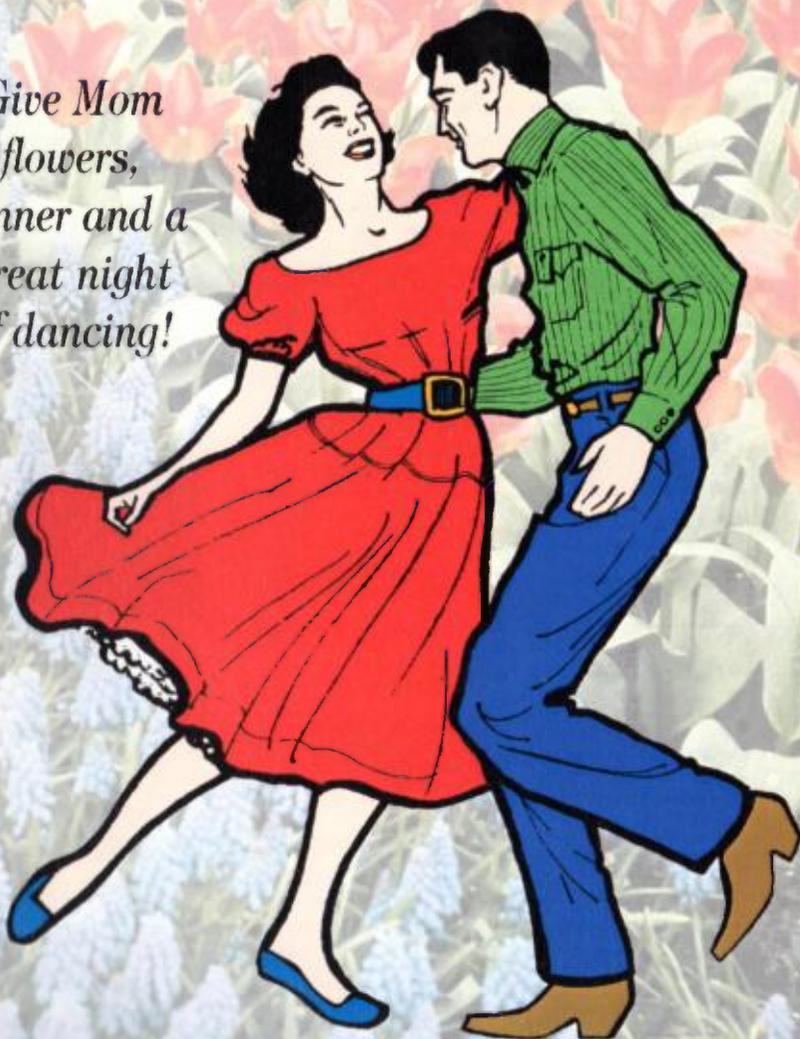


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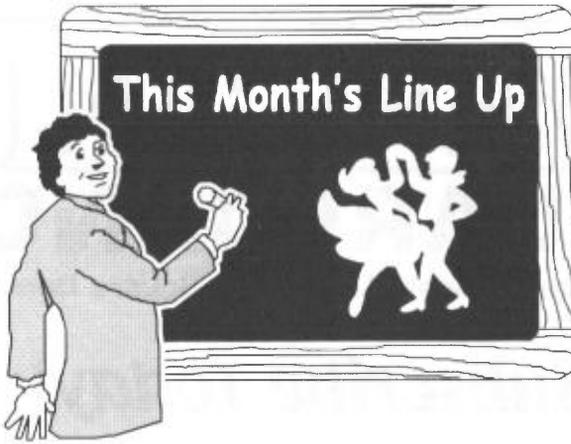
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# AMERICAN Volume 59

# SQUAREDANCE Number 5

## May 2004

"The International Magazine of Square Dancing"

**Publishers - Editors**  
William and Randy Boyd

**Cartoonist**  
Corben Geis

# EDITORIAL

*From  
Bill Boyd*



"A love of tradition has never wakened a nation, in deed it has strengthened nations in their time of peril" Winston Churchill. Now to paraphrase Winston Churchill, A love of tradition, square dancing, has not weakened a national convention; no, it may strengthen a national convention. Now is the time for all square dancers to help strengthen our national convention. Regular readers know that I love going to and dancing at conventions. Read on...

Spring is in the air and so far the year has been great. Of course it is a great time anytime you can find a square dance. I am really excited about next month. June in Denver at a square dance. I have read all the articles that we printed about the National Convention. I have tried to visualize the halls, the friends that I have not seen since last year, the fun, the after parties - the list goes on. I know that square dancing begins at home. I know that clubs at the local level are dancing's lifeblood and I know that dancing at our home clubs is fun. I know that raiding other clubs and having clubs raid us is fun. I also know that conventions provide us with an opportunity to see friends that we only see once a year - National Convention. This is our chance to dance with visitors from other nations, some of whom speak no English other than "Square Dance." I will dance with strangers only once - then they are friends. I will visit over one hundred vendors under one roof. I will visit and see a city that I have not visited before. I will have fun. I will visit and dance in various halls to different callers and cuers. I will have fun.

If you have never been to a national convention, try it and experience for yourself the dynamics of thousands of dancers gathered in one location- all to have fun. I hope to see you in a square at Denver.

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# 53rd National Square Dance Convention News!

## Three Good Reasons To Attend The Bid Session

*Friday, June 25, 2004 • 9:00 AM • The Event Center*

- To learn who is bidding to host the National Square Dance Convention in 2008!
- To learn what they will offer to dancers by hosting the 2008 Convention!
- To learn who plans to bid for future Conventions!

Don't miss this opportunity to hear and observe the future of square dancing!

## Opening Ceremony

*Events Center • June 23, 7:00-7:45pm, Wednesday*

Wednesday afternoon and evening feature a genuine western barbecue and a star studded mini-rodeo. With those fills, thrills and spills, you'd think we'd be done, but the 53rd National Square Dance Convention is just getting started! The Opening Ceremony entitled "Amber Waves of Grain" promises to be an eventful, musical and colorful event in its own right.

The Opening Ceremony starts right after the rodeo, but if you've chosen to skip these wonderful events, you can still take in the Opening Ceremony, because it's open for everyone attending the 53rd! Doors will open about fifteen minutes before the ceremony so you can find a good seat and enjoy the going's on.

You'll excuse us if we don't tip our hand too much, but here are some highlights. Since the Katherine Lee Bates poem "Eterna", written after a visit to Pikes Peak summit is the basis for the oft sung "America the Beautiful", we are taking the ceremony themes from that source, and featuring it in different styles in each ceremony. A traditional treatment opens the Convention.

The West was a wild place not so long ago; there might still be some gunslingers lurking about! It wasn't great on formality either so expect the speeches to be short, the music upbeat and the action constant. Don't worry - we'll get you onto the dance floor on time!

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# Square Dancing On The Road

*by Jim Pead and Betsy Waite*

We discovered RVs and the RV lifestyle by attending our first square dance festival! (This is a special weekend event attended by avid square dancers who dance from Friday to Sunday). There were trailers and motor homes all over the fairgrounds, all full of happy dancers, enjoying the dancing and one another.

As time went by, we went to many more square dance festivals and the RV set was in attendance in force! We wondered if it was necessary to be a square dancer in order to qualify to buy one of these wonderful homes on wheels. The answer was "Not really, but it certainly helps." Motor homes, trailers, and campers make it possible for the dancer to bring everything needed to the dance, and have a nearby place to rest after the dance without a long drive home. Of course, campers coming together always have fun.

The RV lifestyle is especially suited to square dancers. After all, we like to gather in groups and enjoy each other's company and our RV provides us a home on wheels wherever we go. The square dancing provides us with a wonderful opportunity to share another activity with fellow RV'ers beyond travel for the sake of travel. We can flit from square dance weekend to square dance weekend, carrying our beloved square dance outfits, meet with like-minded people and gaily skip from one high moment to another!

Square Dancers like to say that Modern Western Square Dancing is a New Song and Dance Routine! It is about fun, friendship, fitness and camaraderie. Square Dancing today is for a new generation, dancing to a variety of music from Golden Oldies to Elvis to current hits. It certainly is not what you did in junior high school! There are new dance steps, exciting new patterns and unique calls to learn.

Square dancing is fun and enjoyment and great exercise. It is a mental and physical challenge. It is dancing, it is thinking and it is teamwork. Moving in rhythm to the music helps keep you physically fit. Reacting quickly to the caller's varied calls keeps you mentally on your toes. You work together in a group of four couples as a team, helping and supporting one another.

Learning the basic steps is easy. Experienced, talented square dance caller/teachers have you up and dancing and help you learn the moves and names of the calls as you dance.

Many "Snowbirds" learn to dance in the world's largest Square Dance class in McAllen, Texas, the heart of the revered Rio Grande Valley. Some people there dance 4-5 nights a week, even adding in round dancing (like ballroom), contra, and line dancing.

Square dancing has an interesting history in this country. It stems from the ancient dances of Europe such as the quadrille. When the US was settled, something called "barn dancing" was popular. This was an informal sort of dance, often using a "dance master" and a band. The dance master told the dancers what to do and the music motivated their feet! After all, we all like to respond to music with our bodies! Even if it is only clapping hands, tapping toes, or, as the Kingston Trio once said: "Sucking on ice cubes in 4/4 time." Square dancing certainly beats that!

In the 1930's, a teacher in Colorado Springs, Lloyd "Pappy" Shaw, began collecting folk dances from across the country. He saw that a standardized form of dance could be enormously popular. He trained a number of young men who fanned out

across the country to teach modern western square dance. He is honored as the "father" of modern western square dancing, and Square Dancing is the American folk dance. .

As square dancing grew in popularity, it attracted the attention of many, including Henry Ford, who helped finance some of the work being done by Shaw. Ford also constructed a square dance hall in Dearborn, Michigan at his estate. He helped popularize square dancing by making it part of the recreational activities associated with his various enterprises.

Following WWII, American GI's took square dancing overseas, popularizing it particularly in Japan, England, and Germany. People from every part of the world have since discovered the joys of square dancing. Betsy and I have been privileged to travel all over the US and to a number of foreign countries, dancing as we went! We even found square dance clubs in Beijing, China when we were there. The calls and moves are the same all over the world. Teaching and instruction takes place in the local language, but the commands are the same. "Do Si Do" is the same wherever you go, along with every other call. \*\*

Over 50 years ago, a "National Square Dance Convention" was established. It was created as a great celebration of Square Dancing. By design, it is moved around the country, giving every region the opportunity to host and attend, and enjoy a really big, high quality dance event. While the number of participants has varied, in recent years it has been between 10,000 and 20,000 people. Many of the dancers come in their motor homes or trailers and often enjoy the camaraderie around the campground with other dancers as a great addition to the convention itself.

The National Square Dance Convention is a wonderful story. Annually it is the largest event in the country that is totally run by volunteers. Nobody gets paid to put it on or to perform at the convention. Dancers and callers from all over the United States and around the world come together for four days of fun, frolic and learning.

The National Square Dance Convention will be in Denver, Colorado in 2004, Portland, Oregon in 2005, San Antonio, Texas in 2006 and Charlotte, North Carolina in 2007.

Of course, many Escapees also Square Dance! Robert and Billie Ferguson head up the Escapees Square Dancing BOF. Robert has called at many Escapees events and will continue to do so. There is a National Square Dance Camping Club, loosely associated with Escapees. There are a number of other square dance camping clubs. Square Dancing is often featured at Escapades. Escapees use the "National Square Dance Directory" and Internet sites to locate local clubs wherever they travel. They find that they are welcomed with open arms by every club.

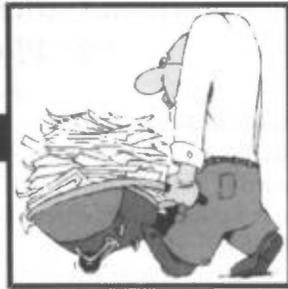
Square Dancing is probably the best way to meet people, get to know different areas, and have a great activity wherever you travel.

Resources: [www.dosado.com](http://www.dosado.com) (follow the links)

National Square Dance Directory  
[jimbetsy@aol.com](mailto:jimbetsy@aol.com)

**Biography:** Jim and Betsy met 15 years ago, at a square dance. They have danced together ever since. They have been Escapees for over 10 years, full timers for five. They have danced all over the United States and in many foreign countries. They are Directors of International Publicity for the 2005 National Square Dance Convention, Portland, Oregon.

# FROM THE MAIL ROOM



Dear Bill,

A fellow square dancer called last weekend to see if I could help her figure out the directions for the shrug that was in, I believe, the February issue.

Right off the bat, I saw there was an error in measurement. The directions call for measuring 6 1/4 inches down one side and 10 inches across the other, with the third side (the hypotenuse of a right triangle) as 12 inches. I knew this third side could not be 12 inches, as I remember the Pythagorean Theorem--the square of the hypotenuse is equal to the sums of the squares of the other two sides. It is actually something like 11 3/4 inches. That was one of the things confusing the friend who called me.

I also thought that the diagram could have been better labeled, and found when I had completed the shrug that the wrist was a bit snug – and I am not particularly tall or heavy.

My friend and I concluded that it was not worth the trouble.

By the way, I've been coerced into writing a sewing column for our local square dance magazine, so I sympathize with how hard it is to write directions and draw diagrams that are clear and concise.

