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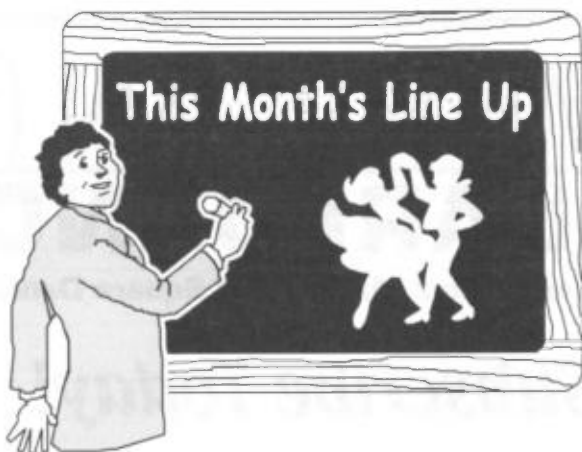
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# AMERICAN Volume 59 SQUAREDANCE Number 6 June 2004

"The International Magazine of Square Dancing"

**Publishers - Editors**  
William and Randy Boyd

**Cartoonist**  
Corben Geis

# EDITORIAL

*From  
Bill Boyd*



By the time you read this we will be in Denver. I will be meeting with old friends not seen since last year. I will be meeting new friends, remember, Square Dancing is friendship set to music.

While in Denver because of the altitude and climate, DRINK LOTS OF WATER! Water will help you stay on the dance floor longer and help avoid problems associated with altitudes. A National Convention allows us to hear hundreds of different callers, cuers and prompters. A National Convention allows us to visit over one hundred vendors under one roof. There are seminars, classes and a chance to see the history of square dancing, badge exchanges, parade of states, on and on or I should say, Fun and Fun.

The American Marketing Association defines marketing "as the process of planning and executing conception, pricing, promotion and distribution of ideas, goods and services to create exchanges that satisfy individual and organizational objectives." I personally like Peter Drucker who defines marketing as "Getting paid to create a customer." I like to think of square dance demonstrations as marketing. The more places that dancers are seen the more interest we create. So often clubs wait until they plan on classes to start trying to place dancers in full view to the public. As a marketing approach we should try and find as many public events as possible "ALL YEAR ROUND." In most communities this is our best marketing strategy. Why? It gives us a chance to dance and it gives an audience a chance to see dancers having fun. There are four "P"s involved, Price, Product, Promotion and Place. Our price makes us attractive to all age groups. Most anyone from preteen to senior citizen can afford the pay the price of a square dance. Promotion: that is why it is important for us to be seen as often as possible. Place: make it convenient for dancers to find and attend your location. Product: how often do we say that Square Dancing is the perfect activity. How many things have been written about hugs being good for you, smiling good for you, socializing good for you, exercise good for you, how many more thing can you think of? Square Dancing is a complete activity. As a start to our marketing program lets plan on talking with our club to make sure they are willing, talk with our local Chamber of Commerce, local civic clubs, local churches and local schools. Find out what activities are taking place and see if we can put square dancing on the schedule. What is the cost of this marketing? Time. Are you willing to share your time? When time for classes gets close (or if you are having a weekend seminar) then consider handing out flyers, not only for your club but for other clubs that might be more convenient for people to attend. Remember, the more effort, the more reward.

I hope that I see most of you in Denver.

# 53rd National Square Dance Convention News!

## *Organizations Roundtable* *"The Innovative Dance Leader"*

Thursday, June 24, 2004 • 3:00-5:00pm • Lobos, Room

Moderator: Mike Seastrom...National Caller

Panelists: Tim Crawford...Caller from Canada

Representatives from many square dance organizations as well as all dancers, leaders, instructors, callers and cuers are invited for a discussion on issues that require leadership. Discuss how to build a club and maintain it, how to grow and develop leaders for the future of the square dance activity and talk about the value of combining square dance with other social activities to create interest and help bond dancers to the club.

This is a discussion where everyone can be involved and have a voice. Our hope is that this topic will help all who attend gain new ideas, and generate a renewed passion for this activity. Attendees can talk with other leaders and dancers who have common problems, and help with goals to work through them in a positive way for the betterment of square dancing.

## *Closing Ceremony*

*Coliseum 6:00-8:00pm, Saturday, June 26*

Even in the West, all good things must eventually end. The Parade of States will lead into the closing ceremonies, "Sea to Shining Sea", featuring Dave Guille of Cheyenne, Wyoming as Master of Ceremonies. A great singing voice, love of country and a knack for poetry will give just the right touch to this ceremony, while looking ahead to future National Conventions. Even in this look-ahead, the western tradition of surprises around every corner will continue.

Musical friends will drop in to assist Dave, so be there to cheer for the new bidding city and Oregon's 50 National Square Dance Convention!



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## Pullman Washington Frolickers

The Pullman Washington Frolickers Square and Round Dance Club With Caller Gary Potratz and Cuer Nina Leisi provided a one hour square and round dance for the delegation from Kasai Japan.

A delegation from Pullman's sister city, Kasai (pronounced kah-sigh), Japan, consisting of 14 boys and girls ranging in age from 14 to 17 and two chaperones, arrived at Pullman-Moscow Airport on Saturday, March 27 at 11:00 a.m.

The group is traveling here to explore American culture as they stay with area families and are treated to sightseeing and a variety of activities in and around the Pullman area. During their visit the delegates will see City of Pullman government offices, including police and fire and will be recognized at the March 30 Pullman City Council meeting. They will tour Washington State University and visit both Lincoln Middle and Pullman High Schools.

The delegation's visit will end Wednesday, March 31 at Sunnyside Elementary School Cafeteria with a 6:30 p.m. potluck meal, followed by square dancing presented by the Pullman Frolickers and a ceremonial exchange of gifts between the sister cities and among the delegates, their host families and the community. Members of the community are invited to attend and asked to bring food items to contribute to the potluck meal. Beverages and table service will be provided.

During November 1989, then Mayor Carole Helm was instrumental in establishing a sister-city relationship with Kasai, Japan. The City of Kasai and the City of Pullman were matched because of the many similarities between the agricultural university communities. During the intervening years of the sister-city relationship, both cities have worked hard to establish exchange programs for students. On alternating years, Pullman students and chaperones visit Kasai.

The Japanese delegation liked the Frolicker's Square Dancing Program so much two years ago that they requested the City of Pullman to have square dancing back for this year's visit. The following picture shows some of the dancers having a wonderful time with Caller Gary Potratz calling and with the second picture showing the five squares of dancers.



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.

## ARTS Benefit Dance

*Alliance of Round, Traditional and Square-Dance (www.arts-dance.org)*

The first dance held to benefit the ARTS (Alliance of Round, Traditional and Square-Dance, Inc.) was held on April 10, 2004 in San Diego, California's beautiful Balboa Park. This dance, sponsored by the Square Dance Association of San Diego County, raised \$422.00 to benefit the efforts of the ARTS.

Local and area callers, cuers and line dance instructors participated to make this a fun and enjoyable dance for all of the dancers who attended. ACA member Ray Holmes, and CALLERLAB members Ron Nelson and Dennis Young called squares, including traditional square dances, ROUNDALAB member Bud Mighetto cued rounds and Diana Costantino taught line dances.

Jim and Pam Kidwell, Vice Presidents of the San Diego Square Dance Association, together with Tami and Andy Allemao and ARTS Governing Board members Michael and Kimberlee Streby (USDA Western Region Vice Presidents) and Patty Wilcox combined efforts to provide refreshments and arrange for this entertaining evening of dance.

ARTS Chairman of the Governing Board, Jim Maczko, presented San Diego Association President's Sally Bennett-Schmidt and Lynn McCrary with a Certificate of Associate Membership in the Alliance of Round, Traditional and Square-Dance, Inc. for their earlier contribution of \$100 to the ARTS. Governing Board members Lyle and Jean Beck (USDA Past Presidents) from Dubuque, Iowa were also in attendance and received their Certificate of Individual Membership in the ARTS.

The mission of the Alliance of Round, Traditional and Square-Dance is to generate public awareness and promote growth and acceptance of contemporary Square, Round, and Traditional Folk Dance by encouraging and assisting a coalition of allied dance groups. The ARTS will provide leadership and resources necessary to create an achievable marketing program. The ARTS will encourage, promote and support healthy lifestyles through dance programs and events that provide fun and effective exercise for both mind and body, all within a unique system of social interactions.

Member organizations that make up the Governing Board of the ARTS are: ACA, CALLERLAB, CONTRALAB, IAGSDC, NEC, NSDCA, ROUNDALAB, SINGLE SQUARE DANCERS USA, URDC, USA WEST, and USDA. Other dancers and organizations are encouraged to support the Alliance of Round, Traditional and Square-Dance, Inc. – through individual memberships available to those contributing \$50 or more per year and associate memberships to those groups donating at least \$100 per year. Other groups are urged to schedule dances to benefit the ARTS.

Membership applications and contributions to the ARTS may be forwarded to: ARTS-Dance – Post Office Box 712918 – San Diego, California 92171.

### **"JOHN'S NOTES"**

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# FROM THE MAIL ROOM



Dear Bill:

On behalf of the 1,800 caller members and with the advice and consent of the members of the American Callers' Association, I would like to thank you for your excellent support and contributions that you and American Square Dance magazine offer to square dancing.

I would like to comment on Mike Burke's letter in the October American Square Dance magazine where he addressed complicated, uncomfortable, and too many square dance moves.

The American Callers' Association would like to state that overall **WE AGREE WITH MIKE BURKE** that we as callers are using too complicated and too many movements increasing the stress and breakdown levels on the dancers and helping them to leave square dancing. There is one small point that we disagree with Mike Burke in that we as callers in ACA do recognize that the declining numbers and the lack of successful recruiting is a big part of too many figures and too many complicated figures and formations.

In fact, ACA was formed 12 years ago with the main intention of creating a more acceptable, one floor simplified program that could be taught in as few as 20 lessons (printed on page 10 in the May 2004 American Square Dance). ACA has been trying to decrease the number of weeks that a new dancer has to undergo to become a plus dancer and dance with the majority of what is left of the square dancer public. ACA stands ready to work and negotiate with the square dance community to solve this problem.

The ACA program is updated every two/three years to enable new dancers to learn and dance in time to the music using the exciting figures that can be done without straining the brain and patience of the dancers. We discourage "off the wall" figures and formations during a dance, festival, or weekend which are uncomfortable and stressful for the majority of the dancers and may cause many of them to either quit square dancing or quit festivals and just dance with their clubs. Either way, everyone loses.

For the past four years ACA has been conducting research on what is helping the clubs recruit, retain and retrieve new, current, and former dancers. Most of the ACA research was published in American Square Dance magazine under ACA View-points. In every case, successful recruiting and retention was a result of fun-filled and up-beat recruiting and dancing activities that clubs and callers offered using standard formations with enhanced energy and enthusiasm on the callers' parts. The result was successful recruiting, classes and dances that allowed the dancers to go home with smiles on their faces, and they came back the next week. In no case, did ACA find these recruiting and retaining successes were a result of complicated figures and formations.

ACA believes that all square dancers have a right to attend festivals and conven-

tions. Unfortunately, only approximately 15% of the dancers attend festival and convention dances. Many of the majority who do not attend, may feel one must be an expert dancer to attend.

ACA's viewpoint is that fun-filled and comfortable square dancing will accomplish the health, fun, and exercise not stress filled calls and formations and will increase the number attending festivals and conventions. ACA's view is that the fun and feelings of accomplishment come from doing the smooth dancing with correct timing and dancing to the music.

ACA suggests that workshops are the places to do these complicated and somewhat uncomfortable and awkward moves, not at the festivals and conventions open dances and tips. ACA's view is that the 85% stay away because they are not "highly skilled" dancers who dance several times a week. They are club dancers who dance once a week or twice a month, who feel comfortable to dance with their club but not festivals and conventions.

ACA would like to thank American Square Dancing for publishing our letter and our international one-floor lesson plan. ACA would also like to thank and commend Mike Burke for expressing the concerns of many dancers and former dancers, which if addressed would reduce the attrition of square dancers and increase the recruiting of new dancers. ACA would further like to state that all callers should put their egos aside and call what the dancers on the floor would like to dance. After all, the dancers are paying for the dance.

*Mac Letson, Executive Secretary American Callers' Association*

Dear Bill

In the February 2004 issue of American Square Dance, Ed Foote in his "All Things Considered" column expressed concern that round dance leaders "violate" dance protocol by using rounds that have one or two figures from higher phases than what the rounds are phased at. Ed Foote misunderstands round dance phase levels.

Comparing round dance phases to square dance programs is like comparing apples to oranges – they are not the same and are used for different purposes.

Dave Moroni, who along with Ann were Chairman of the FARWESTERN when it was held in Seattle. Dave, at the age of ninety-one, passed away this morning at 1:00 a.m.

