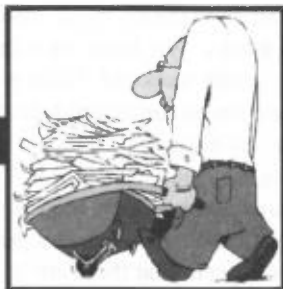
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FROM THE MAIL ROOM



Hello Tom,

I enjoy your record review in American Square Dance magazine. I would like to make one comment. It would be nice to have the name of the recording company. You give the symbol and number and often mention the company name in the review but not in all. I am certainly familiar with most; RYL, TAR, GMP, etc.; but some I am not familiar with are AS, DGR, MM, OR, etc.

Thanks again Tom for a good job.

Wayne Morvent

Bob Osgood was Modern American Square Dancing. He created the movement and led it till his last breath.

Bob Howell

Bob Osgood was a mountain of knowledge and humility...Few people have ever done as much for Square Dancing (and associated dance forms) as Bob & Becky...Bob was a true pioneer-leader in our activity, which would not be what it is today without his wisdom and guidance.

Brian Hotchkies, Australia

Words alone cannot pay sufficient tribute to Mr. Square Dance, Bob Osgood. Folks should know that he was primarily responsible for starting the American Square Dance Society Hall of Fame, the Silver Spur Award, Sets In Order magazine, the National Convention, Callerlab, Roundalab and Legacy. Sets In Order set the tone for a vast, growing-up activity and became the guiding light for literally tens of



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thousands of callers, cuers and dancers. With all this he remained loyal to the philosophy and teachings of Lloyd Shaw. I was honored to have him as one of the first to participate in my oral history project for the Lloyd Shaw Foundation. Rest well my friend.

Bob Brundage, Albuquerque, NM

Dear Bill,

This is in response to the article "From The Mail Room" by Mike Burke, in the October issue of ASD.

It's nice to know that Mike read the press release of the Application Review Committee (ARC) that was published in an earlier issue. Hopefully more dancers read it too. However, it appears to me that Mike misunderstood what this CALLERLAB committee is all about.

The reason this committee (ARC) was formed four years ago, by the Board of Governors of CALLERLAB, was to curtail the misuse of call definitions. I feel we have made great strides in this regard. It seems that callers are paying more attention to how they apply the use of the definitions. Hopefully we can reduce and/or eliminate incorrect applications.

Bill, you stated in your editorial that you had not attended a dance where a fractionalized Load The Boat or any other fractionalized call was used and that the same holds true for Acey Duecy from a 3/4 Tag position. Let me assure you, Mike and everyone else, that every call we have reviewed over the past four years WAS

called or workshoped at a dance somewhere in the world. If you will review the press release, the ARC voted that it was NOT proper to call Acey Duecy from a 3/4 Tag formation. We also stated that the timing of calling a fractionalized Load The Boat was a real problem, indicating that it would not be wise to use it as well. I also point out that there are fractionalized calls in the Mainstream Program that are used quite often, i.e.; Square Thru 3/4 and Circulate one and a half.

Mike stated that "The normal everyday dancer has no clue as to how to do ACEY DUECY from a line of four, facing out, facing in, or inverted lines." Where did this come from? The ARC press release made NO mention of this at all!

He also stated that he had danced to many of the callers listed as ARC members, including Tim Marriner, Tim Crawford, me and others and that each had used some "off the wall" figures and formations during a dance or festival. I am sure we have in some cases, but not all. We, and the other members of this committee, did not get to where we are in the activity by calling a lot of material the dancers cannot do! Often times difficult figures and formations are used at the request of the programming dancer leader/booker. Education in this field is needed also.

Mike mentioned having talked to a caller who went through the tests for becoming a caller coach, who told him how complicated square dancing has become. Let me clarify something here. There are NO tests for becoming a caller coach! Anyone can coach other callers. We, in CALLERLAB, have "Accredited Caller Coach's" who have been through a testing procedure that has nothing to do with what we call at a dance or festival. I hope the testing procedure for this title NEVER reduces itself.

In the nineteen forties and early fifties, Dr. Lloyd "Pappy" Shaw taught callers that they should "Keep It Simple." However, if we were to go back that far (all traditional) I suspect we would lose all of the "Mike Burke's" from the activity because it would be too boring to them.

Mike's last paragraph included a statement that maybe the activity would have to shrink down to only private parties and force callers to find some other form of income. Hey Mike, there is more income from private parties than there is in club and festival calling. Forty years ago I was receiving \$100 for calling a dance. Guess what? I am still receiving \$100 per dance. This is the least paying job I have ever had. There are very few callers whose entire source of income is from calling. The percentage is very low. The majority of us are recreational/hobby callers who love the activity and are doing everything we can to rebuild the number of dancers. I know all the callers involved with ARC are and we all are required to sign a statement that we will "Abide by and support the decisions of this committee."

We are working for the future and to "Realize Every New Opportunity."

Jon Jones

I owe Paul Moore an apology and I get a slap on the wrist. My comment about the "Jazz Triangle" was meant for Mike Salerno, the line dance columnist.

Jerry Carmen

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SQUARE-UP



From
John & Linda Saunders

FEBRUARY – another month filled with special holidays. We have Groundhog Day (2nd), Lincoln's Birthday (12th) & Washington's Birthday (22nd), Valentine's Day (14th), President's Day (16th) and if you've looked carefully we have February 29th. An extra day called "LEAP YEAR" that comes every four years.

With this extra day in the month let's square up to a special evening of fun & fellowship by having a Sadie Hawkins dance. Traditionally, Sadie Hawkins is an occasion when women take the initiative in inviting the men of their choice to a date. "Li'l Abner", created by Al Capp, depicted a countrified America as it once was, through the adventures of its characters in Dogpatch, U.S.A. . Sadie is one of Capp's most memorable characters and makes her debut in Capp's Li'l Abner strip in 1937. Sadie Hawkins was "the homeliest gal in the hills" and her father a prominent resident of Dogpatch decreed the first Sadie Hawkins Day where the unmarried gals pursued the bachelors, with matrimony the consequence. When the unfortunate male was nabbed, most often kicking and screaming, he had no choice but to marry the woman. The basis of Sadie Hawkins Day is that women and girls take the initiative in inviting the man or boy of their choice to dance. And the Leap Year became a good time for all to celebrate the tradition.

It doesn't have to be on the 29th, use your regular club night to celebrate the extra day with a Sadie Hawkins Dance. Incorporate an old fashion cake walk, or have a skit with the characters, and those that would like to dress in the "Li'l Abner" attire. Set up a Dogpatch, U.S.A. Use your imagination and cook up some real fun for the evening. Have the caller use some singing calls that would correspond with the evening.

Another idea would have the caller seek out those top singing calls that have come out in the past four years and do the most popular ones for an all singing call Leap Year Special.

Leap Year only comes every four years so plan something special. We hope your Leap Year is a special one filled with squaring up with someone new for at least one dance.



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A few new twists added this year include a couple of youth clinics, plus dance tips, and a "field trip" to dance to the live band. But don't worry; we would never mess with some of the ever popular traditions like the D.J. after party on Saturday night.

Join us on Wednesday evening, following the rodeo, for the Trails End dance and root beer float party. Parents, this is your opportunity to dance with your youth in the Youth Hall. After Wednesday evening, you are welcome to watch from the youth spectator area but no adults will be allowed on the dance floor.

Thursday, Friday, and Saturday will be full days of events. We will begin each day at 10:00am. Dancing will happen each day from 10:00am-noon; 2:00-5:00pm; and 7:00-10:00pm. Group activities will be scheduled from noon-2:00pm. Youth after parties will be the place to be 10:00pm-midnight.

Please keep tabs on our youth website for up-to-date schedules and happenings. We will be updating our information on a regular basis as events are confirmed. Log on to <http://www.53nsdc.com> and look for us under youth program. Youth and parents: please send us your requests, comments, and suggestions to Youth@53nsdc.com. We look forward to seeing you in the Mile High city!

Roger and Debbie Schappell, Vice Chairman-Youth National Square Dance Conv.

"JOHN'S NOTES"

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Will You Love Me Tomorrow (SNW 1102)

Kenny Reese

Steel, fiddle, horns and guitar share the melody and accompaniment in a sweet sounding love song. A bass and drums set the beat. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Drinkin' Bone (RYL 526)

Larry Letson

A cover of a recent country hit. Fiddle, steel, piano, and guitar well mixed with an easy drum track to set a good dance beat. About half way up the energy scale. Key change in closer. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch, Scoot Back 2X's, Swing Corner, Promenade.*

Here Comes The Night (SIR 324)

Tony Oxendine/Jerry Story

Harmonica, chimes, fiddle, and steel weave in and out of the lead to compliment each other on the fill. A relaxer. Harmonize the tag lines. *Hds (Sds) Promenade Half Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Roll Her Away, Roll Promenade.*

Ring Of Fire (RYL 818)

Randy Dougherty

A cover of a Johnny Cash hit. Guitar, steel, fiddle, and horns well mixed with a rolling percussion track that adds drive and energy. *Hds (Sds) Promenade Half, Square Thru, DoSaDo, Swing Thru 2X's, All 8 Circulate, Swing Corner, Promenade.*

Every Day With You Girl (SSR 231)

Ed Kremers

Strings, piano, organ, sax, horns and percussion well mixed in an arrangement that has a Latin flavor. Key change in closer. Available on MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2X's, Boys Run, Promenade.*

Orange Blossom Square (Grenn 12186)

Bob Howell

This is #9 in the One Night Party Series using only the first 10 calls from the CALLERLAB Program. A lively arrangement of an old tune with an easy to teach dance for those party nights or early in your new dancer session.

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CD's

Baby Love (OP0030CD)

Brenda Ackerson

An electronic sound with a sax, piano, and a keyboard. A relaxer. Recorded in 4 keys. *Hds Tch, Boys Run, Slide Thru, R & L Thru, Load the Boat, Relay the Duecy, Swing Corner, Promenade.*

Always Have Always Will (OP32CD)

Keith & Brenda Ackerson

Piano, horns and drums in a danceable number. Recorded in 6 keys. Available as an MP3. *Hds Promenade Half, R & L Thru, Square Thru, DoSaDo, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Crazy Heart (BHP 0006CD)

Bill Odam

Steel, fiddle, bass and drums in a laid back relaxing tune. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Hank Williams Medley (STCD 1011)

Buddy Weaver

Steel, piano, guitar, and fiddle in an upbeat medley. This one will get the dancers moving. Recorded in 3 keys. *Hds (Sds) Square Thru, DoSaDo, Make a Wave, Girls Trade, Swing Thru, Boy Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

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Don't Rock The Jukebox (OP 0035CD)

Keith Ackerson

Piano, steel, bass, guitar keyboard and drums in a solid rocking number. Recorded in 3 keys. Available in MP3 format. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Square Thru 3, Left Allemande, Promenade.*

You'll Never Stop Me From Loving You (OP 0037)

Brenda Ackerson

Xylophone and keyboard with a percussion track mixed in a bright cheery number. Recorded in 4 keys. Available in MP3 format. *Hds (Sds) Pomenade Half, Flutterwheel, Sweep, Pass Thru, Swing Thru, Boys Run, Bend the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Take Your Memory With You (OP 0038CD)

Phil Howell

Keyboard stylings with a background keyboard and a solid drum beat. Recorded in 6 keys. Available on MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Ping Pong Circulate 2X's, Extend, Relay the Duicy, Swing Corner, Promenade.*

Free (TT 001)

Thorsten Dudziak

Guitar and keyboard with a percussion track in a gentle relaxer. Available in MP3. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, boys Run, Bend the Line, Reverse Flutterwheel, Square Thru 3, Swing Corner, Promenade.*

Girls Girls Girls (TT002)

Jorg Biewald

Electronic keyboard and horns with a steady rhythm track. Track 2 has a whistle, track 3 has a whistle and harmony. Available on MP3. *Standard Ferris Wheel Figure.*

Ho Ho Hoe / Silver Bells (4C-0004CD)

David Cox / Jack Berg

Ho Ho Hoe is a rhythm hoedown with some added sounds and instruments. Recorded in 2 keys. Davis Cox calls some interesting mainstream choreography on the vocal track. Silver Bells features horns, banjo, keyboard and bells with a drum

track. *Hds (Sds) Square Thru, DoSaDo to a Wave, Linear Cycle, Slide Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Partner Trade, Promenade.*

CD Hoedowns

Kickin' It / Enolegay / Have Mercy (OP0039)

Kickin' It has a driving beat with sounds from an electronic keyboard. Enolegay has a bright sound from an electronic keyboard with a percussion track. Have Mercy is electronic with a truly modern feel. Available on MP3.