Yours truly,

**Ann Wass**

Oops, I should have consulted my wife, I thought a shrug was something you did with your shoulders not wear on them. – Bill Boyd, Editor

Mac Letson, Pete Wex, Mike Burke - I am sorry that we have disagreements, I am not sorry that I started a massive dialog. Please remember that we are trying to improve square dancing. Square dancing is and should be fun. That is the first and most cardinal rule. I would like to paraphrase Former President Kennedy, "Ask not what your country can do for you, but what you can do for your country." Phrased for us, "Ask not what square dancing can do for you, but what you can do for square dancing." Can I teach? Can I lead? Can I dance? Can I contribute to my club or organization? Can I help?

On the next page is the American Callers' Association "1" floor dance program. As you can see there are many points of similarities between that and the Callerlab list. Are there differences? Sure! Can either list produce a great dance? Sure, if you are a good caller/entertainer.

**Bill Boyd**

Please read this...recall your favorite joke...Laugh out loud! – Randy Boyd, Editor

# American Callers' Association International

## "1" Floor Dance Program

*Revised OCT 1, 2002*

1. Forward and Back
2. Allemande Left & Right (arm turns)
3. Promenade (full, 1/2, and single file)
4. Right & Left Grand & Weave The Ring  
(wrong way grand)
5. Circle Family (circle left right circle 4  
& 8 1/2 & full)
6. Swing
7. Right Hand Star and Left Hand Star
8. Pass Thru (If you use circle four 1/2 and  
a 1/4 more at this point pass thru works  
well with it.)
9. Partner Trade (California Twirl)
10. Do Sa Do
11. All Around The Left Lady & See Saw
12. Separate
13. Courtesy Turn
14. Ladies Chain Family (two ladies, four  
ladies, and 3/4.)
15. Star Thru - Slide Thru
16. Right & Left Thru
17. Pass To The Center (same as dive thru  
without hands)
18. Split The Outside Couple
19. Bend The Line
20. Square Thru Family (1-5)
21. Star Promenade
22. Lead Right and Circle To A Line
23. Thar Family (allemande thar, shoot the  
star.)
24. Slip The Clutch
25. Rollaway Half Sashay (ladies in men  
sashay)
26. U-turn Back & Back Track
27. Wheel Around
28. Grand Square
29. Ocean Wave (right hand wave left  
hand and Alamo style.)
30. Pass The Ocean
31. Swing Thru (do not teach left swing  
thru until you have taught runs and  
trades.)
32. Run Family (ends, centers, boys, girls  
and cross runs)
33. Double Pass Thru
34. Trade Family (from lines facing out  
ocean waves and two face lines boys,  
girls, ends, centers and couples.  
couples trade 1/2 from a two face line  
and then bend to face and you have  
taught the next call.)
35. Wheel And Deal Family (lines out and  
two face lines.)
36. Extend
37. Zoom
38. Centers In
39. Cast Off 3/4
40. Touch 1/4
41. Trade By
42. Flutter Wheel & Reverse Flutter Wheel
43. Circulate Family (couples, boys, girls,  
ends, centers, all eight, split, box, and  
single file.)
44. Veer Family
45. Sweep A Quarter
46. Eight Chain Four (if you need 8 do it  
twice)
47. Ferris Wheel
48. Spin The Top
49. Hinge Family (couples-partner -single)
50. Walk And Dodge
51. Fold & Cross Fold
52. Spin Chain Thru
53. Tag The Line & Half Tag (in-out-right-  
left)
54. Turn Thru (extend trade and extend)
55. Scoot Back (teach as extend trade and  
extend outfacers fold)
56. Recycle
57. Cloverleaf
58. Dixie Style To A Wave
59. Teacup Chain
60. Diamond Family (circulate,flip, cut)
61. Load The Boat
62. Ping Pong Circulate
63. Track II
64. Relay The Ducey
65. Follow Your Neighbor
66. Anything & Spread
67. Coordinate

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## Let's Get On With It!

For about three years I have been following the debate between CALLERLAB and ACA about what is wrong with Square Dancing and what we should do about it. Over this period, each issue of ASD has been replete of articles from CALLERLAB callers, pronouncing the shortcomings of our beloved pastime.

Each one tells us that our numbers are dwindling, which any of us that can count, knows.

They tell us what we should do to attract new dancers and how to hold them once they have learned to dance.

They tell us what we should or should not wear.

They tell us what is different today from days of yore.

They tell us that our new dancer classes are too long and that we should drop some of the traditional calls to make it easier for new dancers to learn.

They tell us that we need to change our attitudes.

They tell us to keep marketing square dancing and eventually everything will be as it was in the "good old days".

I say, "enough is enough". Instead of all the infighting, ACA and CALLERLAB ought to unite and make positive strides to help club leadership. They have some creative ideas that I am sure could be a boon to the square dance world, but until they stop quibbling and start working together nobody will benefit from their efforts, regardless of their intentions.

*G.T. Richardson, Tidal Waves Square and Round Dance Club, Virginia*

Amen! At ASD we receive letters from Callerlab and ACA, members of both more often than not agree on most things. First of all both associations want their members to agree that the purpose of square dancing is recreational fun. There are differences in approaches, however, the common goal is to gain and maintain square dancers.

*Bill Boyd, Editor*



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## Wagon Wheelers of Shelby

For the 39th consecutive year the Wagon Wheelers of Shelby welcomed Tar Heel dancers – 260 of them in 2004 – to the Shelby City Park Recreation Center, site of the North Carolina Federation quarterly winter dance February 21. Officers of the host club are David Swafford, president; Bill and Laura Varley, vice-president; Janice and Arnie Home, secretary; and Tom and Joan Webb, treasurer. Organized in 1960, the Wagon Wheelers claim 33 members at present. For more than 30 years Boots and Marie Collins spearheaded the club. Boots died in 2003 and Marie resides in a Shelby assisted living home. Bill Stroupe has served as club caller for the past eight years.

The program consisted of several hours of afternoon and evening square, round, and line dancing with three callers serving as MC – Bill Stroupe, Jerry Biggerstaff, and Gene Baker. Line dance callers were Chris Hicks and Minetta Morgan. Line dance program leader was Lynda McCall.

Federation President George Jackson presided at the afternoon Council meeting, where dancers heard committee reports and announcement of coming events, State Convention Chairman Lesley Green advised dancers that the 15th state convention would be held at the North Raleigh Hotel in Raleigh, August 20-21. Jamie Roberson stated that additional brochures promoting square dancing in the Tar Heel state had been placed in the state's eight welcome centers.

Wayne Bowman, general chairman, 56th National Square Dance Convention in Charlotte (2007), announced that 650 North Carolina dancers had already registered for this event and encouraged non-registrants to register before leaving Shelby. Charlotte hosted the 1998 national convention, attended by 13,085.

Past president LaTrelle Batten presented the Presidential Service Award to Lesley and Debbie Green, chairman of the State Convention Committee, for their work in assuring the success of the past three conventions.

The Emerald Squares of Hiddenite received both attendance plaques for this Federation dance – (1) highest total membership for a club attending, and (2) highest percentage of club membership to attend. The Emerald Squares will host the Spring Federation dance to be held at the Hiddenite Education Center May 15. Club president is Ronnie Miller and club caller is Bill Randlett.

*Al and Margaret Stewart Greensboro, North Carolina*



## Sweetheart Dance

*Mike Speers, Broken Wheel Squares*

Good weather always helps. The forecast told us to expect single digit temperatures, but it was almost 20 degrees with bright sunshine and beautiful blue skies as about 75 members of Broken Wheel Squares swarmed the doors of Eastlake North High School in Eastlake, Oregon. It was Sunday, February 15, 2004 and we were anxious to get into the school to change the cafeteria/commons area of the school from lunchroom decor to a festive Valentines Dance. It was time for the 35th Annual Sweetheart Dance.

Broken Wheel Squares is part of the Greater Cleveland Federation of Dance Clubs. The club will be 37 years old in April, and this was the 35th anniversary of the Sweetheart Dance. Hosting the dance, however, is not an annual affair for this club. It is currently shared with three other clubs, all situated in the eastern suburbs of Cleveland. The clubs are Broken Wheel Squares of Kirtland, Ohio (Lake County), Mapletown Squares of Chardon, Ohio (Geauga County), The Hubs Square Dance Club of Bainbridge, Ohio (Geauga County), and The Buckeye Square Dance Club of Wickliffe, Ohio (Lake County.)

The Sweetheart Dance was founded by legendary caller and teacher, Elsie Jaffe, in 1969. She was the leader of the JCC Squares of Cleveland Heights (Cuyahoga County) when the dance was started. One of the main purposes of the dance was to reward student dancers with a big, gala dance to celebrate their enthusiasm and entry into the world of square dancing.

While her desire was to have a student dance, the Sweetheart Dance was to be more than that. All dancers from every club were invited to the dance and so were the callers and teachers in the entire area. She wanted the student dancers to be introduced to a variety of voices, calls, and techniques and to meet as many "real" square dancers as possible. It was a great success from the very start.

Having the foresight to know that square dance clubs do not go on forever and neither do their callers, she invited the leaders of other clubs to create a system of revolving hosts. Her JCC Squares folded about a decade ago and sadly enough, Elsie passed away a couple years ago. However, the Sweetheart Dance was held for the 35th time this year. This dance has become a main event every February and is a unifying factor in the Cleveland Federation.

This year, we had well over 300 dancers, 13 callers, and 6 cuers coming from as far away as Pennsylvania, Youngstown, Akron, Canton, and Wooster. It was a day filled with happy dancers as friendships were made stronger by all of us dedicated to giving the newest dancers a positive dancing experience. There were smiling faces and laughter on the dance floor all day long. The callers and



*Student Dancers  
Ginger & Mark Bitikofer*

cuers (there are student round dancers too you know) enjoyed being together as much as the dancers did. It's a great day for the shared experience of square and round dancing.

To add to the special nature of the dance we also invite a square dance shop to display their fashions and wares. Petticoats and Partners of Atlantic, Pennsylvania were on hand to sell their beautiful outfits and square dance supplies. We also had a Chinese Auction with over 100 items to be won by those lucky enough to have their ticket drawn. There was a Split the Pot with many winners. Our members supplied a mountain of mouth watering refreshments to keep up our strength with all the dancing going on. In past years there have been fashion shows, special demonstrations of unique dancing styles and other special events. Each host club makes all the decisions when it is their turn to sponsor the dance.



*Round Dancers  
Wilma & Willis Brown*

Next year, the host club will be the Mapletown Squares. In March, representatives of the four clubs who host the dance will meet and receive a detailed report from the Broken Wheels. There will be a frank discussion about the dance and everything will be turned over to Mapletown Squares. Details of every dance since 1981 are kept in two large notebooks so that the hosting club can see the trends as well as the successes and failures of each dance that has come before. Procedures are outlined so that a new club can join the rotation if they want to try hosting the dance. We work together for the benefit of every club, all the new dancers, the callers, the cuers, and all square dancers who attend.

The Sweetheart Dance is a welcome respite in the middle of a cold and snowy Ohio winter. It's a rewarding time for all of us to get out and dance. It's great to meet the new dancers and rekindle our friendships with those whom we see every year at the Sweetheart Dance. It is fun to be with all our favorite (and new) callers and cuers. (They seem to enjoy the opportunity to be with a room full of dancers and to "talk

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shop" amongst themselves as well.)

When the new dancers return to their clubs to continue their lessons we hear them comparing and examining their progress. They have a better understanding about this new activity. They enjoy dancing with new people and hearing new callers. Suddenly, there is renewed enthusiasm towards learning the next call, mastering the ones previously taught, and attending more dances.

Clubs in attendance: Broken Wheel Squares, Mapletown Squares, Hubs, Buckeye Squares, Brecksville Squares, Cleveland City Country Dancers, Shawnee Squares, Crosstrailers, Jefferson Squares, Lake Erie Squares, Cloverleafs, Solo Squares, Rainbow Connections, Circulators, North Coast Squares, Jugs Station, Medina Squares, Tappan Squares, Olmstedders Track II, Friday Night Mixers, Sharon Squares, Happy Soles, Hart Country Dancers, Chagrin Valley Squares, Rambling Squares

Callers/Cuers and hometown: Jody Serlick, Cuyahoga Falls, Ohio; Hal Beas, Berea, Ohio; Hank Butler, Cleveland, Ohio; Kenny Campbell, Chardon, Ohio; Gene Hammond, Hubbard, Ohio; Dick Mackey, Wooster, Ohio; Ramon Marsch, Middlefield, Ohio; Al Pezzuto, Struthers, Ohio; Tom Rudebock, Leetonia, Ohio; Skip Rueschman, Mogadore, Ohio; Tom Strickland, Kipton, Ohio; Don Yosten, Erie, Pennsylvania; Charlie Brown, Mantua, Ohio; Dennis Kalal, Brunswick, Ohio; Kristy Lake, Hanoverton, Ohio; Katy Watson, Willoughby, Ohio; Al Wolff, Brunswick, Ohio

For more details about our Sweetheart Dance please contact us at our web site: [www.squaredancing.com/bws](http://www.squaredancing.com/bws). Direct your inquiries to Mike Speers.