Dave and Ann started dancing in the late forties and were always ready to "give" with no thought of a "return" when it came to promoting square dancing. They were very active in both the 1969 and 1981 National Conventions held here in Seattle.

Dave later married Helen Cutts and moved to Normandy Park where they have lived for several years.

When Aileen and I were president couple of the Central Puget Sound Council, Aileen was Chairman of a festival and Dave and Ann were her "right arms". That is the festival at the Seattle Center where we had 1500 dancers.

Dave will, as are all the "old timers" who are gone, be missed.

*Kappie Kappenman, Thursday, April 29, 2004*

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From the beginning, Roundalab created round dance phases to give an "indication" to the dancer of what the level of difficulty a round was. To be told that a dance is mostly such and such difficulty with just a few hard things in it met this need precisely. Note that round dancers can "fudge" through steps they do not know and still dance the rest of the round nicely without breaking down others. Also note that square dance programs are a grouping of figures that do not necessarily correlate to difficulty. Many figures in the square dance programs could be moved from one program to another without harm. How many plus calls are now higher level simply because square dancing seeks to limit the number of calls in each program and they had to delete one to make room for another, but kept it by putting it into another program? Not so round dancing – if a figure is moved from one level to another, it is because there has been a change in thinking as to the difficulty of the figure. There is no limit to the number of figures in any round dance level. Correspondingly, a round dancer is not expected to learn all steps within a phase before dancing.

Square dancers are expected to know every figure in a program before dancing at that program level. Otherwise they may break down a square of seven other dancers. Not so round dancing – they don't even need to know all the figures in the rhythm up to the phase level of a round – they only need to know the figures in the round to be cued. Since all rounds are pre-choreographed, round dancers can tell by the name of the dance what figures are in the dance beforehand.

Square dancers regularly dance to hash calls. This requires knowledge of all calls in the program which will be hashed. Round dancers rarely dance to hash cues. **THIS IS A MAJOR DIFFERENCE** between squares and rounds. If square dancing were entirely "singing calls" then square dancers could identify sets they could do simply by the name of the singing calls to be called even if they had a figure or two from the next higher program. They could do this by learning the singing call ahead of time (like Running Bear). This is what round dancers do. Round dancers all over the world are happy and successful doing it. Note that round dancers even have the freedom to sit down if they don't know a round without "breaking up a square".

The reason there are so many responses already to Mr. and Mrs. Eum's letter is it was emailed to several people at the same time. It just seemed proper to publish the others' view points now instead of later. – *Randy Boyd, Editor*

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Squares and round are different.

Most square dance clubs dance only one program level. Most round dance clubs dance at least three different phase levels and some do all six. When dancers are used to dancing multiple levels in a club, having a round that has figures from only two of the levels is a moot point.

Roundalab itself specifies that rounds should be designated at the level of which the highest three figures are at. If less than three figures are at that level then the dance is to be designated at the next lower level and labeled +1 or +2 accordingly. Do not fault round dance leaders for doing what Roundalab specifies and what works best for round dancers. Round dance phases are not the same as Square Dance programs.

### ***Tim and Nana Eum***

Tim, my friend:

I do not know how well you know Ed Foote. I have known him for some time. I do not always agree with Ed, however, I always find Ed's arguments to be well studied and well thought out. (I feel the same way about you most of the time) Ed is a person who is deeply passionate about dancing. The fact that he is not a cuer, might give him a perspective different than our own. Even so, I would never cast off Ed's thoughts without giving them a whole lot of thought. Why does an outsider disagree so much with our rules? We have grown to accept our own rules. I think that anyone who would care to listen to Ed's ideas could learn from his lifetime of calling. I think our system is O.K., if the cuer tells which two figures are added to the dance in question.

If I were debating Ed, I would liken the plus 2 to the square dance practice (at least when I was dancing squares) of having figures of the quarter. If memory serves, they bring in two or maybe three figures to play with for a quarter. Ed would answer that HE, always tells which figures, and he always gives a quick teach on those added figures. Maybe we should adopt this practice. My point is that I know I learned something from Ed, every time we discussed, or argued.

***Mick***

Mick:

The Quarterlies are not a good comparison. The Quarterlies were meant to be additional figures at the same program level, not from a higher level. Quarterlies in

Round Dancing would be like a choreographer's "gimmick" or unphased figure meant to dance at the same level. Please note the logic – not the personalities of my Letter to the Editor. The point is that square dance programs were created to control what figures could be used in a dance program while round dance phases were created to indicate approximate difficulty so that a dancer could make an individual choice. If this is understood then other thoughts logically flow from this leading to the conclusion that figures from a different square dance program are generally forbidden but not so in round dancing nor should they be. This has nothing to do with how knowledgeable Ed Foote is.

**Tim Eum**

Tim:

"Round Dancers rarely dance to hash cues?". NOT SO! Anytime you are dancing to any RD that you have not done before you are dancing to cues or hash cueing.

**Phil**

Tim,

If round dance phases were created to give approximate difficulty, Why not try to be closer to exact. I know exact is not possible. I would think that most dancers want the phase to tell them if they might be able to do a dance, or if they should even give it a try. Teachers might think of the phase system as limiting what they could put in a given dance. I do not see what's so different from the quarterly square dance figures. Several callers have told me that some quarterlies were used to decide if a figure could be moved from advanced to plus. I would think that phasing is a tool that could be used for multiple tasks. It would not make sense to dump the whole system as we would need a better system to replace the current one. I do not see a problem with tweaking the current system. I do see a problem trying to get the majority to agree on any changes. Kicking the phase system around could elicit the opinion of someone who might just come up with one small improvement that most can agree to. I do not know of any system that cannot be improved upon. I welcome any new ideas. I would say that anyone with an improvement should know that change comes slowly.

**Mick**



*Everyone shown brought their birth certificate to prove they were over 200 years old.*

# Weekend at the RITZ

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	Plus Squares	11:15 AM - Noon
	Afternoon Rounds Teach	2:00-5:00 PM
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# SQUARE-UP

*From  
John & Linda Saunders*



Square up in May with excitement and enthusiasm for the new graduates. Hopefully they're ready for their journey into your club as new members. We sincerely hope that all the club members had taken part in teaching and encouraging each new dancer on how to enjoy the activity. Those new friendships have already been formed and nurtured by club members. The new dancer can now experience the square dance activity by attending all club functions, state conventions, national convention, the local festival and all the additional activity that comes with being part of the square dance world. We feel it is EVERYONE'S responsibility to see that the new graduate (dancer) continues to dance and have fun in the process.

In our area we have a special graduation ceremony for the new dancers. We know that many clubs have this ceremony for their new dancers and there are several different ceremonies used, but we are going to repeat this one for those that may have never had the opportunity to use a graduation ceremony. We hope you will find it useful for your new graduates.

Setting up the ceremony. At each of the four sides of the hall, representing the four positions in the square, select a club member(s) to be stationed holding a candle to be lit (make sure you have a good lighter). New dancers will make a journey to each of the four positions, starting with #1. As they arrive a candle will be lit and the club member will narrate at each station. (One person can do all the narrating from the stage, but it's more effective if a dancer does it at each station.) (You can have candles for each new dancer and light their candles at the end.) Hint: It is most effective if you have the lights turned off and all fans.)

First position:

The light of ACCOMPLISHMENT. Together over the past months we have become acquainted with the folk dance of America Square dancing. It is a part of our traditional heritage. Tonight we acknowledge the fact that we not only know the calls, evidence that we can square dance, but that we are indeed square dancers, sharing in the activity and responsibilities of the club. We also are able to move smoothly to the music and follow those calls our instructor has set out for us. We smile and have fun no matter what happens.

Now travel on in your journey to #2 position of the square.

Second Position:

The light of PATIENCE AND UNDERSTANDING. During the time we have spent together, we have learned that not everyone learns at the same rate of speed, that some of us catch on to instructions more rapidly than others. We have learned the gift of patience. Making a mistake is human. When making mistakes in dancing it is our responsibility to realize what we did and try to avoid making the same mistake

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over and over. Worry about error causes us to make other errors and we can only do our best. This has been a big lesson in patience and understanding while having fun. We smile.

Now travel on in your journey to #3 position of the square.

The light of FRIENDSHIP. Can you remember back to the first night when you knew no one in the room? Now as you look around, you see new friends. This is one of the brightest lights in your experience as a square dancer. The friends you make will add much to your life and your friendship will add much to all.

Now travel on in your journey to #4 position of the square.

The light of JOY. May you cherish it forever. Joy is the satisfaction that comes with being part of this wholesome activity, of sharing fun with friends. Think of the word "FUN". It's a three-letter word with U (you) in the middle. Perhaps during these past months together you've come to realize that one of the prime treasures square dancing has to offer is JOY. Always keep this candle bright.

Now travel to the first position..Home...

ACCOMPLISHMENT, PATIENCE & UNDERSTANDING, FRIENDSHIP AND JOY. Congratulations on making this journey into the square dance world.

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## Vinyl Releases

### ***Long Black Train (ESP 1080)***

***Elmer Sheffield***

A cover of a recent Josh Turner country hit. Rolling guitar rhythm with a lead guitar, steel, banjo and just enough percussion. Key change in closer. *Hds (Sds) Promenade, R & L Thru, Flutterwheel, Sweep, Pass Thru, R & L Thru, Tch, Split Circulate 2X, Swing Corner, Promenade.*

### ***Puff The Magic Dragon (Desert Gold DGR 007)***

***Robert Hurst***

Organ with a xylophone and a percussion track. Easy to follow melody. Key change in closer. *Hds (Sds) Promenade, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

### ***Red Neck Girl (AMR 106)***

***Bengt Ericsson***

Piano, guitar, steel, and an electronic keyboard with a beat to make you want to dance. A cover of a recent country hit. Also available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

### ***Heaven (Snow SNW 902)***

***Wil Stans***

Fiddle, steel, guitar and harmonica share the lead with some good harmony fill in the background. Perky percussion track. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

### ***Hello Trouble (ESP 724)***

***Bill Harrison***

A cover of a country hit that will add some juice to your dance. Steel, guitar, bass and lively percussion. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

### ***A Friend Like Me (Desert Gold DGR 014)***

***Johnny Preston***

Big band sound with brass, strings and reeds with a percussion track that says let's get on the floor. Lots of energy. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

**Handy Man (Double M MM123) Monk Moore**

Piano, guitar, sax and drums with an electronic keyboard background. Phase II round dance cue sheet available. *Hds Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

**I'm Going To Love You Tonight In My Dreams (Platinum PLM 218) Greg Jones**

Guitar, banjo, piano, and drums with some silky strings in the background in a smooth love song. *Hds (Sds) R & L Thru, Rollaway, Star Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Red Headed Stranger (Double M MM 124)**

**Bill Yoeman**

Guitar, string background, electronic keyboard, piano and bass with a percussion track in a tune that moves right a long. *Hds (Sds) Promenade, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, Flutterwheel, Star Thru, Swing Corner, Promenade.*

## Vinyl Hoedowns

**Kettle Of Fish / Bucket Of Worms (Sting SIR 518)**

Kettle Of Fish: A rhythm number with some background fill from a piano and horns. Good beat from a bass and drums.

Bucket Of Worms: Leans toward the traditional with a fiddle, banjo bass and drums. Horns, harmonica and steel add some icing on the cake. Both useable.

**Blackberry Blossom / Arkansas Traveler (Coyote 804)**

Blackberry Blossom: Banjo's bass and percussion. Arkansas Traveler: An updated version of an oldie. Banjo, guitar bass and drums.

**ZZ Hoedown / Carla (Platinum PLM 213)**

ZZ Hoedown is an upbeat number with a banjo, mandolin, steel, bass and drums. Carla: Banjo, bass, piano, drums, and guitar in a get out and dance number.