Oh Ah / Winner / Blossom (OP0045)

Oh Ah is an electronic sound with a keyboard strings and percussion. Winner has a modern sound from a keyboard, xylophone and percussion. Blossom features strings, keyboard, xylophone and a steady drum track. All are useable. Check them on your Tape service. Available as an MP3 download.

Feel The Beat / Lee (Pioneer 5028CD)

Feel The Beat is a modern electronic sound with a solid beat. Lee is in the traditional style with a fiddle, guitar, piano, bass & drums.

Hot Britches / Picking Strings (BMV 3064CD)

Hot Britches is a traditional sound with a fiddle, guitar, banjo and drums. Picking Strings has a guitar, xylophone, banjo, bass and drums.

MP3's

Denise, Denise (SIR 202)

Leads right off with a happy banjo plus a guitar and bass. A silky smooth fiddle joins in. A gentle drum track sets the beat. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Ingvar Petterson

Goodnight Irene (SIR 208)

Guitar and fiddle with an electronic keyboard blend from lead to accompaniment. A prominent bass track with drums provide the rhythm. Key change in closer. *Hds*

Ingvar Petterson

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Tennessee Waltz (SIR 313)

Klaus Strand-Holm

A cover of an old Patty Page hit. Guitar and fiddle with an electronic keyboard to provide a smooth accompaniment. Bass and drums for rhythm. Harmonize the tag lines. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Barnacle Bill (SNW 301A)

Al Green

A remake of an oldie that starts smooth and slow with strings and switches tempo with a banjo and guitar. Drum track for rhythm. Use for those party nights or early in your new dance sessions. Uses 4 calls; swing, promenade, chains, courtesy turn.

Snow / Flake (SNW 501)

Two useable hoedowns. Snow is more rhythm with a piano cording plus drums and an occasional horn. Flake leans more toward the traditional style with a fiddle lead, plus a bass and drums.

Until next month have FUN dancing and calling. Be sure to wish your significant other a Happy Valentines Day.

Recordings reviewed are supplied by
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Something seems off about this picture, but I'm not sure what. – Editor

53rd NSDC Friday Night Celebration Ceremonies

"Purple Mountain Majesties" To Feature Colorado Family - "Second Wind"

Isaiah 40:31

"Second Wind" is a family band that has been playing together for two years. They play various styles of music including mountain folk, gospel and contemporary bluegrass.

The dad and mom of this family group are Joel and Mary. Joel is the most experienced musician in the band, both vocally and instrumentally. He plays rhythm, flat-pick and finger style guitar along with occasional stints on the mandolin and banjo. Joel sings lead and harmony vocals with a rich, strong voice. Mary provides the foundation of the music on acoustic bass, and sings back-up vocals. She also handles the band's scheduling.

Travis is 16 years old, and his primary instrument is the mandolin. This past September Travis brought home First Prize in the Walnut Valley Mandolin Contest at the National Flat-picking Championships in Winfield, Kansas. He also plays banjo and guitar, and sings lead and harmony vocals with a voice that promises to be as good as his dad's.

Breanna, at 13 years old, is the youngest member of the band. She plays violin and fiddle, and occasionally picks up the mandolin for a song or two. She has already written several songs for the band. Her solo vocals add sweetness to the group, and contribute to that unique, "Second Wind" sound.

The band was named "Second Wind" to reflect the fact that playing in a band with their children is a whole new musical phase for Joel and Mary. It's a dream come true, and although they have to work hard to keep up with these fast-pickin' kids, they enjoy every minute of it.

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We Are A Team

By Vic Perry, a Northeast Kansas Caller – Travel On, August 1995

When a caller is introduced at a dance or festival, we are also introduced with our most loyal fan, our wife or husband. But, just because we are introduced together, doesn't mean that the dancers, in general, really understand the important roll of being a "caller's taw". A caller's taw does a tremendous amount of work in the background. So, let's take a very quick look.

As a caller, we find ourselves something of a public figure, and if we happen to be anywhere near competent, we find the limelight and applause a fuel for our continuance. But do our taws share this favorable notice? Not normally, but you never hear them complain, for their joy is to know that "their caller" is what they wish him to be and the favorable notice he receives is partly their doing - WE ARE A TEAM.

The caller's taw has certain responsibilities as part of the team. Probably the most important is they are the caller's greatest critic, and because of their honesty, our greatest asset in helping us to become a better caller. Only a caller can appreciate how much their wife or husband has to endure while we practice hour upon hour, week after week, stopping and starting, changing and reversing, and in general, make a total rump roast of ourselves so as not to do so in front of our dancers. Do they complain? Of course not, because WE ARE A TEAM.

Our taws are always promoting the wonderful world of square dancing with the most beautiful smiles one can imagine. That smile is saying, "Square dancing is fun, it is a happy activity; I'm proud of my caller and proud to say WE ARE A TEAM."

At dances, our taws are great listeners. They will let us know if the music is too loud or if the dancers cannot hear. Their functions as a hostess are many including friendliness, graciousness and certainly encouragement to all of our "new dancers". Yes, WE ARE A TEAM.

So, square dancers, remember, that the caller's wife or husband's job is a thankless one with little recognition, and one with rewards only they understand. Remember their roles and thank them by asking them for the honor of dancing a tip, or simply say "thank you," because I now better understand the meaning of a simple phrase, "WE ARE A TEAM."



Aah, the calm before the dance!

ACA VIEWPOINT

By
Henry Israel, President



Multi-Generational Square Dancing in Jacksonville, Florida

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 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.

The October ACA Viewpoint discussed the outstanding square dancing program at Massachusetts Institute of Technology. It showed a very successful method of getting people into square dancing. This month's ACA Viewpoint presents another interesting and exciting narrative on square dancing of a very successful club with children and seniors dancing side by side.

ACA would like to thank a longtime friends from Spain, Gary and Berni Murphy, Mr. Ernie Rollen, club caller, and club presidents Dave and Janet Britten for providing ACA information on their very successful unique program and for providing permission and encouragement to republish this article the ACA Viewpoints for American Square Dance magazine. The name of the square dance club is the Silver Fox Squares in Jacksonville, Florida. The club dances every Friday night and offers square dance instruction on the same night.

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? Often we look at re-starting square dancing in the elementary schools as an all but impossible action. The Silver Fox Squares in Jacksonville, Florida are doing it in a very encouraging and unique way.

This article features what the Silver Fox Square Dance club is doing today to introduce and revitalize and grow square dancing. Square dancing is thriving at the Silver Fox Squares, where senior's square dance every Friday with groups of young people. Together, they 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 with the Silver Fox Squares.

The question is, "Where do the youth dances come from?" The answer is very unique. Many of the club members bring their grandkids to take lessons. Another profitable source is from home school organizations, as well as former dancers returning to square dancing and bringing their kids with them. The main rule is that parents who wish their kids to learn square dancing are not required to take the lessons, but they must stay in the hall for the lessons. This system has proven to be very successful in the martial arts classes, where the kids who earn their black belts are the ones whose parents come to the schools. If the parents either participate in the lessons or stay for the lessons, the kids continue.


Gary Murphy sent ACA an email and stated "I was looking at the count last night as we had 5 squares in the class with some angels filling in. There was a family with four kids, a single mother and her daughter, and at least three grandchildren. I was dancing with one older single lady who commented that she loves dancing with the children as they learn and are so nice about helping in the square."

Gary Murphy, former square dance caller of the Zaragoza Promenaders, in Zaragoza, Spain summed up the idea. "It may not work everywhere, but it's working here."

This article demonstrates that square dancing can be successful with different generations of people "braking down the barriers" which separate them with dancers of three or four generations dancing together. The Silver Fox Squares are demonstrating that it is possible to recruit youth dancers. Gary further states that the members of the Silver Fox Square of all ages are energetic and enthusiastic and are easily merged into square dancing.

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 Dr. Patrick Demerath at demerath@tsum.edu.


Until next time, Happy Dancing.

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EASY LEVEL

From
Bob Howell



February being the month for lovers and presidents here are some dances that might fit the theme. The first offering is Danish and is called –

LITTLE MAN IN A FIX

Formation: Sets of two couples in free formation around the hall, facing each other, man with his lady on his right. If there is an extra couple, it becomes the “little man in a fix,” but it is not necessary to have an extra couple to do the dance.

Music: Little Man In A Fix. FD CD023 #4

Routine:

1. Couples in schottische position (man has right arm around lady’s waist, lady has left hand on man’s right shoulder). In position the couples run forward toward each other and the men hook left elbows. In this position both couples turn counterclockwise in place with 24 running steps.
2. The two men release hooked elbows and join left hands while they take arms from around ladies’ waists and hold inside hands. The two ladies now run under the arch formed by the men, both moving counterclockwise through the arch (12 counts) and on around to face partner and join right hands across (men keep left hands joined). In this position the set runs around counterclockwise (ladies moving backward) 12 steps (24 running steps for whole figure).
3. a. Men drop hands and each couple with inside hands joined does 4 open waltz steps anywhere around the room, beginning with outside foot.
b. Then they do 4 closed-waltz steps around the room.
c. Repeat *a* and *b*.

During *c*, couples look for another couple with whom to repeat the dance so that at the end of this figure each couple begins the dance again by running forward to meet

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a new couple.

If there is an extra couple, they wait during parts 1 and 2, joining the dance on part 3, and then steal a couple for the next time through.

Summary:

1. Couples forward and left elbow turn;
2. Ladies under the arch; Join hands across the set and circle.
3. Waltz forward 4, Waltz turn 4, Waltz forward 4, Waltz turn 4.

And here is another three person dance that I wrote a few years back that continues to be a real crowd pleaser. I use it frequently when I'm calling in Texas. I named it the –

TEXAS SHOOTOUT

Formation: Three people with hands joined with each other, facing counterclockwise around the room. Each threesome about the same distance apart. Each threesome looking at the backs of the threesome ahead of it. ANY SEX COMBINATION.

Music: Any 32 measure tune. I always use something that features Texas in its title.

Routine:

1-8 ALL WALK FORWARD 8 STEPS

9-16 RIGHT HANDS HIGH, LEFT TWO UNDER

(Right hand person and center person arch joined inside hands. The Left hand person dives thru to face reverse line, Center person follows, as Right hand person walks forward and around to end facing reverse line.)

17-24 ALL WALK REVERSE LINE 8 STEPS

25-32 LEFT HANDS HIGH, RIGHT TWO UNDER

(Reverse the action of Meas. 9-16, to all end facing original direction).

33-40 YOU THREE, RIGHT HAND STAR

41-48 YOU THREE, LEFT HAND STAR

49-56 YOU THREE CIRCLE LEFT

57-64 YOU THREE CIRCLE RIGHT

(As the three circle Right, the two SIDE people arch their joined hands and the CENTER person "pops" thru the arch to move forward to a new two).

When arching hands and changing directions, it reminds me of a three person California Twirl. DON'T LET GO OF HANDS!!

