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# AMERICAN Volume 60

# SQUAREDANCE **Number 1**

## Jan. 2005

"The International Magazine of Square Dancing"

**Publishers - Editors**

William and Randy Boyd

**Cartoonist**

Corben Geis

# EDITORIAL

From  
Bill Boyd



Sixty years and counting. 2005 marks the 60th anniversary of American Square Dance Magazine and we think that is something to crow about. Since Stan's introductions of the rooster trademark in 1968 the rooster logo has stood for excellence and pride in our publication. Let's consider the rooster for a moment. Much of this was published in 1984 and what was true then is true now.

*The rooster rises early and begins crowing.* This is to tell us to get to work.

*The Rooster does not refuse to crow because he cannot sing like a canary, he crows because his work is important.* Because everything we do is square dance oriented we feel our work is important. Like the rooster who sings imperfectly and creates some grouching, we are imperfect, but we still crow (speak up) and grant readers the right to do the same.

*The rooster awakens the sleepers. Unpopular but necessary.* We can say some of our writers and our readers comments are unpopular, but necessary. (Look at Ed Footes column this issue, maybe unpopular, but what if he is right?)

*The rooster is an excellent advertiser.* Other excellent advertisements for products, dances and services are found throughout ASD.

From the distaff side: we all know that the rooster crows loudly...we also know that the hen produces the goods.

Here is hoping that our 60th year of publishing brings you information, pleasure and helps you in your dancing, calling, cuing or prompting career. Stop by and visit with us at the National Convention in Portland.



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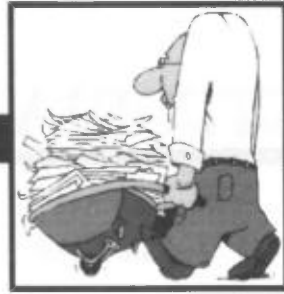
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# AMERICAN SQUARE DANCE

# FROM THE MAIL ROOM



Dear fellow square dancers,

A spark was needed by the Waterwheel Squares of Amherst, New York. Like a lot of square dance clubs, they were hanging on by a loose thread. It is western New York's largest singles club and it had its share of problems, like most clubs, but didn't want to admit it. They were mostly financial and a creeping problem of lack of interest, drawing new members.

It appears these problems have been solved with a new energetic president and vice president. Both of these, came out of the woodwork. They were ordinary, weekly dancers but, seldom noticed.

The Waterwheel Squares finally, found the spark plug that was missing. We have one of the best callers that any club could ask for in Mike Callahan. Let's not forget Norm Koharski, a popular cuer. The new president worked around these two and had the best open house that the Waterwheel's ever had. Mike made sure that the new dancers felt comfortable.

Our new president entered us in the Single Squares of America. I was one of many, who felt that the Waterwheels took their first step forward in many years. This was only the beginning. He got the Erie County Executive to give us a proclamation declaring "September as square dance month." The Erie County Legislature soon followed with their proclamation. These documents got us noticed and the media was soon paying attention to square dancing. This attracted many to our open house, as I have already stated.

Next, he entered us in the Rochester Federation of Western Square and Round Dance Clubs. This was another giant step. The Waterwheel Squares are now recognized in their bi-monthly magazine, "Promenader." He wanted to go further and had a very successful fundraiser, "Autumn Capers." Eight clubs attended. Squares were called by the "Yodeling Cowboy" Don Yosten of Erie, Pennsylvania. Rounds were cued by western New York's own, Mary Hinkle. Plans are already in the works for next year's dance, "Spring Fling." Jim Lee, from Canada, is scheduled to call this one.

In between these events, we had our annual Halloween dance. It was the best costume party that I ever attended. It was loaded with new comers in costume. A new comer in an Elvis costume won first prize.

Your club could follow suit. All it needs is that little spark. He/she might be hiding in the wings.

Congratulations to Jerry Egel, the new president of the Waterwheel Squares and his right hand, Polly Hartman, vice president.

Richard M. Hoesel

# SQUARE DANCE MARKETING

*Andreas Macke, Berlin, Germany*

Marketing is probably the most versatile and important tools for selling products ("products" includes services and hobbies such as Square Dancing). Numerous other activities compete for new participants, we must adopt modern ways of "selling our product" - and the most important tool for selling is called Marketing. Let's see how the big international companies are successful selling their products.

When we talk about marketing, we must distinguish between Public Relations (PR) and Sales Promotion. Both expressions belong to Marketing: PR is an ongoing activity, while Sales Promotion is focussed on a single event.

We all do Sales Promotion when we advertise for a new dancer class. Printing flyers, dancing demos, sponsoring open houses, etc. All this is called "Marketing", but it is actually Sales Promotion and this is only one side of the coin. There is much more to Marketing than that.

**When we talk about Public Relations, we mainly deal with the following terms: Target Group and Image Branding**

Before we start to work on PR we need to define, what our product should look like to the general public. The first step is to define a target group, since this affects all following steps. Defining a target group means to clearly identify a group on which we focus our image campaign. Our goal is for this target group to "buy" our product. In a global competition we can not cater to all available target groups. Instead we have to decide on which group we will focus. Of course this focus can be different from region to region, even from club to club. However, the more we can coordinate our efforts, the better for the overall picture.

## **Define a Target Group**

Possible target groups are, for example: young adults (a focus on young adults may chase away elder people); elder citizens (may distract younger people); retired people (this again may distract younger people); kids (does this attract adults/FAMILIES?); young couples; and others.

It is very important to define who should be attracted, but it is equally important to realize who will be distracted. Of course this does not mean that we don't accept other groups in our beginner classes. It just defines for which target group the image and advertising will be focussed.

In competition environment it is not acceptable to have a fuzzy target group such as "everyone" or "all ages", etc. Besides this, the message "Square Dance is for everyone (singles, couples, old and young)" is very difficult to sell - even though it may be true.