## CD's

**I'm Having Fun (Toddys Tunes TT 005) Thorsten Dudziak**

A modern rock sound from a guitar, steel, bass and keyboard with drums. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

**Play Something Sweet (LouMac LMCD 231)**

**Robert Townsend**

Guitar stylings, horns, harmonica, piano and drums in a gentle rock beat. Available on MP3. *Hds (Sds) Promenade, R & L Thru, Tch, Boys Run, Swing Thru, Boys Run, Bend the Line, Boy Walk, Girl Dodge, Swing Corner, Promenade.*

**Old Chunk Of Coal (Dance Ranch DR 1028)**

**Mark Clausing/Cindy Whitaker**

**Goodbye Marie**

**Buddy Weaver**

Old Chunk Of Coal – A swing number from the 80's. Guitar, piano, and steel with drums. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Girls Trade,*

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Goodbye Marie – An upbeat number with a rolling banjo, steel and guitar with a drum track. *Hds (Sds) Tch, Boys Run, R & L Thru, Swing Thru, Boys Run, Girls Trade, Ferris Wheel, Pass Thru, Tch, Split Circulate, Swing Corner, Promenade.*

***Paper Roses (MacGregor MAC 2447CD)***

***Al Stevens***

A cover of an old country hit with a guitar, piano, sax and bells with a percussion track that moves right along. *4 Ladies Chain, Hds (Sds) R & L Thru, Sds (Hds) Lead Right, DoSaDo, Swing Thru, Single Hinge, Centers Trade, Same Sex Recycle, Star Thru, All Promenade.*

***The Dragon (Toddys Tune TT 004)***

***Thorsten Dudziak***

A guitar with an electronic keyboard and percussion in a mover. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Tch, Split Circulate, Single Hinge, Girls Trade, Spin the Top, Recycle, Girls Fold, Swing Corner, Promenade.*

***Sittin' On The Dock (Ozark Productions OP0053CD)***

***Mike Kelly***

Electronic sounds with horns, piano and drum track. Recorded in 3 keys. *Hds (Sds) Square Thru, SoSaDo, Star Thru, Pass the Ocean, Swing Thru, Spin the Top, Square Thru 3, Swing Corner, Promenade.*

***I'll Get Over You (Pioneer 6006 CD)***

***Brian Hotchkies***

Piano, bass, mandolin and tuba with percussion. Recorded in 3 keys. *Hds (Sds) R & L Thru, Pass Thru, Cloverleaf, Double Pass Thru, Cloverleaf, Pass Thru, Square Thru 3, Trade By, Swing Corner, Promenade.*

***Sadie The Cleaning Lady (Token Records TKR 013)***

***Dave Tucker***

A swinging number with a steel, guitar, and electronic keyboard with a drum track. Recorded in 2 different tempos. *Sds (Hds) Promenade, R & L Thru, Flutterwheel, Sweep, Pass Thru, R & L Thru, Tch, Walk & Dodge, Partner Trade, Reverse Flutterwheel, Promenade.*

***Rock A Billy Bop (LouMac LMCD 230)***

***Don Wood***

A rock number with a guitar, piano, harmonica and a solid drum track. *Hds (Sds) Promenade, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

***Back On My Mind (Dance Ranch DR 1029)***

***Ray Holmes***

***Southern Rains***

***Buddy Weaver***

Back On My Mind: Piano, guitar, bass, and an electronic keyboard in a bright number that moves right along. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Girls*

*Hinge, Diamond Circulate, Flip the Diamond, Girls Trade, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Southern Rains: A smooth steel, piano, guitar and bass with easy percussion. Background vocals on the breaks. *Hds (Sds) Promenade, Lead Right Circle to a Line, Pass the Ocean, Swing Thru, Boys Run, Wheel & Deal, Pass Thru, Swing Corner, Promenade.*

## CD Hoedowns

***Hands Up (CbarC CBC 602)***

***David Cox***

Piano, guitar, reed instrument, bass and percussion in a rhythm number. Track 2 is an extended play. David Cox call interesting plus on track 3.

***Banjo On The Turnpike / Slipping Slippers (Black Mountain Valley BMV 3066CD)***

Banjo On The Turnpike – A traditional sound with a fiddle, banjo, bass, guitar and drums. Slipping Slippers is an extended play arrangement of Golden Slippers with a fiddle, banjo, guitar, bass and drums.

***Julianne / Popping Hoedown (Square Tunes STCD 2034)***

Julianne – steel, banjo, bass, guitar and drums. Popping Hoedown - Guitar, bass and drums in a rhythm number.

***The Duck Is Back / All Quacked Up / Just Ducky  
(Disco Duck Productions DDP 2006)***

All three are rhythm hoedowns in the disco style. All are recorded in 3 keys. Check them out for an alternative style for variety in music. Jack Berg calls on 2 tracks.

***Hot Stuff (C Bar C CBC 603)***

***David Cox***

Guitar with an electronic keyboard and percussion. Track 2 is an extended version. David Cox calls A-1 on track 3

***Chicken In The Grass (Cross Country CC131)***

***Jack Berg***

Features the sounds of a fiddle, banjo and guitar with percussion. Recorded in 3 keys. Jack calls interesting plus on track 4.

## MP3's

***Your Time Hasn't Come Yet Baby (Crown CRC 146)***

***Steve Jacques***

Guitar, fiddle, steel with percussion in a toe tapper with a full sound. Easy to follow melody line. Available on vinyl. *Hds (Sds) Promenade, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

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

***Steve Ekin***

An electronic keyboard in a relaxing number with a solid percussion track. The MP3 release has a track with a fuller melody line. Also available on CD and vinyl. *Hds (Sds) Promenade, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

**Song Sung Blue (Fine Tunes FT 107)**

**Rick Hampton**

A swinging number with a steel, guitar, and piano, with percussion and a smooth organ background. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Spin Chain thru, Girls Circulate 2X's, Spin Chain Thru, Boys Circulate 2X's, Boys Run, Promenade.*

**MaMa Mia, I Love You (Snow SNW 1001)**

**Tommy Larsen**

Guitar, bass fiddle and steel with an electronic keyboard and percussion in a love song with interesting lyrics. Available on vinyl. *Hds Promenade, Square Thru, R & L Thru, Rollaway, Pass Thru, Trade By, Box the Gnat, Square Thru 3, Allemande Left, Swing Corner, Promenade.*

**Ragtime Cowboy Joe (Chinook CK 021)**

**Daryl Clendenin / Bill Helms**

A mover with a guitar, steel, bass, banjo, and piano in a good mix with a gentle rhythm track. Good Harmony tune. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.*

**Play Me Some Rag (Chinook CK 082)**

**Daryl Clendenin / Bill Helms**

A re-release of a good oldie that has a counter melody. Great for a duo. A crowd pleaser. Signature Chinook music. Check it out. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru, 2X's Swing Corner, Promenade.*

**She's A Cool Drink Of Water (Chinook CK 113)**

**Randy Dibble**

Guitar, steel, and piano weaving from lead to some good background riffs. This one will add some energy to your dance. Available on vinyl with John Kwaiser calling. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

**Hello Trouble (Chinook CK 150)**

**Bill Helms**

Guitars, steel, and harmonica with a solid drum beat. Background vocals on the tag lines. Key change in closer. *Hds (Sds) Promenade, Square Thru, R & L Thru, Pass Thru, Trade By, Tch, Scoot Back 2X's Star Thru, Promenade.*

**Lovin' Her Was Easier (Chinook CK 152)**

**Doug Davis**

Smooth and gentle with a guitar, electronic keyboard, steel, and bass with rolling percussion. Track 2 has background harmony voices. *Hds (Sds) Promenade, Square Thru, Tch, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

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

STAFF CALLERS & CUERS  
8:00-10:30 p.m.

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# ACA VIEWPOINT



By  
*Patrick Demerath*

## **Effective Creative Curriculum Development for Square Dancing Classes in Southern Indiana**

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001, 2002, 2003, and 2004. ACA appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

The May ACA Viewpoint discussed an outstanding square dancing program that the Lakeshore Squares in Gainesville, Georgia and the Jug Tavern Squares in Widner, Georgia. The clubs created similar recruiting programs that have met with unparalleled successes. The clubs do not charge for the square dance lessons for new dancers. What they do instead is have a weekly split the pot where the club keeps half of the money, and the winner keeps half of the money. The club pays for the cost of the hall. The clubs provide dancer-angels to help with the classes. The students are invited to club dances after eight weeks of lessons and dance selected tips. The students bring refreshments after the three open houses and lessons begin. Lastly, the club caller Rudy Saunders is a very special person who will accept no payment for the lessons.

This month's ACA Viewpoints addresses a very creative program that Caller Tim Carman developed for his club, the Diamond Rio Dancers in Lanesville, Indiana.



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Tim's program takes 12 weeks to complete. His club has lessons once per week, which last from 2-3 hours depending upon how long it takes for Tim to reinforce the lesson plan for each night. The students are invited to come to the regular club dances and dance for one-hour before the dance. The students are also invited to stay for the dance and dance some of the line dances between the tips as well as going out to eat after the dance. As added support for the students, Tim calls a student tip or two for the new dancers.

Tim's and the Diamond Rio Dancers' goal is to keep more students by putting them in the club immediately at the start of lessons and not drag out weeks and weeks of lessons before they can go to the regular club dances. At the last two classes, Tim was able to retain 100% of the class from start to finish. In his last report, Tim stated that he had ten additional people waiting to take the next set of lessons. His lessons are divided into two lesson groups per year similar to the ACA program. Tim believes that the lessons and dance program should not be expanded but should be shortened to fewer movements in the lessons.

Tim states that he does a great deal of one night stands, where the people have a great deal of fun. He also reports that when he starts talking about lessons that many of the same people are turned off for the traditional length of lessons. He concludes that the new dancers prefer to dance and to keep it simple.

Many generational surveys showed this to be the sign of the times with the market segmentations groups called the Baby Boomers and Generation X groups. Both groups are the "me" generation and typically do things by themselves or sometimes with their spouses, but rarely as a group on regular basis. Thus social group memberships are on their way down.

Tim further states that his club is set up as a "come as you are and whenever you want to. The club has no yearly membership fees. The club is a caller run club and has excellent support from volunteers. His conclusion is that the Baby Boomers and Generation X'ers do more when they are volunteers than what is demanded of them.

ACA would like to thank Tim Carman and his club the Diamond Rio Dancers, for sharing their fun-filled, productive, and successful teaching program with the square dance community and hopes that it will help other clubs in their challenges to recruit new dancers. Sometimes winning ways come from creative "surprises" as this one did.

Any individual, caller, association who would like additional information on this outstanding recruiting program may contact Tim Carman at [Timcarmanent@aol.com](mailto:Timcarmanent@aol.com)

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@ttroyst.edu](mailto:pdemerath@ttroyst.edu).

Until next time, Happy Dancing.

# EASY LEVEL

*From*  
*Bob Howell*



Looking for something quick and easy to get the dancers up and on the floor? Following is a simple circle dance written by Hope Pennock of Edmonton, Alberta, Canada from the book, "DANCING FOR FUN". She named it...

## **EYES OF BLUE**

Formation: Large circle, facing the center of the hall, no partner, hands joined.

Music: Eyes of Blue, Grenn 14152

Routine:

Intro: Wait 8 beats

Beats:

- |                               |  |
|-------------------------------|--|
| 1. 8 Circle left              | Walk 8 steps left                                |
| 2. 8 Circle right             | Walk 8 steps right                               |
| 3. 8 Forward and back         | Walk 4 forward, walk 4 back                      |
| 4. 8 Stamp, Stamp, Clap, Clap | Stamp left foot, stamp right foot, clap 2 times. |

And for a warm summer evening either at camp or on the green, here is a simple mixer taught with a quick walk-thru, called...

## **BUFFALO GALS MIXER**

Formation: Couples in a circle facing center. Lady on man's right.

Music: Buffalo Gal. Folk Dancer 1517 or available from The Kentucky Dance Foundation on CD, FDCD-019.

Routine:

Allemande left with your left hand

Bow to your partner, shake her hand

Right past your own, left to the next

Right to the next, left to the next

Promenade the next around the ring

(Count partner as one, move forward, promenade with the fifth person in line)

Promenade home, c'mon let's sing.

Sing while promenading: "Buffalo Gals won't you come out tonight and dance by the light of the moon".

Lori Morin of Chepachet, Rhode Island was again kind enough to send along a routine that can be used with many singing calls. She suggested the following...

## **BILL BAILEY**

Formation: Square

Music: Bill Bailey. Available on several labels.  
Routine:

Break:... Circle Left (all the way around) and sing,  
...Circle Right single file until you get back home  
...Everyone up to the middle and back (4steps up and 4 steps back)  
...Swing your Partner Twice and  
...Prom and sing...

Figure:

...Head Ladies chain and Heads Prom 1/2 around  
...Side Ladies chain and Sides Prom 1/2 around  
...Head pass thru and turn back alone  
...Side pass thru and turn back alone  
...Swing the girl on the right (original corner) and  
...Prom her home and SING..

Our contra this month was written by Alan Smith. He called it the...

### I. O. C. A. REEL

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

Music: Any 32 bar reel.

Routine:

----, With the one below balance & swing

----, ----

----, Put her on the right and circle four

----, Active couples swing in the center

----, Active couples down the center

----, --- Back

-- Cast off, -- Ladies chain

----, -- Chain back.

That's it for the month of June.

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## Peek Into A Caller's Record Case



Jerry Reed, Rockledge, Florida, began calling in 1978 and has been a CALLERLAB member since 1983. He strongly believes in

CALLERLAB's goals. He is a strong advocate for CALLERLAB and as an accomplished author has written numerous articles supporting the organization's goals.