Jerry Helt of Cincinnati, OH choreographed and recorded a smooth moving quadrille. It's name is quite appropriate for February (this month of lovers). It is called the –

PRETTY BABY QUADRILLE

Formation: Square

Music: Pretty Baby Quadrille E-Z # 725

Routine:

COUNTS:

8 HEADS FORWARD UP TO THE MIDDLE AND COME ON BACK

8 HEADS RIGHT & LEFT THRU

8 SIDES FORWARD UP TO THE MIDDLE AND COME ON BACK

8 SIDES RIGHT & LEFT THRU

8 ALL JOIN HANDS AND CIRCLE LEFT
8 CORNER SWING
8 ALL PROMENADE ALL THE WAY AROUND
8 EVERYBODY LOVES A BABY, THAT'S WHY I'M IN LOVE WITH YOU
PRETTY BABY OF MINE
(Figure is danced four times thru)

Wouldn't It Be Nice?

By Cathy & Stan Burdick

Wouldn't it be nice if:

Everyone did a back to back do-sa-do when it was called, instead of some kind of Hungarian fling thing or Kentucky two-handed balance?

Everyone used either arm grips or palms up for ocean waves, swing throughs, and such?

Everyone did a full swing once around when *swing* is called for, instead of Texas-style swing-swing and layout before a promenade.

Everyone learned to dance smoothly with no time-altering flourishes?

Everyone enjoyed and danced DBD?

Everyone participated in club dances "below their level", also?

Everyone promoted and "anged" new classes?

Everyone encouraged and praised every caller for doing his/her best?

Everyone attended the larger area events?

Everyone danced at least once a week?

Everyone had a kind word for fellow dancers, a friendly attitude, a sweet disposition, a love and propriety feeling for the activity and...

Well, nobody's perfect, but we try!

Reprinted from January 1995 issue of MIKESIDE, a caller note service, published and edited by the Burdicks.



I thought at a skit you were supposed to take pictures of the players, not the audience.

LEADERSHIP NOTES



From
Bernie Coulthurst
Editor Of *Club Leadership Journal*

Our congratulations go to *Loma Country Hi-Steppers*, Loma, Colorado, who have 18 new dancers in their new dancer program! They have their new dancer dances just before their regular club dances. More and more clubs are doing this to retain more new dancers after graduation. It saves money and hall rent too. Some round dance clubs are also having their new dancer sessions before their regular club round dances.

Four Corners Dancers, Cortez, Colorado (UT, CO, AZ, & NM) have had success with the three successive weekend days of 8 hours of instruction concept. For more information please email: <dee-hal@fone.net>.

Minnesota Central East Region President Mike Kirsch reported in *The Roundup*, the official publication of the Square Dance Federation of Minnesota, Inc. that the CE area's promotional video project is complete. The tape is 15 minutes long and it does a good job of promoting the benefits of square dancing. The tape covers the mental and physical exercise that square dancing provides as well as the benefits of travel, friendships and festivals. If you would like more information about their video project, please email Mike Kirsch <kirsch@citolink.com> or call - 952-894-5383.

Friendly Squares, Park Rapids, MN, entered their float in three parades last summer. In the Park Rapids parade they won the "Best of Musical" entry and at the Lake George Blueberry Festival they won the "Best of Parade" award. Congratulations, Friendly Squares. From a square dance marketing point of view, an investment in a club float pays dividends for many years. If your club does not have a club float, maybe now is the time to start building one so it is ready for all of the parades next summer.

Every state and province square and round dance organization should offer inexpensive liability insurance to member square and round dance clubs. In the United States, the most affordable club liability insurance is available from the *United Square Dancers of America (USDA)* through state organizations affiliated with USDA. If your state is not affiliated with USDA, we suggest you put the idea on the agenda for your next state meeting. You may want to invite USDA to provide a guest speaker. Club dancing without liability insurance is not good in this day and age.

We encourage clubs and caller-instructors to try to match every new dancer in their new dancer programs with an angel as the new dancers learn to square dance. They will learn faster and better with this approach. Yes, we are encouraging to split couples up as they learn. This practice will also eliminate some disagreements that couples often experience. As the program progresses the caller-instructor should

have tips just for the new dancers, excluding the angels. Sometimes the new dancers get to rely too much on angels. The *Columbia River Squares*, as reported by Margaret Miller, make a special effort to partner most new dancers with an angel. Margaret is the editor of *Footnotes*, the official square and round dance magazine of the Square and Folk Dance Federation of Washington. If your club has problems getting enough angels for your new dancer program you may want to come up with an incentive such as having angels dance at half price at club dances for every new dancer dance they attend as angels.

We often see club schedules where the club's caller is calling every or most club dances. This format is okay but we recommend that clubs have their club caller call only half of the club dances and have guest callers for the other half. Square Benders in Milwaukee, Wisconsin use this suggested format very successfully. It is good for the club dancers to dance to other callers and it also gives your club caller a chance to call at other clubs on your club dance night. It is a win-win situation. The same applies to your club cuer - have him or her cue only half of your dances and have guest cuers for the other half.

Most states and provinces have an official square and round dance magazine and this is great! However few editors give a free one year subscription to all new dancers in their state or province. We have been doing this for several years in Wisconsin with our *Here 'Tis* magazine with excellent success. Most new dancers become regular subscribers after their initial free one year subscription. Also we feel this simple gesture on our part helps clubs retain their new dancers. It is an idea that works that editors around the world should consider doing.

CALLERLAB announced recently that they will have a Beginner Party Leaders Seminar on April 3rd and 4th just prior to the start of the 2004 Convention. Topics may include: Introduction to Prompting and Cueing, Marketing Beginner Dance Parties, Beginner Parties for Adults, Working with Young Children (K3), Dance parties in schools, church, camps, etc., Dancing with Teens, Family Night Dance Parties, Round Dance Mixers at Beginner Parties, and the Art of the Quick Teach. We encourage callers attending the convention to partake in this seminar to learn the secrets of the experts. New dancer retention really starts with the Beginner Dance Party where they are introduced to the wonderful world of square dancing.

Bea Kivits, Co-operative Squares, British Columbia, reported recently to *The Valley Circle* Publication that they have about 3 squares of new dancers. Our congratulations go out to the Co-operatives Squares.

We receive most square dance magazines under the common exchange program. We recently received an issue that listed the names of dancers whose subscription would expire with the issue just received. We do not recommend this practice. People do not like to see their names in a negative way and telling the "world" that your subscription is expiring is definitely negative. Instead we recommend that editors try to make their publication as great as possible so the dancers literally can't

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.

wait until they get the next issue.

Dennis and Sue Wiggins reported that the *Crossroad Squares*, Pecatonica, Illinois, has a name change - they will now be known as *Crossroads Community Dance*. Their first Thursday of the month will feature the CALLERLAB's Community Dance Program and their 3rd Thursday dance will be a Mainstream dance. They said, "These changes are an effort to retain those that supported us thus far, and attract some new interest from our own area by introducing the Community Dance Program."

We congratulate Dennis and Sue Wiggins for their big decision. The Community Dance Program is a winner and is probably the best current picture of how square dancing will probably look like in the future.

Till next time, happy dancing!

Sound Familiar?

During the last few years more than one club in our Association has had troubles filling its officership. Those who have been officers have, in some instances, had to reluctantly stay in office (this has been as our average club attendance has been decreasing). In one or two instances, "guests" who do not want to get "involved", outnumber members at dances.

Why do so many of our dancers want to let "George" do it? Do they think that just paying dues is enough? Our clubs are serviced by people who give of their time to make the club go. Just paying admission will never fill a punch bowl, arrange for a hall, obtain a caller for next year. It will never decorate or arrange a dinner. These things are done only by people who give of themselves.

Being an officer, or worker, in a club does involve time - but usually not a lot. It does involve being a host - greeting guests, dancing with new dancers, and setting out a tip or two, if necessary. It also brings personal satisfaction.

Do you think your present officers enjoy the limelight of their position. Most of them accept leadership to keep their activity going. However, change is necessary. The time comes when the "in" group wants "out". When this happens will you be there to help them keep the club going? Or will you just watch as it closes its doors?

Doc Tirrel, Grand Square Magazine, Holiday Issue 1970

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CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month we're looking at walk and dodge where the dodgers are moving left. To help the dancers you might want to even say "left" walk and dodge. (This is only to help the dancers in the beginning).

- | | |
|---|---|
| <p>1) HEADS LEFT square thru 4
LEFT touch 1/4
walk and dodge
girls run, split circulate
hinge, left allemande</p> <p>2) SIDES pass thru
separate around 1 to a line
LEFT touch 1/4
walk and dodge, trade by
star thru, ferris wheel
dixie grand, left allemande</p> <p>3) HEADS square thru 2
slide thru, right and left thru
dixie style to a wave
boys trade, walk and dodge
u turn back, star thru
cloverleaf, CENTERS swing thru
ENDS 1/2 sashay, extend
right and left grand</p> | <p>4) SIDES star thru & square thru 3
LEFT touch 1/4
walk and dodge
boys trade, walk and dodge
tag the line, face in
pass the ocean, acey deucey
scoot back
right and left grand</p> <p>5) HEADS right and left thru &
lead left, LEFT swing thru
walk and dodge
girls trade, ferris wheel
CENTERS square thru 3
star thru, promenade</p> |
|---|---|

Hanhurst's Top 5 – Dec.

- | | |
|-----------------------------------|----------|
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| 2. Drinkin' Bone | Ryl 526 |
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| 4. Here Comes The Night | Sir 324 |
| 5. Every Day With You Girl | Ssr 231 |

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- 6) SIDES star thru & square thru 3
LEFT swing thru
walk and dodge
tag the line
centers in, cast off 3/4
touch 1/4, boys run
CENTERS pass thru
left allemande
- 7) HEADS pass the ocean
extend, trade the wave
walk and dodge
boys trade, ferris wheel
boys swing thru, extend
hinge, split circulate TWICE
right and left grand
- 8) SIDES touch 1/4 & walk and
dodge
LEFT touch 1/4
walk and dodge
girls trade, cast off 3/4
centers trade
circulate, right and left grand
- 9) Heads 1P2P
right and left thru
dixie style to a wave
acey deucey, walk and dodge
girls trade, 1/2 tag, circulate
explode & load the boat
left allemande
- 10) SIDES star thru
double pass thru
centers in, cast off 3/4
LEFT touch 1/4
walk and dodge
trade by, touch 1/4
acey deucey
right and left grand
- 11) HEADS star thru and spread
LEFT touch 1/4
CENTERS walk and dodge
centers in, cast off 3/4
CENTERS pass the ocean

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(1,2) Murder On Music Row	RB 3098
(1) Party On! / Cracker Barrel	SNW 505

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(3) Samba Piano/Steel Guitar Samba	MP3FR 10033
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(1,3) Hispaniola / Roamin' Home (On The Range)	MP3SIR 513
(1,3) Big Mamou (Mp3)	MP3SIR 301
(3) Fraulein	MP3SIR 306
(3) Home On The Range	MP3SIR 312
(1,3) Bashful / Black Mountain Rag	MP3OT 005
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(3) Don't Forget Me	GR 17281
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(2) The Hokay Pokey Queen	OPCD 0043
(2) Boys Run / 57 Chevy / Tied Down	OPCD 0047
(2) Texas Star	MACCD 735
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(2) Bells On My Heart	PIOCD 6001
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NEW TRADITIONAL SQUARE DANCE MP3S & CDS - NOT ON TAPE

(3) Marching Through Georgia (With & Without Calls)	Mp3work 7
(3) Silver And Gold (With & Without Calls)	Mp3work 8
(3) The Ninepin (With & Without Calls)	Mp3work 9

