

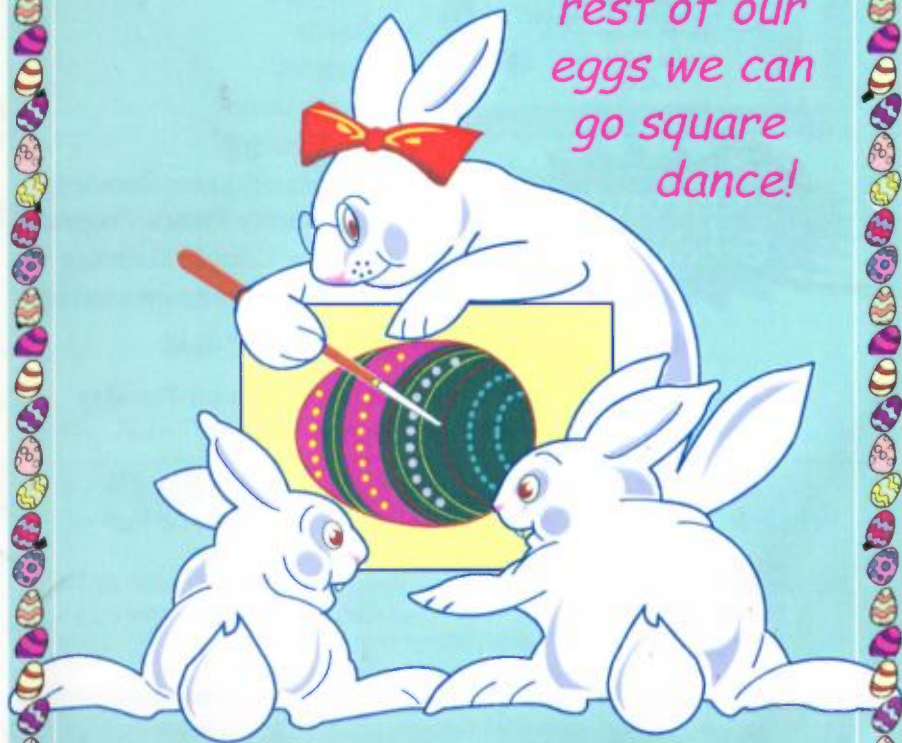
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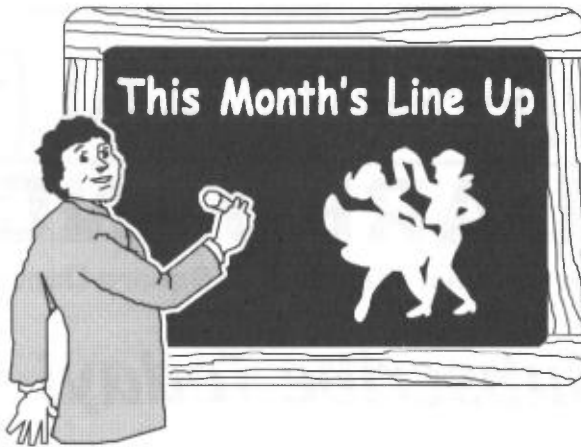
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AMERICAN Volume 59 SQUAREDANCE Number 4 April 2004

"The International Magazine of Square Dancing"

Publishers - Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

From
Bill Boyd



A club that I used to visit is in financial trouble. They are having difficulty getting the money to pay their caller and their cuer. They are having difficulty paying the rent. They raised their fees to \$4.00 at the door. Is this what caused the problem? This club regularly danced ten squares, now they dance three. This club attracted many visitors. This club had a lot of fun. What happened? This club moved to save money on rent. Their rent payment went from \$125.00 a night to \$40.00 a night, a savings of \$85.00. Their last years average attendance was over ten squares. Their average attendance is now three squares. (The distance the club moved made travel difficult for most of its dancers.) Was their move worth \$85.00? As one person so aptly stated, "You cannot save your way to success." In these times of a variety of popular entertainments and diversions, we as square dancers and square dance clubs must, I repeat must, make ourselves easily available to the public. It is easy to sit home on the couch and watch television. It is easy to go to the movies. It is also easy and much more fun to attend a square dance. Make it easy for dancers to find you.

By the way, if you need clothes, shoes, related dance products, calling or cuing equipment, American Square Dance magazine is a great one stop shopping guide. Support the advertisers who support square dancing.

Bringing The World Together

Yoshi and Mahko Inchinose are square dancers from Japan. In January I had the chance to dance with them at the Florida Sunshine Festival. I remember at the time thinking, "I wish the whole world would Square Dance." Yoshi had a comfortable grasp of English; Mahko had difficulty with the language. Neither, however, had difficulty understanding the fun and fellowship of square dancing. From the advanced and plus halls this couple brought joy to all who danced with them. Thank you Yoshi and Mahko for bringing a little more joy to our world.



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Some people might ask, “Why would you go to a National Square Dance Convention®?” After all, the floors aren’t very good or comfortable, the crowds are something else (not bad if you like to “bumps-a-daisy”), the sound isn’t so very good in the really large dance areas, it can be tiring (surely age has nothing to do with this), and it could cost you a bundle. After being dancers for about 50 years we finally went to the 52nd National Square Dance Convention® in Oklahoma City, and maybe we have some answers now.

Our primary motivation was because we are on a Committee for the 53rd NSDC®, we needed to see how the function was handled in Oklahoma and we were needed to help prepare some NSDC® items for shipping to Denver for the 53rd. However, the whole experience was good and revealing.

There were almost 7,800 attendees from all states of the US and several foreign countries. Of course dancing is the primary agenda - squares at four levels, rounds at five levels, clogging, contra, and western. There were three halls that would hold 200 or more squares each and seven or eight halls of varying sizes for various types of dancing. Each morning in the large arena there is a “Showcase of Rounds” for an hour and a half, one after another round dance couples (leaders) dance rounds they will teach in various locations later in the day. It is most enjoyable to sit back and



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watch these people perform all levels of dances and pick out the ones you might enjoy learning. Each afternoon in the large arena you can have a comfortable seat (read, "rest your feet/body") and watch one exhibition dance group after another perform a wide variety of dances that may include clogging, beautiful costumes, intricate figures that are fun to see from a higher vantage point, aerial moves done in the tradition of the Cheyenne Mountain Dancers years ago, very sedate and precision groups, and high energy groups composed of the more youthful. (Colorado was well represented with four exhibition groups, some including friends who visit Grand Squares now and then.)

Dancing is available almost all day long with the main dances running from 7:00 to 10:00pm, and if you haven't had enough you can pick an after party (just more dancing in this case) that will last 'til midnight. Some halls offer square dancing only, some rounds only and others have squares with rounds. There are no breaks; when you get tired you just have to bow out of your square and find a seat. The arena was used for mainstream squares with live music each night.

During the day you can attend seminars on various aspects of our activity, what the future may hold, how to recruit dancers or improve your club, sewing seminars, dancing seminars, and caller seminars. There are panel discussions on a variety of interesting subjects, and you might enjoy taking in a fashion show during a rest time. The fairer sex generally want to spend some time in the Vendor Area, about 70 different booths with all kinds of dance related apparel and accessories, as well as records and sound systems. The men are sure to find some things of interest too. In your spare time you can browse the Showcase of Publications and the Showcase of Ideas. This will acquaint you with the large variety of publications related to our activity, and give you an idea of the things dancers/clubs are doing in various councils around the country.

A variety of local and state tours are available before, during and after the Convention for those who want to take advantage of being in an unfamiliar area of the country. You must fit in some time for eating and rest.

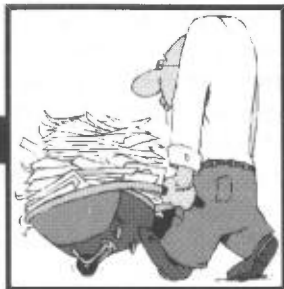
What we think we learned is that a Convention 1) joins us as a family with common interests, 2) educates, excites and encourages us as participants in a wonderful activity that is larger than most of us realize (even in a time of decline), 3) is a time of meeting and enjoying people we may never see again, 4) is an opportunity to give back a little to this activity that is a part of our heritage and a great personal benefit to us socially and health-wise. Don't go just for the dance; it is so much more. It was inspiring to see, at one of the evening ceremonies, an elderly gentleman in a wheelchair who has attended all 52 National Square Dance Conventions®. Looking forward to the 53rd NSDC®, "Rocky Mountain Roundup".

*Written By Butch and Wanda Pritchett
(from "Grand Squares Newsletter" 2003)*

American Square Dance, April 2004



FROM THE MAIL ROOM



Ed Foote talks about the effect of Callerlab on Square Dancing. Since I am a very recent initiate into Square Dancing (1996), I don't know how dancing was conducted in the early days of the modern square dance activity. One thing that has bothered me about the advanced levels (plus and A1/A2) is that some of the callers do not follow changes in the lists. Two particular calls that are still used in plus dances are 1) Remake the thar, and 2) All eight swing through. These calls are not in the Plus List. However, these calls are made repeatedly without a workshop before hand. As a recent dancer, I have been put into the position of trying to dance calls that I haven't been taught. It is extremely frustrating and discouraging to be the one breaking down the square when asked to execute a call I haven't learned. You (Callerlab) should make sure your members do not make calls that have not been taught.

Tom Hansen, Member Salem (Oregon) Swingin' Stars Square Dance Club

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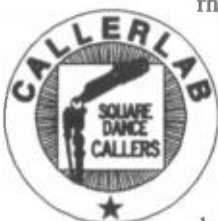
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Programming

By Jim Mayo



Programming is part of the "Art" of calling square dances. There are two aspects to calling. Part of the job is technical dealing with choreographic resolution, timing, rhythm and teaching accuracy. Another part of the caller's task is artistic dealing with showmanship, musical style and choreographic creativity. Programming, which is the decisions about WHAT to call and WHEN to call it, falls more into the artistic side of things than into the technical side. As with most art, however, the successful presentation depends on technical mastery. Before a caller can exercise control over the dance program he or she must be able to manage the technical tasks almost without thinking about them. One of the goals of good programming is to offer a dance experience that is satisfying to the people on the floor. We have a variety of tools to work with in reaching this goal and how the tools are used will depend to a large extent on the attitude or dance philosophy of the caller. Usually we have a full evening in which to achieve the goal but programming shorter or longer times must also be considered. These shorter or longer times include the single tip performance at a festival and the season-long program that club callers provide for groups they call to regularly. There is even the very short programming interval that we call "Microprogramming." This refers to the steady flow of decisions that the caller makes about each call that is used.

Since the attitude of the caller affects how all the programming tools will be used let's consider that topic first. The issues underlying the caller's attitude have to do with how the caller understands the needs and interests of the dancers. This understanding varies widely among successful callers. Some believe the dancers want to be challenged, to be kept on the brink of failure most of the time. They believe that the excitement of "solving the puzzle" by getting to their corner successfully for the Left Allemande is a necessary element of the square dance experience. Other, equally successful callers believe that the most important component of the square dance experience is the movement, as a team, in time with the music through flowing dance actions and that the complexity of the dance pattern matters little if the action "feels" good. Still other callers put their faith in the importance of sociability. These

callers believe square dancing to be a means of bringing people together so they can enjoy each others' company and that the dancing should not intrude on the sociability. It is likely that all of these attitudes are correct for some groups of people. It is certain that no one dance program can be perfect for all of these dancers. The caller must decide what "degree of difficulty" to offer in the dance program – what will be the balance of challenge, dancing and sociability. To some extent these elements are in conflict with each other. When the puzzle is tough the timing has to "give" and when people take their dancing "seriously" there isn't as much time for socializing.

The tools of programming can be divided into two types. There are the choreographic tools which include the CALLERLAB Program, the degree of difficulty of the dance patterns, how much variety to offer and how many choreographic surprises to provide. There are also presentation tools such as singing vs. patter, workshop vs. dancing, delivery style and music selection. The choreographic tools are easier to describe than the presentation tools because they seem to be more technical whereas the presentation is really showmanship and much more personal. In making choreographic decisions the caller must know whether the dance is to be Mainstream or Plus or some other program. Even though a particular group of dancers may know how to do all of the calls on the Mainstream list, there will be some groups and some individuals who can do the calls with ease from a variety of formations and others who can do them only in the particular way that their teacher uses the calls. This difference will have a major impact on what choreography the caller will use. For the group with only limited call mastery, nearly every pattern will be a surprise and the caller will have no difficulty providing choreographic variety. For a very experienced group the only variety will come from a constantly changing dance pattern and surprises will be hard to provide.