Jerry is the CALLERLAB Executive Director and a part-time caller. He calls the CALLERLAB dance programs: Mainstream, Plus, Advanced, and C-1. Jerry records on Rawhide Records and is most proud of his recording of the John Denver song Take Me Home Country Roads. Jerry calls for a Plus club, an Advanced club, and a C-1 club and travels extensively.

Jerry believes training dancers is very

important and that effective caller training translates into increased dancer success. He has over 20 years teaching and technical writing experience with the U.S. Navy and private industry and has written a training aid for CALLERLAB discussing teaching techniques.

### Singing Calls:

Take me Home Country Roads - Buckskin  
Diesel On My Tail - Royal  
Streets Of London - Aussie Tempos  
Last Farewell - Royal  
Santa Domingo - Rawhide  
Grand Ma's Feather Bed - Jay Bar Kay  
Celito Lindo - Red Boot Star  
Volcano - Mountain Recordings

### Patter Records:

People Like Me - Sting  
Mountain Dew - Chaparral  
Sassafras - Sting  
Boogie Beat - ESP  
Brave Heart - GMP  
Excelsior Special - Chaparral  
Sweet Fantasy - Ranch House

# LEADERSHIP NOTES

From  
*Bernie Coulthurst*  
Editor Of Club Leadership Journal



Does the square dance activity have a marketing problem? Does the square dance activity have a money problem? Does the square dance activity have a leadership problem? Does the square dance activity have a product problem? Is square dancing for everyone or is square dancing just for the "die-hards"? We will briefly address these questions this month.

**Does the square dance activity have a marketing problem?** Square dance does have a marketing problem, however it is not our major problem as I see it. For all practical purposes square dancing is still America's best kept secret. Recently, we traveled by car to Indiana to attend a wedding in Indianapolis. When we entered Indiana, we stopped at the state run visitor's center to see if we could get information about square dancing in Indiana. We were hoping that Indiana would have a "Where to Square Dance in Indiana" brochure at their visitor's centers like we have in most visitor's centers in Wisconsin. We asked the lady at the information desk if she knew of any square dancing going on in the area, especially in Indianapolis. She tried so hard to find something about square dancing in Indiana for us. We had to settle for a copy of last year's booklet about activities in Indianapolis.

**Does the square dance activity have a money problem?** Every activity could use more money, especially to do more marketing. However, it is my opinion that the square dance activity does not have serious money problems. Many state square dance organizations have large balances in their checking and savings accounts.

**Does the square dance activity have a leadership problem?** I would have to say "yes" in regard to today's leaders lacking the vision of where the activity was, where it is, and where it is going. Too many of today's leaders in the activity are assuming that they know our problems rather than trying to learn our real problems

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in the square dance activity.

**Does the square dance activity have a product problem?** It is my opinion that we definitely have product problems. Why do I say this? Every year, thousands of clubs graduate a group of new dancers and then welcome them into the real world of square dancing. A good number never come back to a square dance after their graduation dance. They had enough. A few stick around for another year. Within three years, most new dancers are gone. Only one or two die-hard couples are actively dancing. If we did not have product problems, we would not be losing most of our new dancers within a three year period.

**Is square dancing for everyone or is square dancing just for the "die-hards"?** You decide. It is my opinion that square dancing is not for everyone, but is for more than just the "die-hards". The majority of our population should be square dancing and are capable of square dancing. Back in the 70's and 80's just about every major community had at least one square dance club. How many clubs do we now have in our cities that have at least 10,000 residents?

**WHAT HAPPENED?** When modern Western Square Dancing started to take over traditional square dancing, the "more is better" crowd was pretty much running the show. New calls were coming up like dandelions in our front lawn. Creating new calls was the "IN" thing to do for callers. The consensus was "that if you didn't create a new call or two you were not much of a caller." Also, the callers during this period, assumed that the capacity of the dancers to handle more new calls was unlimited. They assumed that all dancers wanted more and more new stuff to keep them "challenged". You know what happens when we assume. The callers could not have been more wrong with these popular assumptions and we are now paying the price of the "more is better" movement within the activity.

As always, our goal is to stimulate your thought process about the current status of the square dance activity. Will square dancing die? NEVER! It may have to retreat to "basement" dancing before it starts to grow again. But it will never die. Square dancing is a good thing and good things cannot be stopped. We salute the leaders of Community Dance and Mainstream clubs. You are the future of our activity.

Till next time, happy dancing!

## Deadlines For American Square Dance

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

**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).**

# CREATIVE CHOREOGRAPHY

*From  
Lee & Steve Kopman*



We received many positive calls in April about the left handed choreography. We decided to write some more. Enjoy!

1. HEADS LEFT square thru 4  
LEFT touch 1/4, CENTERS trade  
LEFT swing thru  
boys run, square thru 2  
right and left grand
2. SIDES LEFT square thru 2  
LEFT swing thru  
girls run, ferris wheel  
CENTERS square thru 3  
left allemande
3. HEADS LEFT square thru 4  
LEFT touch 1/4  
boys trade, pass the ocean  
acey deucey, scoot back  
right and left grand
4. SIDES LEFT square thru 2  
LEFT touch 1/4  
centers trade, centers run  
ferris wheel
- GIRLS square thru 3  
star thru, boys trade  
wheel and deal  
left allemande
5. HEADS LEFT square thru 4  
LEFT swing thru  
girls run, couples circulate  
bend the line, pass the ocean  
circulate, swing thru  
circulate 1 1/2  
right and left grand
6. SIDES LEFT square thru 3  
separate around 1 to a line  
LEFT square thru 2  
CENTERS LEFT swing thru  
ENDS U turn back  
GIRLS pass thru  
CENTERS wheel and deal  
OUTSIDE GIRLS girls run  
centers pass thru

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star thru, california twirl  
pass thru, wheel and deal  
CENTERS square thru 3  
left allemande

7. HEADS LEFT square thru 3  
separate around 1 to a line  
LEFT touch 1/4, boys run  
double pass thru, leads trade  
LEFT square thru 3  
right and left grand
8. SIDES LEFT touch 1/4  
BOYS pass thru  
CENTERS LEFT square thru 3  
side boys run, LEFT touch 1/4  
centers trade, boys run  
pass thru, wheel and deal  
CENTERS pass thru  
pass thru, right and left grand
9. HEADS LEFT square thru 2  
LEFT spin the top  
WITH THE LEFT HAND, hinge  
circulate, boys run  
swing thru, circulate  
girls trade, swing thru  
right and left grand
10. SIDES LEFT square thru 4  
HEADS roll away  
LEFT touch 1/4  
split circulate  
boys cross run  
circulate  
explode & box the gnat  
square thru 4  
right and left grand
11. HEADS LEFT square thru 2  
LEFT spin the top  
EACH WAVE, {GIRLS} cross run  
fan the top, swing thru  
circulate  
explode & load the boat  
left allemande

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(1) YOUR CHEATING HEART TUCKER .....	TKR 011
(1,3) PLASTIC SADDLE .....	BS 2487
(1) SO LONG, IT'S BEEN GOOD TO KNOW YOU .....	COY 806
(1) HANDS UP / HOT STUFF .....	C-C 602603 (V)
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(2,3) HOT STUFF (FLIP CALLED A1) .....	C-CCD 603

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(1,3) VALLEY OF LOVE .....	MP3SNW 1101
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(1,3) RAINING HERE THIS MORNING .....	MP3CRC 127
(1,3) THIS LITTLE LIGHT .....	MP3CRC 128
(1,3) MORE .....	MP3SD 252
(1,3) NO NEWS .....	MP3SD 247
(1,3) STILL IN LOVE WITH YOU .....	MP3SD 251
(3) IT DON'T MEAN A THING IF IT AIN'T .....	MP3SD 202

## SIDE 2 \*\*\*\*\*

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(1,3) EASY LOVING .....	MP3CRC 133
(1,3) LOVE IS OUR BUSINESS .....	MP3CRC 140
(1,3) PAPA JEAN'S BLUES .....	MP3CRC 134

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(1,3) I'LL SEE YOU IN MY DREAMS .....	MP3OT 8140
(1,3) RIVERSIDE HOEDOWN / DOC .....	MP3OT 002
(1,3) ROCKY MOUNTAIN GOAT / GRAY EAGLE .....	MP3OT 8057

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



12. SIDES LEFT square thru 2  
slide thru  
tag the line, face in  
LEFT touch 1/4  
circulate, girls run  
single circle to a wave  
right and left grand

13. HEADS LEFT touch 1/4 & walk  
and dodge  
ALL-LEFT touch 1/4, boys trade  
right and left thru & dixie style  
to a wave  
trade the wave, swing thru  
circulate, right and left grand

14. SIDES LEFT square thru 4  
LEFT touch 1/4

CENTERS scoot back  
LEFT swing thru  
{ WITH THE LEFT HAND }  
cast off 3/4  
acey deucey, LEFT swing thru  
girls run  
promenade

15. HEADS LEFT square thru 2  
LEFT touch 1/4  
CENTERS hinge  
{ IN YOUR FACING DIAMONDS }  
BOYS diamond circulate  
CENTERS wheel and deal  
ENDS slide thru, zoom  
double pass thru  
leads U turn back  
right and left grand



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# THE KOREO KORNER

*From*  
*Steve Kopman*



This month let's look at the A1 call Cross Trail. Not often used at the Advanced level, but a fun call to add to your vocabulary. (This is for A1 dancers or higher only)

HEADS cross trail thru  
separate around 1 to a line  
THEN:

1. pass the ocean  
acey deucey  
LEFT swing thru  
right and left grand
2. right and left thru  
dixie style to a wave  
boys cross run  
circulate  
explode & slide thru, centers roll  
at home
3. star thru  
swing thru  
explode the wave  
turn and deal  
dixie grand, left allemande
4. touch 1/4  
coordinate  
crossover circulate  
turn and deal & roll  
girls trade
5. pass thru  
step and slide  
leads roll right to a wave  
acey deucey  
LEFT swing thru  
right and left grand

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## What About “The Ninety & Nine”?

This famous biblical phrase came to mind during the recent Traditional Square Dance held at my church which featured live music by our own “Annandale Strings.” The dance was held as a fund raiser for youth group activities and had 101 paid admissions. Twice during the evening we mentioned that modern western square dance lessons would be commencing at the nearby community center the following month, but only two people expressed interest. However most of the “90 & 9” wanted to know when the next Traditional (FUN) Dance would be held! Note: The dance was advertized as an “All Comers” fun event with no lessons required and the promise that dancers would be “Pros” after a simple walk through.

Which brings up the subject of what the primary objective of a “one night stand” dance should be. Up to now, most modern western callers only use these events as potential recruiting efforts for getting people to take lessons in modern square dancing. However, since most people are not interested in committing to a long series of lessons what are we doing to get the “90 & 9” involved in square dancing? During the 1930 and 1940 era tens of thousands enjoyed the Saturday Night Traditional square dances in their communities. If we sincerely want to keep square dancing alive, then our more enlightened callers must embrace and encourage traditional as the basic rung of the square dance hierarchal ladder, followed by Mainstream, Plus, Advanced and Challenge. If a monthly traditional dance was held in most communities, we would once again attract large numbers of people into our activity.

For those interested, the dances we used at our Traditional Dance were the most popular ones (and easiest to master).

Dance	# Patterns	Patterns
Caballero	2	Swing, Grand R&L
Honolulu Baby	2	Swing, Grand R&L
Jitterbug (Cast Her Away)	2	Swing, Circle
Red River Girl	3	Swing, Circle, Grand R&L
Darling Nellie Gray	3	Swing, Circle, Allemande L, Grand R&L
Capt. Jinks	4	Swing, Grand R&L Allemande L, Promenade
Irish Washer Woman	4	Swing, Circle, Allemande L, Promenade
Hinky Dinky Parley Vous	3	Swing, Circle, Duck & Dive
Bird In Cage	3	Swing, Circle, Cage
Promenade (Over Ocean Wave)	5	Swing, Grand R&L, Allemande L, Promenade, X Over
Contra - Lady of Lake	3	Swing Corners/Actives Swing, Down Ctr & Back/Ladies Chain
Contra - Boston Fancy	3	Swing Corners/Actives Down Ctr & Back/Ladies Chain

Unfortunately our Annandale Strings are so over scheduled for various church activities that they did not want to commit for more than two or three dances a year. The good news is that they had agreed to produce two CD's featuring the above dances (one instrumental and one with calls).

## Free Stuff

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

## Harvest Moon Square 'n Round Dance Festival

The Fall season was welcomed by square and round dancers everywhere, but none more enthusiastically than those who attended the second annual Harvest Moon Square 'n Round Dance Festival in Branson, Missouri. Hosts for the event were The Missouri Federation of Square 'n Round Dance Clubs and Shepherd of the Hills Outdoor Theatre. Harvest Moon Festival '03 was a grand success, with more than five hundred dancers from twelve states converging on Shepherd of the Hills for square and round dancing during the four days.