(K) Indicates A Key Change (V) Indicates Vocal Background

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. – **Randy Boyd, Editor**

cut the diamond
split circulate, scoot back
right and left grand

- 12) SIDES lead right
pass the ocean
trade the wave
cast off 3/4

walk and dodge
u turn back, eight chain 1
left allemande

- 13) HEADS square thru 2
slide thru, LEFT touch 1/4
CENTERS walk and dodge
GIRLS pass thru
CENTERS walk and dodge
peel off, pass thru
wheel and deal
CENTERS pass thru
left allemande

- 14) SIDES pass thru
separate around 2 to a line
LEFT touch 1/4
walk and dodge, trade by
swing thru, linear cycle
box the gnat
square thru 2
right and left grand

- 15) Heads 1P2P
pass the ocean
girls walk and dodge
girls run
boys walk and dodge
Boys run, touch 1/4
circulate, girls run
double pass thru
leads trade
LEFT square thru 3
right and left grand

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H.R. 645 Bill "Promenade Act"

Hello Fellow Dancers of America,

We are the Northwest Florida Association Square & Round Dance Presidents. At our 4th quarter association meeting Mr. Joe Vaccari (NWF Rep. for the USDA) gave a startling report to our members. Only 21 State Representatives out of the United States have co-sponsored the H.R. 645 Bill, also known as the "Promenade Act", and not one of the 25 Florida State Representatives in congress have co-sponsored this bill. Paul & I felt this was unacceptable, so I contacted our State Representatives Jeff Miller (District 1) and F. Allen Boyd, Jr (District 2) requesting a meeting. Cheryl had a meeting with District 2, Florida State Representative J. Allen Boyd, Jr. This meeting was a great success! We now have District 2 co-sponsoring the H.R. 645 Bill. We continue to pursue District 1, State Representative Jeff Miller. As of this writing he had not agreed to meet with us and promised a response to our fax immediately. I would urge all Association Presidents to also pursue the Representatives of your area and let's get everyone's State Representatives to co-sponsors this bill. Here is the presentation Joe Vaccari and I have came up with; Bullet format:

November 4, 2003

Florida State Representative, District 1

Congressman Jeff Miller

348 SW Miracle Strip Parkway, Ste. 21, Ft. Walton Beach, FL 32548

RE: Bill H.R. 645 "Promenade Act"

Dear Congressman Miller,

We represent 25 square and round dance clubs in the northwest area of Florida, which include District 1 and District 2 of the state. Members totaling 899, which includes 30 handicapped dancers, whom have a club in Pensacola, Florida. The members increase each year with retirement and relocation to our area of Florida. We are requesting you co-sponsor Bill H.R. 645.

- H.R. 645 has been introduced by U.S. Representatives Ed Whitfield, 1st District, Kentucky to amend Title 36, United States Code, to designate the Square Dance as the National Folk Dance.

- The Square Dance was designated as the American Folk Dance of the State of Florida in 1986 by the passage of H.S. 740, signed by former Florida Governor now Senator Bob Graham. Also, 31 other States have designated the Square Dance as their official State Folk Dance.

- The United Square Dancers of America (USDA) in conjunction with State and local affiliates is seeking Co-Sponsorship of H.R. 645. These Square Dance Organizations all hold not for profit status under IRS code 501 (c) 3, 5, or 7, and wish to keep alive a heritage and tradition that predates the birth of our great nation.

- Square Dancing is defined as square, round, contra, line, heritage, clogging, and many other forms. The Square Dance is the traditional form of family recreation and encompasses all age groups including youth and handi-capable. It is a very healthy form of activity that exercises the body, heart, and mind, and is a very politically correct activity (no discrimination to age, ethnic or religion).

- There are approximately one million square dancers in social groups known as

"clubs" in the U.S.A. All these clubs are non-profit, self-supporting in nature, and seek, or receive no local, State, or Federal financial support.

• The Northwest Florida Square and Round Dance Association (NWFSRDA) encompasses the area in the Panhandle of Florida West of the Suwannee River. Our membership consists of dancers from 25 clubs that dance in recreation centers, Churches, Schools, and dancer owned facilities among others. We serve as the service organization for all Square Dancers in Northwest Florida.

• Square Dancers give back to the communities with club-sponsored dances to raise money to be donated to various charitable organizations, hold blood drives and perform for nursing homes.

• In 1984 "Square Dancing" was designated by congress as the National Folk Dance for two years. We respectfully ask you to Co-Sponsor H.R. 645, "The Promenade Act", and bring this rich heritage and tradition in the history of our country the permanent recognition it deserves!

Can we rely on your support for H.R. 645?

I will be happy to email you the letter for your editing and use. Just email me @ pe.miller@mchsi.com.

We look forward to seeing you in Rounds or Squares!

Paul & Cheryl Miller, Pres., Northwest Florida Square & Round Dance Assoc.

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13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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From
Steve Kopman



This month let's have some fun with split circulate. We're leading into the call in a way you might not have considered.

HEADS pass the ocean
extend
split circulate
Then:

- 1) walk and dodge
girls fold
star thru
chain down the line
pass thru
wheel and deal
CENTERS square thru 3
left allemande
- 2) centers trade
boys run
pass thru
wheel and deal
dixie grand, left allemande
- 3) swing thru
boys run
pass thru
wheel and deal
CENTERS square thru 2 &
partner trade
You're home
- 4) split circulate AGAIN
circulate 1 1/2
right and left grand
- 5) swing thru
walk and dodge
u turn back
square thru 4
trade by, left allemande

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Happy Valentine's Day!

NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



CALLER'S NOTES

Norm Wilcox (norm.wilcox@sympatico.ca)

To start off this month's issue, Norm has included some singing call figures using Load the Boat, as well as a collection of singing calls contributed by Ingo Schumacher from Germany.

This month's subject of "Adding Creativity To Your Choreography" examines the process of workshopping a call. Here are the steps involved: 1) Use the Call Analysis Sheet; 2) Develop some 'drill' sequences; 3) Anticipate trouble spots for the dancers; 4) Decide about presenting non-standard arrangements or other formations; 5) Present all 6 arrangements in a given formation.

The Mainstream 53 (Basic) features the call Half Sashay. This is followed by a page of choreography dancing the Mainstream 53 program.

The Mainstream featured call is Zoom. 'As always, if you have a Double Pass Thru formation and you want a Zoom action, be sure to call just Zoom and not Centers Zoom'. The following page contains sequences 'Dancing the Mainstream Program'.

In this month's Plus Program section, Load the Boat is featured. From a normal arrangement, Load the Boat is the equivalent to Star Thru. The next page contains choreo using Load the Boat.

For those calling Advanced, Norm workshops Cross Trail Thru. Switch the Wave is the A-2 call, followed by some sequences 'Dancing the A-2 Program'.

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

Thanks, Frank.



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New Year, Same Old

"A crow was filled with envy on seeing the beautiful white plumage of a swan, and thought it was due to the water in which the swan constantly bathed and swam. So he left the neighborhood of the alters, where he made his living by picking up bits of the meat offered in sacrifice and went and lived among the pools and streams. But though he bathes and washed his feathers many times a day, he didn't make them any whiter, and at last died of hunger in the bargain."

This old fable of the crow and the swan can teach us a lesson in our square dance lives. We can change our habits, but not our nature. And, with 2004 upon us, a new year, full of hope and good will, perhaps it's time we look at how we can change our nature.

It's not easy to change one's nature, in fact, it has been said throughout the ages, that it usually is improbable, but not impossible. I would bet, that if you look at our activity in January 2004, it is not much different than it was in January 2003, or 2002 or perhaps even 2001.

Certainly, not by lack of effort of dance leaders and callers alike, that we haven't made the effort to change the activity. Everyone wants bigger classes, foolproof ways of retaining dancers, larger crowds at dances, festivals, conventions etc. Many have even changed their habits as to how they go about promoting the activity. "Try new things, it's a different era, we need fresh ideas etc."

Many in our beloved activity have been successful, while others have not. We must continue to change our habits, slow as that is, especially the habits that will not be successful. Dancer/Caller Organizations have to continue to work together for the good of the activity. Our society today is in constant change, going faster and faster all the time. Hard to keep up. Just try buying a new computer, and see how long you go before you need to get more memory, or update that video card because the new games that come out require more.

Society is constantly producing everything that will "improve" our lifestyle, make it easier on us. We demand more of everything. We want it, and we want it now! Unfortunately, Square Dancing doesn't work at that pace. For the most part, we still operate in the same manner as we have for many years. We are living a 'double-edge sword' and it is not cutting both ways. We have been slow to change our habits, and even slower to change our nature.

But, it is refreshing to see all of the organizations coming together. With the development of "ARTS," the "Alliance for Round, Traditional and Square Dance organization, there is a serious endeavor to work toward the improvement of our activity. This will probably lead to not only changing our habits, but also our nature! If we do not change the nature of how we conduct our activity, we will struggle with our habits as well.

So, it's probably best if we change our nature, if we begin to realize we will have to adjust and view things differently than we have in the past. In the future, it won't be good enough just to change our habits, we need to change our nature. Festivals won't be bigger, classes will have to be structured different. Perhaps 10-10-10 will be our future. We cannot think of our existing scenario as we have in the past. "Bend or we will break."

So, ask yourself, should we change our habits, or our nature?


Ken Ritucci

On The Record ROUNDS

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Take a  at what is just released...

Dear World

Phase III - 2 Step - Square Tunes 177 - Nancy & DeWayne Baldwin
Side Stairs, hitch, boxes and lace sequence are included in this routine as well as a fishtail.

Lucky Me

Phase III+2 (sugar push & U/a Turn) - 2 Step/WCS - Col. 38-74345 I Feel Lucky by
Mary Chapin Carpenter - Peg & John Kincaid
Sugar push, kick ball change, turning triples, twists up and down. Good introduction to
WCS.

Sweetheart

Phase III+2 (op. Tele. & whiplash) - Waltz - Hi Hat 024 - Nancy & DeWayne Baldwin
Basic waltz routine with chasse, whisk, x hovers, slip pivot, and whiplash.

Yellow Bird

Phase III+1 (Aida) - Rumba - Col. 3800 - Artist: The Arthur Lyman Group - Nancy &
DeWayne Baldwin
Basic, fenceline, crab walks, open break. Time steps, New Yorkers. Easy Phase III
dance.

Chattanooga

Phase III - Cha Cha - STAR 133B - Chattanooga Choo Choo - Mike Seurer
Full chase, sliding doors, fence line, spot turn. All basic
Phase III figures in this routine. Good dance for introduction to Cha Cha.

No Particular Place To Go

Phase III+1 (Chicken Walks) +1 Unphased (Open Vine) - Jive - CD 20th Century
Masters: Best of Chuck Berry or Record – Coll. 3422 - Bob & Jackie Scott
Triples, swivels, throwaway, chg. L/R, chg behind Back. Chicken walks, and rocks are
some of the figures in this routine.

Teenage Wedding

Phase II - 2 Step - Coll 3422B - You Never Can Tell - by: Chuck Berry - Mike Seurer
Basic 2 step pure vanilla.

The Lion Sleeps Tonight

Phase III+2 (Umbr. Trn & Right Lunge) - Cha Cha/ Fox. - RCA 447-0702, Coll 3510 - Artist The Tokens - Angie & Bob Huckeby

Part A is Cha Cha, Sh. To Sh. U/a turn, umbrella turns. Part B is foxtrot, spin turn, hover, whisk. Part C has x hovers, and a mod. Twisty fine to a LH star.

Dear Heart III

Phase III+ - Waltz - Roper 138A f/w Sunrise Sunset - Bob Paull

Cross hovers, diamond turn, whisk, solo turns. Ending is a chair and hold.

Why Haven't I

Phase III+2 (Fan & Hockey Stick) - Cha Cha - MCA 54823 - Nancy & DeWayne Baldwin

Basic cha cha, with chase sequence, sand step, and double peek-a-boo chase.