# SQUARE-UP

*From  
John & Linda Saunders*



Let's square up with a smile and a new dancer. If your club had a successful beginner dancer group this year, then you as a club member will want to retain those dancers in our square dance activity. So much time and effort go into supporting and promoting new dancers and without new dancers the club loses enthusiasm, maybe even come to a point that there is not enough dancers to keep the club in business. Veteran club members having to do the same jobs that keeping the club operating year after year will get tired or discouraged and give up the activity. Then the club has to close the doors on this wonderful activity. This is happening too often around the world today. In our travels and talking to leaders around the world the rate of clubs having to close their doors is astounding.

Did you know that your body speaks volumes about how you feel when squaring up with new dancers. Evaluation of your "silent message" (body language) begins with the initial handshake. The shape of your mouth can change the tone of your speech. Does your voice have pep and enthusiasm? Are you smiling?

"Smiles" are the longest, shortest, and quickest word in the English language. It's the longest because there is a mile between the first and last letter. It's also the shortest because a smile is an instant communicator. And it's the quickest because a smile is the easiest way to get a smile in return. On the surface, the simple act of turning up the corners of your mouth provides an instant connection between you and a new dancer. There are no language barriers when you are smiling. It has been said that a smile on your face is a light to let someone know you are at home.

John teaches four beginner groups for four different clubs each year and the hardest part of his job is getting club members to dance with the new beginners. The clubs work hard for months getting new dancers to come out and try our activity, then for some reason club members think the new beginners should be able to get along without help from the club members. They think that upon completion of the lessons the new beginners should be able to square up and dance without making many mistakes. The dancers that do come out to help with the beginners are the members that need extra help themselves and do not have the expertise to help new beginner.

Dance etiquette for the month should be to fill your dance card. Have a dance card for each club member and those that get the most names of new beginner should be able to be awarded a special prize. The uplifting attitude of filling your dance card with new beginner's names should prove to be award enough with the new friends one has made. The improvement in the quality of the club and the attitude of the new dancers will be inevitable. Bringing a smile to your square of new beginners may be the beginning of that exciting spark that your club needs to put life back into the club and the activity in your area.

# On The Record SQUARES



*Tom Rudebock*

4551 Grafton Road, Leetonia, Ohio 44431  
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## Vinyl Releases

### *Shine On Harvest Moon (ESP 1079)*

*Elmer Sheffield*

Guitar, piano and electronic keyboard share the lead in this release of an oldie. Rolling banjo, bass and drums set a good dance beat. *Hds (Sds) Promenade Half, Lead Right, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

### *Texas Plains (Silver Sounds SSR 233)*

*Red Bates*

Dixieland sounds with a piano, fiddle, bass, drums and an electronic keyboard. A lively tune that will lift the floor. Key Change. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

### *Heard It In A Love Song (Silver Streak SSK 117)*

*Steve Ekin*

Piano and electronic keyboard with a drum track in a relaxer. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

### *Third Rate Romance (Aussie Tempo's A 1033)*

*Wade Driver*

Guitar lead with electronic keyboard adding some occasional fill sounds to make for a danceable release of the recent country hit. Check it out on your tape service. *Hds (Sds) Promenade Half, R & L Thru, Sds (Hds) Square Thru, Right Hand Star, Sds (Hds) Star Left Full Turn, Swing Corner, Promenade.*

### *Chewing Gum (Crown CRC 162)*

*Andrea Soutter*

A release of an oldie novelty tune. Piano, banjo, guitar, and mandolin with a string background. Percussion track. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Slide Thru, Square Thru 2, Swing Corner, Promenade.*

### *A Coin In The Fountain (Snow SNW 703)*

*Maarten Weyers*

Fiddle, steel and guitar in an easy to follow melody. Just enough percussion for a good dance beat. Key change in closer. *HDS (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Star Thru, Square Thru 3, Swing Corner, Promenade.*

**Alabama Medley (Silver Sounds SSR 232)**

**Bruce Williamson**

A medley of Alabama Bound, Big Daddy and Alabama Jubilee. A mix of piano, electronic keyboard, guitar and percussion. About half way up the energy scale. A good toe tapping beat. *Hds (Sds) Promenade Half, Square Thru, Tch , Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

**Boogie Grass Band (Blue Star BS 2479)**

**Jerry Story**

Guitar, banjo, bass and fiddle in a good mix of an oldie. This will add some juice to your dance. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**The Rose (Snow SNW 601)**

**Carsten Nielsen**

A smooth mix with a guitar, electronic keyboard, bass, fiddle and percussion with a silky string background. Key change in closer. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**How Much I Love You (Snow SNW 901)**

**Will Stans**

Guitar, Fiddle, bass and percussion in an easy to follow melody. A toe tapper. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line Right, Wheel & Deal, Turn Thru, Left Allemande, Swing Corner, Promenade.*

**Girls With Red Hair (Double M MM 122)**

**Doug Phillips**

Electronic happy sounds of an organ, chimes, electronic keyboard and percussion. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

**All That Jazz (Chicago Country CC67)**

**Patty Ping**

A jazz sound from a clarinet, horns, xylophone, keyboard and percussion. Key modulations. Use for upbeat variety. Available on CD. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Pass the Ocean, Girls Trade, Boys Cross Fold, Swing Corner, Promenade.*

## **Vinyl Hoedowns**

**Cindy / Good Enough (Blue Star BS 2478)**

Cindy is an oldie with a fiddle, steel, guitar, bass and percussion. Good Enough is a modern sound with horns, xylophone, guitar and percussion. Both useable – check them out. Available on MP3

**Chicklit / Peter's Gun (Silver Sounds SSR 234)**

Chicklit is a rhythm hoedown with a tuba, banjo, piano and percussion. Peter's Gun has a bass horns, percussion and background voices in a take of the old Peter Gun Theme Song. Both useable.

**Jumble / Grove (Blue Star BS 2480)**

Jumble is an arrangement of Jambalya with a fiddle, guitar, bass, harmonica, steel

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and drums. Grove is an uptown arrangement with a flute, harmony voices, piano, bass, fiddle and drums. Available on MP3.

### ***Footloose / Fancy Free (Sting SIR 517)***

Footloose is an upbeat sound from an electronic keyboard with a percussion track. Fancy Free is a good mix of a steel, guitar, piano, fiddle and harmonica with a percussion track. Use them both for added variety.

## **CD's**

### ***Bonanza (Square Tunes STCD 1010)***

***Buddy Weaver***

A takeoff of the Bonanza Theme Song with horns, guitar and piano with a percussion track. Recorded in 3 keys. *Hds (Sds) Promenade Half, Star Thru, California Twirl, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

### ***You Are The One (MacGregor MAC 2446CD)***

***Al Stevens***

Guitar stylings with an accordian, a banjo and a percussion track. *Hds (Sds) Promenade Half, Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Tag the Line Right, Half Tag, Swing Corner, Promenade.*

### ***Diamonds Are A Girls Best Friend (Pioneer 6004CD)***

***Brian Hotchkies***

Keyboard stylings from a piano and accordian with a bass and drums in a gentle sweet gem of a tune. Recorded in 3 keys. Available on vinyl. *Hds (Sds) Square Thru, Tch, Ladies Run, Pass the Ocean, Swing Thru, Recycle, Pass Thru, Left Allemande, Swing Corner, Promenade.*

### ***Here Comes Peter Cottontail (Coyote 803 CD)***

***Don Coy***

Guitar, banjo, harmonica, bass and percussion in a tune that hops right along. A little late for this Easter, but check it out for your seasonal tune collection. Key change in closer. Recorded in 3 keys. Available on vinyl. *Hds (Sds) Square Thru, DoSaSo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep, Swing Corner, Promenade.*

### ***Ragtime Call (MacGregor MAC 2445 CD)***

***Bill Peters***

A ragtime sound from a banjo, accordian, drums, horns, clarinet and piano. A happy energetic tune that will bring smiles. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Boys Run, boys Trade, Swing Thru, Recycle, Sweep, Boys Walk, Girls Dodge, Swing Corner, Promenade.*

***Come On Over To My Place (Ozark Productions OP0050 CD) Brenda Ackerson***

Piano stylings with a bass, horns, percussion and a xylophone mixed for a happy sound. Key change in closer. Recorded in 2 keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

***Put Another Log On The Fire (Pioneer 6019CD) Brian Hotchkies***

Electronic keyboard, banjo, guitar, bass and piano with a percussion track in an active piece. Recorded in 3 keys. *Hds (Sds) R & L Thru, Square Thru, Swing Thru, Boys Trade, Boys Run, Bend the Line, Pass the Ocean, All 8 Circulate, Single Hinge, Scoot Back, Swing Corner, Promenade.*

***No Blues Is Good News (Token Records TKR 012CD) Dave Tucker***

Guitar, steel and xylophone with a gentle percussion track. Useable as a hoedown. Recorded in 3 keys. *Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Sweep, Swing Corner, Promenade.*

***Amarillo By Morning / The Big One (Dance Ranch DCD 1024)***

Amarillo By Morning recorded by Tak Ozaki. Steel, guitar and fiddle with easy percussion in a gentle relaxer of an oldie. Key change in closer. *Hds (Sds) Tch, Boys Run, Reverse Flutterwheel, Dixie Style OW, Step Thru, Courtesy Turn, Square Thru 3, Swing Corner, Promenade.* The Big One recorded by Buddy Weaver. Piano, guitar, steel and bass with percussion in an easy moving tune that will relax. *Hds (Sds) Square Thru, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep, Swing Corner, Promenade.*

***I Wonder Could I Live / Louisiana Man (Dance Ranch DCD 1025)***

I Wonder Could I Live recorded by Tom Perry. Piano, steel, bass and fiddle with percussion in a danceable number. *Hds (Sds) Promenade Half, R & L Thru, Rollaway Half Sashay, Star Thru, Swing Thru, Boys Run, Couples Circulate, Ladies Trade, Courtesy Turn, Promenade.* Louisiana Man recorded by Buddy Weaver. Steel, guitar, piano, bass and percussion in a simple energetic number. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Reverse Flutterwheel, Sweep, Half Sashay, Single Circle, Girls Trade, Swing Thru, Swing Corner, Promenade.*

## **CD Hoedowns**

***Dance Till You Drop / The Wild West Roundup (Pioneer 5032CD)***

Dance Till You Drop has an electronic, truly modern edge feel with a good driving beat. Track 3 has a vocal introduction to Dance Till You Drop. The Wild West Roundup is an electronic sound, mostly rhythm. Check them out for variety. Both are over 5 minutes in length.

***Detour / Mud Hole (Square Tunes STCD 2026)***

Detour features a guitar, fiddle, banjo, bass and drums that has a Blue Grass flavor. Mud Hole has a guitar, banjo, steel and drums.

***My Gal Sal / Roanoke (Black Mountain Valley BMV 3058 CD)***

My Gal Sal is a traditional sound with a fiddle, banjo, bass and drums. Roanoke has a fiddle and piano.

***Good Old Days / Square Thru / Flutterwheel (Ozark Productions OP0051)***

Good Old Days features strings and an electronic keyboard with a solid rhythm track. Square Thru is an electronic sound with a steady beat. Flutterwheel has the sound of a piano and horns with a driving beat.

***Hot Hot Hot (C Bar C CBC 601)***

***David Cox***

Latin rhythm hoedown with horns, xylophone, bass and a rolling percussion track. Has background voices. Track 2 is an extended version. David calls mainstream on track 3. Check it out.

***Bend The Line / A Latin Flair / Classical Patter (Ozark Productions OP0052)***

Bend The Line has the sounds of an electronic keyboard, organ and bells with percussion. A Latin Flair, as the title suggests, has a Latin flavor from a piano, xylophone, strings and percussion. Classical Patter has a full orchestra sound of strings and horns with percussion.

***Santa Fe (Chicago Country CC130)***

***Jack Berg***

You can hear that train coming. Guitar stylings, bass and drums. Recorded in 3 keys. Jack calls plus on track 4.

## **Easy Teach Party – Fun Night CD's**

***Birthday Stars / Golden Arches (Dance Ranch DCD 1026)***

***Buddy Weaver***

Birthday Stars is an arrangement of Happy Birthday with percussion, horns, piano and guitar. A party night arrangement using promenade, stars and DoSaDo. Has a teaching track. Golden Arches is a big band arrangement of I Left My Heart In San Fransico. A dance trio with a teach track. Good for these party nights or early in your new dancer sessions.

***Over EZ / US Medley Mixer (Dance Ranch DCD 1027)***

***Buddy Weaver***

Over EZ is a Dixieland arrangement of I'm Looking Over A Four Leaf Clover. An easy teach with arm turns and promenades. Another for those party nights for a quick teach. US Medley Mixer is a good mix of songs from the branches of the US Services. A mixer using Stars, DoSaDo and Promenades.

A month with a lot of hoedown releases. Check them out for variety and new additions to your music collection. Spring is upon us. Let's keep our dances FUN and our new dancers involved.

Recordings reviewed are supplied by  
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## Oops!

The article "Programming" by Jim Mayo that appeared on page 9 of the April 2004 issue is, we are told, out of date. Soon after that issue was mailed, we received calls from both CALLERLAB and Jim Mayo. It turns out that the article was written by Jim nearly two decades ago and is not a CALLERLAB document at all. It's not clear how we happened to have the article but we apologize for publishing it without checking our sources adequately. Several people contacted Jim to point out that Peel Off, which was listed in his Mainstream Program Plan, was not a Mainstream call. At the time the article was written that call was on the Mainstream list.