Callers for the Festival were Lanny Weakland, Omaha, Nebraska, and Ronnie Gray, Gary Mahnken, and John Stuart from Missouri. Cuers from the Missouri Round Dance Association were John and Betty Stanley, Kimberling City, Missouri, and Pat and Joe Hilton, St. Louis. Missouri Federation Cuers were Marge and Bill Sherrill, Theodosia and Missouri Caller/Cuer Hall of Fame Cuers Barb and Steve Skorupan, Gravois Mills.

The Harvest Moon Square 'n Round Dance Festival was originated in 2002 by Jim and Phyllis Monroe, Missouri Federation, working with Rosemary Elsberg, Program Director for Shepherd of the Hills Outdoor Theatre, Branson. The event was conceived as a means of entertaining the guests at Shepherd of the Hills, exhibiting the fun and fellowship of square dancing to the general public, and giving square and round dancers everywhere an opportunity to enjoy some great dancing during a mini-vacation at Branson, the well-known country music and entertainment mecca of Missouri. The Shepherd of the Hills management graciously gave all attending dancers free access to all amenities and attractions on their grounds and widely advertised the event both on their web site and printed advertisements.

The daily dance program started at noon with a one-hour session of square dancing followed

by a similar session of rounds. Seven alternating sessions of squares and rounds were included each day of the festival. Midway through each session the dancers went into the audience and invited nondancers



to dance with them. With a brief instruction in basic calls/cues, the beginners danced a tip with their "angel" partners. The introduction to square and round dancing was well-received by those participating and many indicated an interest in learning to dance. With the world-wide attraction of Branson tourism, this introduction to square and round dancing had a broad geographical audience.

Harvest Moon Square 'n Round Dance Festival '04 is scheduled for Friday, 17th, Saturday, 18th, Friday, 24th, and Saturday, 25th, September 2004.

*Jim and Phyllis Monroe, Missouri Federation of Square 'n Round Dance Clubs*

# 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 email 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.

Following the same theme from the last several months on digital music, James Reid shares his experiences with the Apple iPod MP3 Player. This is basically a 10GB hard disk with a small operating system designed purely to play MP3's. Approximately 2500 songs in the MP3 format will fit on the 10GB drive. The ability to carry your entire record collection in your shirt pocket is quite an appeal.

There are many ways we can use the calls on any particular list. With so many different possibilities, such as formations, arrangements, doing parts of calls, we need to manage how we subject the variations to the dancers. Jeff Garbutt has devised a hierarchical chart, which takes a call and progresses from the standard to the 'can they do it?' stage.

The starting formation for Acey Deucey is anywhere the Ends can Circulate while the Centers Trade, as long as the ends don't become a center after the circulate. Here are some starting formations for Acey Deucey: From a Static Square, Heads Touch and Spread, then the Sides Touch; 3 and 1 lines; facing or "back-to-back" Lines; Inverted Lines; Thars?

A discussion was started from a previous issue debating the differences between Divide and Separate. Both moves start out the same: "Turn your back on your partner and walk forward on the outside of the square." But the calls end

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, Up-land, CA 91786. I will be glad to include your notes in future reviews.

**Thanks, Frank.**

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differently. Divide – the distance traveled is exactly (no more). Separate – the distance traveled is determined by the next call. With Divide not on the lists, Separate is the only call that can be used.

## JOHN'S NOTES

*John Saunders (johnnysa@aol.com • <http://squaredancing.org/johnsnotes>)*

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.

Simple Contra dances are good for beginner classes because you can use simple calls that the dancers learn the first night of class. It gives a repetitive sequence that will drill the dancers on these moves until they learn them. The Contra "Marching to Pretoria, by Bob Howell, uses Ladies Chain, Left Hand Star, Right Hand Star, Single File Promenade, Right and Left Thru, Pass Thru and Wheel Left. These can all be taught on any given night.

In the Workshop Ideas section this month are two calls that can be used at a Plus group. These calls are Reverse Flip the Diamond and Reverse Cut the Diamond. Reverse Flip the Diamond: From a Diamond formation, the centers of the diamond flip away from the center while the points of the diamond do a Diamond Circulate. Reverse Cut the Diamond: Centers Trade and Spread as points Diamond Circulate.

The Mainstream (1-53) Program call this month is Run. Slide Thru is the call of the month in the 'Dancing the Mainstream Program'. When teaching the call, remind the dancers that they don't always end up as a couple, but sometimes finish in a mini-wave.

Dancing the Plus Program this month looks at the call Acey Deucey. For variety and a challenge, you can also call Acey Deucey 1.

The Advanced and Challenge Supplement includes: Triple Trade; Switch the Wave; and Cross and Turn / Reverse Cross and Turn.

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# On The Record ROUNDS

*Ralph & Joan Collipi*

122 Millville Street, Salem, NH 03079

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Take a  at what is just released...

## **Daddy's Little Girl**

Phase IV – Waltz – Coll. 6077 by Al Martino – Nancy & DeWayne Baldwin  
Open telemark, nat. hover fallaway, outside swivel, x hovers, weaves and canters.  
Ending is hinge and hold.

## **Won't You come Dance**

Phase III+2 (Dia. Trn & Telemark) – Foxtrot – Roper 410 – Bob Paull  
Nice music to a nice easy foxtrot. Foxtrot vine, chair and slip, twisty vine, x hovers,  
ending is a side corte.

## **Four Walls**

Phase II+1 (Hover) – Waltz – Coll. 4709 or RCA 447-0413 by Jim Reeves – Bob  
Paull  
Cross wrap, back up waltz, twinkles progressive and backward with hand changes,  
solo turn. Smooth waltz to nice music.

## **Believe Me**

Phase VI – Foxtrot – STAR 198 flip Crying They Didn't Believe Me – Dwain &  
Judy Sechrist  
Contra Check, feathers, open and curved, sync. Back runs.  
Whiplash, pivots to hairpin. Nice music to a nice Phase VI foxtrot.

## **I'M Gonna Build A Fence**

Phase II+1 (Fishtail) – 2 Step – MGR 061 – Nancy & DeWayne Baldwin  
Good catchy music to a basic vue and do 2 step. One for your record box.

## **Irene Waltz**

Phase II (Soft – Class Level) – Waltz – HH 905 or EN 020 Goodnight Irene – Gisele  
Gosselin  
Good teaching routine at the class level and can be enjoyed at all levels. Waltz away,  
left turning box, canter, routine repeats. Ending you can blow a kiss if you wish.

## **Georgia III**

Phase III – Quickstep/2 Step – STAR 127 Sweet Georgia Brown flip of Combo Cha  
Cha – Larry & Marg Clark

## *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**

Excellent music to a nice gentle intro to a quickstep figure, turn and progressive chasse. Has Charleston sequence, and wrap and unwrap sequence.

### **Telling Everybody**

Phase II – Waltz – STAR 155 – Dorothy Sanders

Lovely music accompanies this basic waltz. Has Bal. L and R, twirl vine, left turning box, step swing, spin maneuver. End has canter dip twist and kiss.

### **I'll Never Know**

Phase IV – Foxtrot – STAR 140 Without A Song – Bob & Judith Haworth

Rev. Turn, 3 step, natural, hesitation, change, reverse wave, prom, weave are some of the figures included in this routine.

### **Jingle Bell Rock Mixer**

Phase II – 2 Step/Mixer – Jingle Bell Rock, Epic 15-03332, Mickey Gilley or MCA 65029, Bobby Helms – Mike Seurer

This is a nice mixer to be used during the Christmas Holidays. It has you changing partners for a fun time.

### **Big Man Jive**

Phase III+1 (Windmills) – Jive – Coll. 6121 by 4 Preps flip of 26 Miles – Milo Molitoris & Terry Gareis

Kick ball change, link, continuous chasse, right turning triples. Suggest you slow for comfort.

### **One Moment In Bolero**

Phase IV+1 Bolero/Slow 2 Step/Foxtrot (Riff Turns) – STAR 200B – Dorothy Lowder

Some of the steps in bolero in this routine are: turning basic, cross body, aida line and switch rock. Slow 2 step figure included: switches. Foxtrot: diamond turn, x hovers.

### **One Moment**

Phase III – Rumba – STAR 200B – Mike Seurer

Basic, u/a turn, fenceline, peek a boo chase, side walks. Ending is side corte.



### One More Time

Phase IV+1 (Cuddles) – Rumba – CD Paradise – Arista Records 07822-14738-2  
Track 4 – Kenny G – Chris & Gail Johnson  
Straight forward rumba to a nice piece of music. Has cuddles, hockey stick, and double peek a boo chase.

### Un-Break My Heart

Phase IV+1 (NY in 4) – Rumba – Secrets CD La Face Records 73008-26020-2 Track 4 – Tony Braxton – Chris & Gail Johnson  
Rev. underarm turn, alemana, sliding door, time step...basic rumba no surprises.

### My Valentine

Phase IV+2 (triple traveler & Cuddles) – Slow 2 Step - RCA 64963-7 My Valentine by Martina McBride – Anne & Gup Gupton  
Sweetheart runs, switches, triple traveler, L turn w/ inside roll, R turn w/outside roll. Parallel runs are done in varsouvienne position. Nice slow 2 step.

### Mira

Phase V+1+1 (running hover & Viennese Cross) – Waltz – CD Track 11 Song for the Mira from Phil Coulter – Paul & Dot Hutchinson  
Closed telemark, weaves, top spin, hairpin, outside spin, vien, cross and vien, turns, ends with a wrap to a snuggle.

### Sam Waltz

Phase IV+1 – Waltz – Olivia Newton John's Back to Basics Essential Collection CD – Misty & John Hannah  
Back passing change, outside change, twinkles, viennese turns, change of direction. This is a pretty waltz.

### Lourdes, The Village of Saint Bernadette

Phase IV+2+2 unph. (Double rev. spin, hinge, closed change, envelope) – Waltz – CD The Ultimate Ballroom Album 6, WR2CD-5037, CD #2, Track 1 – Dance Instruction R-22697 Side 2 (Flip of Spooky) – Frank & Carol Valenta  
Cross hovers, outside change, Lady envelope, hinge, prom, sway and slow oversway. Routine fits the lovely music to a "T".

### Besame Mucho IV

Phase IV+1 (Cuddle) – Rumba – CD: Besame Mucha Amore by Dance Ranch 1005 Tracks II & IV – Jim & Adele Chico  
Great Rumba beat to this routine. Spot turns, alemana, serpiente, aida, wheels, cuddles, open break. Very useable routine.

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### **Besame Mucho Mucho Mas**

Phase II+2 (Crab Walk & Cucaracha) –  
CD: Besame Mucho Amore Dance  
Ranch 1005 tracks I & III – Rey & Bar-  
bara Garza

Wheels, tamara's, crabwalks, interrupted broken box, good way to introduce some of the latin beat to the phase II dancers.

### **Besame Tango**

Phase III+1 (Right Lunge) – Tango – CD: Besame  
Mucho Amore Dance Ranch 1005 – Jim & Adele Chico

Right lunge, serpiente, wheel, gaucho, rock 3 and tap, stairs. Nicely written.

### **On And On**

Phase IV+2 (Open Hip Twist & Sweetheart) – Rumba – STAR 206 or CD Flip This  
Can't Be Love – Kenji & Nobuko Shibata

This routine is absolutely beautiful. Open hip twist to fan, alemana, fence line, trans.  
to shadow fence line, w developpe, alemana overturn to tandem, sweetheart 3 times.  
Don't pass this one up.

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# CUE TIPS

*Selected by  
Fran & Jim Kropf*



June is Busting Out All Over and "All I Have To Do Is Dream" that "She Called Me Baby Baby" all day long.