## **Define the Image**

The definition of a target group determines the possible image. Depending on the target group we can create some thoughts and imagination: What does "Mr. Everyday Non-Dancer" expect when he thinks of Square Dance? Quite often the old "Birdie in the cage" dances? Sometimes social and historical heritage? Is this what we want? Is this what attracts new dancers?

Possible images based on the defined target group are: young and dynamic; medically important (good for your health), keeps you feeling young and active; activity for the whole family; international activity; universal language; stable,

withstand the change of times; etc.

We must understand that dancers only join when they can identify THEMSELVES with the image of the activity.

### **Branding**

This is probably the most difficult thing in PR. The image will be represented by a "branding". This could be a logo (visual or acoustical or, even better, both). Think about well known products such as Coca Cola, Burger King, Nike but also events such as Super Bowl, Olympic Games or even the daily news on the TV. They all have a branding. When you think about those, a special "brand" comes to your mind (the Coca Cola bottle or even just the name with red and white colors, the Nike logo, etc. but also acoustical things such as the Olympic fanfare, etc.). Almost every international company has a logo. The more people recognize this logo, the more valuable it is.

We are in the excellent position to already have a logo: The two interlocking squares. Now our mission is to create the corresponding image for specific target group(s) and to advertise so that this logo with the corresponding image will be recognized by the general public. That's what Public Relation is all about.

This is something that takes years and it is also very demanding. Once this image and branding have been established, it is a very valuable tool for all future advertising (Sales Promotion). Obviously this is not possible to do for one or two clubs alone; instead this has a positive effect only when an entire region is sharing the efforts (and the money) to setup a combined PR campaign. When we have a feasible image and branding, Square Dancing will be interesting to commercial sponsors. No commercial company will invest money in an unclear or foggy message.

Further points to ponder: Is our logo feasible for OUR NEEDS? If yes, is it worldwide copyright protected? What if some other company "detects" our logo and registers this as a trademark? Then we will no longer be allowed to use it for our activity.

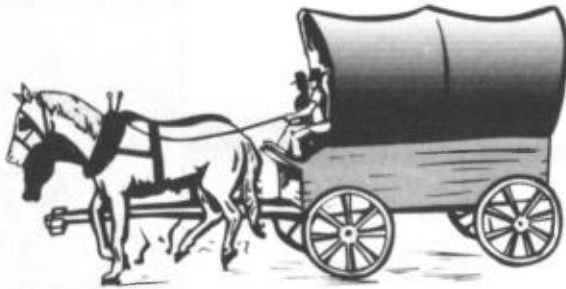
I have tried to shed some light on how international companies deal with "Marketing". I also want to start some discussion about the future of our wonderful activity. Maybe some of us, maybe even CALLERLAB or the Foundation will pick up some of these ideas – for the benefit of the entire activity.

Andreas began calling in 1975 and has been calling for clubs and teaching classes since then. In 1978 he started traveling and calling for large festivals all over Europe, Canada and the US. Andreas became CALLERLAB accredited in 1980 and he attended his first CALLERLAB Convention in 1983. He served on the ECTA-Board (European Callers and Teachers Ass'n) for almost ten years. During the eighties he was a driving force to develop Advanced and Challenge dancing in Germany. Andreas worked both for German and American military clubs in Berlin, Germany region. He taught many full-curriculum Caller-Schools and he translated several books of the Bill Peters' callers guidebook series into the German language.

Besides his calling schedule he works full-time as senior manager for a large American computer company.







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### OREGON FACTS & FIGURES

**State Capital:** Salem

**Population:** 3,267,550 (1998)

**State flag:** The state flag is navy blue with gold lettering and symbols. The flag has the legend “The State Of Oregon” on the face, written above a shield surrounded by 33 stars. The stars symbolize the fact that Oregon was admitted as the 33rd state. The shield, which is part of the state seal, has the number 1859 written below it. 1859 is the year that Oregon was admitted as a state. The reverse side of Oregon’s flag shows a beaver. Oregon is the only state in the union that has a different pattern on the reverse side of their flag.

**Area:** 97,060 square miles (Oregon is ranked 10th in size in the United States)

**Highest Point:** Mount Hood 11,240 feet

**Lowest Point:** Sea Level

**Deepest Lake:** Crater Lake (at 1,932 feet, it is the deepest lake in the United States)

**Geyser and Gorge:** Oregon’s geyser is Old Perpetua. It is 60 feet high, and is located at the edge of Lakeview. Oregon’s deepest gorge is Hell’s Canyon – 7,900 feet – and is located between Oregon and Idaho on the Snake River.

**Oregon’s longest rivers (partially or fully in the state):** Columbia (1,245 miles), Snake (1,038 miles), Willamette (309 miles), John Day (281 miles) and Klamath (250 miles)

**Highest Waterfall:** Multnomah Falls is the highest waterfall in Oregon – 620 feet

**Crops:** Oregon is the Nations leading producer of Christmas trees, grass seed, peppermint, blackberries and filberts (hazelnuts).

# SQUARE-UP

From

*John & Linda Saunders*



Square-Up with a party for each month of the New Year. Everyone loves a party.

There is a party in all of us. Some were born with the ability to express themselves and make people laugh and an enthusiasm for living, plus creativity with the ability to show others how to party. We all strive to be happy and like to be associated with those that have a positive attitude and find humor in all aspects of life. We all look forward to well-organized themes. Planning a successful party can be easy for some and others need ideas for party themes. John and I have found over the years that most dancers like the parties. Again the key to being successful is deciding on the THEME and to be ORGANIZED. Select a committee.

The Theme for any party will carry over into the costumes, decorations, color scheme, and table decorations and of course the food selection. The following is a very small selection of something different for your clubs monthly party night.

**January:** New Year's Eve Dance, Resolution Dance, Dream Dance, Newspaper Dance (using all last years front-page headlines), July in January Dance.