Every Second

Phase II-2 Step - EPIC 34-74242 - Mike Seurer

Lace, traveling box, struts, limps, basketball turn. Box and reverse box. Mike, newly engaged, dedicated this to his fiance, congratulations Mike and Michelle.

Killing Me Softly

Phase IV - Rumba - STAR 183B - Mike Seurer

Basic, circle away and tog ending in tandem going in to prog. walks, and cucarachas with peeks. This is also included in the ending. All other figures are basic, no surprises.

Open Arms

Phase V+2 (Same foot lunge & Checked Nat. & Slip) - Waltz - Col. 13-03133 - Debby & Tim Vogt

This is a solid Phase V routine. Whiplash, contra check, curved feather. Diamond turn, outside spin, checked nat. & slip. Routine has transitions and some open work in it.

Derby City Waltz

Phase II - Waltz - Hoctor 654 - Dorothy Sanders

Basic waltz, has cross wrap sequence it it.

Too Marvelous 4 Words

Phase IV (Alemana, Fan, Hockey Stick, Leg Crawl) - STAR 150 - Dick & Karen Fisher

Intro has freeze to a hook and unwind. Crab walks, sliding door, reverse u/a turn, chase, spot turn. Very basic routine to nice music.

Shadow Of Tango

Phase IV+2+1 - Tango - Roper 210
Shadow Tango f/w Tango for Strings -

American Square Dance, February 2004

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Bob & Jackie Scott

Nice tango. Whiplash, criss cross, rock turns, gaucho turns. Telemark, prom. Sway, fallaway ronde slip. Ending has corte/quick twist.

I Wonder Do You Think Of Me

Phase IV - Waltz - Coll. DRE1- 1527 - Nancy & DeWayne Baldwin

Basic waltz, open telemark, in and out runs, x hovers, diamond turn. Ending is hinge and hold.

Everybody Loves Somebody

Phase IV - Foxtrot - Blue Star 2339 - Nancy & DeWayne Baldwin

Basic phase III foxtrot, with outside change and whiplash.

Dance With Me

Phase IV+1 (Open Hip Twist) - Rumba - Roper 117 - Bob Paull

Lariat, sh. To sh., basic, sliding doors, hockey stick and chase with peek-a-boo. Ending has tamara sequence with wheel.

Baila Con Migo Cha

Phase IV - Cha Cha - STAR 200A - John & Valeric Pinks

Basic, aida, switch cross, traveling door. Alemana, New Yorker, fenceline in 4 and a mod. Vine 8. ending is lunge thru.

One Moment In Time

Phase I V+1 (Cuddle) - Rumba - STAR 200A - John & Valerie Pinks

Spot turn, cuddles, lariat. Hockey stick, aida and switch rock. Ending woman goes into a developpe.

When Can I Touch You

Phase IV - Waltz - STAR 1113 - Nancy & DeWayne Baldwin

Outside change, outside swivel, open imp., in and out runs. Sways and leg crawl. Ending is hinge and hold.

Recordings reviewed
are supplied by
Palomino Records, Inc.
800-328-3800



Square Dancers Name Dancer and Caller of the Year

Members of the Houston Square & Round Dance Council named Glen and Martha Meadows the 2003 Square Dancer of the Year and Mary Norris as the 2003 Round Dance Cuer of the Year. These awards were announced during the Houston Square & Round Dance Council's 55th Annual Hoe-Down.

Glen and Martha Meadows are members of Houston's Exhibition Square Dance Club, The Spirits. They coordinate the Spirits efforts in promoting and exhibiting square dancing in the US and abroad. Glen and Martha give support and encouragement to new square and round dancers. They are dedicated to keeping square dancing a strong activity.

Mary Norris has been active in square and round dancing for over 25 years. She has continuously worked with new square and round dancers. Mary has been cueing and teaching round dancing for 25 years. She is nationally known for several round dances that she has written. Mary works with Houston area square and round dance clubs to provide an affordable place to square and round dance (The Square Dance Center). Her love of square and round dancing is well known in the square dance community.

There are approximately 30 square and round dance and clogging clubs affiliated with the Houston Square & Round Dance Council. These clubs dance in all areas of greater Houston, Tomball, Katy, Clear Lake and The Woodlands on various nights. The dances are called/cued by many different local and visiting callers/cuers.

Glen and Martha Meadows the 2003 Square Dancer of the Year (right)



Mary Norris as the 2003 Round Dance Cuer of the Year (left)

Dancing In Texas

Almost 190 Tar Heel dancers, callers, cuers, and round dance leaders experienced an entertaining afternoon and evening at the Fall, 2003 dance of the North Carolina Folk, Round and Square Dance Federation in Wilmington, November 15. Hosted by the Diamond Flippers of Port City, the dance was held at Myrtle Grove Middle School.

A highlight of this event was the presentation of a check for \$31,950 to two state hospice representatives by outgoing Federation President Latrelle Batten. This amount was raised through the sale of raffle tickets throughout the state as well as admission to Fall hospice benefit dances in seven major cities. 2003 was the 12th consecutive year Tar Heel dancers have contributed in this way to hospices throughout the state. Special recognition was accorded former Federation President Curtis and Braxton Buchanan of the Cornelius Cut-Ups, who sold 1,850 tickets, and to their club, whose members sold 2,961 tickets.

Incoming Federation President George Jackson caller for two clubs in the Triad, presented the Hall of Fame plaque to veteran caller Dick McPherson of Winston-Salem, who has served as Salem Squares caller for more than 25 years. In accepting this award, McPherson declared, "This recognition is totally unexpected, but much appreciated." At the Council meeting President Batten announced that the Duffy Dancers, a round dance club from West End with 28 members, has been admitted as the newest Federation member. Club cuer is Lucille Hensley.

Wayne Bowman, general chairman of the 56th NSDC to be held in Charlotte in 2007, urged dancers to pre-register for this convention as well as submit recipes for inclusion in the cookbook to be issued in 2004. The plaque for the club with the highest number of members present was presented to the Southporters with 24 dancers. The Warsaw Seesaws earned the plaque presented to the club with the highest percentage of members – 57.4 percent – present.

Probably the youngest couple present was David Atkins, 25, of Greensboro, associate member of Single Squares, and Christina Quinn of Magnolia, a member of Warsaw Seesaws. Both are proficient in line as well as square dancing. They met at a quarterly dance in Sanford three years ago.

President Batten, who has served the Federation with distinction during the past two years, introduced new officers who began their term in January, 2004. They are: George and Joyce Jackson of Pleasant Garden, president; Mary Ann and Ralph Kornegay, vicepresident; Ralph and Estelle Sullinger of Morganton, treasurer; and J and Minetta Morgan of Angier, secretary. The Winter dance is scheduled to be held in Shelby, February 21, with the Wagon Wheelers serving as host club for the 39th consecutive year.

*Al and Margaret Stewart
Greensboro*



Curtis and Braxton Buchanan of the Cornelius Cut-Ups, state leaders in sales of raffle tickets to support hospices in the Tar Heel State .

CUE TIPS

*Selected by
Fran & Jim Kropf*



Take your favorite Valentine to a party, be sure and bring her a "Bouquet Of Roses" and ask her to "Save The Last Dance For Me".

Bouquet Of Roses

Fran & Jim Kropf

RECORD: Dance A Round DARRCD 507

FOOTWORK: Opposite Direction For Man Unless Indicated

RHYTHM: Two Step

PHASE: 2+2 (Strolling Vine, Whalestail)

SEQUENCE: Intro,A,B,A1-8,C,B, Ending

INTRO: BFLY/WALL WAIT 2;; BOX; SCIS THRU;

PART A: TWO FWD TWO STEPS;; FULL HITCH TO FC;; BK AWAY 2 TWO STEPS;; SLOW STRUT TOG 4 CP/W;; STROLLING VINE;;; 2 TURNING TWO STEPS BFLY;; SCIS THRU TWICE;;

PART B: HITCH; HITCH SCIS BJO CK; WHALESTAIL FC;; BOX;; SCIS SDCAR; SCIS BJO; (NOTE STAY IN BJO TO REPEAT PART 1-4 OF PART A AND ENDING)

PART C: FWD LK FWD; FWD LK FWD; RK FWD REC; BK TWO STEP; RK BK REC; FWD TWO STEP BFLY; VINE 8;; BASKETBALL TURN;; VINE 4; PIVOT 2; 2 TURNING TWO STEP;; OPEN VINE 4;;

ENDING: REPEAT MEAS 1-6 PART A;;;;; RUN TOG 4; APT PT;

Save The Last Dance For Me III

Chuck & Chris Hicks

RECORD: Dance A Round DARRCD 511

FOOTWORK: Opposite unless noted

RHYTHM: Rumba PHASE:3+1 (Alemana)

SEQUENCES: Intro,A,B,A,B,Intl,A,B,C,A (MOD) End

INTRO: WAIT 2 MEAS;; TIME STEP TWICE;;

PART A: BASIC;; HAND TO HAND; CRAB WALKS;; NEW YORKER;CRAB



Wayne West

*Beles - Cascade - Jewel - **KALOX** - Longhorn - MacGregor*

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LH 1050 - CD - Don't Fence Me In by Wayne West

Belco 0725 - A Brand New Me - Album by Wayne West

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WALKS;; NEW YORKER; CUCARACHA;
PART B: ALEMANA;; LARIAT;; SHOULDER TO SHOULDER TWICE;; HAND
TO HAND TWICE;;
INTERLUDE: DOUBLE CHASE PEEK-A-BOO;;;;;;
PART C: BRK BK TO OP; PROG WALK 3; SLIDING DOOR TWICE;; CIRCLE
AWAY & TOG TO BFLY;; FENCELINE TWICE;;
PART A MOD: BASIC;; HAND TO HAND; CRAB WALKS;; NEW YORKER;
CUCARACHA TWICE;;
ENDING: CHASE;;; DOOR TWICE;; 2 SIDE CLOSES; SD CORTE;

Don't Get Caught In A Speed Trap

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 driving 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

ALL THINGS CONSIDERED

By
Ed Foote



A Hypothetical Situation - Or Is It?

Here is a hypothetical situation. Let's say I am hired to call a Plus dance. Just before the first tip I announce: "Although this is a Plus tip I am also going to toss in 2 Advanced calls." Then, before the second tip I announce: "In this tip I'm going to add 1 Advanced call, which will not be either of the 2 Advanced calls I used in the first tip."

What do you think the response of the people would be? The hall would be in an uproar! Dancers would be coming up and yelling at me: "How dare you put Advanced calls into a Plus tip! We should not have to know Advanced in order to dance Plus. Plus was advertised for the dance, so nothing beyond Plus should be called."

Of course, the dancers would be right, no excuse I might make could be justified, and that club - or any club - would likely not hire me in the future. In addition, my behavior would probably be reported to the Ethics Committee of Callerlab.

But this is only hypothetical - it doesn't happen in the real world, right? Well, not really. It does happen all the time in round dancing.

In round dancing, a Phase 2 round is allowed to include 1 or 2 Phase 3 steps. (If it has 3 or more Phase 3 steps, then it is called Phase 3.) Sometimes the cuer will say: "This is a Phase 2+2," but will not say what the "+2" steps are. Sometimes the cuer will not say "+1" or "+2", so the dancers will not know that Phase 3 cues will be coming until they are dancing.

The same thing can happen with other phases. You can have Phase 3+2 or Phase 4+1, etc. Other rounds may be true to their label, with no "+" steps.

The question is WHY? Why does the round dance community permit this mixing of levels, thereby forcing dancers to know much of the next level? Why isn't round dancing true to its programs the way square dancing is?

In an effort to learn the answers, I have talked with numerous round dance cuers. What amazes me is that many of them think this situation is perfectly acceptable.