## All I Have To Do Is Dream

**CHOREO:** Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO 63021

**RECORD:**

**MUSIC:** All I Have To Do Is Dream (COL 04021 Artist: The Everly Brothers)

Flip of: CLAUDETTE

**FOOTWORK:** Opposite unless indicated (W's footwork in parentheses)

**TIME@RPM:** 2:18@45

**RHYTHM:** Cha/Rumba

**RAL PHASE:** III+2 (Alemana, Hip Rocks)

**BPM:** 110

**SEQUENCE:** INTRO A B B ENDING

**SEQ:** INTRO A B B ENDING

**INTRO:** RB HIP RKS 4X;;; LADY IN 4 TO CP WALL;

**PART A:**

CHA 1/2 BAS; UNDRM TRN BFLY; HND-HND 2X;;

OP BRK; SPT TRN BFLY; FNC LINE 2X;;

BAS; UNDRM TRN BFLY; HND-HND 2X;;

OP BRK; SPT TRN BFLY; FNC LINE 2X;;

**PART B:**

CHS PEEK-A-BOO DBL;;;;

;;; BFLY;

NY; WHP W/ TWRL; NY; WHP;

NY; FNC LINE; ALEMANA TO LRT;;

**ENDING:**

FWD BAS; LADY WRAP IN 4; RUMBA HIP RK & HOLD;

*You know your not a morning person when  
someone says, "Good morning!" and your  
response is "Prove it!"*

## SHE CALLED ME BABY BABY

**CHOREOGRAPHER:** Fran & Jim Kropf, 4015 Marzo St., San Diego, CA 92154

**FOOTWORK:** Opposite Direction For Man unless Indicated

**RHYTHM:** Two Step

**PHASE:** III

**RECORD:** Dance A Round DARRCD 518

**MUSIC:** Carolina Boys CD May be purchased at Supreme Audio 1-800-445-7398

**SEQUENCE:** Intro, A, B C, End

### INTRO

BOLERO BJO WAIT 2;; WHEEL 6 CP/LOD

### PART A

TWO PROG SCIS;; BJO/CK FISHTAIL; WALK 2 SCP;

FWD LK FWD; FWD LK FWD; VINE 4; PIVOT 2;

TWO TURNING TWO STEPS;; BOX;;

STROLLING VINE;;;;

### PART B

RUN 3 BRUSH; RUN 3 BRUSH; VINE 8;;

LEFT FC TRNG BOX CP/W;;;;

BOX; SCIS THRU TO PKUP; 2 PROG SCIS CK;;

WHAILTAIL;; HITCH 6 TO FC;;

### PART C

VINE; WRAP; UNWRAP; CHG SIDES;

CIRCLE AWAY 2 TWO STEPS;; FWD LK FWD; FWD LK FWD TOG;

VINE; WRAP; UNWRAP; CHG SIDES;

BASKETBALL TURN SCP;;

### ENDING

RK FWD REC; BK HITCH 3; RK FWD REC; BK HITCH 3; VINE 4; SD CLOSE  
CHUG APT;

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# ALL THINGS CONSIDERED

By  
*Ed Foote*



## Dancing Tips

**WHEEL-AROUND:** Callers will often call "Promenade, don't slow down, heads (or sides) Wheel Around." When Wheel Around is called in this situation, is it danced smoothly? Usually not, because the dancers forget whether they are heads or sides. So either no one starts the Wheel Around, which results in a speeded-up scramble a few seconds later as people try to do the next call, or the wrong couple tries to Wheel Around, thereby interfering with the couple which is supposed to do the call and causing a delay in doing the subsequent call. The result is awkward dancing which can also cause the square to break down.

**Solution:** Whenever the caller says "Promenade, don't slow down", 95% of the time the next call will be for someone to Wheel Around. Realizing this, the dancers should say to themselves "heads" or "sides" while they are promenading, so they are mentally prepared for whoever is told to Wheel Around and can react quickly.

It is actually the man's primary responsibility to know if he is a head or side, since he may not have his original partner with him, and because the girl will take the identity of the man in this situation. However girls, recognize that the man may not know who he is and that you may have to take charge, so try and figure out whether the man is a head or side if you can during the Promenade.

**DO PASO:** Do you know the true definition of Do Paso? Many dancers do not, because most callers cut off the ending of the call by substituting a directional command, such as: "turn partner left to an allemande thar", or "turn partner by the left and all Promenade."

The conclusion of a Do Paso is a Courtesy Turn to face in. So if the caller calls a Do Paso and does not change the ending, you will be expected to finish with a Courtesy Turn.

**TIMING:** Want to know an easy way to tell which dancers are concerned about correct timing? Watch how they do a Grand Square.

Dancers who swing halfway through and also at the end of the call are eliminating 4 beats each time they swing, for a total of 8 beats. In order to eliminate these 8 beats, they have had to shortcut the call.

Dancers with good timing dance Grand Square correctly, which means they do not have time to swing.

### Hanhurst's Best Sellers For April, 2004

1. Long Black Train ..... ESP 1080
2. Kettle-of-fish / Bucket-of-worms ..... SIR 518
3. Heaven ..... SNW 902
4. Hello Trouble ..... ESP 724
5. Ready For The Times To Get Better ..... BS 2481
- Sweet Gorgia Brown ..... BS 2483
- Cotton Eyed Joe / Kick It Up ..... BS 2482

## Fourscorey

By *Corben Geis*



*Corben Geis*

1. Where was the very first National Square Dance Convention held?  
A. Riverside, California  
B. Foodland, Florida  
C. Woolworth, Wisconsin  
D. Kroger, Colorado
2. Yes or No  
Is it possible to receive the presidential sports and fitness award for square dancing?
3. True or False  
There are two famous female contra prompters by the names Mona & Yona
4. What late legendary caller was a good friend with the late Chuck Jones (animator for Bugs Bunny & the Looney Tunes)?  
A. Dick Jones  
B. Bob Osgood  
C. Pappy Shaw  
D. Ed Gilmore

Answers Next Month To These Comical Questions :)

---

## Answers To May's Questions

1. D. Mummenschanz
2. C. One Night Stand
3. True – Square Dancing has been performed on both horseback & on tractors
4. C. LESS-KRIN-EE-A or D. Frank

*80 Questions, 4 Per Issue*

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# MOORE ON CONTRA

By  
*Paul Moore*



## Thinking Inside the Box

So often we hear the phrase "Think Outside the Box." The inference of that phrase is that someone – some authority – has created a box that restricts our thinking and creativity. In business and government, especially, there are parameters that are laid down, and the organization expects its employees to stay within those parameters. In most cases those rules were developed to protect the organization and the employee from making terrible mistakes.

In square and contra dancing, we have some very strict rules, too. Obviously, among those strictures are music structure, the figures that can be called at a given time, etc. Otherwise, we are encouraged to try to think of new ways to do things. How long classes should last, the teaching order, how difficult to make the choreography, the style of music. The strictest rule is square dancing is the formation. If a dance is called a square dance, most of the dance should be done in square formation (please excuse me if I ignore the round dancers for the moment). We now must think "inside the box". The challenge is to be creative within the square formation.

Quite frankly, it is that formation that makes the dance interesting. What can we do with such a strong restriction. In the dance world in general, we are coming off a time of no restrictions to dance – get out on the floor and do whatever feels good: no rules. Here is an analogy that the poet Robert Frost came up with (he applied it to another subject, but it works beautifully here). Dancing without some rules is like playing tennis with no net. It's easy to score points, but what is the fun. The challenge is to have a court of certain dimensions and the obstacle of the net and still score points. We also want an opponent of about our ability: if the opponent is too good, there is no fun because we're always chasing the tennis ball that went flying right past us.

In square dancing, our "opponent" is the caller. We have the rules, and the caller had better play within the rules. Also, the caller should be of about our ability. If he/she is "too good" – that is, he/she knows too much complex choreography and likes to show off his/her knowledge – the squares break down. If the caller is not up to the dancers' ability, the dance feels repetitive and boring. The only way either side wins is for both sides to win. But rather than think of callers and dancers as opponents, we should think of them as teammates who complement each other for the fun of the dance.

So the trick is to use the restrictions of the square to be creative. Hence, the quadrille. The term "quadrille" comes from the French for square. Square dancing is a direct derivative of contra dancing. According to my sources, contra dancing began

on the town greens of England, then moved into the courts and palaces. Visiting French dignitaries found the dances enchanting and took them back to France. Some creative person(s) saw that the line formation dances could be danced in squares, and so invented the quadrille. Quadrilles are prompted, as contras are, and they use actives, as contras do. A quadrille can be a single dance which repeats a pattern of figures with each of the couples being the actives. Also, a quadrille can be a set of (usually) five dances of different styles, music, and figures.

Quadrilles delight in using simple figures in unique ways so that the figures feel fresh and exciting each time they are danced. Some quadrilles rotate the ladies, some rotate the men, and some have no partner rotation at all. The joy of quadrilles is in dancing unique figures to good music. People who dance quadrilles and contras well, also dance modern squares well because they are aware of the music and the importance of dancing smoothly and well.

Here is one of my favorites which comes from "A Yankee Caller's Clipboard." Either do this dance four times through, or add an opener, break and closer.

### **Milton Quadrille**

Intro: - - - -, head ladies chain to the right  
1-8: - - - -, four ladies chain across  
9-16: - - - -, new head ladies chain to the right  
17-24: - - - -, four ladies chain across  
25-32: - - - -, four gents star left to corner  
33-40: - - - -, - - swing corner  
41-48: - - - -, promenade back to the ladies' home  
49-56: - - - -, - - - -  
57-64: - - - -, head ladies chain to the left

There is nothing inherently difficult in the dance, but it is confusing. The first two times through the figure, the head ladies are the active dancers (and the head ladies are whoever is at the head position at the time of the call), while the sides are the

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inactives. Since the call is given to the head ladies, the side ladies must counter-dance, or do the opposite. The head ladies chain to the right, therefore the side ladies must chain to the left. Then all four ladies chain across. At this point, the original side ladies are in the head position, so when the new head ladies chain right, all of the ladies are chaining in the opposite direction of the first time. When all four ladies chain across the second time, they are chaining back to their original home. The first half of the dance is a big zero.

The second half of the figure has the men star left to the corner. As the men are finishing the last courtesy turn, they simply reach their left hands into the center to make the left hand star. But instead of going all the way around, the men go only to swing the corner. The last 16 counts of the figure are to promenade once around to the ladies' home. The result is we get the surprise of the men rotating instead of the ladies. The confusion comes from the ladies changing identity as head or side each time they chain and the men change identity each time they star to the corner.

The other factor that makes such a simple looking dance difficult, is that there is no forgiveness in the music. Every beat of music is accounted for, so if a dancer goes the wrong way it is difficult to recover to get to the right place. Dancers get a real thrill out of finishing this dance exactly with the music and at home.

So, think inside the box. Many creative people take on tasks with many restrictions just to see how creative they can be within the restrictions. We do not need many basics to create variety; we do need imagination and creativity to work well within the limitations. As one great philosopher said, "True freedom is learning to dance in chains."

# CALLERLAB VIEWPOINTS



By  
*Mike Jacobs*

The following two speeches were delivered by outgoing CALLERLAB Chairman of the Board, Mike Jacobs at the recent annual convention in Reno, Nevada. The first speech was given at the opening general session and the second speech was given at the Tuesday night banquet. Both speeches emphasize the spirit of cooperation that dance leadership organizations are beginning to share as they join together to work on mutual goals through the newly formed Alliance for Round, Traditional, and Square dance organizations referred to as the "ARTS." CALLERLAB is committed to working with all organizations to promote and preserve our dance and has been pleased to have spearheaded the effort.

## Opening Speech

Welcome to the 31st CALLERLAB Convention in Reno Nevada. Our theme for this year's convention is an acronym of our host city - Realize Every New Opportunity!

Some time ago, I was shown a copy of *Cowboy Dances*, the book Dr. Lloyd Shaw wrote that was the start of the modern western dance movement. I was surprised to find that the foreword was written by Sherwood Anderson. Sherwood Anderson was a well-known modern American novelist and personally helped Hemingway and Faulkner publish their first books. I would like to share what he had to say about our activity.

"I came to see your dancers, and they seemed to me very real and very much part of America. There was a kind of rough grace, sincerity, feeling of fun, joy in living. I think there was something of the feeling of an early America and its joy in a huge new land, something really virginal, joyous, good. I felt real play spirit. I wanted to stay, take it in, soak it in, see more and more of it. I think indeed you have done something very real. The feeling of fun, some joy in living, is too much gone out of most of us. You seem to be keeping it alive in these dances."

It is hard to believe that these words were not written today but in the Thirties. In the time of post-9/11, we can offer the world an alternative to the Internet that only the hug of a dancer can bring. We can offer the health that physical activity can bring but in a setting of cooperation not competition. We can offer mental stimulation in a team setting set to music, which recent studies show to be the route to preventing or stalling Alzheimer's. Here at this convention, we are bringing you panels on youth dancing, handicapable dancing, party nights, multi-cycle programs, and calling in the schools, all of which can open doors to new dancers and new opportunities.

Together with our other partners in the Alliance for Rounds Traditional and

Squares (the ARTS), we have a unique moment to finally flex our united muscles as an activity to show our activity as one worthy of their attention.

In order to realize every new opportunity we have to recognize them. This convention can aid you to do that. It is as Albert Einstein said "We can't solve problems by using the same kind of thinking we used when we created them."

This convention is our chance to change that thinking!

## Banquet Speech

There is a duality to everything. Whether we call it good and evil, cowboys and indians, matter and antimatter, ying-yang, it is there. Yet that duality is needed because one defines the other. So it is with our dance activity. But we have taken it too far.