For some dancers the choreographic content of a program is less important than the presentation of it. Some callers get away with calling almost totally repetitive dance patterns because they are presented so well. There are, in the ranks of callers, some very good singers who can "sell" a song so well you hardly notice the figures. Some callers don't sing too well but they are great teachers and make the learning of something new so much fun that their customers don't notice they haven't been

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dancing. When a program is identified as a “Workshop” the dancers expect to stop dancing while the caller explains the action. At dances the expectation is, usually, that the caller will use dance patterns that most people can execute without additional instruction. Another part of the presentation is the music. There is a wide range of musical styles available to callers for both patten and singing calls. Many callers give little thought to the music they use other than to pick what they like. That approach may lead to a program with too little variety. Another point to consider in selecting music is the tastes of the dancers. A group of teens are likely to have very different musical preferences from those at the retirement trailer village.

We have identified, thus far, the things to consider and the tools available to us for programming. The “bottom line”, however, is how to use these tools. It’s possible to pick up the mike and start calling without any plan for what to call – and many callers do just that. Some even get away with it and call a pretty good dance. More often the resulting dance lacks interest and variety and is likely to cause more dancer “break-downs” than the caller would like. The way to avoid these problems is to plan ahead. Think about the dance before hand. Write out a program plan based on the expected dancer ability/experience. It’s easier to change from a plan that isn’t quite right than it is to create a plan during the dance. For each tip identify the calls that will be featured, some choreographic “spice” and the style of delivery or programming goal.

What follows is a program plan for a Mainstream dance for a group of people who do not dance regularly to this caller. The left hand column identifies the program goal and the singing call. Some callers are uncomfortable with planning the particular singing call before the dance. Another technique that works well is to choose a group of singers and make the final decision at the start of the tip or even as the record goes onto the turntable. The center column lists featured calls from the CALLERLAB program. One reason for doing this is to be sure most of the calls are included. Without a specific plan many callers tend to use certain calls too much and never get to some of the calls. The right hand column identifies the



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“spice” material. These are the choreographic surprises that will increase the feeling of variety for the dancers. In this category it is important to know that dancers tend to notice the way a dance routine starts and the the way it ends much more than they notice the “body” of the routine. The greatest sensation of variety for most dancers results from getting to the Left Allemande by a route they didn’t expect. A common programming failure is to use only Square Thru 3/4 as the call to precede Allemande Left.

SAMPLE MAINSTREAM PROGRAM

<u>Planned Goal/Singer</u>	<u>Patter Theme(s)</u>	<u>Breaks/Spice</u>
Introduction/Familiar Sing: Gonna Have A Ball	Swing Thru/Spin The Top Chicken Plucker	U-turn Back (Twice)
Identity/Unique Sing: Heart Of My Heart	Tag The Line Development	Tag The Line To Ladies In - Men Sashay
Clinch The Sale/Reassure Sing: Sunny Side Of The Street	Cloverleaf/Zoom Column Circulates	1/2 Sashayed Slide Thru
Stretch A Bit Sing: Be Happy	Scout Back Development Recycles	On The 3rd Hand... Recycle To Left Allemande
Reestablish Smoothness Sing: Small World	Spin Chain Thru Circulates	Alamo Style - Left Swing Thru
Explore The Unfamiliar Sing: Hey Li Lee	Fan The Top or Peel Off (Go to Trades if there is trouble)	1/2 Sashayed Square Thru
Rehash/Unstructured Sing: Music Box Dancer	Tags/Recycles/Fan The Top (Keep It Easy!)	None Needed
Closer/No Challenge!! Sing: Travel On	Swing Thru/Spin The Top and Scoot Back	Reuse The Best

SQUARE-UP

From
John & Linda Saunders



Let's square up this month with a renewed enthusiasm for our square dance activity. With spring in the air, it's a time of new growth, new dancers and new attitudes. It is a time to work on our optimism. There are many good reasons to feel optimistic.

As you know it is easy to find the negative things and hear about all the negative feelings in today's world. We all know it is harder to find all the positive aspects today, with the world around us pointing out all the negatives. With the war, terrorism, poor economy and all the worst news we develop negative attitudes. It isn't hard to find articles about how our activity is having difficulty in getting new dancers and keeping those existing dancers dancing and happy.

So spring is a time to squelch our gloom and doom for the square dance activity. Let's all look for the positive aspects of square dancing. Let's take a look at our local clubs. The clubs may be small in the number of dancers in certain areas but if they work together to make themselves proud of their club and the square dance activity, they will retain the members they now have. With optimism and enthusiasm by the members, you will be pleased to see new attitudes developing and people beginning to have more fun. It doesn't matter if you have a new club or a club that has been around for years. With the new attitudes, it's much easier to talk about our activity with non-dancers. Spreading the word about our activity becomes easier when we know how much good the activity is for everyone.

With the new dancers, we must develop an attitude that we want to keep them

happy in our activity for a long time. Make them feel welcome and a part of the club right away. How? Dancing with the new dancers is the only way to make them feel welcome. The enthusiasm and optimistic attitude of making a new dancer feel welcome is the key to success.

Let's take time to improve ourselves and our clubs by changing attitudes and developing some enthusiasm in our squares. Let's take PRIDE in our activity, our clubs, our callers, ourselves. It's a great activity, SQUARE DANCING.

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Stefan Sidholm

Strings, steel, piano, fiddle, and guitar with easy percussion in a well mixed smooth love song. Key change in closer. Available on MP3. *Hds (Sds) Promenade Half, Slide Thru, Pass Thru, Tch, Follow Your Neighbor, Spread, Explode and R & L Thru, Slide Thru, Swing Corner, Promenade.*

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Swanee (Blue Star BS 2477)

Mike Sikorsky

A re-release of an oldie, but goodie. An energetic melody that will get the dancers moving. Piano, drums, horns and strings. Key change in closer. A keeper. Available on MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Recycle, Veer Left, Couples Circulate, Tag the Line, Cloverleaf, Girls Turn Thru, Swing Corner, Promenade.*

Common Man (Fine Tune FT 102)

Rick Hampton

Guitar, piano and steel share the lead, with a gentle percussion track in a relaxer. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Dixie Style OW, Boys Trade, Boys Crossfold, Swing Corner, Promenade.*

Everybody Loves Somebody Sometime (Blue Star BS 2330)

Johnnie Wykoff

A cover of a Dean Martin hit. This one is for all you crooners. Electronic keyboard, guitar, steel, fiddle, and bass with gentle percussion mixed into a sweet little relaxing tune. Another in a group of good Blue Star releases this month. Available on MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Hds (Sds) Square Thru 8 Chain 5, Left Allemande, Promenade.*

I'd Like To Teach The World To Sing (Fine Tune FT 122)

Rod Shuping

Xylophone, guitar, steel, piano and horns share the lead with a string background and a drum track in a bright tune. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Zoom, Double Pass Thru, Leaders Trade, Swing Corner, Promenade.*

Just Waiting For A Train (Blue Star BS 2356)

Pat Barbour

Guitar, fiddle and piano weave in and out of lead to backup. Add a gentle drum
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track and bass for an active number. Good yodeling tune with some good harmony lines. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

April Showers (Blue Star BS 2449)

John Saunders

A piano, flute, strings, and organ with a south of the border rhythm track. Smooth sounds. Available on MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Ladies Trade, Swing Thru, Boys Run, Tag the Line, Girls Turn Around, Star Thru, California Twirl, Promenade.*

Vinyl Hoedowns

Briar Patch / Amplitude (Blue Star BS 2476)

Briar Patch features a fiddle, banjo, drums, guitar, bass and xylophone in a well mixed quick little number. Amplitude has a piano, tuba, electronic keyboard and drums mixed for variety in your hoedown selection. Also available on MP3.

Snipe Romp (Fine Tune FT 104)

A prominent bass with rolling banjo and drums. Available on MP3. Rick Hampton calls mainstream on the flip side.

Rag Tag / Bobtail (Sting Sir 514)

Rag Tag – computer generated sounds in a peppy number with lots of bounce. Bobtail – A bright sound with strings, piano and percussion. Available on MP3.

MP3's

New York New York (Blue Star BS 2431)

Johnnie Wykoff

Big band sound with horns, reeds, piano, and strings in a good mix that reminds you of Broadway. Smooth relaxing number. Just enough percussion to set the beat. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, Slide Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Say You'll Be Mine (Shake Down SD 314)

Pat Carnathan

Piano and guitar with a solid drum beat. Not a strong melody line. *Hds (Sds) Tch, Spread, Sds (Hds) Pass the Ocean, Flip the Diamond, Centers Trade, Girls Trade, Pass Thru, Wheel & Deal, Pass Thru, Tch, Scoot Back, Swing Corner, Promenade.*

Ma She's Making Eyes At Me (Blue Star BS 2447)

Johnnie Wykoff

Horns, piano, xylophone and bass with a snappy rhythm track in an uptown cheery number that will bring smiles. *Hds (Sds) Square Thru, Split the Outsides,*

Around One to a Line, Tch, Boys Run, Make a Right Hand Star, Hds (Sds) Star Left, Reach out to Corner, Promenade.

Spooky (Shake Down SD 315)

Vic Kaaria

Features a guitar, bass and drums. A little short on energy. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Girls Trade, Cast Off, Girl Walk, Boy Dodge, Split Circulate, Courtesy Turn, Roll Promenade.*

Honeycomb Fiddler / Thumping Banjo (Faultline FR 10034)

Honeycomb Fiddler features a fiddle and piano in a haunting melody. Has a drum track. Thumping Banjo has a banjo, piano and bass with drums in a different arrangement. Both are useable. Check them out for variety.

CD's

Buttercup (Ozark Productions 0048CD)

Brenda Ackerson

Piano and electronic keyboard with a drum track. Not a strong melody line. Recorded in 5 keys plus 2 keys with a vocal backup. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Mama Don't Let Your Babies / Wurlitzer (Dance Ranch DR 1023 CD)

Don't Let Your Babies – Ray Holmes on the vocal. Bright quick number with a guitar, piano stylings, xylophone and bass with just enough percussion. Key change in the middle. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Wurlitzer Prize – Buddy Weaver on the vocal. Guitar, steel, piano and bass with a prominent percussion track. Has a blues flavor. Both tunes are covers of Waylon Jennings hits. *Hds (Sds) Promenade Half, Box the Gnat, Slide Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

High Horse (Toddy's Tunes TT 003)

Thorsten Dudziak

Piano with a guitar and steel in a happy mix with a percussion track. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Half Sashay, Boys Lead Flutterwheel, Girls Fold, Swing Corner, Promenade.*

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Beautiful Lady / Around The World (Dance Ranch DR 1022 CD)

Beautiful Lady – Vocal by Andrea Soutter. Fiddle, banjo and guitar share the lead with a bass and touch of drums for rhythm. Easy to follow melody. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Swing Thru 2 X's, Boys Run, Promenade.*

Around The World – Vocal by Buddy Weaver. Horns, banjo, bass and piano in an uptempo cover of an old movie theme song. *Hds (Sds) Square Thru, DoSaDo, Tch, Walk & Dodge, Partner Trade, Pass Thru, Wheel & Deal, Double Pass Thru, Track II, Swing corner, Promenade.*

One Of Those Wonderful Songs (MacGregor MAC244CD)

Bill Peters

A happy sound from an accordian, guitar, banjo bass and chimes with percussion. *Hds (Sds) R & L Thru, Half Sashay, Star Thru, Slide Thru, Dixie Style OW, Boys Scoot Back, Girls Circulate, Left Allemande, Promenade.*

I Love Beach Music (Platinum PLM 216 CD)

Jerry Biggerstaff

Recorded in 3 keys with a vocal track. Reviewed in September 2004 when the vinyl was released.

CD Hoedowns

Down South / Island Beat / Girls Run (Ozark Productions 0049CD)

Down South – A south of the border feel with strings, piano, and horns with drums. Island Beat – Has a piano, strings, and tuba with percussion variety. Girls Run is a rhythm hoedown with background strings. Also available on MP3.

Mississippi Sawyer / Oh Them Dancers (Black Mountain Valley BMV 3061 CD)

Mississippi Sawyer is an old traditional hoedown featuring a fiddle, banjo, guitar and bass. Oh Them Dancers is an arrangement of Golden Slippers with a fiddle, banjo and bass.

Ghost Town (Cross Country CCCD 129)

Jack Berg

An energetic computer generated non-traditional sound. Recorded in 3 Keys. Jack calls mainstream on track 4.