The typical comments are: "It's always been done this way," or "We have to cue them the way they are written."

My question is: Where is ROUNDALAB on this issue? Why do callers in CALLERLAB stick precisely to the advertised program, but members of ROUNDALAB have no problem with violating its advertised programs? Why do we have years of cuers not following advertised programs and years of writers intentionally writing material that blends across programs?

ROUNDALAB needs to clean up its act by doing the following:

1. Tell its members that in the future advertised Phases should be followed

Continued on page 42

MOORE ON CONTRA



*From
Paul Moore*

Is It Ella or Is It Memorex?

Sorry...I couldn't resist borrowing the old advertising line as a title for an article on the differences between live music and recorded music at a dance.

There is no doubt that there is something special about hearing music live. A recording of a concert is not nearly as exciting as attending the concert live. There is an apocryphal story of a famous pianist who did a recording with conductor Leonard Bernstein. They did many takes of the concerto, and then countless hours in the studio selecting the best parts of each take and putting them together to come up with a final cut. On listening to the finished product the pianist gushed about how great the recording was. Bernstein burst his bubble by retorting, "Don't you wish you could play like that? Live performers do have to play like that because they do not have the benefit of retakes.

So one weakness of live music is revealed. All too often the performers are weak or unprepared to play in public. I remember working with one band that was weak – the tempo was extremely slow because they could not play the melody any faster without tripping over their fingers. They did have the music memorized, but it was only one arrangement, so they played exactly the same tune with the same lead instrument every time through. Also, when they played, they all stood with ten toes over-hanging the stage: they could not see each other to interact, and they could not see any directions either from the leader or from the caller. Dreadful. However, players for dancers are given a lot of lee-way – as long as the melody is recognizable, the beat is strong, and the tempo is steady and right for the dance. If you listened to a recording of the performance, you would hear all of the band's mistakes, but you

Continued from page 41

precisely, with no "+1" or "+2" from the next Phase. If an existing dance has a "+" command in it, the "+" command should be changed.

2. Tell its members that writers of rounds in the future should write rounds with no "+" commands in any Phases. Also, that if a round is written with "+" commands in it, cuers should not use that round.

In addition, round dancers should begin complaining to cuers who use "+" commands in their cuing.

Am I optimistic that this will happen? No, because as the cuers say: "It's always been done this way," and the dancers don't seem to care because they let the cuers get away with it. What a sad situation.

don't hear them while you are dancing.

Anyone who has been to a NSDC and danced to the Ghost Riders knows what a great time you can have with live music and great callers. But even with the Ghost Riders, at the National all you get are singing calls – there is no patter (the Ghost Riders play superbly for patter calls too – I've been lucky enough to call with them several times). Some people find that the all singing call program leaves them feeling like something is missing, like all they had was cotton candy when what they wanted was a banana split.

So, which is better for a dance, live or recorded music?

There are those who would always choose live music. I have a friend who says he would always take the worst live band over the best recording anytime. There is a whole contra dance world that is associated with the Country Dance and Song Society that does not think it was a real dance if there was no live band. They love the interaction between the dancers and the musicians – that give and take that makes everyone more energetic. It is like rehearsing a play and then finally putting it on for an audience. The dynamics of the dance hall are different when there are people making music. Also, a live band can play the tune as many times as wanted instead of the limited number of times that are on a recording.

On the other hand, bands have limitations. For one, any given band has its own repertoire – if they do not know a tune, you do not get that tune. Another limitation is rhythm: many bands can play reels but they cannot play jigs or marches, let alone Latin rhythms. Also, because bands have only so many musicians, they are limited in the instrumentation. For example, if a band consists of fiddle, mandolin, and guitar, those are the only sounds in the lead. A larger band is able to change the lead instrument more often and with greater variety.

This is where recorded music has the advantage. The repertoire is as large as the caller's record collection. When the caller wishes, he/she can select the exact tune desired, and perhaps in a variety of instrumentations and tempos. In my collection I have duplicates of many tunes; one version may be piano and fiddle only, another may be electric guitar, keyboard, and fiddle, yet another may be a full orchestra. I can reach into my collection and pull out traditional contra dance arrangements, country western, jazz, swing, calypso, or (gasp) reggae. I even have one tune that starts traditional and slowly makes a transition through Latin jazz to reggae. It is great fun to watch the dancers as they adjust to the rhythm of the music.

Something else to consider in choosing live music or recorded music is cost. Recorded music has lower overhead – hire a caller, and the caller brings all the music and the sound system. A band costs more – each player needs to be paid as well as the caller. Usually the band will have its own amplifier, mixer, speakers, microphones, etc., but those need to be amortized over every dance they play. But, and it is a big but, you need to consider the number of dancers and the donation at the door per dancer. Usually recorded music dances cost less to dancers – currently about \$5.00 per dancer. Live music dances charge more at the gate – \$ 8.00 to \$10.00 per dancer. And, live music dances tend to attract more dancers.

So which is better, live or recorded? I'm going to dodge the question by quoting Thoreau – “Let each man move to the music he hears.”

And, finally, while there is music playing, let's dance.

CALLERLAB VIEWPOINTS



By
Jerry Reed

The 2004 CALLERLAB convention will be held April 5-7, 2004 in Reno, Nevada. The theme for the 2004 convention is "Realize Every New Opportunity". This theme will be reflected in the major panel discussions during the convention. There will be interest sessions, demonstrations, and discussions of ways to win the recruiting and retention challenges facing the square dance activity. Included will be sessions on how to entertain dancers with a limited number of calls, tips on effective teaching, how to entertain non-dancers with what you already know, how to recruit new dancers, and a session on keeping our ideas fresh. We will be looking for new ideas for recruiting and asking attendees to provide input on "Realizing Every New Opportunity."

The Board Of Governors has approved a change to the Program Policy which will change dance program reviews from once every two years to once every three years. This change will be presented, discussed and voted on during the convention.

In San Antonio, in 2003, we continued the spirit of cooperation and optimism as we reviewed and discussed marketing efforts and our goal of increasing the number of square dancers. Next year, in Reno, we plan to again provide updates and information on our marketing research and efforts. We will again take a close look at ways to improve recruitment and retention through the application of techniques to entertain new dancers. If you have experienced successes through "Winning Ways" and NEW OPPORTUNITIES please plan to attend and share your experiences.

There will be updates from your Marketing team, the newly named "Marketing TRIAD." This team includes the Marketing Committee, the RPM Committee and others. This TRIAD has been working to identify and distribute ways to "spread the word" about square dancing. With those attending, we will be taking a close look at ways to improve recruitment and retention through the application of techniques to entertain new dancers. We need your input and participation as we face the many challenges of this activity.

The fifth convention of the new millennium will build on our desire to not only recruit more dancers, but to retain them through NEW OPPORTUNITIES. The dates of the 2004 convention are April 5-7, 2004. We will be meeting in the outstanding Reno Hilton Hotel. The Reno Hilton is an exciting vacation location with shows, entertainment, bowling, and gaming. We have negotiated a very good room rate and the hotel is excited about our convention. We hope you are making plans to be there.

The Convention program will focus on ways to REALIZE EVERY NEW OPPORTUNITY for recruiting and retaining new dancers. There will be sessions focusing on many of the aspects of successful recruiting and retention experiences.

For the second time, we will provide a session specifically designed for the newer caller. This session will help members who have been calling less than 6 - 8 years with information of special interest for the new caller. Other sessions will discuss effective marketing techniques and how to do the best job with new dancer groups and dances. The range of interest sessions will include technical sessions as well as, Showmanship, Multi-Cycle Teaching, How To Prompt Contra Dances, and several sessions related to Choreography. This year we will offer sessions of special interest to Advanced and Challenge callers. Of course, many of the most popular past sessions will be repeated including the very popular Digital Music session, and a session on Alternate Music. Our Voice Coach, Professor Arden Hopkin, is planning to be with us again in Reno. We are excited about his return. He will be offering his unique brand of vocal help in a series of special sessions.

CALLERLAB is you! The annual convention is your opportunity to meet and talk with others who share your interest. It is also an opportunity to sit in on committee meetings and become acquainted with others involved in the "hands-on" real work of CALLERLAB. Check our web site www.callerlab.org for more information about the convention, the hotel, and Reno.



The youngest couple at the North Carolina Fall dance in November? David Atkins and Christina Quinn.



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

Five Cheap Marketing Tactics

So, your budgets probably won't allow for a big blow out ad campaign this year, But that doesn't mean you should hold back. Even in tough economic times, good marketing can lure customers and this is no time to be silent. What follows are five marketing tactics you can deploy right now – and on the cheap.

1) *Speak Out*

Have company executives take speaking engagements at trade shows and other public events. It's a good way to establish credibility and expertise. And it gets your company name out in front of an interested audience. Some venues even pay a speaker fee.

2) *Write On*

Look for opportunities to place company-penned articles in trade or business publications. Consider pitching a column, written by an in-house expert, to a local magazine or trade paper. Alternative: make your company executives available to the media. Good exposure can also come from being quoted in an article.

3) *Send Postcards*

Maybe they're not the sexiest marketing tactic around, but postcards are dirt-cheap; between 2 and 8 cents a piece to produce – and they keep your name in front of clients.

4) *Use Targeted E-mails*

E-letters or promotions delivered via e-mail are inexpensive to produce and can be more effective than other forms of Internet marketing. Warning: be sure your recipients have opted in. Nothing sends a potential customer running faster than spam.

5) *Get Referrals*

One of the easiest ways is to contact previous customers and ask if they were satisfied with your product or service. If so, you can ask them to recommend future clients. This can produce new leads.

Although, this article is directed at businesses, all of these can be adapted to promote square dancing.

From "Sales and Marketing Management" Newsletter 12/30/2003

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.

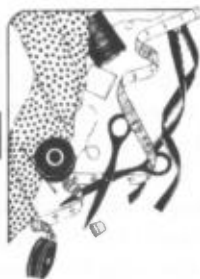
For additional information, contact the Foundation Office at (321) 639-0039.

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SEWING 101

With
Donna Ipock



Well, here it is time to bundle up for the chilly weather we have to contend with. I noticed that at one of the last dances we attended, several of the ladies were wearing sweaters over their outfits. While there is nothing wrong with that, it just seemed a shame to cover up those pretty outfits with a sweater. Granted they were appropriate enough, some with the Square Dance symbol and one had a design. Later that week I was visiting a shut-in and she had a SHRUG over her shoulders for warmth. Was I surprised to learn that she sewed this one and has several that she crocheted herself. Well the idea struck me, why not make these for Square Dancing. She gave me the instructions and I have not made one yet but the instructions seem straight forward. (I am still recovering from a hurt index finger. I was cooking instead of sewing, got me in trouble.) Anyway give this a try and let me know how it goes.

They are quick to sew and you can sew this shrug in a variety of fabrics even lining it to use one side as the face fabric for one outfit and the reverse side as the face fabric for another dress or to coordinate.

Needed: 1 yard of fabric (this will make a size small) and matching thread

Sew with a 1/2" seam throughout. Instructions are for a size small. Adjust the rectangle length and cuff circumference accordingly for larger sizes.

Cut a 44"x25" fabric rectangle. Cut two 10"x3" rectangles from the same or contrasting fabric for the cuffs.

Fold the fabric in half lengthwise, then width-wise, to create four layers.

At the corner with four open layers, cut a 6 1/4"x10"x12" triangle through all four layers as shown.