We have performers and dancers in our activity, but we have separated ourselves further. We have callers and cuers. We have prompters and challenge callers. We have beginners and graduates and dancers dancing to Phase 6 and C4. Even our purest folk form of dance, Contra, separates beginner from experienced.

There is nothing wrong with providing ourselves varying places to express our willingness to dance, to mix, to stimulate our minds and our bodies. But it has become a means by which we have separated ourselves instead of unifying. What is worse, it has caused us to be critical of each other, blaming each other for problems in our own version of a cold war, uncaring for what it shows to the outside world.

The one thing I have learned from the Alliance meetings is there is no reason for this separatism. I have seen leaders from every spectrum of our activity come together in a spirit of concern, cooperation, and unity to try to strengthen our activity. Yes, they wear different labels when they enter the room, but that tends to fall by the wayside in their eager and honest attempt to protect and revitalize our activity.

Why? Because we all share the social dance that makes our activities unique. And the amazing thing to see is the teamwork and brainstorming and problem solving come to bear upon our problems. It is as Jonas Salk said, "Your dreams tell you what to do, your reason tells you how to do it."

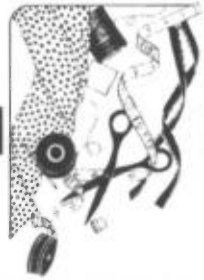
No we are not a "band of brothers" to quote Shakespeare, at least not yet. But we are starting to see what the real duality should be, the doers and the non-doers. You have shown that you are the doers by your participation here at this convention. But many others share your convictions and they do not hold microphones, they dance. It is time to stop the criticism, the finger pointing, the factional warring and unite with everyone that holds a place in their hearts for dancing.

The ARTS provides us a starting point to discover the real duality as far as we are concerned, those that dance and those that do not. It is only then that we can make it a singularity and bring the world to dancing.

The "Sweetheart Dance" (p. 13, May 2004) was sponsored by the Greater Cleveland (Ohio) Federation of Dance Clubs. It was held at Eastlake North High School in Eastlake OHIO, not OREGON. (I know OH and OR – I get confused. Maybe I should go back to Kindergarten. – Randy Boyd, Editor)

# SEWING 101

With  
*Donna Ipock*



Our church has been asked to help with a great project:

Helen Little, Raleigh North Carolina District Missions Secretary and North Carolina Conference District Missions Secretary has enlisted our church in a special project for her on-going mission to Haiti. This project involves making school uniforms for the school children of Haiti. She has brought the fabric to us, three full bolts, and we have the boys shirts cut out. Now the sewing begins. We also have simple dresses to sew for the girls. The dresses are only three pieces and very simple. Helen will be traveling back to Haiti in July to take the clothing to the children. What a great feeling to know that we are able to provide 40 little ones in Haiti with maybe their only new clothing they may ever have.

We, several women in our church, some who are non sewers, met at church to begin the cutting out process and it seems that as usual I don't always do things according to the rules. For one thing we had to make good use of the fabric that we had...placement like fitting a puzzle together, another...I don't use pins. In the case of us cutting out the fabric at church I used what was available for weights...that's what I do at home, use weights. I have several baby food jars filled with buttons that I use as weights on the pattern. At church I used the silverware, knives to be exact, as the weights for the cutting process. All this led me to remember a previous article on how "I Don't Follow The Rules"...I hope you enjoy this article from 2002.

As I was beginning a sewing project it came to me that I really break a lot of sewing rules. Not that sewing has a lot of rules...just that I don't always do it the conventional way. Some of the things that I do and don't do I'll pass on here...

Very, very seldom do I use the guide sheet? Oh, I'll look at it to see in what order the project is put together in or to get a general idea as to what to expect. Maybe even to see how the fabric is laid out for cutting...but I don't go step by step. This is so strange to me since I am always telling "the Smartest Man" to read the directions whenever he (we) get a new gadget to put together.

I don't cut away the excess pattern tissue from the pattern. This takes time!!! Oh, yes and remember to cut away the entire black line on the pattern...this is how the pattern will fit together...not black line to black, but, piece to piece.

I do follow the suggested fabric given on the pattern...after all, these are the experts. They should know what fabric type to use and not use. Follow their advice and save yourself some heartache. For instance if the pattern calls for a drapable fabric and you have your heart set on a firmer feeling piece...it just won't be what you expected...I have proof in my closet (don't tell the Smartest Man). One is a wrap

skirt that I thought would have a softer feel and hang better after washing...boy was I wrong. It kept it's shape, too much...It has a mind of it's own...won't move at all and I could almost bet you that it crinkles when I bend.

I do use fusible interfacing but sometimes I've gotten in a hurry and it has bubbled on me. When this has happened I usually take stock on "what the heck did I do wrong" and try this quick fix...press to soften the fusible, then gently pull the layers of face fabric and fusible apart. Allow to cool and to dry. You won't be able to repress, but the fusible interfacing will now feel like a sewn in one. Be very careful how you press the garment if it is washable...use a press cloth so the heat won't be so intense...you may have to repeat this process over again with each pressing. Also remember to always buy the brand name sold on bolts not the precut sold in plastic bags. The precut is usually sold for crafts not for garments.

I do purchase the thread and all the notions I expect to use for the piece of fabric when I purchase it. Right now I must have four or five different shades of what I thought was the correct shade of pink, or fuchsia, or scarlet or...anyway, I thought my eyes could trusted to match the correct color from memory. At least buy the thread to match then if you need other notions you can carry the spool of thread (or a length of the thread) with you instead of taking a swatch. I sometimes carry a zip lock bag in my handbag with several lengths of thread taped to a sticky that has the yardage and what notions I need. This doesn't take up much room and you never know when you will find yourself in a fabric store.

Hope some of these will be useful! Sew Happy!!



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# THE COUNTRY LINE

*From  
Mike Salerno*



Hello dancers. Recently, I had the privilege of teaching some technique and line dance classes at the Gateway Dance Festival in St. Louis, Missouri. This was a dance competition and workshops with dancers attending from all over the country. Dancers competed in all types of country dancing, including Line Dancing. It was great to be a part of an event where everyone was there for two reasons, to enjoy themselves and to learn. While I was watching some of the events, I saw this month's dance performed in one of the competitive divisions. It is a new dance performed to one of my top ten favorite country songs. If you ever get a chance to attend a dance event, you will enjoy watching dancers of all levels perform at their best. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## **This Month's Dance: Bobbie Sue**

Basic Steps (Official NTA Definitions):

**Crossing Triple Step:** A syncopated rhythm with 3 weight changes in 2 beats of music, counted 1&2. Crossing Triple steps can begin with either foot and moves sideward beginning with a 5th position crossing step on count 1, a 2nd position side step on count 7, and ends with a 5th position crossing step on count 2.

**Jazz Box (Square):** A dance pattern with 4 weight changes. It may start with a forward step or a crossing step.

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

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

**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).

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

**Sweep:** AKA Rond, Rond de Jambe. The unweighted leg moves from one leg position to another in a circular movement with a straight knee in either a clockwise or counterclockwise direction. The extended foot never reaches a height higher than the knee.

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



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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:** Bobbie Sue

**DESCRIPTION:** 32 Count, 4 Wall Beginner Line Dance

**CHOREOGRAPHER:** Alice Daugherty and Tim Hand

**MUSIC TEMPO SUGGESTIONS:**

**Slow:** Put Some Drive in your Country by Travis Tritt (108 BPM)

**Medium:** Doreen by The Tractors (117 BPM)

**Fast:** "Bobbie Sue" by The Oak Ridge Boys (134 BPM) or Any Moderate Polka Tempo

**COUNTS/STEP DESCRIPTION**

**Right Touch, Kick, Behind and Cross, Reverse**

1-2.) Touch Ball of Right Foot to Right Diagonal, Kick Right Foot to Right Diagonal

3&) Cross/Step Right Foot Behind Left Foot, Step Left Foot to Left Side

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

5-6.) Touch Ball of Left Foot to Left Diagonal, Kick Left Foot to Left Diagonal

7&) Cross/Step Left Foot Behind Right Foot, Step Right Foot to Right Side



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

## **Side Rock, Crossing Triple Step, 1/4 Turn Right, 1/4 Turn Right, Crossing Triple Step**

9-10.) Rock/Step Right Foot to Right Side, Step Left Foot in Place

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

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

13.) Make a 1/4 Turn Right on Ball of Right Foot, Step Left Foot Backwards

14.) Make 1/4 Turn Right on Ball of Left Foot, Step Right Foot to Right Side

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

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

## **Sweep With A 1/4 Turn Left, Touch, Right Triple Step, Left Triple Step, 1/2 Pivot Left**

17.) Sweep Right Foot from Back to Front making a 1/4 Turn Left on Left Foot

18.) Touch Right Foot Beside Left Foot

19&20.) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

21&22.) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward

23-24.) Step Right Foot Forward, Execute a 1/2 Turn Left, Transferring Weight to Left Foot

## **Right Jazz Box, Touch, 3 Right Heel Taps**

25-26.) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

27-28.) Step Right Foot to Right Side, Step Left Foot Forward

29.) Touch Ball of Right Foot to Right Diagonal

30-32.) Tap Right Heel to Floor 3 Times

Repeat



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## 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.**

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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)**

## Remembering Hugh Macey...

With the death of Hugh Macey our activity has lost another of our great, but silent leaders. Hugh Macey, founder of Twelgren distributors and producer of GRENN Records passed away January 19, 2004

He developed an interest in square dancing in the late 1940's and began using records to teach square dancing. He was not a caller, but instead used different sections from a vast variety of records of callers calling square dances to teach others how to square dance. Often when one of his groups would graduate they would then form a club and hire a caller. Hugh would begin again to teach another group to dance. For a number of years Hugh and wife, Catie, taught square dancing for the Adult Education Department at the University of Akron. They also were called upon for Booster dances at the high school. One very memorable occasion was the night they did a dance for the high society of the area, with the ladies all in their very best evening wear, including Mrs. Post (of the Post cereal family) in attendance.

He started the Twelgren distributorship in the mid 1950's. He was the first in Ohio to bring in well known established traveling callers, such as Bob Osgood, Editor of Sets in Order, and Ed Gilmore. In 1959, he started the Grenn record label. Realizing the need for educational teaching records, Hugh produced a teaching series for square dancing – the 12200 series. Later he developed an excellent series of educational round dance records for teachers or for people who wanted to learn to round dance but had no teacher in their vicinity. Many Grenn round dance records have become classics, such as Neapolitan Waltz by Harden, St. Louis Blues by Mueller, Piano Roll Waltz by Green, Tango Mannita by Smith, I Wanna Quickstep by Palmquist and others. For a number of years their daughter Cem has helped her father with all the office work for Grenn Records.

Hugh was a charter member of LEGACY, the International Assembly of Trustees of the Square Dance Activity and participated in its biennial meetings for a number of years. In 1992 ROUNDALAB honored Hugh and Grenn Records with its Distinguished Service award as one of the leading producers of round dance records and for his support and help to our activity over these many years.



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# ROUND DANCE PULSE POLL



*From*  
*Bev & Bob Casteel*

Dear Friends and Readers,

We hope your summer is going well. Please continue to send your selections of Round Dances to us for this article. We truly appreciate your support.

## **Chicagoland Round Dance Leaders' Society Teach of the Month for April 2004**

- Phase II – Singing In The Rain (G & J Martin) Two Step/Chantilly 1009
- Phase III – Rainbows Are Back In Style (Leo Houser & Friends) Reprise 0780
- Phase IV – Wish Me A Rainbow (Sanders) Waltz/Roper 137
- Phase V – Hola Chica (Worlock) Cha/SP
- Phase VI – Close Every Door (Goss) Waltz/Star 510 CD

## **Minnesota Round Dance Council Round of the Month for Sept./Oct. 2004**

- Phase II – Ciao (Packman/Goocher) Roper 142
- Phase III – Wish Me A Rainbow (Scherrer) Waltz/Roper 137
- Phase IV – And I Love Her (Doi) UA 1650

## **Washington Round Of The Month for June 2004**

- Phase II – Jazzy Two-Step (Sanders) MGR 084 or HH 955

## **Dixie Round Dance Council Popular Teaches as reported in the April 2004 Newsletter**

1. Beale Street Blues (Lillefield) V/Jive/SP
2. Fine Brown Frame (Hurd) IV/Jive/Capital CD Lou Rawls
3. Starlight Express (Goss) V/Rumba/Star 510 CD
4. Axel F (Mathenson) III/Cha/MCA 52536 Harold Faltermeyer  
Close Every Door (Goss) VI/Waltz/Star 510 CD Flip: Starlight Express  
If Tomorrow Never Comes (Rumble) V/Rumba/SP  
Little Shop of Horrors (Goss) VI/Jive/Star 204B  
Open Arms (Vogt) V/Waltz/Columbia 13-03133/18-02687  
Pop Goes The Movies (Raye) III/Mixed/Classic  
River Lullaby (Lillifield) IV/Waltz/SP  
Sam Waltz (Hannah) IV/Waltz/SP  
Wood Choppers Ball (Lawson) III/Quickstep/Belco 347A

**Send your Round Dance Pulse Poll information to:  
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*From Kappie Kappenman*

## **Where Are the Crowds of Yesteryear? Is Square Dancing on a Downward Turn? What Caused it? Is the Activity Really Dying?**

*Author unknown*

The question is always the same these days. "Is square dancing really dying?" It is the question of every hour. What is even more interesting, most everybody's got an answer for the question!