For those who would like to read Jim's more recent writing, we are happy to refer you to his recently published book *Step By Step Through Modern Square Dance History*. It is the only book ever written about how modern square dancing differs from its traditional ancestor. It traces the development of modern square dancing over the last fifty years. You may order directly from Jim at PO Box 367, Hampstead, NH 03841 or from Hanhurst's Tape & Record Service. The paperback is \$17.50, the hardcover \$28.50 both plus S&H of \$5.00.

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## Celebrating Fifty Years.

May 29, 2004 will see the Vancouver Island Western Square & Round Dancing Association and the Victoria & District Caller Teachers Association celebrate fifty years of promotion, fostering and encouraging an interest in square, round, clog and contra dancing in a true spirit of friendliness. The celebration will feature caller Steve Edlund from Vancouver and Cuer Diana Ring from Campbell River.

When first inducted into the British Columbia Square and Round Dance Federation, the Vancouver Island Western Square & Round Dancing Association and the Victoria & District Caller Teachers Association included the whole of Vancouver Island and several nearby Gulf Islands. Within the Federation it is geographically designated Region One. As the number of clubs increased in various communities throughout the Island travel distance became an ever-increasing inconvenience, especially for executive members to attend meetings. In 1978 the decision was made to divide Vancouver Island into two regions with each to have its own Association. From that time forward Region One has consisted of the southernmost portion of Vancouver Island, including Salt Spring and Pender Islands. Some of the original members are still dancing. A few of the original callers continue to call an occasional tip. Testimony to the quote, "Square dancers do live longer". The Caller Teachers Association has a membership of twelve excellent callers and cuers. The present club membership in the Dancer's Association consists of thirteen Square, four Round and one Clog. During the past ten years the number of square dancers has declined significantly but recent indications show a renewed interest. We look forward to many more years of this most enjoyable activity and always welcome American visitors to join with us.

**Tom Hubbard,**

*Promenaders Square Dance Club, Victoria, BC, Canada.*



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#### Thursday, September 30, 2004

PRE JAM (Staff Callers) - 8:30-10:30 p.m.  
Executive West Hotel - Plus Dancing

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#### Friday, October 1, 2004

Ky. Fair & Expo Center  
STAFF CALLERS & CUERS  
10:00 a.m. - 3:30 p.m.

J.R. Sparks, Tom Davis, Mark Turner  
7:00-8:00 p.m.

STAFF CALLERS & CUERS

8:00-10:30 p.m.

AFTER PARTY - immediately following

#### Saturday, October 2, 2004

STAFF CALLERS & CUERS

10:00 a.m. - 3:30 p.m.

GUEST CALLER-RAMA - KFEK

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EVENING CEREMONIES - 7:30 p.m.

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# ACA VIEWPOINT



By  
*Patrick Demerath*

## Benefits of Square Dancing

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.

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

This month's ACA Viewpoints offers a new perspective that clubs and callers may use to attract and retain new dancers. Often, dancers and new dancers who are in square dance clubs or lessons come for other reasons. Some come to listen to the music, come to meet new people and make new friends. People who join a square dance class or join a club often create a sense of belonging to something special. One might say square dancing fills Maslow's needs of belonging and self-esteem. Once a new dancer begins learning square dancing, they meet other people who enjoy the same activity. One might even argue that square dancing creates a strong sense of satisfaction or a bond with other people who possess similar passions for square dancing. Square dancing's "friendship" aspects can encourage euphoric feelings of



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happiness and accomplishment, and satisfaction. Square dancing offers a strong sense of camaraderie which often lasts a lifetime. This sense of camaraderie often fills Abraham Maslow's Hierarchy of Needs including belonging and recognition.

New dancer wishes can travel all 50 states plus numerous foreign countries in Asia, Europe, and South America and dance with new friends in each location. Square dancing also offers a family activity where various generations of members of families can "break down the barriers between the ages" on the dance floor.

Square dancing also offers a chance for excellent exercise for health benefits. Dancers can gain the benefits of exercise at each dance. This is so critical in today's society.

With all the social and health benefits that square dancing offers, such as fun, health benefits, new friendships in friendly atmosphere, it is surely worth the effort to invite non-dancers to your club's lessons. Do someone a favor. Bring them to this great activity.

Let's create a vision of the future. Square dancers should bind together to teach and assist the new dancers in square dancing, and make the new dancers happy dancers.

Applaud them, encourage them, and dance with them. Then they will tell others. Everyone involved can experience the joy of new friendships, fun, belongingness and excellent exercise.

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 [mac@americancallers.com](mailto:mac@americancallers.com) or Dr. Patrick Demerath at [pdemerath@troyst.edu](mailto:pdemerath@troyst.edu).

Until next time, Happy Dancing.

---

## **All Join Hands Foundation, Ltd. Funds Trail-In Dance**

(Phoenix, Arizona, March 2004) All Join Hands Foundation, Ltd is pleased to announce a FREE Trail-In Dance open to everyone in Phoenix, Arizona, July 1, 2004. The dance will be held at the Arizona Biltmore Resort featuring callers Tony Oxendine, Mike DeSisto, and Randy Dougherty. Callers will be featured in two halls, Mainstream/Plus and Advanced/Challenge, from 6pm to 10pm.

All Join Hands Foundation hopes to bridge the gaps in the square dance community and create a new future for square dancing. Funding for this auspicious dance is provided by contributions made by other square dancers to All Join Hands Foundation. The Trail-In Dance is the precursor to the 21st Annual IAGSDC® Convention – Remake the Heatwave hosted by the Desert Valley Squares.

All Join Hands Foundation was founded in 2003 and is a 501(c)(3) organization. The purpose of All Join Hands Foundation is to support the funding of projects that will preserve and promote square dancing. These projects help protect the activity and contribute to its growth. We emphasize the social, physical and mental benefits of square dancing.

For more information about All Join Hands Foundation, please visit our website at [www.alljoinhands.org](http://www.alljoinhands.org) or email us at [info@alljoinhands.org](mailto:info@alljoinhands.org). If you would like to make a tax-deductible donation, you can donate online or mail your check to: All Join Hands Foundation, PO Box 9942, Phoenix, AZ 85068

# EASY LEVEL



*From*  
*Bob Howell*

As the old saying goes that, "what goes around, comes around", I have had requests at several dances recently this year for the familiar old –

## Ten Step Polka

**Formation:** Dancers side-by-side in short lines facing LOD. Arms around neighbor's waist or shoulders. **PART 1:** Do 4 two-steps forward, starting with left foot.

**Music:** Orange Blossom Special or any country-western polka

**Routine:**

**PART 1:** Do 4 two-steps forward, starting with left foot

**PART 2:** 1. Place/tap left heel in front

2. Bring it back "home"

3. Point right foot in back

4. Tap right foot at "home" (take no weight)

5. Tap right heel forward

6. Bring right foot towards left ankle or shin

7. Tap right foot forward

8. Step on right foot at "home"

9. Tap left heel in front

10. Tap left toe at "home"

In scavenging through some of my old library materials, I came upon a mixer that I just about wore out from over-use. In fact, I think that the record was so worn that I could hear the tune recorded on the other side bleeding through. Just recently I was reminded that the music is still available thru the Kentucky Dance Foundation, so I plan on using the routine again real soon.



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It is novel, due to the fact that as the music directs you to “stop” twice as it goes through, you pause slightly each time the lyrics tell you to do so. The dance that I am referring to is the –

## GRANDFATHER’S CLOCK

**Formation:** Couples in a circle facing center, lady on man’s right.

**Music:** Grandfather’s Clock.

**Routine:**

Allemande left and you pass your partner by

Allemande right with the right hand girl

Allemande left and you pass that lady by

And you allemande right with the next

Swing the girl you just passed, swing her ‘round and ‘round  
(original right hand lady).

And you promenade her all around the town – promenade

And you stop – short – and swing that gal behind

Till the clock strikes nine

Promenade that lady, where it’s cool and shady

And you stop – short – and swing that gal behind

Till the clock strikes nine.

Here’s just another old-timer that dances just as nicely today as it did when I learned it and called it many years ago and I’ll probably call it again tonight at a one-night-stand. It is called the –

## CHINESE BREAKDOWN

**Formation:** Square

**Music:** Hoedown

**Routine:**

(Sequence chorus/1s/2s/chorus/3s/4s/chorus)

Chorus

A1 Turn corner by left, pass partner, turn right hand lady by right

A2 Pass partner, turn corner by left. Dosido partner



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B1 Balance and swing partner

B2 Promenade

Figure

A1 1s promenade outside set to place

A2 Heads full ladies chain

B1 Heads do full ladies chain with right hand side couple

B2 Heads do full ladies chain with left hand side couple

Following is a "quick-teach contra" written by Ken Kernen of Albuquerque, NM. He named it –

**CONTRA-ACTION**

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

**Music:** Any 32 measure tune.

**Routine:**

A1 With corner Do Sa Do

Corner Swing

A2 Straight across right & left thru

Half promenade

B1 Two ladies chain

Chain back

B2 Same four circle left

Star left

New corner do sa do.

That's it for the month of May.

# LEADERSHIP NOTES



*From*  
**Bernie Coulthurst**  
*Editor Of Club Leadership Journal*

We have been "pushing" the idea of "new dancer dances" instead of "square dance lessons" for years. The Yellowstone Square-Dance Council calls their "new dancer dances," Sessions of The Introduction of Modern Square Dance. I like their name and it is also very truthful - new dancer dances are really just "an introduction to Modern Square Dance". Maybe we should adopt their name and be a little more truthful about what we are selling. In the Yellowstone Square Dance Council Minutes report in the March 2004 Grapevine issue, the following report was given: "Three sessions of the Introduction of Modern Square Dance have been held and were very successful. We had 10 squares of new dancers; with the angels there were at least 13 squares each night. A questionnaire was given to the new dancers with a very positive response." It is also interesting to note that the Yellowstone Square Dance Council have their own dance hall called the Cedar Hall.

If you are planning a visit to Yellowstone National Park this year you may want to include square and round dancing in your plans. Square dancing is very active in the Yellowstone area! For more information, contact Laurel Hanson, YSDC President (406-256-9181 or keymad@aol.com).

We have emphasized the importance of positive and enthusiastic leadership many times. We recently read an article in the February 2004 issue of the Valley Circle, the official publication of the Fraser Valley Square & Round Dance Association (FVS&RDA) that illustrates this kind of leadership. Peter Tamilin, FVS & RDA President, said it so well in his President's Message column. He states, "I believe it is important for our dancers, teachers and volunteers to portray to the public the quality, friendship and enjoyment that is central to our dancing and it works to promote participation of the public therein. Also a big thank you to the Promotion & Advertising Committee for promoting and advertising for new dancers on the radio and in the newspaper. I understand that over 100 new dancers were recruited." The FVS&RDA serves Vancouver area in British Columbia.

Happy Birthday, Madeline Romanchuk, Edmonton, Alberta. She turned 90 years young recently and still dances two or three times a week. She started square dancing at the age of 70 and has never stopped.

Looking for a special theme dance that provides a service to your community. Consider doing what the Country Sunshiners, Edmonton, Alberta, did. Susan &

**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](mailto:clj@wi-net.com).**

Sandy Manning reported in the February-March 2004 Promenader issue that their club has an annual Teddy Bear Dance. Teddy Bears are collected and donated to the EMS for their Bearomatic Give Away Program to those who have suffered a traumatic experience. Last year their club donated 73 bears to this very worthwhile program.

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The dancers chat line has been super busy lately. One person complained about the inactivity on the chat line, so we brought up the new dancer retention problem that is hurting the activity everywhere, even the areas that are primarily Mainstream areas. The chat line got hot quite fast! We also mentioned the lack of new dancers to replace the experienced dancers who are dropping out of the activity because of health and other reasons. Briefly I told the audience that people are not buying the current entrance program because it takes too long to learn how to square dance. Unfortunately, the attitudes of most dancers are not changing for the better – they want the existing program even though few new dancers are “buying” it.

Back in the 80’s, surveys told us that our two biggest problems are: “Square Dance Attire” and “it takes too long to learn how to square dance”. The dress code has been relaxed in most areas to a point where attire is no longer a big problem. More and more clubs have gone to casual attire and some conventions have changed their dress code too.

Regarding the second problem, some effort has been made to make our entrance program easier to learn but “the current dancers” were quite vocal about not liking the changes being made. Now we are back to doing little or nothing to make our entrance program easier for new dancers to learn. What does this mean in real terms? It means that our numbers will continue to decline because of a lack of new dancers to replace the older dancers who are leaving the activity because of health reasons, etc. Personally I think most dancers do not realize the magnitude of the problem. The following figures may help get their attention.

According to a study that we made using several National Square Dance Directories published by Gordon Goss, as our primary resource, the United States had approximately 9250 clubs in 1983. In 2002, the total dropped down to approximately 3500 clubs. The 2004 issue has approximately 2900 clubs in the United States. Within two years, we lost approximately 600 clubs. In 21 years, we lost over 6000 clubs. Putting it another way, we are losing about ten percent of our clubs every year.