**February:** Presidential party (good for election year), Leap Year of Sadie Hawkins' Dance, Valentine Party, Sweetheart Dance, Romeo & Juliet, Li'l Abner & Daisy Mae.

**March:** March Madness, Midnight Madness (Dance doesn't start until after midnight), Hobo Dance, Circus Party, Amateur Night (for new class members)

**April:** Rainbow Dance (celebrating the arrival of Spring), April Fools Dance, Good-bye to the Snowbirds Party, Income Tax Dance, Bunny Hop, Crazy Hats (for Easter).

**May:** Class graduation Party, Tip Toe Thru the Tulips, Sock Hop, Crazy 60's Dance, Mystery Caller Dance or a Mystery Trip Party.

**June:** Wedding Party (bring wedding pictures), Anniversary Party (for the 50<sup>th</sup> and over Wedding celebrants), Club picnic, Pirate's dance, Ice Cream Social, Watermelon Dance.



## AMERICAN SQUARE DANCE

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July: Red, White and Blue Dance, 4<sup>th</sup> of July special, Hot-dogs and Apple Pie Party, Beach Bum Dance, Hawaiian Luau, Ships Ahoy Dance, Heritage of Square Dancing Party.

August: Popsicle Promenade, Charity Dance (A favorite charity honored), Keeping Cool Fashion Show Dance, Root-Beer Float Dance, Fruit Dance (all fresh fruits).

September: County Fair (items displayed at a fair and have blue ribbon winners), Wild West Party (dress like the old west, jail, gun fights, beans & sourdough bread), Back to School Dance, Halloween Party, October Fest, Autumn Leaves Dance, Harvest Dance.

November: Thanksgiving Dance, Horn of Plenty, Pumpkins Promenade, Home-made Pie Party, Box Dance, CakeWalk.

December: Toys for Tots Dance, Christmas Party, Santa Special, Box Special (a gift & auction it off), Winter Wonder Whirl, Snow Dance.

The idea is to keep things fun, add variety, and use your own ideas along with enthusiasm and you will find the Party in YOU that you have been looking for. Have a great New Year...

## "JOHN'S NOTES"

Monthly Note Service  
**For The Callers Who Care**  
 by  
**John & Linda Saunders**  
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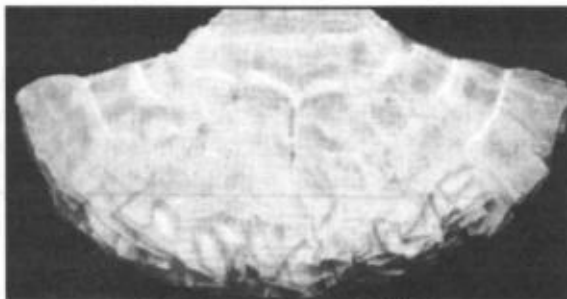
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*Tom Rudebock*

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## Christmas Music

### *Holly Jolly Christmas (Royal RYL 1203)*

*Patty Greene*

Royal has had a good Christmas release for several years and this is no exception. Fiddle, guitar and steel in a mix of sharing leads and fill. Just enough percussion. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star left Full Turn, R & L Thru, Swing Thru, Boys Run, Half Tag, Swing Corner, Promenade.*

### *Merry Xmas Everybody (Sting SIR 351)*

*Paul Bristow*

A good mix blending a steel, guitar, piano and a smooth background with gentle percussion. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade*

### *Step Into Christmas (Double M MM 121)*

*Ingo Schumacher*

An electronic keyboard with a guitar and piano. Easy percussion for a good dance beat. Includes a Phase II 2 step cue sheet. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers R & L Thru, Square Thru 3, Swing Corner, Promenade.*

### *Merry Christmas Everyone (Double M MM 122)*

*Monk Moore*

A contemporary sound for a joyful seasonal release. A bright happy sound. Comes with a Phase II round dance cue sheet. Available on CD. *Standard Ferris Wheel figure.*

## Vinyl Releases

### *Hey Good Lookin' (Royal RYL 602) Tony Oxendine and Friends*

A cover of a recent country hit with Jimmy Buffet and Friends. Good upbeat tempo from a steel, harmonica, guitar, piano, and fiddle with solid percussion. Tony's friends are: Jerry Story, Patty Greene, Randy Dougherty, and Larry Letson. Listen to the called side for an alternate figure. *Grand Square, Hds (Sds) Square Thru, Swing Thru, Swing Corner, Promenade.*

### *Three Steps To Heaven (Snow SNW 1002)*

*Tommy P Larsen*

A gentle relaxing gospel flavor from a guitar, harmonica, steel, fiddle and piano. Cha Cha beat. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Don't Say Goodbye (Sounds 2000 S2K 2011)**

**Hans Pettersson**

A modern contemporary sound. Use it for patter, too. *Hds (Sds) Pass the Ocean, Swing Thru 2 X's, Extend, Swing Thru 2 X's, Boys Trade, Girls Trade, Swing Corner, Promenade.*

**Too Much Of A Good Thing (ESP 726)**

**Bill Harrison**

An energetic number with a guitar, piano, steel, bass and percussion. Lots of energy to get the dancers moving. Signature ESP sound. Key change in the closer. Listen to the called side for a alternate plus figure. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Wave On Wave (Royal RYL 333)**

**Tony Oxendine & Jerry Story**

A mix of banjo, fiddle, guitar, steel, harmonica and percussion that will get the toes tappin' and add some zest to your dance. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

**Salty Dog Blues (Red Boot RE 3099)**

**Mike Hoose**

This Blue Grass rendition will get the feet movin'. Banjo, guitar and bass with a touch of electronics. Also available on CD recorded in 3 keys. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Roll Away Half Sashay, Box the Gnat, Swing Corner, Promenade.*