Rubber Dolly (MacGregor Mac 2443CD)

Brian Hotchkies

An arrangement of an old traditional hoedown with a fiddle, accordian, bass and banjo. Brian calls some interesting mainstream on the vocal track.

Another month with good releases. Check them out on your tape service. Don't let the April showers dampen the FUN in your dancing and calling.

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The members of Y-Squares!

Y-Squares Celebrates Forty Years!

Members and club guests called "Bravo", "Bravo", and "Thank-You" to the club officers, the committee members, the caller, and the cuer at their Memorable 40th Anniversary Dance on November 14, 2003. Jim Snyder, caller, and Mary McGee, cuer, provided the varied dance patterns and music for this gala, fun activity.

Under the club's excellent leadership by George and LouEllen Stoms, presidents, teams were organized to prepare for this distinctive dance two years earlier.

To honor this "special" event, each person attending received a 40th Square Dance dangle and a commemorative booklet containing 978 members' names for the past forty years. Also acknowledged were Y-Squares officers from 1963-2003/4.

Wrapped door prizes, each donated by Y-Square members, were awarded during intermissions.

The dance was a smashing success! Attendees included 60 Y-Squares' members, 4 Charter members; 84 visitors from 9 clubs including raiders from Bee Sharps, Lakeland Squares, Pelham Promenaders and a bus load of 38 raiders from Squares & Pairs.

It absolutely was a MEMORABLE MODERN AMERICAN SQUARE DANCE!
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STAFF CALLERS & CUERS
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GUEST CALLER - RAMA - KFEC
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ACA VIEWPOINT

By
Patrick Demerath



Brilliant Creative Financing for Classes in Gainesville and Winder, Georgia

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001, 2002, 2003, and 2004. 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 February ACA Viewpoint discussed an outstanding square dancing program of multi-generational square dancing in Jacksonville, Florida where grandparents and grandkids dance together. It is a program that demonstrates that square dancing can be successful with different generations of people "breaking down the barriers" which separate them with dancers of three or four generations dancing together. The March ACA Viewpoints article discussed building up the passion or putting a fire in our square dance recruiting.

This month's ACA Viewpoints addresses a very creative and attractive way that the Lakeshore Squares in Gainesville, Georgia and the Jug Tavern Squares in Winder, Georgia created similar recruiting programs that have met with unparalleled successes.

ACA Caller Rudy Saunders in Auburn, Georgia is the caller for these two outstanding clubs. Rudy reports that these square dance clubs like many other square dance clubs were looking for a new and creative way to attract new dancers and to finance square dance lessons. Rudy along with the Lakeshore Squares and the Jug Tavern Squares developed a new method of financing lessons which creates fun and electricity for the club members and new dancers alike.

The clubs do not charge for the square dance lessons for new dancers. What they do instead is have a weekly split the pot where the club keeps half of the money, and the winner keeps half of the money. The club pays for the cost of the hall. The clubs provide dancer-angels to help with the classes. The students are invited to club dances after eight weeks of lessons and dance selected tips. The students bring refreshments after the three open houses are complete and lessons begin. Lastly, the club caller Rudy Saunders is a very special person who will accept no payment for the lessons.

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Upon first glimpse, it may seem that this approach is not based upon sound comptroller, general accounting principles, not square dance traditions, but this approach works as club members, students and visitors alike have a good time playing split the pot, socializing and dancing. In as little as three years, the Lakeshore Squares grew from 22 to 125 members, and the Jug Tavern Squares grew from 8 to 47 members. To top it all off, at the end of lessons there is another drawing held for a \$50.00 gift certificate for a square dance outfit for students who had perfect attendance throughout the lessons.

Rudy stated that the clubs also have had excellent recruiting success by placing flyers in local companies break rooms. Rudy further stressed that, above all, the efforts of the club members to support this program made and continue to make the big difference. If club members really want to build their club, they will produce the recruiting results.

This approach is very fun filled and is very successful as caller Rudy Saunders have added a fun activity of split the pot and mixed it with lessons. This has led to the club members and new dancers alike looking for more dancers.

ACA would like to thank ACA caller Rudy Saunders, the Lakeshore Squares and the Jug Tavern Squares dance for sharing their fun-filled, productive, and successful recruiting program with the square dance community and hopes that it will help other clubs in their challenges to recruit new dancers. Sometimes winning ways come from creative "surprises" as this one did.

Any individual, caller, association who would like additional information on this outstanding recruiting program may contact Rudy Saunders at 770-868-5799 or may write to Rudy Saunders at 863 Atlanta Highway, Auburn Georgia 30011

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.

EASY LEVEL



From
Bob Howell

Cal and Judy Campbell of Castle Rock, Colorado choreographed a neat circle mixer a few years back, which involves one leaning back and snapping their fingers at the end of an 8 count phrase and shouting "HEY". (A real novel movement which I have never seen before or since, giving the crowd great joy.) Cal featured this dance in his book, "DANCING FOR BUSY PEOPLE". It goes by the name of –

BAY BOOGIE

By Cal & Judy Campbell

Formation: A single circle of couples all facing the center of the hall, with hands joined with adjacent dancers.

Music: Jewel 700 "San Francisco Bay Blues"

Routine:

Cues:

Intro- ---, -- *Circle Left*

1-8 Roll Away 1/2 Sashay, -- *Circle Left*

9-16 Roll Away 1/2 Sashay, -- *Just the men forward*

17-24 -- *Just the ladies forward, -- All backup*

25-32 -- *Face & clap, --- DoSaDo*

33-40 ----, -- *Swing*

41-48 ----, --- *Walk forward & kick*

49-56 -- *Back & touch, --- Promenade*

57-64 ----, *Back out Circle Left*

Description

1-8 Couples *Circle Left* 4 steps. Roll Away 1/2 Sashay with the lady on the right in 4 steps.



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- 9-16 Repeat 1-8
- 17-24 Just the men walk toward the center of the hall 4 steps and stop.
Just the ladies walk forward toward the center of the hall 4 steps to join the man.
- 25-32 Both the men and the ladies backup together 3 steps and turn to face each other on the 4th step. Clap right hands with your partner on 5. Clap left hands with your partner on 6. Clap both hands with your partner on 7. Lean back and snap your fingers on 8 and say "Hey". (Right, Left, Both, Hey)
- 33-40 DoSaDo your partner
- 41-48 Swing your partner. Finish facing counterclockwise around the hall with the lady on the man's right hand side and near hands joined.
- 49-56 Walk 3 steps forward & kick (swing) on the 4th beat. Backup 3 steps and touch on the 4th beat.
- 57-64 Promenade 6 steps. On steps 7 and 8 back out to form the big circle.

Lori Morin of Chepachet, Rhode Island sent me the following letter late last year, which I'd like to share with you.

"Hi Bob, while teaching White Silver Sands to my class, I didn't want to keep using the same song so did a little researching and found that Quadrille #Q-903 Woman, Sensuous Woman fits perfectly. Thought you would like to know. Also Rockin' Around the Christmas Tree can only be used once a year so did a little research on that one and am using those old songs...Give it a try. (Sometimes when I teach White Silver Sands or Rockin Around I like to use the same steps again that night. Just my thoughts and ideas."

Thanks Lori.

Following are the directions for the original dance.

WHITE SILVER SANDS

By Manning & Nita Smith

Formation: Double circle, couples in promenade position, inside hands joined, facing counterclockwise.

Music: White Silver Sands, Decca 9-30363; Grenn 14028.

Routine: Directions for man; ladies reversed

Measures:

- 1-2 Beginning man's left, walk forward four steps in line of dance. Turn individually, rejoin inside hands. Continue in same direction, walking backwards four steps
- 3-4 Beginning man's left, walk forward four steps in reverse line of dance. Turn individually, rejoin inside hands. Continue in same direction walking backwards four steps
- 5 Beginning man's left, balance away from partner, balance together. Repeat balance away and together
- 6 Beginning left, take four walking steps, the man turning left to meet the girl behind; the lady turns to the right around in place and meets new man.
- 7-8 Join both hands in butterfly position with new partner. Balance in line of direction, then, balance in reverse line of direction and turn to face original line of direction side by side.

Note: Hugh Macey of Bath, Ohio who owned and produced Grenn records which I have used for several decades in writing up my columns, passed away on January 19, 2004. There passes another giant in the square dance activity. His wonderful dance music gave us much to be grateful for and will continue to be enjoyed for many years. It was amongst the finest.

In going over some of my class notes from the mid 80s, I came up with the following square dance that I have enjoyed sharing with numerous dancers. A great quick-teach routine. When little circles rotate around each other in sets all over the floor they give the impression of fast-moving pinwheels.

CIRCLE ROUND THE CIRCLE

Formation: Square

Music: Hoedown

Routine:

First lady out to the second boy and girl and circle three hands round the world.

The lady move on and the gent begin,

Two circles of three and we're gone again. Round and round the circles go,

One around the other you circle so.

The lady move on and the gent also,

Two circles of three and around you go,

Round and round the circles go,

One around the other you circle so.

The lady stand pat and the gent move on,

And now you form two rings of four.

Round and round the circles go,

One around the other you circle so.

Run along home and everybody swing.

Second lady out, etc., Third lady out,

Fourth lady out.

Description of calls:

Lady One leads out to Couple Two, joins hands with them to form a circle of three,

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and they circle once around clockwise.

Lady One detaches herself from Couple Two, leads on to Couple Three and forms a circle of three with them. At the same time, Gentleman One leads on to Couple Two and forms a circle of three with them. The two circles of three turn clockwise. While they are turning clockwise, they revolve around each other, counterclockwise, until they arrive at their starting points, then all dancers release hands.

Lady One leads on to Couple Four and joins hands with them, as Gentleman One leads on to Couple Three and joins hands with them.

Both circles of three revolve around each other, as explained above.

Lady One remains with Couple Four and Gentleman One leaves Couple Three to join his partner; they form a circle of four with Couple Four. Meanwhile, Couples Two and Three move toward each other, join hands and form a circle of four. Both circles of four revolve around each other. Both circles of four release hands when they near their home positions.

All dancers swing their partners at their home positions.

Lady Two leads out and she and her partner perform all the above movements.

Lady Three leads out and she and her partner perform all of the aforementioned movements.

Lady Four leads out and she and her partner perform all the movements.

Our contra this month is one that I use to teach a “hey for four”. It is fool proof which certainly fits this month.

WASHINGTON HEY

By Ralph Sweet

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

Music: Any 32 bar reel

Routine:

- A1 With the couple below make a right hand star.
Actives swing partners – face down.
- A2 Actives down the center – turn alone
Actives up the center and cast off with one below
- B1 With the couple across, ladies chain
Chain them back
- B2 Same four – hey for four (ladies lead, right shoulder
Pass in the center).

That's it for April.

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**

LEADERSHIP NOTES

From
Bernie Coulthurst
Editor of Club Leadership Journal



We received the following news article from Joan Hepp, President of the Milwaukee Swingin' Singles:

"Welcome to 2004! Swingin' Singles' annual New Year's Eve dance was a huge success. Four states were represented - Iowa, Illinois, Wisconsin and Missouri. Over 150 dancers attended the dance. I received many phone calls and emails stating what a wonderful party it was. However, the aftermath of the big party was not so nice. People were getting sick, very sick and Food Poisoning came to a few people's mind, so much that a complaint was called into the Health Department. The Madison Health Department came to the conclusion after testing many specimens submitted by various persons that this was a severe form of a stomach virus called NORA virus. This is the same virus that was on the various cruise ships that caused them to come back to port. Because the caterer did not have any symptoms or contact, specimens were tested and his establishment and employees were cleared. The health department said that this virus is spread hand to hand and stressed the importance of washing your hands frequently, especially after going to the rest rooms."

We printed this news release to stress the importance of dancers washing their hands frequently during all dances, especially if someone is sick and is dancing in your square. I interviewed Joan over the internet to learn more details. She reported that two dancers came to the dinner dance who were really sick. They came because they had already paid for the dinner and the refund date had already passed. They didn't want to get nothing for their money. They ate dinner and danced one tip and then left the dance. Fortunately the above incident turned out to not be a serious disaster for the Swingin' Singles in Milwaukee.

Since many clubs have at least one dinner dance during the year as a fund raiser, we recommend that clubs make refunds be made because of serious illness beyond the "no refund" date to avoid the possibility of others getting the same illness.