The local square dance club has been the strength of the square dance activity and, if current trends continue, the future of our activity does not look encouraging.

What does this tell us? It tells us that we lost over 70 percent of our dancers since 1983. It tells us that people are not buying our product. Why? Because it takes too long to learn how to square dance. It tells us something has to change if we are going to continue as a viable recreational activity. What has to change? The attitudes of current dancers and callers have to change. Putting it another way, we all have to realize that “more is not better”. And when we all believe that MORE IS NOT BETTER AND LIVE IT, our numbers will start to grow.

Till next time, happy dancing!

# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

Ordinarily, when we call trade, it's after a walk and dodge. Here are some fun traces you should try with your dancers to expand their horizons.

- |  |   |
|--|---|
| <p>1. HEADS square thru 2<br/>touch 1/4<br/>split circulate<br/>boys trade<br/>square thru 2<br/>right and left grand<br/>(3/4 promenade)</p>  | <p>(right and left thru &amp; dixie style<br/>to a wave)<br/>acey deucey<br/>(recycle &amp; sweep 1/4)<br/>roll away<br/>RIGHT AND LEFT GRAND</p>       |
| <p>2. SIDES pass the ocean<br/>extend<br/>hinge<br/>girls trade<br/>roll away<br/>box the gnat<br/>fan the top<br/>(explode &amp; slide thru)<br/>left allemande<br/>(3/4 promenade)</p> | <p>4. SIDES lead right<br/>square thru 2<br/>boys trade<br/>cast off 3/4<br/>trade the wave<br/>circulate, right and left grand<br/>(5/8 promenade)</p> |
| <p>3. HEADS lead right<br/>touch 1/4<br/>girls trade</p>   | <p>5. HEADS star thru<br/>double pass thru<br/>leads trade<br/>star thru<br/>pass thru<br/>girls trade<br/>boys trade</p>                               |

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square thru 2  
right and left grand  
(1/2 promenade)

6. SIDES lead right  
pass the ocean  
recycle  
pass thru  
girls trade  
scoot back  
split circulate  
boys run  
pass the ocean  
circulate  
split circulate TWICE  
right and left grand  
(5/8 promenade)

7. HEADS star thru  
double pass thru  
peel off  
pass thru  
girls trade  
ferris wheel  
GIRLS single circle to a wave  
extend  
hinge  
circulate 1 1/2  
right and left grand  
(1/4 promenade)

8. SIDES square thru 4  
HEADS roll away  
swing thru  
boys trade  
square thru 4  
right and left grand  
(1/2 promenade)

9. HEADS star thru & LEFT square  
thru 3  
touch 1/4  
scoot back  
boys trade  
touch 1/4  
circulate  
girls run

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(1) Hello Trouble .....	ESP 724
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(1) Blackberry Blossom / Arkansas Traveler .....	COY 804
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(3) Lovin' Her Was Easier (Was Hd 106) .....	MP3CK 152
(3) Hello Trouble (Music Was Hd 122) .....	MP3CK 150
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(2,3) The Dragon .....	TTCD 004
(2,3) I'm Having Fun .....	TTCD 005
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(2) I'll Get Over You .....	PIOCD 6006
(2) Paper Roses .....	MACCD 2447
(2) Chicken In The Grass (Flip Called Plus) .....	CCCD 131

(K) Indicates a key change (V) Indicates vocal background

single circle to a wave  
circulate  
swing thru  
right and left grand  
(1/8 promenade)

10. SIDES pass the ocean  
extend

cast off 3/4  
boys trade  
fan the top  
extend, right and left grand  
(3/4 promenade)

11. HEADS pass the ocean

extend  
circulate  
sides trade  
star thru  
CENTERS swing thru  
ENDS roll away  
extend

swing thru 2 TIMES  
right and left grand  
(5/8 promenade)

12. SIDES lead right

square thru 2  
girls trade  
boys run  
REVERSE flutterwheel  
pass thru  
bend the line  
spin the top  
right and left grand  
(7/8 promenade)

13. HEADS lead right

swing thru  
cast off 3/4  
girls trade  
roll away

touch 1/4  
circulate TWICE  
boys run  
right and left thru  
swing thru  
right and left grand  
(1/8 promenade)

14. SIDES star thru

double pass thru  
cloverleaf  
CENTERS swing thru  
extend  
sides trade  
pass thru  
1/2 tag  
girls trade  
pass the ocean  
swing thru  
right and left grand  
(1/8 promenade)

15. HEADS lead right

square thru 4  
boys trade  
girls trade  
star thru  
trade by  
swing thru  
right and left grand  
(5/8 promenade)

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# THE KOREO KORNER

*From*  
*Steve Kopman*



Can you think of any reason **not** to call spin the top with the girls moving up?  
Try this with your dancers.

HEADS spin the top  
extend  
THEN:

1. swing thru  
girls run  
pass the ocean  
right and left grand  
(1/8 promenade)
2. split circulate  
circulate  
LEFT swing thru  
right and left grand  
(1/8 promenade)
3. swing thru  
split circulate 1 1/2  
flip the diamond  
right and left grand  
(1/8 promenade)
4. split circulate  
explode the wave  
wheel and deal  
CENTERS pass thru  
square thru 3  
left allemande (5/8 promenade)
5. walk and dodge  
boys cross fold
- single circle to a wave  
split circulate  
hinge  
centers trade  
right and left grand  
(3/8 promenade)
6. spin the top  
cast off 3/4  
circulate  
boys run  
CENTERS slide thru  
at home

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To the square dance community, Eva Olivera, vice-president of the Adobe Squares of Petaluma, has the below letter posted on her website and after reading this letter, and with Eva's permission, I want to share her thoughts with all of you. The Olivera family has been a great asset to the square dance community and especially to the Adobe Squares. Please, take a few minutes of your time and read the letter. Thank you.

*Fred and Marilyn Bartow, Presidents, Adobe Squares of Petaluma*

## Why It Works For Us

We are extremely fortunate to belong to a club and live in an area that accepts youth dancers. Our local youth are predominately teens of both genders. Oh what fun they have. At my age, I wish I had their spunk and energy.

Let me tell you a story. I have many more stories to tell but I will stick with this one and luckily for you the readers, I won't go into too many details.

My husband always loved square dancing. I hated it. I remember in high school I did everything to avoid square dancing in P.E. class. What a dumb thing to do for P.E. I'd rather do gymnastics, and if you knew me well, you would know I didn't do that either. Friends of ours convinced my husband to join square dancing and off we went but not without some compromises. I needed to get in a few whacks and get some things I wanted out of our relationship.

To fast forward, our family took square dance classes. One years worth. Oh what a sacrifice that was. If it wasn't for my husband we girls would have bailed after a few months. It was difficult to get out of the house at 5:30 in the evening. The screaming, the shouting and the yelling each Monday evening. We were on a time schedule and we had to stick to it. The girls were rushed through their homework, I had to have dinner ready at 5:00, my husband had to shower and with his line of work this is a major task, and then we had to sit in traffic and drive one hour from home. Does this sound like fun to you?

It took my husband and I much longer than our girls to learn each call. I should point out that I still don't know my right from my left. It will never come to me. It is one of those left - right brain things. How I struggled through each class. Oh and if we happened to miss a class I was in real trouble, but not the girls. Our instructor and caller, Lawrence Johnstone, was most gracious and kind.

After graduation we were directed to a club, the Adobe Squares that welcomed youth. For quite some time we did not join the club. How to put this, we were anti-club, although we participated and helped with the clubs events and activities. Eventually we joined the club which was one of those compromises my husband had to accept. Eventually we became officers. If I could just keep my big mouth shut it would have never happened and if you know me well, you would realize this is a difficult task for me.

We traveled with our fellow Adobe Squares to dance festivals. This is one of the payoffs for that one year of dance classes. We had a blast at every festival. We became proficient dancers through workshop and dance outings. We met the most wonderful people.

We bought dresses. This again was another one of those compromises. My dear husband, not only did he have to buy me a dress but he also had to buy our two

daughters dresses. The dancing was affordable, the shopping was not.

Our girls began talking about dancing at school. Prior to this, you know, square dancing, yuk. Our girls got teased and taunted about their square dancing. Just to let you know, our girls don't do sports.

Don't you just envision a group of elderly folks sitting on hay bales chewing straw, or only doing do-si-do's? That is because the general public is as uneducated about square dancing as I had been. Soon, we had another young lady very motivated to learn square dancing. But the kicker was that her parents were not interested, she didn't drive and there were no local classes. What to do?

Pull her through!! That was it. We brought her to club every week and everyone helped her learn to square dance. She participated in each tip with a square of exceptionally strong dancers (which, by the way, does not include me). Our caller at the time, Nate Bliss, during breaks, would work on calls that she did not understand at the back of the hall with a stacked square. Within 2 months and without classes she danced plus level. Again we are fortunate that our current club caller, Scot Byars, also participates in this learning adventure. There are 3 keys to this phenomenon, youth, motivation and the help of our entire club. We call this program, "dance by fire". So now we have 4 youth participants that passed through this program.

At school the girls are talking more and more about square dancing and festivals. Now to others it does not sound so geeky after all. The girls are discussing how much fun they had and blah blah square dancing. So, pretty soon another is interested, then another. And again we use the same program "dance by fire". Now, have girls in pretty dresses – and boys will follow. Yes, that is what is happening. Their peers are dropping by to check it out and actually test drive square dancing. One young lady actually said, "I will never tease you about square dancing again. It is different and more difficult than I thought". Duh.

Another key element, education. Folks don't know what is involved with square dancing other than the frumpy image people have in their heads. Close your eyes, you can see it too! People must be exposed to square dancing to understand.

So what are the benefits of youth dancers as parents? As parents of youth dancers we get time with our kids in an activity that we all enjoy together. What a treat for us. We are the fortunate ones, not our girls. We know where our girls are. We know what they are doing. We know the people they are with. We know they will be safe.

One of the best things that I love to tease them about is that when we are traveling to festivals and dances I have their undivided attention, locked in the car or RV. I get to torment them and if you knew me well, you would know that this brings me great pleasure.

I am assuming through our conversations with our girls that they also get for the giving. They have many new friends, both young and not so young. They have new family. I could go on and on, but the bottom line is they have more love.

What are others receiving from the youth? Again, I am assuming by the smiles I see on and off the dance floor is that they are also getting and giving love.

Of course it is not always heavenly dancing with the youth. But it is not always heavenly dancing with me either. Our family has been blessed by our club, our caller and cuer, our youth, and all the others we have met square dancing.

That is my story and I am sticking to it! Hugs and stuff!

*Eva Olivera, [evamczubak@yahoo.com](mailto:evamczubak@yahoo.com)*

# NOTES IN A NUTSHELL



*A Review by  
Frank Lescrinier*

## CALLERLINK

### *Australian Callers' Federation*

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: <http://www.aussiecallers.org.au/>. Jeff Garbutt is the editor, and his e-mail address is: [jefftracie@westnet.com.au](mailto:jefftracie@westnet.com.au) While some of the contents (Letters To The Editor, etc.) relate to the Square Dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

Jeff Seidel proposes the idea of calling Crossfire from a 3/4 Tag formation. Those in the wave Trade while the outfacers Cross Fold, and all Extend to form parallel waves. The CAUTIONARY NOTE states that the Applications Committee has ruled that it is improper to call Acey Deucey from a 3/4 Tag, and recognizes that it is probably improper to apply the Crossfire definition to the 3/4 Tag formation.

Next time when you call "Up to the middle and back", try creating a different atmosphere using 'action words'. Some in the collection might be: Stroll, Run, Skip, Rock, Roll, Strut, Jump, Shimmy, Charge, Sneak, Swim, Dance, Hop, Twist, Slither, Waltz, Prance, Gallop, Canter, Trot, Run, Rumba, Waddle, Warp, Streak, Struggle...

Jeff has written a review on the Sony MDSE10 MiniDisc Deck, which he has found to be a valuable tool for his calling needs.

The call (Anything) and Spread is one of those moves that could be considered as a 'non-teach'. Spread can be called in 3 different ways: Case #1 - Has only designated dancers doing the Spread; Case #2 - When the (Anything) call ends in lines or waves, the centers anticipate the spread by sliding apart sideways to become the new ends, while the original ends anticipate the Spread action by moving into the nearest center position; Case #3 - When the (Anything) call finishes in tandem couples, the lead dancers

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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slide apart sideways, while the trailing dancers step forward between them.

Eight Chain Thru is now back on the Mainstream program. The dancers need to be reminded that those facing out do a Courtesy Turn, and not do a 'Wrong Way Grand' action.

## JOHN'S NOTES

*John Saunders (johnnysa@aol.com)*

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

"From the heyday of the Strauss waltzes in Vienna, it took only a few decades for the waltz, along with other American dances to include the square dance. To revive the square dance we are going back to pick up some of the traditional 'Blasts from the Past'." Bob Dalsemer wrote a dance called the "First Night Quadrille", which is danced with four couples in a square formation.

In the **Workshop Ideas** section this month are some experimental moves from the past. The first is called 'Fan to a Diamond'. From waves or two-faced lines: Ends Circulate while the Centers Cast 3/4 to end in Diamonds. The next call is 'Track and Trade', written by Ed Fraidenburg and later written as Launch It by Ron Schneider. From side-by-side right hand columns: The lead two dancers Promenade around the outside as in Track 2. The trailing two dancers Extend to a half tag formation and Trade. The call ends in parallel two-faced lines.