**They Dance (Rhythm Records RR 255)**

**Jerry Haag**

This one will add some juice to your dance. A driving mix from a guitar, fiddle, steel, piano, bass and drums. Available on CD recorded in 3 keys. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Forward & Back, R & L Thru, Pass Thru, Wheel & Deal, Centers Swing Thru, Turn Thru, Swing Corner, Promenade.*

**Rivers Of Babylon (Token Records TKR 016)**

**Dave & Pauline Tucker**

Gospel lyrics in a smooth tune from a vibraphone, steel and guitar with an organ background and gentle percussion. Listen to the called side for an alternate figure. Available on CD. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Ferris Wheel, Double Pass Thru, Cloverleaf, Centers Pass Thru, Swing Corner, Promenade.*



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### ***Come Fly With Me (Desert Gold DGR 015)***

**Mike Seastrom**

A bright happy sound in this cover of a Frank Sinatra hit. Keyboard, horns and percussion. Available on MP3. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Girls Run, Tag the Line Right, Ferris Wheel, Pass Thru, Tch, Scoot Back, Swing Corner, Promenade.*

## **Vinyl Hoedowns**

### ***Showboat / Music Box (Blue Star BS 2490)***

Showboat is an upbeat sound from a fiddle and guitar with percussion. Music Box is a contemporary sound arrangement of Music Box Dancer. Available on MP3.

### ***Bill's Wheels (ESP 42)***

**Bill Harrison**

A perky hoedown from a guitar, banjo, bass and mandolin with just enough percussion. Bill call interesting plus on the flip side.

### ***Levantando Las Manos / Kokomo (TNT 296)***

Levantando Las Manos has a Latin flavor from horns and a keyboard. Kokomo is a contemporary sound from a keyboard and percussion. Check them out. Available on CD.

## **CD's**

### ***Mississippi Man, Louisiana Woman (Double M MM 120 CD)***

**Ralph Kornegay, Susan Elaine Packer**

Country rock from a piano, electronic keyboard, guitar, bass and drums. Recorded in 3 keys. Good duet number. Listen to the called tracks for alternate figures. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

### ***I Love You Because (Black Hat Productions BHP 0011CD)***

**Bill Odam**

A gentle relaxer from a steel, guitar, bass and percussion. Not a strong melody line. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Tch, Scoot Back, Swing Corner, Promenade.*

**Lady In Black (BVR 103)**

**Bodo Von Reth**

A haunting contemporary electronic sound. This one will set the toes tappin'. Recorded in 2 keys. Available on MP3. Try it for patter. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Flutter Wheel, Sweep, Swing Corner, Promenade.*

**You're My Mate (BVR 105)**

**Bodo Von Reth**

A contemporary electronic sound. Middle of the scale on energy. Available on MP3. *Hds (Sds) Reverse Flutterwheel, Left Tch, Walk & Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

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

**Brian Hotchkies**

Piano, electronic keyboard, strings and bass with an easy to follow melody on this oldie. Recorded in 3 keys. Available on vinyl. *Hds (Sds) R & L Thru, Square Thru, Swing Thru, Boys Trade, Boys Run, Bend the Line, Pass the Ocean, All 8 Circulate, Single Hinge, Scoot Back, Swing Corner, Promenade.*

**Do You Wanna Dance (C Bar C C-C 817)**

**David Cox**

An upbeat contemporary sound. Try it for patter. Available on MP3 and CD. Listen to the called side for alternate figures. *Hds (Sds) Square Thru, Swing Thru, Girls Fold, Peel the Top, Grand Swing Thru, Single Hinge, Boys Run, Square Thru 3 Swing Corner, Promenade.*

**Walkin' My Baby Back Home (Rawhide RWH CD 907)**

**Tom Rudebock / Mike Seurer**

Three for the price of one; Square Dance, Sing-A-Long, and Round Dance in this release of a relaxing oldie. Available on MP3. *Hds Promenade Half, Tch, Walk & Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

## CD Hoedown

**Little Liza's Hoedown / Kentucky Dew (Black Mountain Valley BMV 3073CD)**

Little Liza's Hoedown is an arrangement of Little Liza Jane with a fiddle, guitar, banjo and bass. Kentucky Dew is a traditional sound from a banjo, guitar, fiddle and bass.

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## Peek Into a Cuer's Record Case Carter & Ruby Ackerman

Carter has been enjoying square and round dancing since he was first exposed to the activity as a teenager in 1950 in Minnesota and later in Tennessee. After he and Ruby were married, they moved to Los Angeles where they took square dance lessons from Bob & Becky Osgood since Ruby had never danced before. In 1960 they moved to State College, Pennsylvania where they joined a newly formed square and round dance club, Centre Squares. In 1963, when the club needed a caller and cuer, they decided to give it a try and are still doing the same jobs. When they started teaching, they taught both squares and rounds together. Later they separated the round and square dance classes because both were becoming too complicated to teach in a single class. They currently teach beginning, intermediate and advanced round dancing as well as beginning and Plus square dancing through the Parks & Recreation Department in State College.

In the 90's, when the number of new round dance students coming from square dancing decreased, they decided to modify their first year program to attract ballroom dancers as well. So they went out to the social ballroom dance community in State College to look for new class members. Over the last 10 years they have developed an approach to dance teaching called "Learn To Dance" that uses ROUNDALAB basics and terminology but initially emphasizes social ballroom dancing. The first year concentrates on basic figures in waltz, foxtrot, rumba, cha cha, tango and jive, but also includes some easy choreographed "round dances" because a primary objective is to get them hooked on round dancing. The programs from year two onward are strictly round dancing. Details of the teaching program can be found under "A New Way To Hook 'Em" in the Teacher's Section of their web site: [www.CentreRounds.com](http://www.CentreRounds.com).