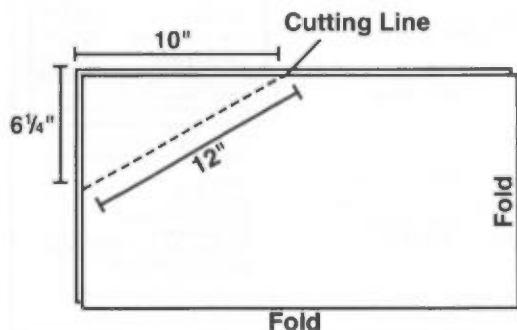
Open the fabric, fold it lengthwise and stitch the 12" cut corners together. Finish the seams with serging or pinking. Finish the center opening with a 1/4" narrow hem.

Right sides together, sew the short ends of each cuff together to form a circle. Gather the sleeve openings to 9" (or 1" less than the cuff rectangle cut length); right

sides together, sew a cuff long edge to each opening. Fold each cuff to the inside, turning under the raw edge; slipstitch the fold in place, covering the stitching line.

Shrug on and keep those chills away...

Now as a reminder for hemming those full skirts of ours.

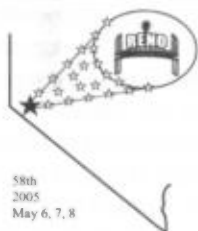


A Hem for a Full Skirt

Complete the skirt from the pattern and stop at the hem. A one inch hem is a nice width for a full skirt. Cut excess fabric with pinking shears to prevent ravel. Sew an ease line 1/4 inch from the bottom of the skirt. This will allow the rounded bottom of a full skirt to be easy to work with. Press the hem in place, folding an edge of one-inch hem. Tuck the pinked edge inside the hem and begin machine stitching. Use a medium-length stitch and complete the entire hem.

I like to use a blind hem and from time to time I use this method as this is really a quick and easy way for a neat hem.

Sew Happy!



57th
2005
May 6, 7, 8

57th SILVER STATE SQUARE AND ROUND DANCE FESTIVAL

May 7, 8 & 9, 2004

Reno Hilton

2500 E. 2nd Street, Reno, Nevada

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Reno Hilton - Pay At Door

Further Information: Chairman Don Swartz (775) 883-2937 • Registration: Linda Sawtelle (775) 783-8982
Website: www.squaredancenevada.com • Email: kc7tkg@juno.com or lindasawtelle@hotmail.com

SQUARE DANCE ATTIRE AT ALL EVENING FUNCTIONS

PRE-REGISTRATION PACKAGE - ALL EVENTS (3 DAYS) ENDS APRIL 7, 2004
(3-DAY REGISTRATION - FRIDAY, SATURDAY, SUNDAY - AT THE DOOR. \$80.00/COUPLE, \$40.00/PERSON)

PRE-REGISTRATION PACKAGE - ALL EVENTS (2 DAYS) ENDS APRIL 7, 2004
(2-DAY REGISTRATION - FRIDAY, SATURDAY - AT THE DOOR, \$70.00/COUPLE, \$35.00/PERSON)

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FRIDAY NIGHT \$20.00 /PERSON	ALL DAY SATURDAY \$25.00 /PERSON	SATURDAY NIGHT \$20.00 /PERSON	SUNDAY \$15.00 /PERSON
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<input type="checkbox"/> \$60.00	<input type="checkbox"/> \$30.00
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THE COUNTRY LINE

From
Mike Salerno



Greetings line dancers. I would like to wish you a Happy Valentine's Day. Over the years, I have taught countless dances in varying venues from bars to private clubs. As you may know, I try to teach people how to dance not just a dance itself. In all my classes, I emphasize that a thorough understanding of the basics and proper technique is far more important than learning thousands of dances. I stress quality over quantity. The popularity of dances, like everything else in life, rises and falls with the ebbing tide. There are some dances that are just good dances. Those are the ones that become classics. When I teach a structured class, I always come back to this month's dance because it offers good fundamental steps and rhythms that are the basis for many advanced variations of the steps. I first presented this dance two years ago and still feel that it is a fun and informative dance. You should enjoy it. 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 LINE DANCE: SKI BUMPUS

Basic Steps (Official NTA Definitions):

BASIC STEPS: Triple Step, Step, Jazz Box, Kick-Ball-Change, Point, Pivot Turn

Jazz Box (Square): A dance pattern with four weight changes. It may start with a forward step or a cross.

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

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

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

Step: The transfer of weight from one foot to another.

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2



FESTIVAL 2004

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beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, or in a circle in 3rd position or to either side in 2nd position.

* Prompting Cues are in Bold Lettering

NAME: Ski Bumpus

DESCRIPTION: 40 Count 1 Wall Beginner Line Dance

CHOREOGRAPHER: Linda DeFord, Nashville, TN.

MUSIC TEMPO SUGGESTIONS:

Slow - Callin' Baton Rouge by Garth Brooks (108 BPM)

Medium - Thirty Days by The Tractors (116 BPM)

Fast - Against The Grain by Garth Brooks (136 BPM)

Or Any Moderate to Fast Polka Tempo 110 - 140 Beats Per Minute (BPM)

COUNTS/STEP DESCRIPTION

Right Triple Step Forward, Left Triple Step Forward, Step, Pivot, Repeat

1&) Step Right Foot Forward, Step Left Foot Beside Right Foot

2) Step Right Foot Forward

3&) Step Left Foot Forward, Step Right Foot Beside Left Foot

4) Step Left Foot Forward

5-6) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight To Left Foot

7) - 12) Repeat Steps 1) - 6) Facing Back Wall

Two Right Jazz Boxes

13-14) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

15-16) Step Right Foot to Right Side, Step Left Foot Forward

17) - 20) Repeat Steps 13) - 16)

Point Side Right, Step, Point Side Left, Step, Repeat

21-22) Point Right Toe to Right Side, Step Right Foot Beside Left Foot

23-24) Point Left Toe to Left Side, Step Left Foot Beside Right Foot

27) - 28) Repeat Steps 21) - 24)

Right Kick-Ball-Change, Right Kick-Ball-Change, Step, Pivot, Repeat

29&) Kick Right Foot Forward, Step Lightly on Ball of Right Foot Beside Left Foot

30) Step Left Foot in Place

31&) Kick Right Foot Forward, Step Lightly on Ball of Right Foot Beside Left Foot

32) Step Left Foot in Place

33-34) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight To Left Foot

35) - 40) Repeat Steps 29) - 34) Facing Back Wall

Repeat



Callerlab Web Site Updated With Multi-cycle Lesson Plan And Winning Ways Reports



The CALLERLAB web site (www.callerlab.org) has been updated to include both the *Multi-Cycle Lesson Plan* and the *Winning Ways* reports posted on the web site.

Multi-Cycle Lesson Plan -

The CALLERLAB Multi-Cycle Lesson Plan may be found under the "Documents" link and then the "Teaching" link from the Home Page. We have had numerous reports from callers, clubs, and associations which have had success with this lesson plan. Several report increased club members resulting from use of the plan. The link to the Multi-Cycle document is: [http://www.callerlab.org/documents/teaching/Multi_Cycle_Lesson_Plan_\(Revised\)\(03-06-18\).pdf](http://www.callerlab.org/documents/teaching/Multi_Cycle_Lesson_Plan_(Revised)(03-06-18).pdf). The document may be copied and provided at no charge to clubs, dancers, other callers, associations or others interested in the process to offer multi-start lessons.

Winning Ways Reports -

The Winning Ways document has also been posted on the CALLERLAB web site. This document is a collection of reports from dancers, clubs, associations, callers, and others with information about recruiting and retaining successes they have had. There are reports of clubs using the CALLERLAB Multi-Cycle lesson Plan, clubs using special party nights, club efforts to improve recruiting, and others. The purpose of the Winning Ways document is to share success reports with others in the square dance community. Please share the information in the document with the clubs and dancers you call for, If they have reports they would like to share ask them to send them to the Home Office: CALLERLAB@aol.com. The link to the Winning Ways document on the CALLERLAB web site is: [http://www.callerlab.org/documents/winningways/Winning_Ways\(Book\)\(03-10-10\).PDF](http://www.callerlab.org/documents/winningways/Winning_Ways(Book)(03-10-10).PDF). The document may be copied and provided at no charge to clubs, dancers, other callers, associations or others interested in the ways to improve recruiting and retaining dances.

CALLERLAB (321) 639-0039

467 Forrest Ave, Suite 118, Florida 32922

E-mail: CALLERLAB@aol.com

On the web: www.callerlab.org



Caller Dick McPherson of Winston-Salem (l) was the recipient of the Hall of Fame plaque (North Carolina by incoming Federation president George Jackson (r). McPherson has been calling for more than 25 years.

Square Dancing Is Friendship

We all know that the motto of square dancing is "Square Dancing is Friendship set to Music." Several callers and some dancers we know have combined to demonstrate their friendship for dancers in another part of the world. Ben Goldberg, Byron Yoshimura, Ted Ivin, Claudia Landmann, and Glenn Germann combined to help a Chinese club get a good, professional sound system. Here is the whole story:

We are Jim Pead and Betsy Waite. Many of you know us from other articles in various square dance publications. We wanted to spend a period of time living and working abroad and decided that 2001-2002 would be the time for it. After seeking and searching and selecting and finally being selected to teach for Huijia School near Beijing, we came to China in August 2001. We have been avid square dancers for years and have had the pleasure of dancing all over the U.S. and in several other corners of the world—notably Great Britain, Germany, Canada, Austria, the Czech and Slovak Republics and several others.

No sooner had we arrived in Beijing than we began searching for a square dance club. We searched and searched and finally found the Chinese dancers by way of Lee Schmidt, who was escorting a group of square dancers on a tour of China. We found where they were scheduled to dance with the Chinese Square Dancers of Beijing and attended the party! We managed to get the addresses of two different Chinese square dance clubs that night!

When we arrived at each of the Chinese clubs, we found them working with tapes of American callers on boom boxes. One caller has adapted a bull horn to project his voice, another has a microphone that plays through a sort of walkman. Neither sound system was very good.

For years we have danced in California, in a regular hotbed of square dancing. We had become friends with Ben and Byron. In addition to calling, Ben provides sound equipment for various square dance weekends. He has even provided sound for several National Conventions. We knew that Ben had a lot of sound equipment and asked if he had an extra system that he would like to – gulp! – donate to the Chinese square dance clubs. We wrote several articles about the plight of the Chinese square dance clubs. Our hopes were fading when we received an e-mail from Ben. He said that he had decided to provide the system. Byron agreed to attend to the shipping. These guys really believe in square dancing and have gone to great lengths to help their fellow square dancers in China.

Ben had to convert the system from U.S. standard to Chinese standard. (110 v. to 220 v. 60 cps to 50 cps.) The only thing he asked for was photos of us delivering the system along with some other photos of our experiences!

The Fed-Ex package arrived in Beijing about March 1, but was tied up in customs until March 26, while we organized the various documents and declarations that would allow us to retrieve it from customs with the least pain and duty fees possible.



The Ideal Square Dance Club

What makes up an ideal square dance club is a good question. Several of us got together recently and brainstormed this question. This is what we came up with for you to compare your club against this ideal club:

1. The ideal club should have a good experience, regular home-club caller.
2. The ideal club indulges in outside activities as a group.
3. The ideal club has a good hall (hardwood floor preferred), good acoustics, and large enough to be economically sufficient.
4. The ideal club has special occasions with guests, special refreshments, decorations, ect.
5. The ideal club has good leadership, both in dancers and caller. These leaders should be selected for their abilities, not for the personalities.
6. The ideal club has a system to maintain coordination between the current officers, the past officers and the incoming officers.
7. The ideal club develops and maintains a feeling of genuine good fellowship.
8. The ideal club has a replacement program for those dancers who have dropped out.
9. The ideal club will have an adequate, but small treasury, basically sufficient to meet the current expenses plus a month or two down the road.
10. The ideal club has a good mixing policy.
11. The ideal club has a dance program which is balanced and meets the needs of 90% of your regular members and guests.
12. The ideal club directs any extracurricular activities to the enjoyment and acceptability of 90% of the members and guests.
13. The ideal club maintains an open pipeline of communication between the caller and the dance leaders.
14. The ideal club keeps all the organizational functions of the club simple as well as practical.