The **Mainstream (1-53) Program** call this month is California Twirl. Dixie Style to a Wave is the call of the month in the 'Dancing the **Mainstream Program**'. The best flow for this call is after a Courtesy Turn.

Dancing the **Plus Program** this month looks at the call Chase Right. When using the left hand version, the correct usage is Left Chase, instead of Chase Left.

The **Advanced and Challenge Supplement** includes: Wheel Thru; Single Wheel; and Cast Back.

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# On The Record ROUNDS

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Take a  at what is just released...

## **Oceans Of Love**

Phase IV+1 (Hinge) – Waltz – Roper 144 – Mike & Linda Liberti

Dance starts in skaters both left foot free, twinkles. Cross pivot, impetus, telemark, hover fallaway, prom. Sway. Dances very smoothly.

## **You Make Me Feel Like Dancing**

Phase IV – Cha Cha – Disky CD – DISCO SUPERSTARS Track 19 or Contact Choreographers – Bob & Jackie Scott

New Yorker, merengue, alemana, sliding doors and umbrella turn and full chase are included in this choreography. Good music and nicely done.

## **Save The Last Dance For Me III**

Phase III+1 (Alemana) – Rumba - Dance A Round CD 511 by the Carolina Boys – Chuck & Chris Hicks

This is a basic rumba written to nice music. Basic, hand to hand, alemana. Double chase peek-a-boo, sliding door, crabwalks. Good one for your record box and introduces rumba figures to the dancers.

## **Pick Me Up**

Phase II+2 (Strolling Vine & Fishtail) – 2 Step – Dance A Round CD 506 by the Carolina Boys – Fran & Jim Kropf

Catchy music to this basic 2 step, basketball turn, lace up, traveling door, strolling vine. Ending includes dip back and twist.

## **Melissa's Wedding Song**

Phase II – Waltz – Roper 133 Tammy flip of Fascination – Al & Martha Wolff

Excellent beginners waltz. Fwd waltz, box, rev. box, lace sequence. Twirl vine, twinkles. Good music.

## **Huckleberry**

Phase II+2 (Fishtail & Strolling Vine) – 2 Step – CD Dreamworks Nashville 450 254

“Unleashed” by Toby & Keith Track 7, “Huckleberry” – Eileen & Bob Silvia

Part A has basic 2 step figures in it. Part B has strolling vine and traveling door. Interlude has rock the boat. Great music. Ending is slow side and blow a kiss.

## *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**

### **Bouquet Of Roses**

Phase II+2 – 2 Step - Dance A Round CD 507 – by Carolina Boys – Fran & Jim Kropf

Routine has a whaletail, and basketball turn. Other than that this is a basic 2 step.

### **Carnival Bolero**

Phase IV+1 (Horseshoe turn) – Bolero – Roper 223B Carnival flip The Shadow Of Your Smile – Peg & John Kincaid

Suggest you slow for comfort. If you are looking for a nicely written bolero to teach after they have had their basic bolero figures this is it. Double hand opening out, horseshoe turn, cross body and bolero walks. Don't pass this one up.

### **Dreamy Rhythm**

Phase II – 2 Step – Grenn 14161 flip Dancing On The Ceiling or Grenn 17061 – Allemande Al & Martha Wolff

Broken box, reverse box, basketball turn. This is a cue and do. Good one you can use at open dances.

### **Sweet Talk 2**

Phase II – 2 Step – Dance A Round by the Carolina Boys – Fran & Jim Kropf

Basic pure vanilla 2 step to good music. Broken box, change sides, basketball turn, ending has side lunge.

### **Don Valero**

Phase IV+2 (Banderillas & 16) – Paso Doble – Sydney Thompson EP 611 – Mike & Linda Liberti

We like this Paso very much. Ecart, separation, elevations, 16, banderilla. Good music to a very well written dance.

### **This Is The Life**

Phase IV+2 (Lilt & Curved Fthr) – Foxtrot - CD The Best of Slowfox Music, Casa Musica CM – CD 304 Track #1 by Matt Monroe – Ron & Ree Rumble

This is wonderful music and a great routine. For the dancers who are schooled in Phase IV Foxtrot. Open telemark, curved feather, outside swivel, quick double fallaway. Routine and music make for a Winner.

### **Dornroschen Rumba**

Phase V+1 – Rumba – CD #74321 10764 2 – Marchenhaft tanzen mit Gunter Norris & Gala Big Band Die tanzplatte des Jahres '93 – Steve & Irene Bradt  
Gorgeous music and a nicely written Phase V routine. Cuddle breaks, natural top, opening out with hip twist ending, curl. Wonderful to dance.

### **Up On The Housetop**

Phase II +1 – 2 Step – Mistletoe MLS 801 flip Rudolph The Red Nose Reindeer by Gene Autry – Allemande AI & Martha Wolff  
Box, reverse box, fishtail, wrap and unwrap sequence, change sides. Fun Dance.

### **I'm Not Lisa**

Phase IV+1 – Slow 2 Step - Dance A Round CD 509 by the Carolina Boys – Fran & Jim Kropf  
Suggest you slow this CD down. Open basics, switches, triple traveler, underarm turn, right turn out/side roll. Sweetheart runs, time step. Ending has slow canter, slow lung with a leg crawl. We like this routine very much.

### **Blackboard of My Heart**

Phase II+2 – 2 Step – Dance A Round 510 CD by the Carolina Boys – Fran & Jim Kropf  
Strolling vine, traveling box, and basic 2 steps are part of this routine.

### **Release Me**

Phase III+2 (Chase Peek-a-boo & Alemana) – Rumba – DARRCD-512 by the Carolina Boys – Ted & Ann Carrigg  
Basic Phase III rumba figures, included are side walks and chase, trav. door, ending is side corte. Very slow rumba.

### **I Don't Want to Cry**

Phase II – 2 Step/Rumba Beat – DARR-513 by the Carolina Boys – Ted & Ann Carrigg

Basic 2 step, has varsouvienne position and bolero positions in the routine.

### **On And On**

Phase IV+2 (Open Hip Twist & Sweetheart) – Rumba – STAR 206 or CD (Flip This Can't Be Love) – Kenji & Nobuko Shibata  
Suggest this routine be slowed down for comfort. Open hip twist, hockey stick, develop, sweetheart. Some of this routine is done in tandem, spot turn, aida. This is a wonderful rumba.

### **This Can't Be Love**

Phase V+1 (Fallaway Ronde & Slip) + (1 Split Ronde) – Foxtrot - STAR 206 (flip On & On) – Kenji & Nobuko Shibata  
Hover to SCP, whiplash, double reverse, jete point, back to hinge, feather finish. Ending is slow lunge and change sway.

Recordings reviewed  
are supplied by  
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# CUE TIPS

*Selected by  
Fran & Jim Kropf*



Mother's Day is May 9th so "I Won't Forget You". "Operator Operator" please call my mother so I can wish her a Happy Mothers Day

## OPERATOR OPERATOR

**Choreographer:** Larry & Rochelle Cronkite

**Record:** RCA PB 14004

**Footwork:** Opposite unless noted

**Phase:** 2+2 (Fishtail, left Turning Two Step)

**Sequence:** INTRO-A-B-C-A-B-D-END

### INTRO

WAIT 2 MEAS;; APT,-,PT,-; TOG,-,TCH TO CP/WALL;

### PART A

BROKEN BOX;;; SCIS SCAR; SCIS BJO; WHEEL 6 TO BFY/WALL;;

SKATE L & R; SD TWO STEP L; SKATE R & L; SD TWO STEP R;

BK AWY 3; TOG TO BFY/WALL; FC TO FC; BK TO BK;

SLO OP VINE 4 TO OP/LOD;; TWIRL 2; WALK & PKUP TO CP/LOD;

### PART B

TWO FWD TWO STEPS;; TWO PROG SCIS TO BJO CHECKING;;

FISHTAIL; WALK 2; FWD HITCH 3; HITCH/SCIS TO CP/WALL;

TWO TRNG TWO STEPS TO BFLY/WALL;; TWIRL 2; WALK 2 TO OP/LOD;

### PART C

VINE APART 3; VINE TOG 3 TO BFLY/WALL; BASKETBALL TURN TO OP/LOD;;

LACE UP BFLY/WALL;;;THRU SCIS TO LOP/RL0D; WALK 2 TO BFLY;  
THRU SCIS TO OP/LOD;WALK 2 TO CP/WALL;



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**PART B**

REPEAT MEAS 1-11 OF PART B  
WALK & PKUP TO CP-LOD

**PART D**

TWO FWD TWO STEP;; TWO LEFT  
TURNING TWO STEPS CP/WALL;;  
2 SD CL; SD THRU TO SEMI LOD;  
TWIRL 2 TO OP/LOD;

**ENDING**

APT,-,PT,-;

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**I WON'T FORGET YOU**

**Choreography:** Bob Paull

**Record:** RCA PB-10956

**Time:** 2:00

**Sugg speed:** 47 rpm

**Footwork:** Opposite, directions to man except as noted (W's in parentheses)

**Rhythm:** Waltz Roundalab Phase II+1 (Hover)

**Sequence:** Intro A B Interlude B (1-15) End

**INTRO**

WAIT; WAIT; (CP/WALL) FWD TCH; BK TCH;

**PART A**

LEFT TURNING BOX;;;;

WALTZ AWAY; TWINKLE THRU; TWINKLE THRU; THRU FC CL;

BALANCE L & R ;; WALTZ AWAY; TURN IN WALTZ;

BACK UP WALTZ; BK FC CL; TWISTY/VINE; THRU FC CL;

**PART B**

HOVER; PICK UP; ONE LEFT TURN; BACK UP WALTZ;

TWO RIGHT TURNS;; TWIRL/VINE; THRU FC CL;

DIP; REC SDCAR; TWINKLE BJO; FWD FC CL; (BFLY/WALL)

STEP SWING; SPIN MANEUVER; PIVOT 3; THRU FC CL;

**INTERLUDE**

SOLO TURN 6;; CANTER 2X

**END**

(CHANGE MEAS 16 OF PART B TO) THRU TO A SIDE CORTE;

# ALL THINGS CONSIDERED

By  
*Ed Foote*



## **Keeping Clubs From Folding: A Different Approach**

We know that square dancing is in decline and that clubs are folding. Unfortunately, some clubs are folding, not because of low attendance, but because no one wants to hold an office.

I have heard of clubs in several states that have folded with over \$1000 in the bank. Their attendance was down, but not enough to cause the demise of the club. In fact, these clubs could have continued to operate for two or more years, but folded because no one wanted to be president or treasurer.

Why don't dancers want to be officers? In most cases it is because they have already served several terms in various offices in prior years, and thus feel they have done their duty and now just want to dance.

What is the solution to get officers for a club which otherwise might fold? One answer: **PAY THEM!**

Oh horrors you say. Everyone is supposed to volunteer in square dancing, so the idea of paying officers is just awful. Fine, which would you rather have: A club that continues to operate because it pays officers or a club that folds? If paying people to be officers is the only way to keep an otherwise solvent club in operation, then that should be done.

Guidelines for paying officers. 1. Don't pay everybody. Only pay the two most demanding jobs: president and treasurer.

2. The best way to pay officers is by giving them free admission to dances. If a club meets twice a month and admission is \$10/couple, free admission for a year will be \$220. That may be just the incentive needed to attract people to office. It is very demoralizing for an officer to have to pay for a dance and then spend over half the night doing club business, thereby not having time to dance and socialize.

Note: The same thing applies to dance federations. I know of several federations that are in trouble because no one wants to be an officer. Pay them! In this case, it would have to be an outright payment from the treasury, say 4 times a year, since there are no monthly dances. Which is better: Have a federation fold or have it continue operating with paid officers?

The president and treasurer do a lot of work, and it is only fair that they be compensated for their efforts. If they are willing to volunteer without pay, fine. But if the survival of a club is dependent on getting officers, and no one wants to volunteer, then offering to pay officers to insure that the club continues to exist is logical.

## Fourscorey

By Corben Geis

Which of the following last names is not a famous caller?

- A) Mayo            B) Mallard  
C) Marshall        D) Mummenschanz

In caller terminology, what does O/N/S stand for?

- A) Original, Nice & Simple  
B) Our Needle Skips  
C) One Night Stand  
D) It's The 'On Switch' For The Turntable



Corben Geis

True or False?

Square dancing has been performed on horseback and tractors.

How does caller/columnist Frank Lescrinier pronounce his name?

- A) Less-krin-ee-er  
B) Less-curin-knee-air  
C) Less-krin-ee-a  
D) Frank

Answers Next Month To These Comical Questions :)

## Answers To April's Questions

1. B. Right
2. True
3. A static square is when all dancers, heads and sides, are at the home position in a squared set.
4. Scoot back

80 Questions, 4 Per Issue



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# MOORE ON CONTRA



By  
*Paul Moore*

## **Now Ve Vill Count to Eight or How to Prompt Contras**

It seems appropriate to borrow the line from Sesame Street's Count to talk about prompting contra dances. Let me explain.