In addition to their local club work, plus quest calling and cueing in the PA region, Carter and Ruby have been active in state and national organizations. They serve every year on the PA State Square and Round Dance Convention committee. They have held several offices in ROUNDALAB, including Board of Directors, Executive Committee and Round of the Quarter Chaircouple. Twice they have served as sound chairman for URDC Conventions and in 2000 they served as the vice-chairman for seminars for the National Square Dance Convention in Baltimore.

In addition to their two published round dances, *Hernando's Tango (Phase III)* and *Eyes On You (Phase III Bolero)*, the Ackerman's have written a number of basic

*Continued on page 18*



# AMERICAN CALLERS' ASSOC. VIEWPOINTS



By *Patrick J. Demerath*

## The Alliance of Round, Traditional and Square Dancing (ARTS)

In January of 2004, ACA's Viewpoint addressed the ARTS Alliance. ACA is proud to have participated for the past 24 months with many square, traditional and round dancing groups who have been meeting to form an organization called the ARTS to revitalize square dancing.

The ARTS Alliance concept was a byproduct of the Callerlab Phoenix Plan, which was a study to determine why square dancing was declining in the numbers of dancers. The Phoenix Plan demonstrated that the decline was from changing life styles of groups like the Baby Boomers and Generations X and Y, rural image of square dancers, complicated entry program into square dancing, and the lack of sponsors. Formation meetings of the ARTS Alliance were held in Florida, Washington, D.C., Oklahoma City, and Orlando, Florida, and Portland, Oregon.

The ARTS Alliance mission is to generate public awareness and promote growth and acceptance of contemporary Square Round, and Traditional Folk dancing by encouraging and assisting in a coalition of allied dance groups. The ARTS Alliance will provide leadership and resources necessary to create an achievable marketing program. The ARTS Alliance 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.

### What has the ARTS Alliance accomplished to date?

- Completed its organization actions including a Constitution and Bylaws and Articles of Incorporation.
- Gained approval of a 501C3 Internal Revenue Service Non Profit/Tax Exempt Status.
- Elected Officers through October 2005

President – Jim Maczko - U.S.A. West

Vice President – Henry Israel – American Callers' Association

Treasurer – Edythe Webber – United Square Dancers of America

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Secretary – Jerry Reed - Callerlab.

- Conducted fund raising dances to help the ARTS get started in San Diego, California and in Montgomery, Alabama with others scheduled for Birmingham, Alabama, and Oklahoma City, Oklahoma.
- Developed a plan to attract and gain a corporate sponsorship to market square dancing to the non square dancing public.
- Developed a plan to attract and enhance the image of square dancing to one of fun, friendship and fellowship with exceptional health and social benefits.
- Developed a plan to seek and gain the assistance of professional fund raising companies to support the ARTS objectives.
- Developed a plan to seek and gain the support of a lobbyist organization with governmental and non-profit organizations.
- Conducting marketing research to conduct a national survey to learn more about who are our “dancers.” Callerlab is conducting a demographic survey through its sources. United Square Dancers of America will be conducting a survey at the National Square Dance in Denver.
- Focus on solution to problems common to all member groups.
- Create a necessary image of unity that helps attract external support. The image of unity is coming to fruition.
- Limit itself to a few main issues not to the individual agendas of its members.
- To date eleven national dance organizations have joined the ARTS.

These ARTS objectives are ambitious, critical and difficult to accomplish. The coming together of all the groups can make it happen. ACA is optimistic that in the long run, the ARTS Alliance leaders can effect a reversal in the decline of square dancing and views an optimistic future for square dancing. In support of the ARTS Alliance, ACA, through its newsletter has urged its member callers to host fund raiser dances to help support the ARTS Alliance Initiatives. You may learn more about the ARTS by checking [Arts-Dance.org](http://Arts-Dance.org).

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject or communicate their success story in recruiting is encouraged to contact the American Callers' Association at [Loulet@aol.com](mailto:Loulet@aol.com) or Dr. Patrick Demerath at [pdemerath@troyst.edu](mailto:pdemerath@troyst.edu).

Until next time: Happy Dancing and Happy new Year!

---

### *Continued from page 16*

round dances for beginner dancers that they use in their classes. They can be accessed on their website.

Carter retired in 1997 from the engineering faculty at Penn State University. Now, in addition to their dancing activities, they are active in local church and community groups and try to spend as much time as possible with their children and five grandchildren. They strongly believe that round and square dancing complement each other in a good club program. They also feel that the greatest rewards in this activity are the friendships with fellow dancers.

## 50 Years of Dancing!

On April 30, 2004, at Hanna High School in Anderson, South Carolina, Jay and Claire Derning celebrated fifty years of square dancing with a square dance party for all comers. The party was attended by 230 registered dancers and 10 spectators. It was the Dernings way of giving back to square dancing some of the fellowship, fun and love they had experienced for fifty years of dancing.

The callers were Jerry Biggerstaff (Marion, North Carolina), Stan Russell (Greer, South Carolina) and Rill Prather (Augusta, Georgia). Round dance cuers were Robert Bearden (Anderson, South Carolina) and Marie Prather (Augusta, Georgia).

Dancers came from Georgia, North and South Carolina and all agreed the party was a "blast". Many said they would like to see a party like this at least once a year.

The Dernings started square dancing in the spring of 1954 in Elmhurst, Illinois. The class was sponsored by the Do-Si-Do club of Villa Park, Illinois and was taught by caller Curley Crane and his Taw, Clara Crane.

The class was so large the sponsoring club could not take them into their club at graduation. Instead, a new club was formed with the name of "Kurly-Kues" and Curley Crane as the caller.

In 1969 the Dernings moved to Sandy Springs, Georgia where they became charter members of the "Sandy Springers".

Their last move was in 1979 to Fair Play, South Carolina where they joined the "A Squares" of Anderson, South Carolina and have been dancing in that area ever since.