Many clubs also have pot luck dinner dances. The food is usually great and the dancers loved them. However, this is another area of caution. Pot luck dinners should be scheduled at the beginning of the dance - not in the middle or at the end of the dance. The chance of food poisoning is greater if the dinner is not held at the beginning of the dance. Also we recommend that clubs do not leave the food out on the serving tables for dancers to snack on during the dance. After everyone has been fed, clear the food to avoid problems. Bacteria grows fast when the temperature is right.

The above risks are real and problems seldom result from pot luck dinners and catered meals. **BUT THEY CAN HAPPEN!**

This subject leads to another important issue: Too many clubs are still dancing

without liability insurance. If you are a club leader, put "LIABILITY INSURANCE" on the agenda for your next club meeting. Find out if your club has coverage. If not, check into getting liability insurance for your club. Talk to your local insurance agent and check into the liability insurance available through United Square Dancers of America (USDA).

We received another news release from Jim and Doris Wetzel: "Square Dancers Care by Jim and Doris Wetzel

No one is more helpful than square dancers when it comes to families in need. The Chris Okon Benefit Dance was no exception. Chris was paralyzed from the waist down following an ATV accident in May 2002. Since Chris' grandparents, Jim and Doris Wetzel are avid square dancers, it was decided to have a benefit dance. More than 160 dancers of all ages congregated at Marchese's Dance Land, Sussex, Wisconsin, to square dance to Bob Asp, Rockton, Illinois, and to

round dance to Bob Yoerin, Burlington, Wisconsin. Dancers also bought chances on over 50 items, many contributed by dancers. In all, \$2,345 was contributed to help pay medical expenses for Chris! Square dancers are the GREATEST!" Their comments tell it all about the great people in the square dance world.

We recently attended a "One Afternoon" Stand at St. Adalbert's Elementary School in Rosholt put on by the Stevens Point Wheel 'N' Deal Square Dance Club. Steve Gonske did a super job of getting the kids and parents out on the dance floor. The kids had a ball! Can you imagine the impression that Steve made on this captive audience? One Night Stands in the afternoon at elementary schools work! Can you visualize the positive effects if every caller would just call one "afternoon stand" at an elementary school in their home town? This kind of publicity money can't buy.

The DO-SI-DO Square Dance Club in Bettendorf, Iowa, had a Christmas Dinner-Dance last December when 10 squares of dances filled the dance floor, according to Doug Sprosty's report in the *Square Dance Caller* January 2004 issue. Congratulations, DO-SI-DO's.

We recently learned of a club president that sent a rather negative letter to all club members asking the feedback as to why the club members don't attend more club

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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.

dances, etc. He was trying to find out what the real problems are with the club. In our opinion, negative letters and/or surveys never work. Few dancers will respond and those who do answer the letter or survey will usually not comment about the real problems.

We recommend that surveys be not personal and not negative. Also the dancers being surveyed should be able to respond without their identity being known to the people conducting the survey. An effective survey should be short – never more than one page and should have questions that can't be easily answered with a "yes" or "no". The survey should be situational and not personal.

Most club problems are the direct result of poor leadership. Poor club leadership can be avoided by having a strong nominating committee, the most important committee in all clubs. If your club president or chairman of the club board gets up at your club meeting and says:

"Who wants to be president or chairman?", your club has a leadership problem. We encourage that the club president or chairman appoint strong people to the nominating committee to get the right people in the right position.

We learned of another club that switched from the "President" form of leadership to one where the chairperson of the board of directors is their club leader. This method has real merit. The dancers elected members to the Board of Directors and the directors decide among themselves as to who will fill what positions on the board.

We read in the January-February 2004 *IDA News*, the official square and round dance publication of the Indiana Dancers Association, Inc. (IDA) that their annual 2003 fundraisers at the Indianapolis 500, the Brickyard 400 and the Formula 1 earned a total income of \$18,266 from the Indianapolis Motor Speedway. Wow! Can you imagine the amount of marketing that IDA and their club members can do with this amount of money? John and Carolyn Cook, Treasurer, wrote the report. The dancers from 16 clubs worked a total of 3,833.5 hours at the concession stand, the souvenirs stands and the lemonade stands. Our congratulations go out to the Indiana dancers and the leaders of IDA. Ives and Carol Pruett are the current President of IDA.

Raising money for a good cause is easy and square dancing is a good cause. Why not explore the Indiana idea in your state or province? Just about every state has a State Fair and we are sure that they need workers.

The Merry Mixers, Des Moines, Iowa, is one of the clubs that refer to their new dancer program as "new dancer dances". Good job, Merry Mixers. Why not join the bandwagon and adopt the phrase "new dancer dances" instead of "lessons".

Till next time, happy dancing!

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.

CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

This month let's look at doing some calls left handed. Nothing hard here, but probably a little different than what you're used to.

- | | |
|---|---|
| <p>1. HEADS LEFT square thru 2
LEFT touch 1/4
boys run
CENTERS right and left thru
ENDS face in
Your home</p> <p>2. SIDES LEFT square thru 2
LEFT touch 1/4
centers trade
LEFT swing thru
boys U turn back
square thru 4
trade by, left allemande
(1/2 promenade)</p> <p>3. HEADS LEFT square thru 4
SIDES roll away
LEFT touch 1/4
split circulate
trade the wave
swing thru</p> | <p>circulate 1 1/2
right and left grand (1/4 promenade)</p> <p>4. SIDES LEFT square thru 2
LEFT swing thru
girls run
ferris wheel
CENTERS (roll away & face in)
at home</p> <p>5. HEADS slide thru & LEFT
square thru 3
touch 1/4
follow your neighbor
left allemande (At home)</p> <p>6. SIDES pass the ocean
extend
LEFT swing thru
boys trade
boys run
bend the line</p> |
|---|---|

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|---|--|--|

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

(CENTERS), Girls roll the
 boys away
 ENDS slide thru
 at home

7. HEADS LEFT touch 1/4
 BOYS pass thru
 CENTERS LEFT square thru 3
 Outside boys run
 swing thru
 cast off 3/4
 extend, right and left grand
 (1/2 promenade)
8. SIDES LEFT square thru 2
 LEFT swing thru
 trade the wave
 swing thru
 SPIN CHAIN THRU
 right and left grand
 (5/8 promenade)
9. HEADS lead right
 Use your Left hand and box the gnat
 LEFT touch 1/4
 girls trade
 star thru
 trade by
 single circle to a wave
 right and left grand
 (5/8 promenade)
10. SIDES right and left thru & lead left
 veer right
 centers trade
 (wheel and deal & ALL roll away)
 right and left grand
 (3/8 promenade)

Hanhurst's Best Sellers For February, 2004

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| (1) Alabama Medley | SSR 232 |
| (1) A Coin In The Fountain | SNW 703 |
| (1,2) Chewing Gum | CRC 162 |
| (1,2) Heard It In A Love Song | SSK 117 |
| (1) Texas Plains | SSR 233 |
| (1,3) Boogie Grass Band | BS 2479 |
| (1) Footloose / Fancy Free | SIR 517 |
| (1,3) Jumble / Grove | BS 2480 |
| (1) Chicklit / Peter's Gun | SSR 234 |
| (1) Girls With Red Hair | MM 122 |
| (1,2) Here Comes Peter Cottontail | COY 803 |
| (1,2) Home On The Range | TNT 291 |
| (1,2) All That Jazz | CC 67 |
| (1,2) Diamond's Are A Girl's Best Friend | PIO 6004 |

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- | | |
|--|------------|
| (3) New York, New York | MP3BS 2431 |
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| (1) Just Waiting For A Train [Big 8 Wheeler] | BS 2356 |
| (1,3) Everybody Loves Somebody Sometime | MP3BS 2330 |
| (1,3) The Rose | MP3SNW 601 |
| (1,3) How Much I Love You | MP3SNW 901 |

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- | | |
|--|------------|
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| (2) I Wonder Could I Live / Louisiana Man | DCD 1025 |
| (2) Birthday Stars / Golden Arches | DCD 1026 |
| (2) Over Ez / Us Medley Mixer | DCD 1027 |
| (2) Come On Over To My Place | OPCD 0050 |
| (2) Good Ole Days / Square Thru / Flutterwheel | OPCD 0051 |
| (2) Bend The Line / A Latin Flair / Classical Patter ... | OPCD 0052 |
| (2) Santa Fe (Flip Called P) | CCCD 130 |
| (2) No Blues Is Good News | TKRCD 012 |
| (2,3) Hot, Hot, Hot | C-CCD 601 |
| (2) Ragtime Gal | MACCD 2445 |
| (2) You Are The One | MACCD 2446 |
| (2) Dance Til You Drop / Wild West Roundup | PIOCD 5032 |
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| (2) Bonanza | STCD 1010 |
| (2) Detour / Mud Hole | STCD 2026 |
| (2) My Gal Sal / Roanoke | BMVD 3058 |
| (2) Sierra Nevada (Cowboy Songs) | ELKT 2008 |

11. HEADS LEFT square thru 2
 slide thru
 pass thru
 (tag the line; face in)
 pass thru
 chase left
 boys trade
 pass the ocean
 recycle
 left allemande (3/4 promenade)

12. SIDES slide thru & LEFT
 square thru 3
 swing thru
 spin the top
 recycle
 (right and left thru & dixie style
 to a wave)
 {SAME SEXES TRADE}
 left allemande (At home)

13. HEADS pass the ocean
 extend
 LEFT swing thru

- explode the wave
 boys trade
 girls run
 square thru 2
 right and left grand
 (3/4 promenade)

14. SIDES pass thru
 separate around 1 to a line
 LEFT touch 1/4
 circulate 2 times
 girls run
 zoom
 CENTERS square thru 3
 left allemande (1/4 promenade)

15. Heads 1P2P
 LEFT touch 1/4
 circulate
 cast off 3/4
 {EACH SIDE} trade the wave
 boys run
 (wheel and deal; sweep 1/4)
 left allemande (At home)

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*From
Steve Kopman*



While we're on the subject of left handed movement, I thought it would be fun to take a Plus call and have the dancers do it from a left hand position. BUT, it's not that difficult because the dancers are in the spots they are normally in to start the call. Try this!

HEADS 1P2P
right and left thru
roll away
LEFT touch 1/4
coordinate
THEN:

1. bend the line
square thru 2
right and left grand
(1/4 promenade)
 2. circulate
bend the line
square thru 2
right and left grand
(1/2 promenade)
 3. girls run
boys trade
boys run
ferris wheel
zoom
centers pass thru
left allemande (1/4 promenade)
 4. tag the line, face left
bend the line
 5. girls cross run
ferris wheel
CENTERS right and left thru
dixie grand, left allemande
(1/4 promenade)
- square thru, BUT on the 4th hand....
left allemande (3/4 promenade)

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Rovin' Corner

Jim and Betsy are traveling square dancers. After a year in China, they began working for the 2005 National Convention in Portland, Oregon, publicizing that event with dancers in Europe, Great Britain, Australia, and the USA.

At the time we are writing this we are still in London, just prior to returning to San Jose. We are at the end of our European tour and we could not have ended on a higher note than the Celebration of 50 years of Square Dancing in the U.K.

Square dancing came to the U.K., Germany and much of Europe when there were many U.S. Forces stationed here following WWII. They brought square dancing with them from the U.S. where it was going through major growth and popularity. The American square dancers naturally invited their friends to join them and have fun. Over time, the Americans returned to the U.S. and square dancing became strong within the populations of each of the countries. Well, that is the official line, but there are some exceptions. There are few square dance clubs in France. That may have something to do with the antipathy with which the French have typically regarded the Americans. Square dancing in Sweden, on the other hand, is really big time, with many, many clubs and dancers. We learned that some years back, several Swedish companies were providing recreation for their employees and saw square dancing offered good physical benefits and good social benefits as well. The companies provided venues and financial support for square dancing and it grew quickly.

We came to Europe in October. We planned from the beginning to attend the 50th Anniversary in the UK in March. Living in Paris for three months and traveling through Germany and Austria were extra side benefits. We have danced with literally dozens of clubs, and met hundreds of square dancers. Everywhere we have gone we have been received with open arms and warm hearts.

Of course, our main purpose in making this journey was to promote the 54th National Square Dance Convention. It will be on June 22-25 of 2005, in Portland, Oregon. We have been very well received and have met many square dancers who have demonstrated great interest in coming to the 2005 convention. We will be there, of course, to welcome them.