Any definition of dance says basically that dance is moving rhythmically. In contra dances, the rhythm is set by the music, and the music has a particular structure. For example, a waltz is three quarter notes per measure: ONE two three. However, in a waltz-time dance, we would be very uncomfortable if there were an uneven number of measures: i. e. we take one step per beat, and at the end of one measure of waltz music we have taken three steps – typically left-right-left (for the men, ladies use opposite footwork). It does not feel right to stop dancing without the symmetry of right-left-right to get back to the starting foot.

Granted, there are very few waltz time contras, but the analogy still works. Most contra music is written in eight beat phrases – most often four bars of 2/4. The melody line is usually eight phrases long. This gives a total of 32 bars or measures, and 64 beats of music. Contra dances are written to fit this musical format. There are 64 steps of dance to fit the 64 beats of music.

Most people are trained to start dancing on the first beat of the phrase, or if singing, to start singing on the first beat. A conductor does not take the first couple of beats of music for himself, but uses a couple of beats before the first measure to indicate to the orchestra or chorus what tempo to play at and when to begin. People with marching in their background feel awkward starting to dance on beat three instead of beat one – it would be like calling the march cadence “three-four-Hut-two.” Really weird.

Our job as dance leaders is to give that first beat of the phrase to the dancers: to do that we must know our music well and be able to prompt ahead of the phrase, just as round dance cuers do.

Since phrases are eight beats, we need to select dance figures that are eight beats or total eight beats. For example, in contra dance, right and left thru takes eight beats, or one full phrase (in square dance, a right and left thru usually takes six beats). Some other figures that take eight beats are ladies chain, flutterwheel, lines forward and back swing, circle left/right, star left/right, etc. The challenge for the choreographer is to find unique ways to put these figures together so that the dancers complete the pattern and are progressed in exactly 64 beats. The challenge for the caller is to help the dancers remember the sequence of movements and to stay in time with the music.

There are other figures in contra dance which take more or less than eight beats. Examples are: balance (4); star thru (4); slow square thru (16); hey for four (16 for each dancer); turn contra comers (16), and balance and swing (4/12). Notice that these figures are fractions of or multiples of eight; therefore, when they are combined, the dance turns out with the proper number of beats.

To be a successful contra caller, you must be able to analyze the dance to see how many beats each figure takes, and fit the dance to the phrase of the music. Then you must "prompt" or cue each call a few beats ahead of when the dancers need to start moving.

Let's take a look at one of my favorite dances, "Howell's Break," written by Bob Howell. It is an easy dance with enough variety to be interesting. I'm going to give you the figures in three different styles. The first one is the style found in Holden/Kubitsky's book.

Howell's Break: alt dup: blw dsd; sw; dn in 4; Cal twirl; back bend; ld ch; ld ch; st lt; st rt.

Or, here it is in notation that relates the dance to the musical structure:

Howell's Break

A1 neighbor dosad; neighbor swing

A2 down in four; California twirl; come back. bend the line

B1 ladies chain

B2 star left; star right

Or, here it is in Don Armstrong's style of notation:

Howell's Break Alt dup

Intro: - - - -, - - below dosado

1-8: - - - -, - - same one swing

9-16 - - - -, - - down in lines of four

17-24: - - California twirl; - - come back

25-32: - - bend the line, - - ladies chain

33-40: - - - -, - - chain back

41-48, - - - -, same four star left

49-56: - - - -, - - star right

57-64: - - - -, - - new below dosado.

Notice that in the first style of notation, the authors assume that the caller knows a lot about contra dancing. That is, the caller knows what the abbreviations mean, how long each basic takes to do, what hints to put into his calls to better dancer success, and how to fit the dance to the music.

In the second style of notation, the names of the basics are easier to decipher, and there is more information on how the basics fit the music. But you do need to know that each phrase (A1, A2, etc.) is 16 beats. The numbering tells the caller and the musicians the structure of the music. For example, A1 and A2 are the same phase played twice. Then there is a change of melody/feel to the music by shifting to B1 and B2. The change is to help fit different parts of the dance to the style of music being played. Also, the sound of the music helps the caller keep track of where he is in the dance.

<b>Deadlines For American Square Dance</b>	
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 third style gives the most information to the caller. It tells the caller exactly when to say what. For example, during the last two beats of the introduction, the caller tells the dancers to do a dosado with the one below. That also is the last call in the last phrase of the music so that the dance starts over again. (I use a fourth style for my notations which is writing down what happens during each phrase of the dance).

Back to the dance itself. During the musical introduction, the caller must prepare the dancers for the first move. So two beats before the downbeat of the first phrase the caller tells the dancers which way to face and what figure to do. In "Howell's Break" the command is "Below Dosado." The command is addressed to the active dancers, who then face down the hall (away from the caller) and do a dosado with their neighbors. Two beats before the end of that phrase, the caller tells the dancers to swing the person they just dosadoed. Both the dosado and the swing take eight counts each.

"Down in lines of four" tells the dancers that when they finish the swing (with the lady on the man's right), they face away from the caller and form lines of four which then promenade down the hall. But notice, partway through the next phrase, the call is to California twirl. That tells the caller that the promenade down the hall is only four beats and the California twirl is four beats (total of eight for the phrase). The dancers then come back up the hall – toward the caller – four steps and bend the line in four steps.

In the musical notation form, it says only for the ladies to chain, but the musical phrase is 16 beats, so the only conclusion is that the ladies chain over and back. In old style contras, a ladies chain was always over and back, to indicate for the ladies just to chain over, the caller had to say "Half chain." In the other notations, it is clear that the ladies chain over and back. The star left/star right each take eight beats, and get back to the top of the dance.

To be successful in calling contra dances, you must be able to count to eight and to identify the first and fifth beats of each phrase. To train yourself to the eight count phrases, choose a piece of music that has very strong phrasing and practice finding the first beat of each phrase. Then add locating the fifth beat. Change music to another style and practice again. Move on to music that has more subtle phrasing, until you can tell where you are in any piece of music. When you can consistently find the first and fifth beats, practice cueing the calls before the beat so that the dancers get the call in time to start the movement on the first beat of the phrase,

If you can conquer these skills, you will find that your square dance calling will also smooth out and give the dancers a more enjoyable dance experience. The great Walt Cole said that he will go to any caller's dance once. If the caller takes the first beat for himself, Walt would stay the evening and perhaps would even come back. If the caller gave the first beat to the dancers, Walt would dance to that caller every night.

Good luck.

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# CALLERLAB VIEWPOINTS



By  
*Stan Burdick*

The following article was written by Stan Burdick. Stan and Cathie Burdick are CALLERLAB Milestone recipients and former long time editors of American Square Dance Magazine and Mikeside Management, an informative caller note service. Their impact and contribution to the square dance activity was enormous. This is a classic article that applies to club and association leaders as well as callers. Actually, it has a little something for all of us.

**Mike Seastrom**

## DEVELOPING CHARISMA

*By Stan Burdick*

Assuming charisma is an admirable and advantageous quality for a caller (or anyone) to have, maybe we ought to examine what it is, firstly, and how to acquire it, secondly.

Webster's definition: "Charisma...a rare quality or power attributed to those persons who have demonstrated an exceptional ability for leadership or for securing the devotion of large numbers of people."

There's more. From other sources, we read:

- Charisma is personal magnetism. It's a certain je ne sais qui.
- It's something we recognize but can't define. It's a feeling, immeasurable, an innate quality that turns the heads and stirs the souls of others.
- It's a mark of distinction. It's something one possesses that tugs at the heart. It stirs the imagination. It's a flair for the dramatic.

I think the best definition I've heard goes something like this: "A charismatic person is someone who is a reflection of what you are or want to be."

If we analyze that statement and think about those we wish to emulate, or those who look or act like we do, or those we gravitate to, or those we reserve a special niche for, or those who prompt a kinship feeling for us, the bottom line seems to be reflection. Homo sapiens are a gregarious lot. We want to gather closer to people like us or people who are better than we are. We want to be like someone we admire.

Certain insights into this magical quality of charisma can be illustrated in reference to three people I know, all possessing slight different shades of charisma. Interestingly enough, each is different size, which shows that size is not a factor in analysis.

A. Ben Black (not his real name). He is tall. His height certainly commands attention, if not admiration. Many of us would like to be a little taller. He's a scholar - knowledgeable on many subjects. His diction is superb and he speaks interestingly

and with authority, however, he draws people into conversation with no trace of a superior attitude.

B. Barbara Brown, who is of medium height. She is effervescent (bubbly) most of the time. She's witty, has an easy laugh (giggle), is not too shy, but also not too forward, likes people, likes animals, and draws attention to herself not with unusual beauty, but with an inner love of life that shines forth in her conversation.

C. Bob Boyd, a small guy, with rough-hewn features, who seems to love everybody and creates fun wherever he goes with quick wit and an engaging smile. He loves to hug everybody, especially the gals. His speech is not perfect, he is not a fountain of knowledge, but there's an earthy simplicity about him that generates instant affinity and curiosity. He's an excellent caller. I asked one of his devout fans once why she liked him so much, thinking she'd tell me about his superior calling ability. She immediately responded, "Oh, he is so...so cuddly!"

There you have it. Knowledgeable. Bubbly. Funny. Cuddly. The formula seems to have wide dimensions. Let's narrow it down a bit with a test for you to study to measure your own Charismatic Characteristics.

1. Do you have a ready wit?
2. Are you bubbly? Full of life? Effervescent?
3. Are you knowledgeable? A good story teller?
4. Are you a good conversationalist?
5. Do you genuinely like people?
6. Do people gravitate to you in a crowd?
7. Is your attitude generally Positive?
8. Are you neat, average looking (not necessarily handsome or pretty) with an engaging smile?
9. Are you glad to be alive? Do you express this attitude in subtle or obvious ways?
10. Are you cuddly?

The notion of cuddliness may be a bit tongue-in-cheek, but there's a certain truism to it after all. If you're cuddly, you certainly have the capacity to draw people to you in amicable, affectionate, maybe intimate ways. Think about it.

Mikeside Management, February 1996

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# SEWING 101

With  
*Donna Ipock*



Would you believe an accessory for the partner in your square dance life? Yes, that's what I said...an accessory for that man in your life. I noticed at one of the local special dances that a lot of the men had those courtesy towels in different colors. Well...that got me to thinking...why not match the towel to your outfit. Here's a quick idea for a square dance accessory and then another non Square Dance idea.

I purchased several finger tip towels in different colors including white, at a local discount store. I pre-washed them for shrinkage and then used some scrap fabric to make a band to sew across the bottom. You make the band by just cutting a strip of fabric at least two inches wide and the measurement across the bottom of the towel. Fold under inch on the two long side and press. Place the strip of fabric on the towel and stitch in place by stitching close to the edge. Turn under each end and stitch in place. You can even use a decorative stitch to attach the band.

Now for some neat ideas for embellishing guest towels for some gifts to give. All you need are some towels of good quality. The best bet is to purchase a whole set, bath, finger tip, wash cloths, etc. The embellishments are really easy to do and you won't need any fancy stitches unless you want to add something extra. The prettiest ones were done using a cream colored towel set and the embellishment was a length of lace in a matching color. The lace was stitched to the towel so that the edge of the towel and the lace were even. You only have to stitch the lace at the top and again you can use a basic straight stitch or use one of your decorative stitches. This towel set was finished off by adding a small bow made by using one inch satin ribbon. I also saw towel sets with a beach motif using small cut out fish and shells from fabric with that theme. What a nice per-



*Victoria, Josh, and Mari Pedroza  
(Notice the matching tie on Josh)*

sonal touch to give as a bridal gift. There are many ideas to personalize towels. You can even purchase the initials and stitch them to the towels. One word of advice...make sure that your embellishment is washable and oh yes, purchase extra washcloths when buying a set of towels as the washcloths will always wear out first.

A picture of some of our YOUNG New Dancers. They will graduate in May. Mari and Victoria Pedroza have made most of their Square Dance outfits with the help of their mother, Em, who even sews Square Dance shirts for their son, Josh.

Sew Happy!



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*20 dancers from various clubs in Western New York went to the 45th Dance-O-*

*Rama in Rochester. Not only the cost of the dance, but a delicious ox roast dinner was included in the cost as the This & That Squares rented a bus for this fun filled occasion.*



# THE COUNTRY LINE

*From*  
*Mike Salerno*



The line dances of today are a far cry from the dances we did even 10 years ago. Choreographers and dancers alike are applying more and more technique to the movements they perform. Now, technique is not some mystical, magical process that makes a movement more difficult. In fact, the application of technique allows us to execute movements in the most efficient and graceful manner possible. One area in which technique truly helps us dance better is with turns. Many dancers have difficulty with turning. There are many different types of turns, and they can be lumped into two categories: stationary or spot turns and progressive or traveling turns. Line dances generally use turns that are more progressive. Traveling pivot turns are becoming very popular in many line dances. Once you get used to executing traveling pivots, you will wonder how you lived without them. All turns consist of three parts: preparing to turn, executing the turn, and completing the turn in a balanced position. In order to turn, we must step into a position that creates torque or a twist in our bodies. Torque is potential energy. Generally, if we step into an extended fifth foot position, which can be obtained by stepping forward with toes turned out, this creates torque in our upper body. Let us try an example. Put all your weight forward on your right foot with toes slightly turned out. Step forward with your left foot with the toes of the left foot pointed to the left. Keep your upper torso forward to create a twist in your body. This is your torqued position, and you are now prepared to turn. For a forward traveling pivot, commit all your weight over the forward (left) foot. With thighs locked together and feet maintaining their initial distance apart, turn 180° left on the ball of the forward (left) foot. Step backwards with your right foot and shift all weight to the back (right) foot. Be sure to keep your feet turned out to maintain your balance. To continue this traveling pivot, with thighs still locked together, turn 180° on the ball of the back (right) foot and then step forward with your left foot. When I say your thighs should be locked, I mean that you should be able to ultimately place a napkin between your thighs, execute the turn and not let the napkin fall. Practice it for a while, and it will become more comfortable. 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



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*E-mail: [Callerlab@aol.com](mailto:Callerlab@aol.com); On The Web: [www.callerlab.org](http://www.callerlab.org)*

e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## **This Month's Dance: Wave on Wave**

Basic Steps (Official NTA Definitions):

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

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

**Mambo/Salsa Basic Step:** A dance pattern with six weight changes and two "hold" counts. Rock/Step Forward, Replace, Step With Feet Together, Hold. Rock/Step Backwards, Replace, Step With Feet Together, Hold.