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# EASY LEVEL

From  
*Bob Howell*



From the Edmonton Canada Community Dance Committee's book, DANCING FOR FUN, I thought that it might be nice to begin a new year with a dance written by one of their members, that can get your feet moving at any New Year's Eve affair. Give this one a try. It is called - - -

## PAINT THE TOWN TONIGHT LINE DANCE

*By Hope Pennock*

**Formation:** Solo all facing HOH - 4 wall dance. All start LF

**Music:** "Paint The Town Tonight" - Marty Stuart - MCAS7-53975

**Routine:**

**Intro:** Wait 8 Beats

Beats:

1. 4 4 HEEL CLICKS - L toe on the floor and L heel clicks floor 4 times;
2. 4 4 HEEL CLICKS - Repeat # 1;
3. 4 4 1 BASIC - Step LF to L side, close RF to LF, step LF to L side, touch RF to LF;
4. 4 4 1 BASIC - Repeat # 3 opposite feet:
5. 4 4 1 HEEL HOOK, HEEL STEP - Touch L heel diag fwd, raise L heel XIF R leg, touch L heel diag fwd, step LF;
6. 4 4 HEEL HOOK, HEEL STEP - Repeat # 5 opposite feet:
7. 4 4 2 STEP TOUCH - Step LF to L side, touch RF to LF; Repeat opposite feet;
8. 4 4 2 STEP TOUCH - Step LF turn 1/4 L, touch RF to LF,  
TURN 1/4 LEFT - Step RF to R side, touch LF to RF.

As I was surfing on the web, I came across some dance notes on a link called, trad-

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dance-callers and a rather simple circle mixer, taking off on the old Gay Gordon dance routine appeared. It was written by Erik Hoffman of Oakland, California and appears in his book, *ContraDiction*. It looked quite simple. Maybe you could use it. He called it - - -

## TRAIN TO BOSTON CIRCLE MIXER

*By Erik Hoffman*

**Formation:** Double circle, lady on the gents right.

**Music:** Any 32 bar tune.

**Routine:**

A1 Balance and swing partner, end in Varsouvienne (hands at woman's shoulder) promenade position.

A2 Promenade four steps forward in LOD, turn individually, while holding hands, so woman is now on left, man on right, and continue in the promenade direction, backing up for four steps;

Promenade forward (now reverse promenade direction) four steps, turn around (as before, now woman is back on right), back up (continuing in reverse promenade direction).

B1 Promenade into center four steps (hang a left), take hands in a circle while backing up;

Into center and back (again)

B2 Allemande left corner, right to partner, grand right and left four changes (RLRL), then right to fifth to Al.

*Note: Erik's books are for sale from: Erik Hoffman at P.O. Box 10821, Oakland, CA 94606.*

Our quadrille this month is being presented from the book, *DANCING FOR BUSY PEOPLE* and was originally written by the late Jack Murtha of Sacramento, CA. It is a real smoothy. Jack called his quadrille , the - - -

## Quarter Chain Quadrille

**Formation:** Four couples in a square formation.

**Music:** Square Dancetime SD-006 "Quarter Chain Quadrille"

**Routine:**

**Prompts**

Intro - - - - -

- - - - " Head couples Promenade half

1-8 - - - -, Down the middle Right & Left Thru

9-16 - - - -, Side couples Promenade Half

17-24 - - - -, Down the middle Right & Left Thru

25-32 - - - -, -- 4 Ladies Chain

33-40 - - - -, Ladies Chain one quarter

41-48 - - - -, -- Promenade

49-56 - - - -, - - - -

57-64 - - - -, Head couples Promenade Half

**Description**

1-8 Head couples Promenade halfway around the outside of the set.

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The other couples move to the center and back.

- 9-16 Right & Left Thru across the set to the man's home position.
- 17-24 Side couples Promenade halfway around the outside of the set.
- 25-32 Right & Left Thru across the set to the man's home position.
- 33-40 4 Ladies Chain across the set.
- 41-48 Chain the Ladies 1/4. In the quarter chain, the Ladies will Chain to their left one quarter of the way or position around the set. Each man will Courtesy Turn his original right hand lady.
- 49-64 All 4 couples Promenade once around.

Note: The recommended music is smooth, but written in 2/4 time. This will necessitate the dancers use small steps and dance in a tight square.

One of the finest contra prompters I have ever known wrote this following dance. He is Glen Nickerson of Federal Way, WA. He named his dance the - - -

### LADIES REVENGE

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

**Music:** Mairi's Wedding

Routine:

Intro: Corner swing

- 1-8 Promenade in man's direction
- 9-16 Turn alone, Promenade back
- 17-24 Ladies hook, Weather vane
- 26-32 Men flair, Ladies finish weather vane
- 33-40 Hey for 4
- 41-48 Partner Swing - Across
- 49-56 Half Promenade
- 57-64 Ladies chain
- 65-72 Star Left
- 73-80 New corner swing

Note: This dance requires a 40 bar tune. Do not attempt it with a standard 32 piece of music.



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# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

We hope everyone had a healthy happy new year. Let's start 2000 off with a potpourri of Plus choreo.