The 50th Anniversary of Square Dancing in the U.K. was the sort of "crown jewel" of our trip. The celebration was held in a British city called Hemel Hempstead, about 25 miles North of London. It is one of the "satellite cities" of London, where hundreds and hundreds of people who work in London live. One of the interesting facts of driving in England is dealing with "roundabouts." These curious traffic circles are designed to keep traffic flowing. They serve in place of the intersections in American cities. Where in American cities there are lights and other traffic control devices, the roundabouts take cars in a circle "to the left." Cars in the roundabout have the right of way, and approaching cars are free to enter when it is safe. The result is a sort of "half sachay" movement of cars as they enter and leave the intersections. I wonder if a square dance caller designed the traffic system?

The dance was simply wonderful. Quite a number of top callers from the UK were there as featured callers, and other callers filled in the rest of the niches. Because the facilities were somewhat limited, they limited the number of tickets sold to 1,000. When we heard of the dance, we arranged for a London caller friend of ours, Ted Ivin, to contact the person in charge to be sure we would get tickets. Sure enough, our



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Larry Letson &
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Plus Level
Larry Letson &
Jerry Story
AUGUST 22-26
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Tony Oxendine &
Jerry Story
SEPTEMBER 19-23
A-2 Level
Johnny Preston &
Jerry Story

JUNE 13-17
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Darryl Lipscomb &
Jerry Story
AUGUST 8-12
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tickets were waiting for us at the door.

The dancing on Friday and Sunday were in a secondary school that had several rooms that were suitable for a Square Dance venue. The main dance, all day on Saturday, was held at the Hemel Hempstead Sports Center. This center, operated by the local community, hosts many varied events. Square dancers filled most of the center, except for the swimming pool! Over 1,000 dancers attended, including 48 from outside the UK. We were the only representatives from the USA.

We are currently looking forward to returning to California where we will dance with as many clubs in and about San Jose as we can, and continue to promote the 54th National Convention in Portland in 2005. We will certainly be at the Northern California Square Dance Association's Round-up in Livermore on the Memorial Day weekend. We hope to get to Long Beach as well.

In June, we leave for Oklahoma City for the 52nd National Square Dance Convention, then on to Livingston, Texas where we plan to establish a new permanent home base. After some repairs in San Jose we plan to drive "The Pink Lady" to Oklahoma and then to Texas. She isn't going to retire, but will have a nice place to rest between trips in the future. Even though our time dancing in San Jose will diminish, we will always think of Santa Clara County as our home - where our square dancing began.

We hope to see you across a square soon.

Jim and Betsy



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NOTES IN A NUTSHELL



*A Review by
Frank Lescrinier*

CALLER'S NOTES

Norm Wilcox (*norm.wilcox@sympatico.ca*)

The first page of this month's issue includes singing call figures with a right-hand Lady progression. One technique to change a corner-Lady progression to the right-hand Lady progression, replace the initial "Heads Square Thru 4" sequence with "Heads Star Thru, Pass Thru, Right & Left Thru". Make sure that all the singing call figures in the song have the same progression for the girls.

This month's subject of "Adding Creativity To Your Choreography" considers what call or calls that flow well following Chase Right. Some possibilities are: Single Hinge; Cast Off 3/4; Scoot Back; and Walk and Dodge. The following page includes some choreography using Chase Right from various formations and arrangements.

The Mainstream 53 (Basic) features the call Flutterwheel. This call will flow better if it is preceded with the Ladies being in motion, i.e., Courtesy Turns, Ladies Chain.

The Mainstream featured call is Chain Down the Line. This call dances well from both a RH Two-faced line, and a LH Ocean Wave. Remember that at the Mainstream program there is a restriction of having the Men Courtesying Turning the Ladies. The following page includes choreo using Swing Thru from a LH Ocean Wave.

In this month's Plus Program section, Single Circle to a Wave is the featured call. The default fraction is 1/2, but another option would be Single Circle 3/4 to a wave. A full page of choreo follows.

For those calling Advanced, Norm workshops (Anything) and Cross, as well as Single Wheel. Each call is followed by sequences 'Dancing the Advanced 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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When I Close My Eyes

Phase III+1 – Rumba / Cha Cha – BNA 64987 or BNA 64726 - Nancy & DeWayne Baldwin

Serpiente, umbrella turn and basic rumba and cha cha figures make for a smooth dancing routine.

It Must Be True

Phase III+1 – Foxtrot – Hcctor 606 – Nancy & DeWayne Baldwin

A cue and do at the Phase III level. Good for your record box to bring to an open dance.

Then What

Phase III+2 (Challenge Chase & Body Ripple) – Cha Cha – Giant 17262 by Clay Walker – Bob & Jackie Scott

Sliding door, challenge chase, traveling door. Music has good cha beat. Ending is a body ripple.

Sherry

Phase III+2 (Alemana & Triple Cha) – Cha Cha – LM 0002 by the 4 Seasons – Dom & Joan Filardo

Nice cha cha. Has alemana, crab walks, sand steps, triple cha's. merengue 4 and ends with a chug.

A Man This Lonely

Phase III+1 (turning Basic) – Bolero – Arista 07822 by Brooks & Dunn – Mike Seurer

Basic Phase III Bolero. Great for introduction to this popular rhythm. Some of the figures are basic, NY'r, cross body, crabwalks. A gentle introduction which will want them wanting to do more bolero's.

Round Dance with Ralph & Joan Collipi

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

Cherry Hill Campground, College Park, Maryland

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

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

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

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

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

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

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

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

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

Staff: Collipi, Filardo, Read, Lillefield

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

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604

Gonna Getcha You!

Phase III+1 (Double Peek a boo chase) – Cha Cha – Mercury 172-272 – Mike Seurer
Basic Cha Cha routine. Has chase sequence, fence lines, open break, double u/a turn.

A Summer Song

Phase II+2 (Fishtail/Side Corte) – 2 Step – Col. 3065A by Chad & Jeremy
Basic 2 step with wrap and unwrap sequence.

Michelle

Phase II+1 (Fishtail) – 2 Step – Roper 289A – Desmond & Ruth Cunningham
Left turning box, bolero wheel, slow open vine. Basic 2 step can be danced to on cues.

Linda Lou

Phase II+1 (Fishtail) – 2 Step – MCA 54720 – by Mark Collie – Mike Seurer
Basic 2 step with wrap and unwrap sequence. Good music.

Anniversary Waltz

Phase II – Waltz – Roper 146 – Bob Paull

Good music, step swing, solo turns, canters, prog. twinkles changing hands, option of diamond turn in place of left turning box. Ending is side corte.

A Good Man Is Hard To Find

Phase II+1 (Fishtail) – 2 Step – MGR 083 – Nancy & DeWayne Baldwin
Basic 2 step, pure vanilla.

I'm Gonna Build A Fence

Phase II+1 (Fishtail) – 2 Step – MGR 061 – Nancy & DeWayne Baldwin
Basic 2 step, pure vanilla.

Clear Blue Sky

Phase II – 2 Step – MCA 55187 by George Strait – Mike Seurer
Basic 2 step, with wrap and unwrap sequence.

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Vienna Life

Phase II+1 (unphased bow/curtsey) – Waltz – Roper 149B – Desmond & Ruth Cunningham

Cute routine. Waltz away, solo turn. Spin Manu. Bridge has apt. pt. To. Tch. Qk bow and lady curtsey. Ending has same moves.

Elvis & Andy

Phase II+1 (Strolling Vine) – 2 Step – Atlantic 7-87229 by Confederate Railroad – Mike Seurer

Solo turning box, skate sequence, lace sequence, basketball turn. These are some of the figures in this routine.

Tell Her About It

Phase II+1 (Sliding Door) – 2 Step – Col. 38-04012 or CBS 8415 by Billy Joel – Mike Seurer

Traveling box, limp, box, reverse box, broken box. Good introduction to box sequence for a basic group.

The Melody Of You

Phase II – Waltz – MGR 040 – Nancy & DeWayne Baldwin
Basic waltz, pure vanilla.

Moonlight Swim

Phase II+1 (Fishtail) – 2 Step – MGR 053 – Nancy & DeWayne Baldwin
Basic 2 step, no surprises.

Every Day Of My Life

Phase V – Bolero – EPIC 15-2319 by Bobby Vinton (Flip of Sealed With a Kiss) – Marty & Mary Hapeman

Excellent bolero to introduce Phase V figures to your Phase III/IV group. Figures flow and none of them are modified. The routine contains all the Phase V bolero figures.

Recordings reviewed
are supplied by
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CUE TIPS

*Selected by
Fran & Jim Kropf*



“You Can Never Tell” what is going to happen with April Fools Jokes so be aware of things around you. Easter is coming so “Paint The Town” with all the Easter Baskets.

You Never Can Tell

Choreographer: Hank & Judy Scherrer
Record: You Never Can Tell (Chuck Berry Col-3422)
Footwork: Opposite unless noted
Speed: 45 rpm or to suit
Rhythm: Two Step
Phase: II+I+I (fishtail) (Boogie Bk)
Time: 2:40
Sequence: INTRO - A - B - A - B - C - A - END

INTRO

CP LOD WAIT PU NOTES & DOWNBEAT

A

1-4 2 FWD 2 STEPS;; POINT FWD & BK TWICE;;
5-8 PROG SCIS;; FISHTAIL; WALK & FACE;
9-12 TRAVELING DOOR TWICE;;;;
13-16 CIRC AWAY 2 2 STEPS;; FC STRUT TOG 4;;

B

1-4 2 FWD 2 STEPS FC;; SKATE L & R TWICE;;
2ND Time Wk & FC

C

SOLO L TURNING BOX;;;;
SUNBURST; SLOW SOLO ROLL 4 to FC;; 2 SD CLs;
BOOGIE BK 4;; STRUT TOG 4;;
SUNBURST; SLOW SOLO ROLL 4 join lead hands;; WK PU;

END

SOLO L TURNING BOX;;;;
SUNBURST; STEP SD arms Out;

Paint The Town

Choreo: Desmond & Ruth Cunningham

Record: RCA 8747-7

Rhythm: Two Step

Phase: II

Timing: QQS or as noted in left margin

Footwork: Opposite, except where noted for woman in parentheses

Suggested Speed: 41

Sequence: INTRO A B Bridge A B C

Interlude B ENDING

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INTRODUCTION

WAIT;; TWL 3 TCH; REV TWL 3 TCH; BOX;; HITCH APT; SCIS THRU;

PART A

2 FWD 2 STEPS;; LACE ACROSS & 2 STEP to COH/BFLY;; BOX;;

LACE BK & 2 STEP to WALL;; BOX to OP/LOD;; STRUT 4;;

PART B

CIRCLE AWAY & TOG;; TWL 2; WK & PU;

LEFT TRNG BOX;;;

SCIS SCAR; WK OUT 2; SCIS BJO; WK & FC;

LEFT TRNG BOX;;;

BRIDGE

TWL 2; WK 2 to SCP;

REPEAT A, B

PART C

2 FWD 2 STEPS to FC;; SCIS SCAR; SCIS BJO;; WHEEL to BFLY;; BOX;;

HITCH APT; SCIS THRU; VINE 8;; SD CL TWICE; SD DRW CL; INTERLUDE

TWL 2; WK, MANUV; PIVOT 2; WK 2; BASKETBALL TRN;;

FC TO FC; BK TO BK; FC TO FC; BK TO BK to OP/LOD; STRUT 4;;

REPEAT B

ENDING

TWL 2; WK 2 [SCP]; 2 FWD 2 STEPS;; TWL 2; WK 2;

BASKETBALL TRN;; FC TO FC; BK TO BK to OP; & APT, PT, - ;



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ALL THINGS CONSIDERED

By
Ed Foote



Rough Dancing? Men Win!

At the National Convention in St. Paul, Minnesota in 2002 I participated in several seminars and panels. One panel was entitled "Defensive Dancing."

After a few opening comments from myself and the other panelist, we asked the floor for comments. We were immediately swamped with complaints from women about rough dancing from men.

The biggest complaint was that men squeeze women's hands too tightly. This was repeated over and over again.

In response to a woman's question about why men do this, one man offered the logical theory that men work with machines and tools and are used to gripping tightly things like screwdrivers, pliers and wrenches.

Another strongly emphasized complaint against men was that they drag the women through the calls, instead of letting the women dance. This seemed especially prevalent on the calls Ferris Wheel, Recycle and Linear Cycle.

Finally, one man stood up and said: "Well, there are rough women too." A few heads nodded in agreement, and that was the last we heard of this. Everyone was back to criticizing the men.

Solutions: Having identified the problem, here are possible solutions which were proposed.