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

**Rock Step:** AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

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

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

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

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

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

\*Prompting Cues are in **BOLD** lettering

**NAME:** Wave on Wave

**DESCRIPTION:** 32 Count, 2 Wall Beginner/Intermediate Line Dance

**CHOREOGRAPHER:** Alan G. Birchall, UK

**MUSIC TEMPO SUGGESTIONS:**

**Slow** – I Am That Man by Brooks & Dunn (92 BPM)

**Medium** – Heaven Help My Heart (104 BPM)

**Fast** – Wave on Wave by Pat Green (115 BPM) or Any Moderate Cha Cha Tempo

**COUNTS/STEP DESCRIPTION**

**Forward Mambo, Backward Mambo, Rock and Cross, 3/4 Turn**

1&2.) Rock/Step Right Foot Forward, Step Left Foot in Place, Step Right Foot Beside Left Foot

3&4.) Rock/Step Left Foot Backwards, Step Right Foot in Place, Step Left Foot Beside Right Foot

5&) Rock/Step Right Foot to Right Side, Step Left Foot in Place

6.) Cross/Step Right Foot in Front of Left Foot

7.) Pivot a 1/4 Turn Right on the Ball of Right Foot, Step Left Foot Backwards

8.) Pivot a 1/2 Turn Right on the Ball of Left Foot, Step Right Foot Forward (facing 9:00)

**Step, Touch, Backward Locking Triple, 1/2 Turning Triple, 1/2 Pivot Turn**

9-10.) Step Left Foot Forward, Touch Right Foot Beside Left Foot

11&) Step Right Foot Backwards, Lock/Step Left Foot in front of Right Foot

12.) Step Right Foot Backwards

13&) Turn 1/4 Left on Ball of Right Foot, Step Left Foot to Left Side, Step Right Foot Beside Left Foot

14.) Turn 1/4 Left on Ball of Right Foot, Step Left Foot Forward

15.) Step Right Foot Forward

16.) Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

**Side Rock/Step, Crossing Triple Step, Reverse**

17-18.) Rock/Step Right Foot to Right Side, Step Left Foot to Place

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

20.) Cross/Step Right Foot in Front of Left Foot

21-22.) Rock/Step Left Foot to Left Side, Step Right Foot to Place

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

24.) Cross/Step Left Foot in Front of Right Foot

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.

## 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.

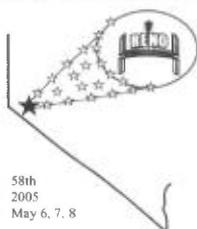
**Contact:**

**Lee Kopman (516) 221-5028 • Email [Lee1square@aol.com](mailto:Lee1square@aol.com)**

## Syncopated Vine With 3/4 Turn, Step, Point, Triple Step

- 25-26.) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot  
 & 27.) Step Ball of Right Foot to Right Side, Cross/Step Left Foot over Right Foot making a 1/4 Turn Right  
 28.) On Ball of Left Foot make a 1/2 Turn Right (facing 6:00 – weight on Left)  
 29-30.) Step Right Foot Backwards, Point or Touch Left Foot in Front of Right Foot  
 31&) Step Left Foot Forward, Step Right Foot Beside Left Foot  
 32.) Step Left Foot Forward

Repeat



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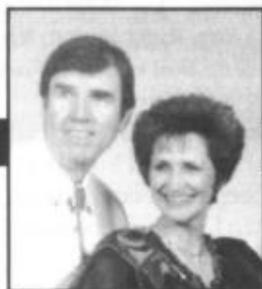
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 Youth  Handicapable

# ROUND DANCE PULSE POLL



*From  
Bev & Bob Casteel*

Dear Readers and Friends,

Thank you for sending your round dance selections for this article, we do appreciate it.

## CHICAGOLAND ROUND DANCE LEADERS' SOCIETY

Teach of the Month for March 2004

Phase II: Foolish Heart (Tucker) Star 132

## WASHINGTON STATE ROUND OF THE MONTH

May 2004

Phase II: One Waltz With You (Paull) Roper 404

## DIXIE ROUND DANCE COUNCIL TOP TEACHES

As reported in the March Newsletter

1. Beale Street Blues (Lillefield) V/Jive/SP
2. On & On (Shibata) IV/Rumba/Star 206
3. Close Every Door (Goss) IV/Waltz/Star 501CD
4. Fine Brown Frame (Hurd) IV/Jive/Capital Jazz CD
5. Starlight Express (Goss) V/Rumba/Star 501CD
6. Hide nor Hair (Rumble) V/Jive/Star 509CD
7. I Won't Send Roses (Buck) III/Rumba/Star 203
8. If Tomorrow Never Comes (Rumble) V/Rumba/CD
9. So What's New (Prow) V/Quickstep
10. This is the Life (Rumble) IV/Foxtro/CD
11. Two O'Clock Jump (Knight) IV/Mixed/Roper 167-A
12. You Forget (Rumble) VI/Bolero/CD

**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**

Arlington Squares in Arlington Heights, Illinois is having their 55th Anniversary Dance May 2, 2004! (info: [www.arlingtonsquares.com/EmeraldEnchantment2](http://www.arlingtonsquares.com/EmeraldEnchantment2)) How old is your club!

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SIZES: Small, Medium and Large

## The Contrails Contra-Dancers

Our club may not be the largest dance club in the area, but we boast that we have the widest geographic dispersion of members of any known club. On a regular basis, two dancers come from Coquitlam, BC in Canada, two come from Lynden, WA about one mile south of the USA/BC border, two come from Canby, OR Oust south of Portland), four come from the greater Portland area, and two live near Salt Lake City, UT and fly in nearly every month (it helps that she works for Southwest Airlines). Only two have a Seattle address and the rest have addresses in Federal Way, Fircrest, Puyallup, Redmond, and Tacoma of the greater Seattle/Tacoma area. The northern and southern members drive roughly 150-165 miles each way.



*The December 13, 2003 dance and potluck of The Contrails Contra-Dancers in Des Moines, Washington. Their 27th year as a dance group.*



*From Kappie Kappenman*

## House By The Side Of The Road

*Author Unknown*

She was the smartest as well as cutest girl in our school. Elsie Brown was often the star of assembly programs, and her recitations will never be forgotten, by me. I liked especially her version of "I want to live in a house by the side of the road and be a friend to man." I think that mankind needs friends.

There is another person who impresses me very much with his friendliness. He lives here in Pharr and his residence is beside the main highway to our downtown. I do not know his name; however, he stands by the road with a friendly smile and waves to all passerbys expectantly. If he is not at his usual spot, we miss him very much. He makes my day! I never feel as happy when he is absent, but when I have his friendly wave, we have communicated good feelings.

Some square dancers are full of fun, friendship and friendliness. It seems that there is a friend beside the road to insure that you have had a good time. This should not be the sole obligation of the caller. You leave always with a feeling that you had a wonderfully good evening of dancing, fellowship, and fun.

I have been to square dances, where no friendly people mixed with the visitors. It seemed that everyone was leaving it up to "George" to do it, and "George" had failed to come. When you leave a dance like that, you never feel satisfied, even though the calling was excellent.

It seems to me that square dancing should satisfy our desires and intentions for fun, fellowship, and exercise. That, in essence, meets the satisfaction of the three areas of our being – mental, physical and social.

I urge all of those in our wonderful world of square dancers to be friends to all the dancers. Let us keep the fun and fellowship in our fabulous activity.

Happy square dancing, y'all!

### Trueisms

- Bills travel through the mail at twice the speed of checks.
- Men are from Earth. Women are from Earth. Deal with it.
- A balanced diet is a cookie in each hand.
- Middle age is when broadness of the mind and narrowness of the waist change places.
- Opportunities always look bigger going than coming.
- Junk is something you've kept for years and throw away three weeks before you need it.
- Experience is a wonderful thing. It enables you to recognize a mistake when you make it again.
- By the time you can make ends meet, they move the ends.

## Little Things Mean A Lot

I saw these recently when reading a district church newsletter in an article about gaining new members. (Italics are mine)

1. Is your church sign in good repair, easy to read and understand?  
*Are the directions to your dance location available and easy to understand - not just an address.*
2. Is your church's buildings and grounds in good repair?  
*Same applies to your dance hall.*
3. Is your parking lot space adequate and easy to navigate?  
*Are there adequate parking facilities and is it well lighted for safety at night?*
4. Do we have friendly, helpful greeters stationed at all our church's entrances?  
*Does your club use greeters?*
5. Is the temperature comfortable?
6. Do our church folks, as a whole, display a genuine, friendly welcoming attitude?  
*Are we a friendly club who welcomes and dances with visitors?*
7. Is the nursery clean and well staffed?  
*Maybe worth considering to recruit some younger dancers.*
8. Are the restrooms clean, odor free, and fully stocked?
9. Is the church bulletin easy to read and follow?  
*Do you have a club newsletter to keep members informed an up to date about club dances and activities?*

I'm sure there are many other examples we could add to the list of items that help new people feel comfortable and welcomed.

**Tom Rudebock**

# The Florida Dance Web

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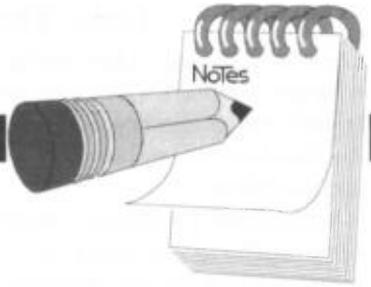
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[Tomperry@tipiproductions.com](mailto:Tomperry@tipiproductions.com)**

# 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

## 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](http://www.squardancenevada.com); Email



*The callers, cuers and spouses and Broken Wheel Squares  
The 35th Annual Sweetheart Dance held by the Cleveland Federation (Ohio)  
and sponsored by Broken Wheel Squares*

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](http://www.squaredancing.com/cleveland)

15 **MUNICH, GERMANY** – 31st Maypole Dance; Dip-N-Divers Square Dance Club, Mehrzweckhalle Feldmoching, Georg-Zech-Allee 15; [www.dip-n-divers.de](http://www.dip-n-divers.de) or email Hanns-Dieter Keh [die.heimerls@t-online.de](mailto: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](http://www.SquareDanceVT.org); [PapaFrito@USADatanet.net](mailto: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](mailto: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](mailto: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](http://www.cybernet1.com/missoula.sq-rd-dancers), [SquareDanceMT@hotmail.com](mailto:SquareDanceMT@hotmail.com)

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

May 29 **NOVA SCOTIA** -- Young Country Dancers 41st Annual Apple Blossom Square & Round Dance, KCA School Gymnasium, 25 School St, Kentville

## 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](mailto: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](mailto: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](mailto: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](mailto:marduo@tekstar.com), [www.squaredanceminnesota.com](http://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

28-Aug. 1 – **FLORIDA** – 42nd Overseas Square Dance Association Reunion, Holiday Inn-University Mall, Pensacola, FL; Gene and Mary Hamilton 2704 DeLuna Way, Milton, FL 32583; 850-994-4465, email margen32@msn.com

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

5-8 **ALASKA** – 38th Annual Alaskan Square & Round Dance Festival, Herman Hutchens Elementary School, Valdez; www.fairnet.org/agencies/dance/valdez; Jo Ellen Tolley 907-458-0381, email softouch@gci.net

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 LColedc@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 geebeesqmp@imt.net; 406-252-4965

10-12 **PENNSYLVANIA** – The Annual Dutch Treat, Lancaster Host Resort and Conference Center, 2300 Lincoln Highway East, Lancaster; Tim C @ 905-332-7597, email DTWeekend@aol.com, www.DutchTreatWeekend.com

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

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; neil04@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

8-10 **CALIFORNIA** – 48th Annual Jubilee, Blackford High School, 3800 Blackford Ave., San Jose; Mary Knoppe 650-941-3419, mbethkool@aol.com; www.scvsda.org/jubilee

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@squaredance-hoedown.com; Red Bates 941-828-0481, email redbates@juno.com

## NOVEMBER 2004

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

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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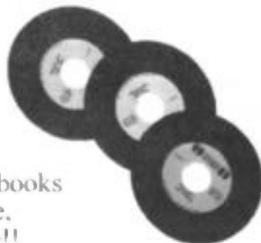
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