- 1) HEADS pass thru  
separate around 1 to a line  
touch 1/4  
circulate  
trade and roll  
load the boat  
star thru  
couples circulate  
1/2 tag  
girls trade  
pass the ocean  
scoot back  
right and left grand
- 2) SIDES pass the ocean  
extend  
relay the deucey  
spin the top  
turn thru  
courtesy turn  
dixie style to a wave  
circulate, left allemande
- 3) SIDES lead right  
right and left thru  
dixie style to a wave  
boys trade  
GRAND swing thru  
recycle  
slide thru  
trade by, left allemande
- 4) Heads 1P2P  
pass the ocean  
spin chain and exchange the gears  
fan the top  
GRAND swing thru  
turn thru  
tag the line, face in  
touch 1/4  
circulate  
boys u turn back  
right and left grand
- 5) SIDES lead right  
pass the ocean

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spin the top

linear cycle & roll

coordinate

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pass to the center, outsides roll

right and left grand

6) HEADS square thru 4

touch 1/4

follow your neighbor

trade the wave and roll

double pass thru

peel off

slide thru

{EACH SIDE} Those facing

START right and left thru

left allemande

7) SIDES right and left thru & lead left

veer right

boys trade

wheel around

chain down the line

dixie style to a wave

trade the wave

LEFT swing thru

right and left grand

8) HEADS pass the ocean

ping pong circulate OUTSIDES roll

flip the diamond

ENDS: circulate Centers chase right

1/2 tag

acey deucey

spin chain thru

right and left grand

9) HEADS square thru 3

separate around 2 to a line

slide thru

trade by

relay the deucey

scoot back

relay the deucey

extend, right and left grand

10) Heads 1P2P

touch 1/4

coordinate

couples circulate

GIRLS hinge

diamond circulate

BOYS swing thru

diamond circulate

flip the diamond

boys trade

right and left grand

11) HEADS star thru and spread

ENDS: load the boat Centers pass

the ocean

CENTERS swing thru

extend

swing thru

hinge

right and left grand

12) SIDES touch 1/4

girls pass thru

CENTERS fan the top  
 ENDS hinge  
 {EACH WAVE} fan the top  
 spin the top  
 linear cycle  
 box the gnat  
 square thru on the 3rd hand, right  
 and left grand

13) SIDES pass thru  
 separate around 2 to a line  
 box the gnat  
 fan the top  
 spin the top  
 turn thru  
 tag the line, face right  
 ferris wheel  
 CENTERS LEFT turn thru  
 touch 1/4  
 follow your neighbor  
 left swing thru 1 1/2  
 left allemande

14) SIDES lead right  
 pass the ocean  
 cast off 3/4  
 coordinate  
 3/4 tag  
 If you're looking out cloverleaf,  
 Centers spin the top  
 extend  
 split circulate 1 1/2  
 flip the diamond  
 right and left grand

15) SIDES star thru  
 double pass thru  
 track 2  
 swing thru  
 girls fold  
 peel the top  
 explode the wave  
 trade by  
 pass to the center  
 CENTERS square thru 2 & partner  
 trade  
 at home

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# THE KOREO KORNER

*From  
Steve Kopman*



Lets continue the theme of potpourri only using A2 calls. Enjoy!

- 1) HEADS pass the sea  
extend  
LEFT swing and mix  
switch the wave  
mini busy  
extend  
circulate 1 & 1/2  
right and left grand  
  
2) SIDES wheel thru  
pass the sea  
triple trade  
recycle  
dixie style to a wave  
mix  
trade circulate  
recycle  
double star thru  
right and left grand  
  
3) HEADS pass the ocean  
chain reaction  
switch to a diamond  
diamond circulate  
6X2 acey deucey  
cut the diamond  
mini busy  
Extend Two Times  
  
spin the windmill outsides left  
LEFT swing and mix  
right and left grand
- 4) SIDES pass thru  
separate around 1 to a line  
touch 1/4  
checkmate  
crossover circulate  
turn and deal  
pass and roll  
1/4 thru  
recycle  
CENTERS 1/4 in  
at home
- 5) HEADS double star thru  
separate around 1 to a line  
pass the sea  
trade circulate  
lockit  
GRAND swing thru  
single wheel and roll  
peel and trail  
switch the wave and roll  
girls cross trail thru  
touch 1/4  
right and left grand

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## Fourscorey

By Corben Geis



Corben Geis

I thought you'd enjoy some really lame puns that your fellow dancers would like to hear or maybe not. (Instead of waiting a whole month for the punchline, the answers to these ridiculous riddles are in the back on page 61)

1. What do you call a caller with dirty rings?
2. Did you hear about the square dancer who broke his left arm and left leg?
3. What problem did the cross-eyed square dance instructor have?
4. What were the names of the 3 square dancing plumbers?

## Answers To December's Questions

1. B. Feliz Navidad
  2. C. Yellowrocking
  3. B. Names Of C-4 Calls
  4. D. Jerry Reed
- 80 Questions, 4 Per Issue

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## Rovin' Corner

Jim Pead and Betsy Waite are "Your Rovin' Corners." They travel, visit square dance clubs where they travel, and report on the square dance scene.

Thank your local caller! Of course, all callers are local callers, when they are calling for their own "local" club. Some callers may travel from time to time, or even often. We have danced with many "National" and even International callers. Dancing with the likes of Tony Oxendine, Jerry Story, Jon Jones, Nasser Shukyar, Dee Dee and Randy Dougherty—oh, the list goes on and on—is great fun. These callers, and many more, bring us



*Jim and Betsy – Your Rovin' Corners*

fun and good times when they come to town at a "special" or state and national event. These are our stars and have every right to be recognized as such. Each of these callers also calls for one or more local clubs, calling one to several nights a week, teaching, bringing square dancing to newer dancers, and building their calling strength for the other events.

It is the "little" club caller I am thinking about right now, though. The guy or gal who works at a regular job, often 40 or more hours a week and calls square dancing like we dance square dancing. Often one night a week, sometime more. Some weekends, occasionally events away from home. These callers call square dancing because they love it. Many spend untold hours studying and practicing at home.

Let me sing the praises of several callers who have helped me on my journey through square dancing. I am sure that each of you could echo me with other special callers in your life.

My first caller was Jay Klassen. He affected the name of "Daddy White Boots," did a comb-over to cover his balding head and was then calling for the Flares and Squares of San Jose. Alas, Flares and Squares are no more, but Jay went on to call for many and various clubs over the years. He left square dancing for a time, moved down to the California Central Coast, and made his way back into square dancing. He was truly a talented caller, patient and passionate about square dancing.