For men squeezing hands too tightly:

- (1) The woman can say "Ouch, that hurts!" This should cause sufficient embarrassment to the man that he will not do it again. It was noted that this should be said only if a particular man has a history of squeezing too tightly, and not for an isolated instance.
- (2) women have a good defense in fingernails. If the man's grip is causing pain, the woman can squeeze the man's hand with her fingernails.
- (3) Some women have a badge maker prepare a badge they can wear that says: "injured hand" or "injured arm." This usually results in a lighter touch by all men.

For men dragging the women through the calls:

- (1) For Ferris Wheel from a standard boy-girl set-up, the man has further to go to do the call, so there is a tendency for him to pull the woman. To counteract this, a women should double her speed in doing Ferris Wheel. This will keep her beside the

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.

man instead of behind him, and thus no dragging should occur.

(2) For Recycle and Linear Cycle, many dancers use hands for the entire call. But except for the initial Single Hinge on Linear Cycle, these are no hands calls. So if the man is dragging the woman, she can simply push his hand away. When he asks why she did this, her reply is: "Don't you know these are no hands calls? I want to do the calls correctly." This should render the man speechless.

There is no excuse for rough dancing. In light of the comments made at this panel, perhaps all men should review their dance habits to be sure they are not being rough.

The Shoes' On The Other Foot

For a number of years, I was fortunate to have a "regular" dancing partner, although I was, myself, single. I was fortunate enough to dance usually three times a week at the dances in the area. My partner and I were on the floor for every dance, although, at times there were singles on the side lines who would have really enjoyed getting into a square, but had no partner.

Our caller had, on numerous occasions, remarked that the dance is made up of individuals, dancing with partners. My partner and I made very little of the reference and very rarely, if ever, split up and danced with someone who did not have a partner.

Then one day, as the Good Lord would have it, my partner passed away. Now, I was the one on the sidelines. Only through the goodness of the dancers with whom we had been associated with for a great length of time, did I "make it on the floor". But, as I look around, when I am the one on the sidelines, I realize that it was wrong not to "split up" and sit one out while my partner danced with someone else.

G. Frank

Fourscorey

By Corben Geis

- 1) What shoulder do you always pass in square dancing, unless otherwise incicated?
a. left b. right c. good d. bad
- 2) True or False
The actual name of the call in which the man does the Teacup Chain is called a Beermug Chain?
- 3) What's a Static Square? (hint: it has nothing to do with a bunch of dancers sliding their shoes on carpeted floors and shocking each other with a touch of a finger.)
- 4) From a box circulate, what is the name of the call whenever the leads run, while trailers step forward, turn 1/2 with each other, and step forward, to end back in box circulate with leads and trailers switched. (hint: it rhymes with boot sack)

Answers next month!

MOORE ON CONTRA

From
Paul Moore



Dinty Moore Stew

The other day as I was browsing through a collection of dances, just sort of looking for something new and different to use at a contra dance, I came across a dance called "Dinty Moore Stew." I don't know if all of you are familiar with that delightful canned concoction of beef, carrots, new potatoes, and thick gravy, but for me it brings back fond memories of trips into the New England woods in the crisp fall air when hot and filling were the two main requirements for dinner. Dinty Moore Beef Stew was the perfect thing. Heat and serve and you have a hearty, healthy meal.

So, why would someone name a dance "Dinty Moore Stew"? Well, I think the Dinty Moore part of the title was to evoke the exact feeling I had when I saw the title. It is the stew part of the title that is important. The idea is to take familiar ingredients and mix them together any-old-way you please, and it still comes out great.

Here are the bare bones of the dance:

- Intro: ----, -- Corner dosado
- 1-8: ----, -- Same one swing
- 9-16: ----, Across, right and left thru
- 17-24: ----, -- Right and left back
- 25-32: ----, -- Circle left
- 33-40: ----, -- Circle right
- 41-48: ----, -- Ladies chain
- 49-56: ----, -- Chain back
- 57-64: ----, -- New corner dosado.

That's the whole dance. Nothing new. Nothing special. It is what we call a "glossary dance," that is, one that just uses standard calls from the glossary of calls that are arranged only because the call can be done from that position.

Here is the fine print. Substitute "Star left" and "Star right" for "Circle left and right." In other words, the first time or two through the dance, call it as it is printed. Then on the 3rd time through, make the substitution. The timing is the same and it flows. Also, if at the end of the star right the men flair out of the star,

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

the ladies flow beautifully into the ladies chain. You can take the same elements of the dance and place them almost anywhere you wish. Do keep the opening the same both for the comfort of the dancers and to keep your place in the dance.

So we have created one kind of stew. But we can cook up some others, too. Instead of substituting just elements of the dance, substitute the whole dance. Some contra dance purists will frown on this, but dancers (on occasion) like the variety. Keep the same opening – I like to use “Corner dosado, corner swing” as the opening kernel. Then substitute other dances that have the same opening, the heart of the dance is another sequence of figures entirely – but be careful: make sure the changes are not too radical and make sure that the dancers can do the calls without a prior walk-thru. When I do a “hash” contra, I tend to use a good square dance tune, partly for the familiarity of the tune and the length. Square dance tunes play the melody only seven times so I only have to come up with six dances. Why only six? I bookend the whole sequence with the same dance. (This gimmick lends itself beautifully to a medley of tunes such as “Patriotic Medley” on Blue Star or “Sinatra Medley” on ***** or “Hazel Eyes” medley on Chaparral.) Here is a sequence of dances I like to mix:

1. Inflation Reel by Tony Parkes

Intro: ----, -- Corner dosado
1-8: ----, -- Same one swing
9-16: ----, -- Go down in fours
17-24: -- Wheel turn, -- come back
25-32: ----, Bend the line and right and left thru
33-40: ----, -- Ladies chain
41-48: ----, -- Same four circle left
49-56: ----, and a quarter more
57-64: -- Pass thru, New corner dosado

2. Howell’s Break by Bob Howell

Intro: ----, (last phrase from previous dance)
1-8: ----, -- Same one swing
9-16: ----, -- Go down in fours
17-24: ----, California twirl, come back
25-32: ----, Bend the line, Ladies chain
33-40: ----, -- Chain back
41-48: ----, Same 4, star left
49-56: ----, -- Star right
57-64: ----, -- New corner dosado

3. Interstate Contra by Boyd Rothenberger

Intro: ----, (last phrase from previous dance)
1-8: ----, -- Same one swing
9-16: ----, -- Go down in fours
17-24: ----, California twirl, come back
25-32: ----, Bend the line, Right and left thru
33-40: ----, -- Ladies chain
41-48: ----, -- Flutterwheel

49-56: ----, Long lines forward and back

57-64: ----, New corner dosado

4. Frieda's Curiosity by Phillipe Callens

Intro: ----, (last phrase from previous dance)

1-8: ----, Same one swing

9-16: ----, Across, long lines go forward and back

17-24: ----, -- Right and left thru

25-32: ----, -- Ladies chain

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

41-48: ----, Keep going and circle left

49-56: ----, -- Star left

57-64: ----, New corner dosado

5. Homosassa Hornpipe by Don Armstrong

Intro: ----, (last phrase of previous dance)

1-8: ----, Same one swing

9-16: ----, Across, half promenade

17-24: ----, -- Right and left thru

25-32: ----, Same four star left

33-40: ----, -- Star right

41-48: ----, Men flair, ladies chain

49-56: ----, -- Chain back

57-64: ----, New corner dosado

6. Good Girl Traditional

Intro: ----, (last phrase previous dance)

1-8: ----, Same one swing

9-16: ----, Couple across circle left

17-24: ----, -- Circle right

25-32: -- Break to line of four*, -- go down in fours

33-40 ----, Wheel turn, come back

41-48: ----, Bend the line and ladies chain

49-56: ----, -- Chain back

57-64: ----, New corner dosado

Repeat dance #1, Inflation Reel.

This is not a gimmick to pull in new contra dancers because new dancers are unsure of timing and position. But this is lots of fun with experienced dancers who recognize what is happening. As with any gimmick, use it rarely, but have fun with it.

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CALLERLAB VIEWPOINTS



By
Mike Hogan

Multi-Cycle Lesson Method Update

So much has been written about the Multi-Cycle Method of teaching new dancers over the past several years. As mentioned in this column before, this is not a new way of bringing new dancers into our activity. Darryl McMillan, a past Chairman of CALLERLAB, ran Multi-Cycle type new dancer lessons in the 1980's and I'm sure others did too. Are they a little extra work for the club, caller, or sponsoring organization? You bet, but the results can be terrific if the group stays with it long enough to gain momentum, and adopts transition programs and strategies to integrate the new dancers into the club.

I've just completed the 8th year of teaching new dancers using a Multi-Cycle format for a dedicated, hard working club named "Valley Trailers." Many years ago, several core leaders of this club decided that they needed to do something to help the club grow. They needed to change and do something different. Everyone knows that when you keep doing the same thing, you get the same results. They wanted a better way to bring new dancers into the activity and their club.

It took two years of adjusting things and building a base of new dancers to make it work right, but that's the beauty of this new dancer program. You can adjust what you're doing to make it work for you and your area. There are no hard or steadfast rules.

There are no short cuts to getting the publicity out and letting others know about when the new dancers dances (lessons) start. You have to publicize with the same vigor of any class. There is information available from United Square Dancers of America, CALLERLAB, and others, listing many ideas for promoting your new dancer programs. Try several ideas each time you start to find the ones that work for your group and your area. The very best way to fill your new dancer group is still by



Please make note: The individual on the left is Mike Hogan (he wrote this article last month) and the individual on the right is Jerry Reed. They are in no way related even if I (the editor) am trying to make them into one person by putting Jerry's Picture with Mike's article.



having your own dancers bring friends, neighbors, co-workers, and family members to your new dancer nights.

Let's look at some of the advantages the Multi-Cycle Method has over the traditional one class per year format.

- 1) By starting classes more than once a year, we make square dancing more available to potential dancers.
- 2) Having two or three groups on the same night increases class revenue, making the new dancer program financially practical and solvent.
- 3) Your new dancers become your primary one on one promoters, instead of this entire task falling only on your club members.
- 4) Your enthusiastic new dancers can bring their non-dancing friends into the group several times a year and dance with them immediately, even before they finish learning the destination program.
- 5) Shorter class time for each group each night, allows brand new dancers time to increase their physical stamina. It also leaves them wanting more instead of being so tired at the end of each night.
- 6) New dancers that miss class nights or need additional class time, can repeat a phase and continue dancing with your group and not wait until the following year to join again. The Multi-Cycle Method allows dancers to stay in your new dancer program for as long as it takes for them to learn to square dance.
- 7) Fast learners and former dancers can move ahead without being held back by those needing more class time.
- 8) While your more experienced new dancers are helping your brand new dancers, they have the opportunity to review calls and reinforce their skills.

Square dancing is growing and doing very well in many areas of the world. Groups that are making their new dancer program their first priority are prospering as a result. The Multi-Cycle Method is the key for many of these successful groups.

If you're looking for a way to breathe new life into your club or association, consider giving your new dancer program a big effort. Give the Multi-Cycle Method a two or three year trial period. I'm sure you'll find, as so many of us have, that this is exactly what you've been looking for.

The CALLERLAB Multi-Cycle Lesson Plan has been posted on the CALLERLAB website at: www.callerlab.org This document may be found under the "Documents" link and then the "Teaching" link on the home page. You can also go directly to the document with the following link: [http://callerlab.org/documents/teaching/Multi_Cycle_Lesson_Plan_\(Rev_B\)\(03-11-05\).PDF](http://callerlab.org/documents/teaching/Multi_Cycle_Lesson_Plan_(Rev_B)(03-11-05).PDF)

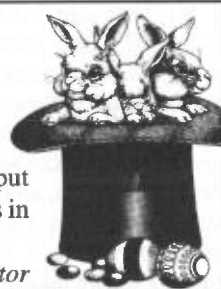
At the end of the document is a list of callers you can contact to answer additional questions or concerns.

Make this year, the year you turn things around for your group. Changes can be difficult, but they can also be exciting. It's often been said, "If you want more of something, focus your attention on it." Use a variation of the Multi-Cycle Method to focus your attention on new dancers. You'll be glad you did!

Happy Easter!

I keep forgetting to put
little messages like this in
for the Holidays.

Randy Boyd, Editor



Stew Shacklette – Milestone 2003

In 1947, Stew began his calling career while still in high school. As a student, he played football and worked with a group of children on roller skates. Following high school, Stew attended Western Kentucky University in Bowling Green, Kentucky for two years. He then enlisted in the United States Navy and was stationed in San Diego, California. While in San Diego he became involved in the square dance movement. At that time (the early 1950's) square dancing was developing from the traditional form to Modern Western Square Dancing as we know it today.