Some answers are positive, some negative. Newcomers, not having experienced the years when square dancing flourished, tend to be more upbeat and enthusiastic in their answers.

For the record, the Late, Great Square Dance is still alive and kicking. And, reasonably healthy. Square dancing is much the same today as it has always been – enjoying the high cycles, surviving the low, and enduring the in-between.

I'd like to say something about the downturn in numbers of dancers today as compared to ten or fifteen years ago. I am not sure there is as great a downturn as there appears on the surface. There was a big surge in numbers during the years when country-western was a big fad and western dancing was the rage. I believe this created a false sense that square dancing was going to continue to draw big crowds forever.

There were no indications prior to the country-western happening to give us a clue that it would last. When the fad peaked, subsided, and then leveled off, there, as a similar pattern happening in the square dance activity. I do admit that numbers of dancers do appear to be down today from five to ten years ago, but the numbers are up and the activity much stronger when compared to twenty to twenty-five years ago.

Think about it, there are more callers, more club programs, more Square Dance camps, resorts and, more big weekend festivals today than ever before. Are these the telltale signs of an activity dying out? Hardly. If anything, they are telling us the opposite. Put in perspective, the square dance activity is probably about where it would have been if we had never had the big country-western rage.

Square dancing is not dying. True, some negative opinions persist that the activity has one foot in the grave. But they were saying the same thing twenty years ago.

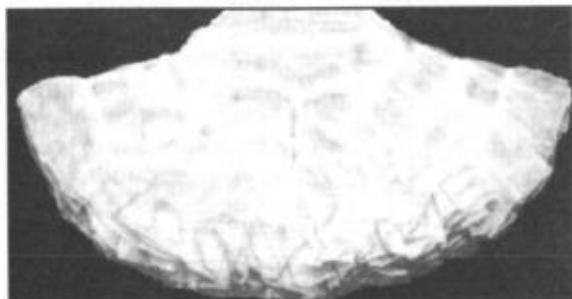
Square dancing has a lot going for it. Why do people do things together? People enjoy being with other people of similar interests, doing the same things. People like the sense of being successful at accomplishing goals. Many today are into physical fitness. Square dancing can and does fill all of these needs.

Square dancing is a very physical activity – an evening of dance can be the equivalent of walking over five miles. It also exercises the mind and reflexes. When moving to the music, dancing the figures gives the dancer a real sense of accomplish-

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ment and enjoyment that has no boundaries. As a square dancer, you can share a special kindred feeling with people who enjoy the same activity you do just about anywhere you travel around the world.

There are many positive sides to square dancing and all these positive parts should be touched upon when selling the merits of the dance to our friends. We have spent too much time emphasizing only a few things like the low cost of the activity, fun and fellowship. All of us – callers, cuers and dancers – should strive to promote all the good points of square dancing, not just the same old ones.

And when dancing, instead of trying to impress people with our talents, let's strive to make others feel good about themselves, and be glad they know you. This type of attitude alone would say a lot about the merits of square dancing. It's time for all of us to take the lead in projecting and promoting this type of image for square dancing.

And what if that kind of image would spread? Wouldn't that be our greatest accomplishment? It is time to dispel the rumor – square dancing is far from dying. What it needs is a little coaxing from us – saying good things about it for a change – to return to its former vitality.

Rest easy. I know for a fact that square dancing is not dead. If it had died I would be the first to know it – Bob Barnes\* would have notified me!

*\*Bob Barnes is a fellow Florida caller.*

## The Fountain Of Youth

By Corben Geis

History tells us Juan Ponce DeLeon spent a lot of years searching for the Fountain of Youth on early expeditions to the south eastern part of the United States. Square dancers in today's society would probably agree that square dancing is the modern day Fountain of Youth. Then why aren't more followers pouring in by the dozens to dive into this wonderful fountain?

Recent studies report that up until about five or six years ago doctors discouraged seniors from engaging in strenuous physical activities. Now, current events show that exercise is not only safe, but it turns back the clock on aging. Young and old alike should really try to get involved with some type of an exercise program, be it walking, swimming aerobics, T'ai Chi or other kinds of physical fitness. "I do all of those and love them, but with square dancing, I get much more out of it! I'm working out, but I don't even realize that I'm working out!" quoted one dancer. "It's so much fun!"

Most Americans are into some kind of fitness or dieting plan these days. If square dancing were advertised more as an "excellent exercise program for the mind and body" and geared towards an individual's health, while teaching the emphasis of teamwork, I think more people would jump on for the ride. TEAM: Together Each Achieves More.

Square dancers have such a healthy outlook on life. Here's some food for thought. As we grow older, our bodies' muscle mass and bone strength decrease, while body fat increases. A regular fitness routine such as square dancing can reverse those trends. A newer dancer told me that she walks the track a couple of nights a week. I asked her how many laps she usually trekked. One to two miles each time she figured. I informed her that she probably puts in more miles in an evening of square dancing than she does out on the track. She was astonished.

I recently asked an older dancer about the key to living such a healthy and happy life. "Two words," replied the dancer. "Activity and prayer." Dancers come in all shapes and sizes: big, tall, short, small, stout, old, young and bold. The list goes on. I love interviewing the dancers. Here are some reasons why certain stereotypical people go square dancing: Younger people, Meeting new friends; Single people, To meet people/social life; Couples, An evening out, besides the movies/dinner; Out of shape/overweight, Easy, fun fitness, Gets us away from TV; People with two left feet, Come for the entertainment; Older people, To stay young and healthy.

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## North Carolina Benefit Dance

Dancers in six north central North Carolina counties achieved two commendable goals the night of September 13. First, the 150 dancers, callers, and cuers enjoyed three hours of fellowship with one another. Second, and more importantly, they contributed \$8,724 to benefit several hospices in Piedmont North Carolina. Each club selected the hospice to which funds raised by its members would contribute.

Dancers represented 15 clubs who are members of the Piedmont Dance Association, one of several dance associations in the Tar Heel state. P.D.A. Vice-President Tom and Kathy Rucker of Winston-Salem coordinated the annual fund-raising event, held in the new Greensboro Moose Lodge a few miles from Pleasant Garden. Ten callers and four cuers, including one caller-cuer from Virginia, donated their time to make the occasion a success.

Most of the revenue collected came from the dancers' sale of raffle tickets over a six week period. The remainder was realized through admission donations and the sale of tickets for door prizes, homemade cakes, and a 50/50 drawing at the dance. Among the six mouth-watering cakes won by lucky dances were chocolate pound and candy bar cakes. Each club was assigned a specific responsibility; e.g., taking donations for admission to the dance, selling tickets for the 50/50 drawing, and door prizes. As a community service the Moose Lodge was made available to dancers by local Moose members.

Jane Gibson, director of development and community relations for Hospice at Greensboro, expressed appreciation to dancers for their continuing support through the years. Noting that "community support is more important than ever to provide care for an increasing number who need it," she declared, "At present our hospice is providing care for 195 people, including 36 children."

During September and October hospice benefit dances were held in eight major North Carolina cities. These dances have been held each year since 1990. During this period almost \$400,000 has been donated by the state's dancers to hospices throughout the Tar Heel state. For the past four years Bill and Mo Grindel of Newton have served as statewide coordinator of these dances.

*Al Stewart, Greensboro, North Carolina*



*(right) Dancers at the September Greensboro hospice benefit dance gather around the door prize table to claim their prizes, which were donated by 15 clubs in the Triad area.*

*(left) Dancers from 15 clubs in six North Carolina counties kick up their heels at the annual hospice benefit dance September 13 near Greensboro.*



## Term Limits and/or Automatic Succession

Many clubs of all types, including Modern Western square Dancing, have term limits or automatic succession every year or two for their officers. In theory, this leads to:

- more different people directly involved in the club's leadership.
- fresh ideas from fresh faces.
- spreading and sharing the responsibilities and work.

And those would all be good things. But the arguments for not having term limits or automatic succession just might be more compelling.

First, let's, acknowledge that a lot of square dancing clubs are experiencing dwindling membership. As the numbers shrink, so does the pool of talent from which to continuously choose new leaders. In trying to stem or reverse that negative trend, choosing only the most effective and dedicated leadership would seem to be a key starting point.

To survive, today's clubs must be managed like a business. They must have clearly defined objectives (increasing attendance at their dances; a new dancers class every year; attracting younger participants, etc.) and carefully crafted strategies to fulfill those objectives. Keeping accurate, detailed financial records to track past expenditures to help make informed decisions for best use of financial resources (publicity that gets results, callers that come cheap or callers that attract a crowd, etc.) is critical. Effective correspondence and publications (annual yearbook, regular newsletters, eye-catching flyers, etc.) that reflect and enhance the club's spirit, pride and image of itself, and keep the membership and dancing community informed are also essential.

Businesses seek to put the most suitably talented individual(s) possible into each of their leadership positions, from the CEO on down through each department head or manager. Whether based upon leadership flair, number-crunching skills, or artistic or communication abilities, there, is really only one best person for each job. That applies equally in business and in social organizations. The key to success in both is to find that one most qualified candidate for each respective office and then get him/her into that office...

Once that has been achieved, why in the world would a club shoot itself in its collective foot(s) by having a rule that demands its officers be yanked right back out of office, regardless of their effectiveness and impact on the organization?

### The Foundation

#### For the Preservation and Promotion of Square Dancing

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

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

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

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

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



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

Rules like that work well on the playground, where kids await their turn on the teeter-totter, but they couldn't be dumber in a square dancing club. Such a rule trivializes the role of leaders in an organization, and the need to have the right person(s) in the right office(s) to maximize an organization's success.

If you're an advocate of term limits/automatic succession, here are a handful of questions to ponder:

- Do you agree that not everyone is cut out to be a leader or an officer, and that some will be much more effective than others?
- If successful businesses value experienced, stable, consistent leadership, shouldn't clubs take a page from that?
- Unless it wasn't working, what is it that is being fixed?
- Doesn't constant turnover create continuously inexperienced leadership?
- Assuming that experienced leadership has "been there done that" (and hopefully learned from it), why risk the same mistakes again?
- Will those who got it all running well before be willing to come back again later after somebody else messed it all up?
- And, maybe most tellingly, do you really want to let such an inflexible, indiscriminate rule take all the judgment and choice out of your hands?

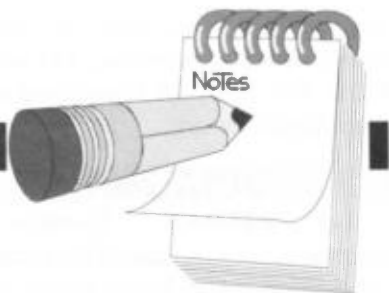
Sounds like a dumb ideal to me!

*Pete Wex*

## Scenes From The Callerlab Convention



# 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

## 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, bermcneil@aol.com

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

11-12 **IDAHO** – 40th Annual Idaho State Square & Round Dance Festival,

Lewiston, Idaho and Clarkston, Washington; Dance on the Lewis & Clark Trail; Dale and Marlene George, 208-842-2804, id04fest@velocitus.net, <http://www.myweb.cableone.net/festival2004>

11-13 **MINNESOTA** – Minnesota State Convention. Squares, Rounds, Clogging, Folk, Line and Contra dancing. Bemidji High School, Bemidji. Duane and Marilyn Olson, 14521 Klondike Rd., Lake Park, MN 56554, 218-532-7891, marduo@tekstar.com, [www.squaredanceminnesota.com](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](http://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 softtouch@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; rayswofford@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 LColedSDC@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 geebeesqumup@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

16-18 **GEORGIA** – Georgia 33rd Annual State Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake Street, Rockmart, GA 30153

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.sq dancer.com/nebraska/state; nei104@cox.net

17-18, 24-25 **MISSOURI** – Harvest Moon Square 'n Round Dance Festival, Branson; Jim and Phyllis Monroe, Rt. 1, Box 1184, Wheatland, MO 65779, 417-282-6298.

## 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@squaredancehoedown.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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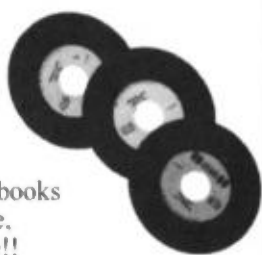
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