Cooperating with other clubs in the area is always a common courtesy.

A club which belongs to an association has a certain responsibility to that association, whether local, state, or national. The representative from the club to the association has the responsibility to maintain an active participation within the association in order for that association to function properly. The representative should be given ample opportunity to report back to the club about association activities and news.

*By Walt and Louise Cole
Club Leadership Journal, March 1996*

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

ROUND DANCE PULSE POLL



*From
Bev & Bob Casteel*

Dear Readers & Friends,

We certainly hope that you are having a great time. Please keep forwarding your round dance selections for this article. Happy Valentine's Day.

CHICAGOLAND ROUND DANCE LEADERS' SOCIETY

Teach of the Month for January 2004

Phase III: On A Star (Seuer) Cha/Star 113

Phase IV: Top Hat & Tails (Szabo) Quickstep/ SP Flip: Rainbow Connection

Phase VI: Adagio (Worlock) Waltz/SP

DIXIE ROUND DANCE COUNCIL

Popular Dances and Teaches as reported in the December newsletter

1. Beale St. Blues (Lillefield) IV/Jive/CD
2. This Is The Life (Rumble) IV/Foxtrot/CD
You Should Be Dancing (Goss) V/Cha/CD
3. If Tomorrow Never Comes (Rumble) V/Rumba/CD
4. I'm Still Me (Read) VI/Waltz/CD Still Me by Erkan Aki
5. Fine Brown Frame (Hurd) IV/Jive/Capitol CD Lou Rawls
Wonder Of You (Nelson) IV/Slow Two Step/RCA 447-0676 Elvis
6. I'm Alive (Renauld) IV/Mixed/
In The Mood For A 2 Step (Martin) II/Two Step/Roper 167
In The Navy (Silvia) V/Cha/ Coll 4338 or Casa 973 Village People

ROUNDALAB

Classic Round Of The Quarter

1st Quarter 2004

Phase II: Green Door (Proctor) OS/Jive/Belco B259 or B207

Phase III: Woodchoppers Ball (Lawson) TS/Jive/Belco 347

Phase IV: Send Her Roses (Palmquist) Foxtrot/Telemark SD 5002

Phase V: Singing Piano (Marx) Waltz/Telemark 4001

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

POINT OF ORDER



By Kappie Kappenman

From Kappie's Archives

By Dick Mazziotti, Caller/Teacher

This column is dedicated to New Dancers. It is mostly unintelligible and quite uninteresting to those experts who have been dancing for more than a year.

"Are we having fun yet?" Like all things in life that are worthwhile (thin, money, hair), learning to dance can be hard work. But hard work not need be grim.

Callers, New Dancers, Angels, LIGHTEN UP! We've got to remember to have fun, first, last and always. Did you know there is a club actually dedicated to having FUN? Ask the members of the F.A.D. Squares what their club name stands for.

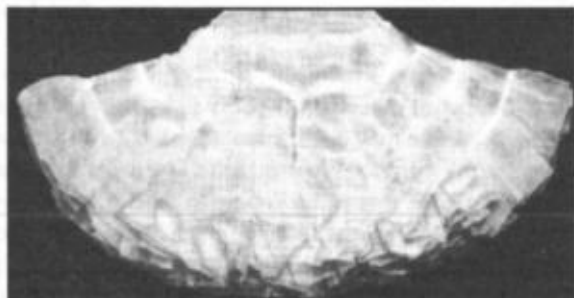
"But Dick, we don't want to take the square down," I heard a New Dancer say. Here is the Revelation-of-the-day folks. It isn't always the new dancer who takes the square down.

Angels, trying even harder to help New Dancers complete the move, thereby throwing off the timing of the calls that is so important to smooth dancing. The resultant stop-start-stop is not dancing; it's just uncomfortable, and makes it more

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SIZES: Small, Medium and Large

The Florida Dance Web

News and items of interest to Square and Round Dancers in Florida

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<http://floridadanceweb.com>

**Clubs, Vendors, Callers, Cuers - You can have your own web site
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<http://squaredancing.org/yourclub>**

**This includes club officers, pictures and schedule with annual updates.
Visit http://squaredancing.org/web_design.htm
for all the details
Tomperry@tipiproductions.com**

difficult to dance. And (please don't tell any other caller you heard this from me) callers very occasionally will call something that is awkward or even, dare I say, impossible to do!

Another of the gremlins that afflict new dancers is simply getting used to a different caller. As you go out to dances at other clubs, you will start to hear other callers. Their patter, help words and cadence may be different than what you are used to with your caller. It takes some getting used to. We used to tell New Dancers, and perhaps it is time to revive the practice here, that when you go to a new club or have a new caller, there is nothing wrong with sitting out the first tip to listen. Some callers deliberately start a dance with one or two singing calls to make it easier for the dancers to get to do it. Well, maybe his home club was used to his *neat stuff*. Or maybe there is a full moon. We all go for walks at the strangest times!

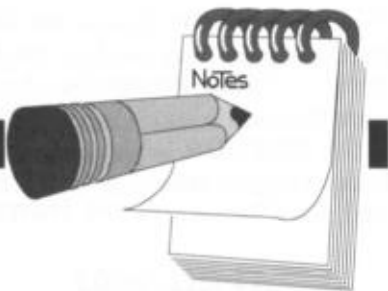
The point is New Dancer, don't assume that all the problems of the world fall onto your shoulders as soon as you walk into a square. There are hundreds of reasons for a square to "go down". Square dancing is **not** a contest between the caller and the dancers. If it were, the caller would always win the battle by calling difficult or impossible stuff, and the dancers would win the war by staying home.

Instead, let a smile be your umbrella, pack up your troubles in your old square dance bag, keep on the sunny side of the square, and smile, smile, smile. Happy Dancing all.

Grand Square - Winter issue - January/February, 1995

Official Publication of the Northern New Jersey Square Dancers Association

WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.

June 23-26, 2004 – Denver, CO
June 22-25, 2005 – Portland, OR
June 21-24, 2006 – San Antonio, TX
June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

July 1-5, 2004 – Phoenix, AZ
July 1-4, 2005 – Santa Clara, CA
June 30 - July 3, 2006 – Anaheim, CA
May 25-27, 2007 – Denver, CO

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, Montgomery; Joel and Nina Bonds 334-567-1362

MARCH 2004

12-13 **FLORIDA** – Central Florida Assoc.'s Shamrock Swing; Senior Center, 1099 Shady Lane, Kissimmee; Jack & Barbara Hoffman 321-452-3941

12-13 **MISSISSIPPI** – Sweetheart Festival, Wahabi Shrine Temple, Jackson; James and Louise Cox, P.O. Box 25, Brookhaven, MS 39602; 601-833-4437

12-13 **VERMONT** – Maple Sugar Dance Festival, South Burlington, South Burlington Middle School; 802-865-9751

19-20 **TENNESSEE** – 19th State Of Franklin Jubilee, Riverside Motor Lodge, 715 Parkway, Gatlinburg; Bev Casteel 865-690-5498

19-20 **GEORGIA** – 13th Fuzzy Naval Dance, Jekyll Island, Jekyll Island Convention Center; Carroll Pomplin, 10301 Highway 27, Unit 72, Clermont, FL 34711, cpomplin@msn.com, 352-242-1174

19-21 **COLORADO** – Four Corners

Fling, Cortez Middle School, 100 South Beech; Jan and Gary Gardner 970-882-7998, GJGARD@hubwest.com, www.fourcornersdancers.homestead.com

20 **OREGON** – Preconvention Dance, Oregon Convention Center, Portland, www.54nsdc.com, 503-556-0303

APRIL 2004

2-4 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Plymouth; Warren and Georgia Potts, 2920 Heritage Oak Way, Lodi, CA 95242; 209-368-4453

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

16-17 **KANSAS** – 2004 Spring Festival of Square & Round Dances, Cessna Activity Center, 2744 George Washington Blvd.; David and Charlotte Stone, 3510 Hiram St., Wichita, KS 67217; 316-942-6852

17 **VIRGINIA** – Cancer Benefit Dance. 7:30-11:00, Fairfax High School, 3500 Old Lee Highway, Fairfax. Callers: Butch Adams, Bill Harrison, Drew Scarce; 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

23-25 **CALIFORNIA** – 45th Annual Square and Round Dance Convention (Fun Galore in 2004), Sacramento, California State Fair; Scot and Erin Byars, 2570 Bell Street, Sacramento, CA 95821, 916-482-9503

30-May 1 **TEXAS** – Mid-Texas Jamboree, Palmer Events Center, 900 Barton Springs Road, Austin; www.asrda.org and follow link to 56th Mid-Tex in 2004

MAY 2004

7-9 **OHIO** – 44th Ohio Dance Convention, Renaissance Cleveland Hotel, Cleveland; Alice Morrow, 11575 Stafford Road, Burton, OH 44021; 440-543-4950; www.squaredancing.com/cleveland

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

28-31 **MONTANA** – Fun 'n' More in 2004, 33rd Annual Montana State Square and Round Dance Convention, Hamilton High School, 327 Fairgrounds Rd., Hamilton; 406-273-0141, www.cybernet1.com/missoula.sq-rd-dancers, SquareDanceMT@hotmail.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

22 **ARKANSAS** – 1st Annual 50's Dance Festival, Judsonia Community Center, 600 Judson Street, Judsonia, AK;

Callers Charlotte Wooten and Phil Howell; 870-966-3626 or 501-728-4841

JUNE 2004

3-5 **NORTH DAKOTA** – 45th International Square, Round & Clogging Convention, Shanley High School, 5600 25th St. South, Fargo. Bernadette and Roger McNeil 701-293-6620, bermmcneil@aol.com

11-12 **IDAHO** – 40th Annual Idaho State Square & Round Dance Festival, Lewiston, Idaho and Clarkston, Washington; Dance on the Lewis & Clark Trail; Dale and Marlene George, 208-842-2804, id04fest@velocitus.net, http://www.myweb.cableone.net/festival2004

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

18-19 **WASHINGTON STATE** – Duck Through The Door in 2004, Washington State Square & Folk Dance Festival, NW Washington State Fairgrounds, Lynden; Ken and Cathy Moller, 360-424-1020, cmoller@fidalgo.net; or Dan Aicher, dmaicheris@comcast.net; 452-402-4622

23-26 **COLORADO** – 53rd National Square Dance Convention, “Rocky Mountain Roundup”, Denver; 53rd NSDC, PO Box 502 Kersey, CO 80644; www.53nsdc.com

JULY 2004

29-31 **CANADA** – 14th Canadian National Convention, Telus Convention

Centre, Calgary. www.festival2004.org, festival2004@shaw.ca, 1-877-850-2004, Calgary area 282-6091

30-Aug. 1 **ILLINOIS** – 21st Illinois Square and Round Dance Convention, Western Illinois University, Student Union, Macomb; Bob and Shirley Schwartz, 907E 2000 Street, Liberty, IL 62347, 217-645-3302, swrtz@adams.net or www.billbirge.com

AUGUST 2004

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

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

SEPTEMBER 2004

10-12 **PENNSYLVANIA** – The Annual Dutch Treat, Lancaster Host Resort and Conference Center, 2300 Lincoln Highway East, Lancaster; 610-586-5619, www.DutchTreatWeekend.com

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

OCTOBER 2004

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

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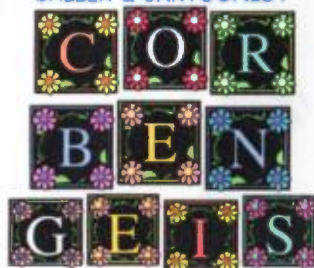
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