While stationed in California, he joined the Southern California Callers Association, the Northern California Callers Association, and the San Diego Callers Association, where he served one term as President. He also founded the Palomar Callers Association, where he served one term as President. He met Doe Graham when he began calling Contra in 1955. Doe helped Stew by taping his Contra Prompting and critiquing the tapes.

After returning to Kentucky in 1958, he completed his college degree at the University of Louisville, where he graduated in 1961. Stew then returned to California where he taught Physical Education and Social Studies for a private school for a year. Stew also drove the school bus.

Returning again to Kentucky, Stew taught in the public schools, and called for seven different square dance clubs including an Advanced club and a club for children. During the summer, he taught in the park system, often as much as seven different parks a day. He was also instrumental in forming the Kentucky Square Dance Callers Association. Stew served six terms as president throughout the years.

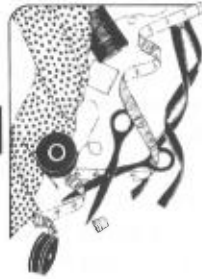
Stew continued his square dance involvement, becoming a permanent staff member and then a director of the Kentucky Dance Institute. This dance week covers square, round, contra, folk, and other related dance forms and has reached teachers and future teachers throughout its program.

In 1991, Stew, along with David Lewis, founded the Kentucky Dance Foundation with the goals of preserving square and folk dance music and dances for the future. The Foundation acquired the Folk Dancer Label, copyrights and inventory from the estate of Michael Herman who was the originator of this record label. This music was for international folk dancing, traditional squares, and contra dancing which had been collected over many years from all over the world. After acquiring the inventory and copyrights and a building to store them, Stew and his wife Kathy sorted and shelved 71,000 pounds of phonograph records. They have worked to “catalog” these records using computer technology. Stew and Kathy have worked over 2 1/2 years digitally recording this music on the hard drive and converting the records to CDs. In 2001, Stew received the National Dance Award from San Antonio College for this work.

Stew has supported square dancing throughout his career. Stew became a member of CALLERLAB in 1975, served four years on the CALLERLAB Board of Governors, and served seven years as Chairman of the Contra and Traditional Committee. He has attended and called at 36 National Square Dance Conventions, three years on the Board of Governors of CONTRALAB and two years as Chairman of the Board of CONTRALAB. He is a member of the National Teachers Association of Line and Country Western, the Lloyd Shaw Foundation, and the National Folk Dance Society. In addition to all of this activity, he has developed a self-paced program, “How to Prompt Contra” for CONTRALAB, produced videotapes on how to dance, and written four books on subjects varying from teaching square dancing for grades four to seven, to contra calling.

SEWING 101

With
Donna Ipock



It's time to put the spotlight on the men again...

The most asked question I get whenever we are at a special dance is "Did you make your husbands shirt"? I answer "No, those shirts are just too hard to make, especially when you can add a little zip and make your partners shirt match your outfit with very little trouble." Then the response is "How do you do those yokes" or "how did you make that neck facing?" Through the years I've found several different ways to add yokes, pockets, cuffs, and even neck facings and this technique works best for me...you may have your own way...and if you do and would like to share your creativity, please let me hear from you.

You will use this technique for any embellishments on the shirt, but lets do the yoke first.

- Cut a piece of freezer paper at least an inch larger than the yoke.
- Press the freezer paper to the shirt so you can use a Sharpie fine point permanent marker to trace the yoke. Remember that all purchased shirts are not as perfect as the ones we make so it is important that you trace all the yoke sides.
- Remove the paper from the shirt and press it to the RIGHT side of your design fabric.
- Cut it out leaving at least an inch around the pieces and then fuse the fusible web to the BACK of the fabric.
- Remove the freezer paper and be sure the fusible web is on the fabric. Please follow the manufactures directions for the fusible web.
- Position the design fabric over the shirt yoke and fuse the fabric in place not fusing the edges. Trim the edges to come about 1/16" from the edge and then fuse it down completely, being careful to make the contact around the edges.

You can leave as is or you can stitch around the entire yoke using a small zigzag or satin stitch. The same technique is used for the pockets, cuffs, and neck facing. Remember that if the pockets and neck facings have a buttonhole, then add one by re-stitching over the original buttonhole. You can be creative with the pockets and yokes...the smartest man I know likes the fancy yokes...the ones with two points on the back yoke. To make this happen....just draw out the desired yoke design and then proceed as in step 3. This is really an easy way to make matching yokes to make our outfits special.

SPECIAL NOTE: You can just press this new fabric over the existing shirt part or you can take the time to remove the yoke, pocket or cuffs and replace them with the newly made parts. Most ready to wear shirts have a double yoke so this is not too hard....but, being the lazy sewer that I am, I just place the new fabric pieces over the old. It's not that bulky and I find it works very well.

Now to make something to match our partner's shirts. From time to time, the

smartest man I know has purchased a shirt with a western look...you know the kind that the "Ghost Riders In The Sky" wear. Well...this takes some thinking, but it can be done. One of the smartest man's shirts had some geometric design in blues, browns, and turquoise on a white shirt. By using a zigzag stitch in the medium width I stitched several rows (actually I stitched three rows of each color side by side) on the ruffle around the blouse and also on the ruffle of the skirt of a solid white outfit. I have a turquoise petticoat that really sets this outfit off. After I finished the basic zigzag stitch, I used the only design stitch that always works when I want it to on my trusty slant needle. I tried a sample on a scrap of the white fabric. It looked real good. On the bottom edge of the ruffle I have the zigzag stitches (three rows of each of the colors) and then where the ruffle attaches to the skirt gores I stitched the design, which is a chevron type of stitch, in all three colors. I have the zigzag stitch on the blouse ruffle and on the sleeve ruffle I used the chevron design. I may go back and add the chevron stitch on the upper edge of the blouse ruffle for balance. The sleeve ruffle is not deep enough to hold any more design, it would just be overload. Adding the three different colors gave this outfit a different look and even feel to it. The stitching helped the blouse ruffle by giving it a little body and I think the color combinations give it an up to date look. The solid white was just too much of a good thing. I've worn it with a white petticoat, a turquoise petticoat and a blue one. I think the white petticoat makes this a more dressy look.

Remember...you don't always have to make HIS shirt match YOU...you can be creative and make YOUR outfit to match HIS.

Sew Happy!



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Frank Lescrinier: (909) 229-3031 • Email: Frank253@hotmail.com • Website: Frank253.tripod.com
Nasser Shukayr: (888) 249-7748 • Email: NShukayr@aol.com • Website: www.nshukayr.com

Tuition: \$315 per caller. A \$50 refundable deposit holds your place.

THE COUNTRY LINE



From
Mike Salerno

Hello dancers. This month, I am presenting a different kind of dance. Some people call them "Traveling Partner Line Dances." These dances are generally done in a counter-clockwise circle around the dance floor. Many can be done with or without a partner. Some people would consider these dances as simple "Round Dances." Round dances are phrased dances with different sections to be done at different times, choreographed to a particular piece of music. The patterns utilize ballroom movement and are prompted by a Round Dance Cuer. "Traveling Partner Line Dances" can be, but rarely are, that complex and are not cued. Some dances use "tandem" footwork where both men and women use the same footwork. Some dances use "mirror image" footwork where each dancer uses the opposite foot while executing the movements. Either way, there is generally only one section, for example, 32 beats long that is continually repeated until the end of the dance. This is a classic dance that I am sure you will enjoy. Some people like to do the dance to a real fast tempo, but I think it goes better to a more moderate tempo. Try both and let your dancers decide. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance: 10 STEP

Basic Steps (Official NTA Definitions):

Hook: The free foot moves as a pendulum in front or back of the weighted foot and is kept off the floor. A Lock is sometimes referred to as a Hook.

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

Stomp Up (Stamp): To step without a change of weight, and lift foot upward.

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

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

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move



FESTIVAL 2004
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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

forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

*Prompting Cues are in **BOLD** lettering

NAME: 10 Step

DESCRIPTION: 18 Count, Beginner Traveling Partner Line Dance

CHOREOGRAPHER: Unknown

MUSIC TEMPO SUGGESTIONS:

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

Medium: Thirty Days by The Tractors (116 BPM)

Fast: High Horse by Nitty Gritty Dirt Band (141 BPM) or any moderate/fast Polka Tempo

COUNTS/STEP DESCRIPTION

Left Heel, Step, Two Right Foot Stomp Ups

1-2.) Tap Left Heel Forward, Step Left Foot Beside Right Foot

3.) Stomp Right Foot Beside Left Foot (*no weight transfer*)

4.) Stomp Right Foot Beside Left Foot (*no weight transfer*)

5.) Tap Right Heel Forward

6.) Cross Right Foot in front of Left Foot with Right Toe Touching Floor on Left Side of Left Foot

7-8.) Tap Right Heel Forward, Step Right Foot Beside Left Foot

9-10.) Tap Left Heel Forward, Hook Left Foot in Front of Right Leg

From Lee Kopman

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

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

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

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

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

Open letter to callers and dancers...

Having trouble getting people to take lessons?

I have a solution to your problem.

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

Suggest to those who are in your clubs to:

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

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

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

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

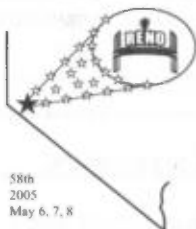
The CD is also an excellent tool for callers who are looking for the best way to teach a beginners class.

Contact:

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

Left Triple Step Forward, Right Triple Step Forward, Repeat
 11.>) Step Left Foot Forward, Step Right Foot Beside Left Foot
 12.>) Step Left Foot Forward
 13.>) Step Right Foot Forward, Step Left Foot Beside Right Foot
 14.>) Step Right Foot Forward
 15.>) Step Left Foot Forward, Step Right Foot Beside Left Foot
 16.>) Step Left Foot Forward
 17.>) Step Right Foot Forward, Step Left Foot Beside Right Foot
 18.>) Step Right Foot Forward

Repeat



57th
 2005
 May 6, 7, 8

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KOA RV Spaces: 1-888-562-5698

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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)

PER-EVENT RIBBONS WILL BE AVAILABLE ONLY AT THE DOOR

FRIDAY NIGHT	ALL DAY SATURDAY	SATURDAY NIGHT	SUNDAY
\$20.00 /PERSON	\$25.00 /PERSON	\$20.00 /PERSON	\$15.00 /PERSON

<input type="checkbox"/> \$70.00 (Per Couple)	<input type="checkbox"/> \$35.00 (Per Person)
<input type="checkbox"/> \$60.00	<input type="checkbox"/> \$30.00
Teens 16 & Under:	<input type="checkbox"/> \$25.00
Handicapables	<input type="checkbox"/> \$15.00

NO REFUNDS AFTER April 7, 2004
 \$5.00 PER PERSON CANCELLATION FEE AFTER APRIL 7

Name: _____
 Address: _____
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**Make Checks Payable To:
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Mail To:
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 C/o Linda Sawtelle
 P.O. Box 4614
 Carson City, NV 89702-4614
 Call: (775) 783-8982

Check Primary Interest: MS Plus Advanced R/D: I II III IV V VI I am Solo Traveling By RV
 Youth Handicapable

ROUND DANCE PULSE POLL



*From
Bev & Bob Casteel*

CHICAGOLAND ROUND DANCE TEACHERS' SOCIETY

Teach of the Month for February 2004

Phase II: Tie Me to Your Apron (Baldwin) MGR 013

Phase III: Touch You (Seuer) Star 113

Phase IV: Fine Brown Frame (Hurd)/Jive/CD Capital - Lou Rawls

Phase V: Let's Dance Together (Palmquist)/Waltz/SP/Classic

WASHINGTON STATE

Round of the Month for April 2004

Stranger in Paradise (Springer) II+1/Two Step/Roper 268

DIXIE ROUND DANCE COUNCIL

Top Teaches as reported in the February 2004 Newsletter

1. Beale St. Blues (Lillefield) V/Jive/CD

Fine Brown Frame (Hurd) IV/Jive/CD Capital Lou Rawls

In The Navy (Silva) IV/Cha/Coll 4338 The Village People

2. Anastasia (Worlock) VI/Rumba/CD

I Wish You Love (Preskitt) IV/Rumba/CD With Love From D Martin

You Should Be Dancing (Goss) V/Cha/Star 507CD

3. I Won't Send Roses (Buck) III/Rumba/Star 203

4. I Do, I Do, I Do (Blackford) V/Foxtrot/Star 205

In the Mood for a 2 Step (Martin) II/Two Step/Roper 167

La Mer (Shibata) VI/Slow Two Step/CD

Love Story (Buck) IV/Bolero/Col 13-33203 Andy Williams

Moonlight Tango (Rumble) VI/Tango/CD

The Way You Do (Shibata) VI/West Coast Swing/CD

This Can't Be Love (Shibata) V/Foxtrot/CD

ROUNDALAB

Classic ROQ

1st Quarter 2004

Phase II: Green Door (Proctor)

**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**

Phase III: Woodchoppers Ball (Lawson)

Phase IV: Send Her Roses (Palmquist)

Phase V: Singing Piano (Marx)

2nd Quarter 2004

Phase II: Edelweiss (Kullman)

Phase III: Autumn Leaves (Moss)

Phase IV: Marilyn, Marilyn (Palmquist)

Phase V: Hawaiian Wedding Song (Lovelace)

Forty Years: Just A Beginning!

Forty years on the same job would be considered by most people as a long time. Not so for Danny Robinson, a Florida square dance caller and recording artist, who readily admits that time spent as caller for Orlando's Whirl & Twirl Square Dance Club has gone by quickly.

Robinson assumed the role of caller and instructor for the Whirl & Twirl Club way back in December of 1963. In those days, the club danced Friday nights in the cafeteria of the Robert E. Lee Jr. High School. How things have changed. Lee is now a middle school and the Whirl & Twirl Club, with Robinson's guidance and it's own dance facility, has grown to be the largest club in the area with opportunities for adults to enjoy square and round dancing four and five nights a week year-round.

On stage, Danny Robinson is an entertainer, a showman and a master craftsman of square dance choreography. Dressed in western gear and often wearing a pair of six-shooters, his calling and home-spun humor mark him as a crowd-pleaser with the dancers. Over the years, Danny has gained an excellent reputation on the local as well as the national scene for outstanding work in the American Square Dance movement.

He lives in Winter Park with his wife, Ann, an accomplished potter.

Robinson says (when it comes to square dancing) "I love telling people 'where to go'—that is what a caller does." It is a two-way street because dancers love having Danny tell them where to go every Wednesday and Friday nights at the club's dance center. Robinson adds, "If it's true that life begins at forty, then my career with Whirl & Twirl has just begun."

Danny Robinson Caller / Instructor



The Whirl & Twirl
SQUARE & ROUND DANCE CLUB

Trueisms

- Everyone has a photographic memory. Some just don't have film.
- Dogs have owners. Cats have staff.
- If you look like your passport picture, you probably need the trip.

NSDCA Pull Tabs Tops Goal

Members of the National Square Dance Campers Association have been collecting soda can or pop tabs for a decade now. Chapters are free to choose whatever project they wish to support thru the recycling of those tabs. This year the president of Chapter 118 in Missouri said the Director of the Ronald McDonald House in Springfield was quite impressed with their amount. Lots of small sandwich bags donations were laying on the counter when the president came in almost dragging their bag of 19 pounds!

Members who have no special chapter project to support usually elect to bring their tabs along to the International Camporee in mid July and support the current project. One couple whose wife missed the International because of emergency surgery even insisted their tabs be mailed in to be counted!

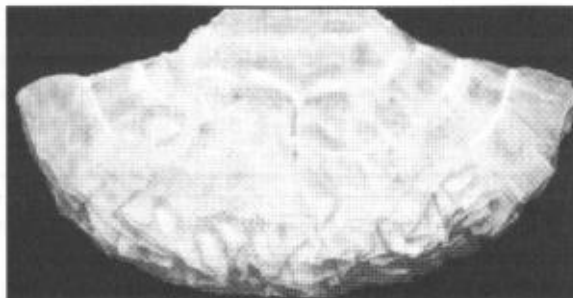
This year the International Camporee Committee in Horseheads, New York appropriately asked Lash LaRue, who has been recycling tabs for umpteen years, to chair their Tab Collection. In keeping with the Camporee theme of bees, Lash, who has been nicknamed "King Tab", decided to take a couple bee hives, paint them red, white and blue and let them be the containers in which the "Worker Bees" would make their deposits. By the time of the NSDCA Annual Meeting Thursday afternoon, King Tab announced he had weighed 290 pounds of tabs from his Camporee hives and tabs were still being turned in!

King Tab announced that the bee hive collection from the camporee would be included in with the 227 pounds (!) back at his home that he had collected from the

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Extremely full #6000 - Sixty yards - 3 layers - 20 yds. each \$36.00

Extremely full #5000 - Fifty yards - 3 layers - 20 yds. each \$33.00

Extremely full #4000 - Forty yards - 3 layers - 20 yds. each \$30.00

LENGTHS: 19, 20, 21 and 23 inches.

COLORS: Red, Black, White, Light Blue, Royal Blue, Ivory, Peach, Pink,
Hot Pink, Yellow, Lavender, Mint, Kelly Green, Navy, Dusty Rose.

SIZES: Small, Medium and Large

POINT OF ORDER



By Kappie Kappenman

Ethics and Attitudes

By Herb Dennis

*Rainier Council, Washington State Presented at
the 10th Annual Washington State Leadership Seminar*

What are ethics? Webster defines ethics as “the science of ideal human character.” I found it extremely hard to make a comparison between ethics and square dance leadership. After further research on the subject, I believe it actually means the methods people use to seek their goals. By goals I mean what you want to get out of square dance leadership. I see leadership as a method of fulfilling them. If we break down our goal in square dance leadership we find that the majority of people find it is a way of having plain, old-fashioned fun. There is no better way to meet and get to know people than to become an officer in a square dance club. We sometimes think all it means to be an officer is to be at every dance and to be there earlier and stay later than anyone else. This type of thinking will scare many prospective officers out of getting involved. When we become an officer we are forced to get out and meet people and make friends, and by doing so we keep the organization going and growing stronger. For without people to take over the task of leadership we could no longer enjoy our chosen activity, which creates the friendship and enjoyment getting together with people who share a common interest. This benefits the entire organization of square dancing.

Now let's take a closer look at “attitudes.” What attitudes are appropriate in a leader? (Before we go any further I would like to stress the point that we are a volunteer organization run for our pleasure.) Let's start with willingness! To my way of thinking, willingness is the ability to help in whatever capacity needed, without

huge cadre of collectors he has inspired. Question: If we counted 1309 tabs in a pound, how many tabs were turned in at the recycle center?

All the moneys from King Tabs' collection and bee hives are being turned over to the Dialysis Center at Arnot Ogden Medical in Elmira, New York. The money is used to assist dialysis patients who are not fortunate enough to have sufficient funds to cover additional costs and not covered by insurance for medications and special needs.

If you or your club have not started saving tabs yet, why not? It's an easy, worthwhile project any club or person can adopt. Any Festival or Convention should be able to generate a goodly number of tabs. Make some signs to ask attendees to save the tabs, then put out containers for collecting and see how many pounds you can get in 2004. If you have no place to recycle them, contact NSDCA website or “King Tab” for assistance (www.NSDCA.org)

Maybe you can top the NSDCA!

The Florida Dance Web

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

Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

<http://floridadanceweb.com>

**Clubs, Vendors, Callers, Cuers - You can have your own web site
on the [Squaredancing.org](http://squaredancing.org) for only \$35.00 per year.**

<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

thinking of what benefits we are going to derive from this task. Without that willingness to step in and help when asked, we would have no committees, no schedules, no dances, no festivals, no organizations and, in turn, no fun,

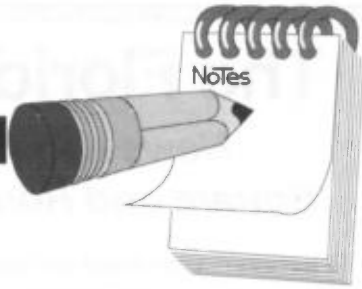
Going a step further, we should consider cooperation. Cooperation in its basic form means the collective action of more than one person to achieve a mutual goal. This is not the activity nor the place to have competition among our groups, as in politics. This creates a great deal of unrest within the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

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

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

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

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

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 Scearce; Cuers: Pamela Bennett, Dom and Joan Filardo, George and Jeannine Springer. Phone Ralph at 703-751-4585 or email driscollr@rcn.com.

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

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

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

23-25 **NEW JERSEY** – Wildwood Weekend, Federation of Delaware Valley Square & Round Dancers; Clarion Hotel and Convention Center, 6821 Blackhorse Pike, Atlantic City West, Egg Harbor Township; Casey Bradshaw, wildwoodweekend@comcast.net, 302-369-6050

24 **MISSOURI** – Spring Fling 2004, Dance and All You Can Eat Dinner; Mills Center, Bus. Rt. 44, next to Cowan Civic Center, Lebanon; Dave and Dee Shafer 573-759-6874; Dave and Barbara Phillips 417-532-6217

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

MAY 2004

6-8 **ONTARIO, CANADA** – T&D Association's International Square and Round Dance Convention, Brock University, St. Catharines, Ontario; Dorothy Budge, 111 Ontario St., North, Apt. 401, Milton, Ontario, L9T 2T2; 905-875-0268; budge@sympatico.ca

7-9 **NEVADA** – 57th Silver State Square & Round Dance Festival, Reno Hilton, 2500 E. 2nd Street, Reno NV; Don Swartz 775-883-2937; www.squardancenevada.com; Email kc7tkg@juno.com

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

If you wish to mention an international event, here it is:

15 **MUNICH, GERMANY** – 31st Maypole Dance; Dip-N-Divers Square Dance Club, Mehrzweckhalle Feldmoching, Georg-Zech-Allee 15; www.dip-n-divers.de or email Hanns-Di-

eter Keh die.heimerls@t-online.de; tele +49-89-981745; Member: EAASDC

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

16-20 **NORTH CAROLINA** – Maggie Valley Square Dance Week; 4394 Jonathan Creek Road, Waynesville, NC 28785; 1-800-926-8191 or 1-828-926-1645

21-23 **MICHIGAN** – Northwest Michigan Square & Round Dance Council 49th Spring Festival, St. Francis High School, 123 East 11th Street, Traverse City; Ron and Sue Hensel, 4375 S. Rainbow Ct., Williamsburg, Michigan 49690; email ronsue@netonecom.net; 231-938-1985

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

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

May 28-June 1 **MISSOURI** – Memorial Day Blowout Special, Kirkwood Lodge, Ozark Lakes

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, bernmcneil@aol.com

4-5 **MONTANA** – Solo Stars 22nd Annual Mountain Mixer, Lolo Dance Center, Highway 12 West on the Lewis & Clark Trail; Betty Yorton, 406-251-7034; Lynn McAdams 406-549-9437, mackmcadams@msn.com; RV reservations 406-273-0141

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

27-July 3 **COLORADO** – 27th Annual Lloyd Shaw Rocky Mountain Dance Roundup, La Foret Conference Center in the Black Forest, by Colorado Springs; Bob Riggs, director, 7683 E. Costilla Blvd., Englewood, CO 80112, (303) 808-7837, RLRiggs@aol.com; www.lloydshaw.org

JULY 2004

1-5 **ARIZONA** – Remake the Heatwave, the 21st Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Arizona Biltmore Resort, Phoenix; Email registration@remaketheheatwave.com or mail to Remake the Heatwave, PO Box 9942, Phoenix, AZ 85068-0942.

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

30-Aug. 1 **OREGON** – Hear The Roar In 2004, Oregon Summer Festival, Seaside Convention Center, Seaside; Sylvia Davis, 503-861-1772, 235 SW Alder #26, Warrenton, OR 97146; smdavis@pacifier.com

AUGUST 2004

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

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

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

13-14 **PENNSYLVANIA** – Pennsylvania Square & Round Dance Federation Convention; Penn Stater Conference

Center Hotel, State College; Bob and Ellen Williams, 2159 Palomino Drive, Warrington, PA 18976-2171

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

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

SEPTEMBER 2004

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

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

10-12 **PENNSYLVANIA** – The Annual Dutch Treat, Lancaster Host Resort and Conference Center, 2300 Lincoln Highway East, Lancaster; 905-332-7597, 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; jbuzdygon@enter.net; 215-536-4777

17-18 **NEBRASKA** – 34th Nebraska Square & Round Dance Convention, Adams County Fairgrounds, Hastings; Marion and Joan Niemeyer, 2935 N. 58th

Street, Omaha, NE 68104; www.sqdancer.com/nebraska/state; nei104@cox.net

OCTOBER 2004

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

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

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

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

NOVEMBER 2004

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

JANUARY 2005

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

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Pass Thru, Swing the corner, Promenade home
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