I danced a year with Johnny Robertson and the Golden Eagles, also now defunct. Johnny's dancers will remember him for one of his favorite phrases, "follow your nose and follow your toes." Never did really understand what he meant by that. After he retired he ran a fishing camp but he also built a square dance pavilion to continue his calling.

Gary Carnes was calling with Sunnyvale Singles then. He was my idea of a "great" caller for a long time. I often joke that he was the third caller to "try" to teach me to square dance. Sunnyvale Singles was the biggest singles club in the county then, maybe the biggest club in the country. Certainly one of the most enthusiastic, full of fun people. Sunnyvale Singles has had a number of callers since then, and still is going strong. Gary tells me he will retire from calling in April. It will be a loss to

square dancing.

Betsy and I became full time RV travelers about 7-8 years ago, roaming the country and the world and loving the local callers wherever we went. We worked over a year for the 2001 National Square Dance Convention, promoting the 50th National Square Dance Convention. We danced with local callers across the width and breadth of this great country. We met many wonderful callers whose names have faded with the passage of time. This last year we have worked for the 2005 National Convention promoting the Portland convention internationally.

We have made several trips to England and Europe, meeting and dancing with clubs and callers at every stop. Many of these callers are stuck in our memory banks. It was in Vienna where we first learned to "shVing through" (swing through), but Jake Shimada from Japan froze the floor when he said "be

careful now—ZOAAM!" You could smell the burning brain cells of the dancers before they realized he meant "Zoom" and everyone performed it perfectly.

One caller whose name I have forgotten is the epitome of the local caller. When we called his club contact, the first thing they said was "he is a wonderful caller, we just love him—but he doesn't sing very well." He confirmed it that night, both verbally and in practice. He called on guest callers to do singing calls, or even club members who memorized just one record. His dancers knew that he was a truly great caller because he was passionate about square dancing. He transmitted his passion to everyone who met him.

Our current local callers, John Aden and Mike Burnham are great too. They both just love what they are doing. John is retired, Mike works a full time job. Both, like so many local callers, pour their heart and soul into our club. We could not pay enough to get someone to do what these guys do for Livingston Texas' Boots and Babes. For very modest pay, they maintain the finest sound equipment, buy music to bring something fresh to the club, help find and promote newer dancers, participate in every aspect of the life of the club.

I could go on and on, but so could you! There is no way we can recognize or praise these local warriors of square dance enough. They give so much, bring so much to our lives.

I guess the most we can do is to thank them, regularly and from the heart.

*Jim and Betsy Pead, Your Rovin Corners*

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# NOTES IN A NUTSHELL

*A Review by  
Frank Lescrinier*



## CALLER'S NOTES

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

This month's subject of "Adding Creativity To Your Choreography" is what else to call after "Square Thru 4, Touch 1/4, Scoot Back" instead of "Boys Run". Some suggestions are: Boys/Girls Fold; Split Circulate; Cast Off 3/4; Single Hinge; Centers Trade; Walk & Dodge; another Scoot Back; Recycle; Swing Thru; and Spin the Top.

The Mainstream 53 (Basic) includes singing call figures for the first few class nights. Also included are figures for the Opener, Middle and Closer. The next page features sequences in the 'Dancing The Mainstream 53 Program'.

The Mainstream featured call is Slide Thru. This call is similar to but more versatile than Star Thru, since it is a no-hands call. From a sashayed 8-Chain Thru formation, someone will invariably finish facing in following the call. In the 'Dancing the Mainstream Program', several dance sequences with Slide Thru are included.

This month's Plus Program section takes a look at 3/4 Tag The Line. The easiest formation to teach the call is from a right-handed Two-Faced Line, with the Boys on the end. After the call, the Boys will have the Ocean Wave, and the Girls will be as a couple facing out. The following page includes 10 sequences with 3/4 Tag The Line included.

For those calling Advanced, Norm workshops Fractional Tops. The call starts from a Thar or Wrong Way Wrong, and is also included in the 'Facing Couples' rule. These examples are followed by assorted sequences in the 'Dancing the Advanced Program' section. The A-2 Program section looks at Peel and Trail from Columns. The most difficult part of the call from a column is identifying the Leaders. Once that is determined, the call is not difficult. The following page has a bunch of sequences using Peel and Trail.

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

**Thanks, Frank**

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## **Until**

Phase V+2 Waltz – Until It's Time For Your To Go by Andy Williams on Coll. CD B00005YDGW “Love Theme From the Godfather/Way We Were” – Bob & Jackie Scott

Nice music accompanies this well written waltz. Outside check, same foot lunge, outside spin, jete point and ronde, mini telespin. A solid Phase V routine.

## **I'll See You In My Dreams**

Phase VI – Foxtrot – CD Avail. from Choreo. – Ken & Irene Slater

A lovely dance choreography is delightful. Nat. Fallaway, weave, jete point, hesitation change, double reverse, trav. hover cross. Ending is throwaway oversway.

## **Speak Low III (When You Speak Love)**

Phase III+2 (Fan Hockey Stick) – Rumba - Hoctor 639A – Al & Helen Steinke

Basic rumba, has hockey stick, chase peek-a-boo double, lariat. Nice music to a nice routine. Suggest you speed for comfort.

## **Speak Low IV (When You Speak Love)**

Phase IV+2 (Cuddles & Nat. Open. Out) – Rumba – Hoctor 639A – Al & Helen Steinke

Side walks, basic, New Yorker, fan, wheel, cuddles, ending is a change point.

## **Morning Of The Carnival**

Phase V+1 (3 Alemanas) – Rumba – CD Avail. From Choreographer – Ken & Irene Slater

Fenceline, New Yorkers, switch rock, 3 alemanas. Shadow fenceline, shadow crab walks. Ronde ending is prom. sway change sway. Nicely done.

## **Mira Four**

Phase IV - Waltz – Song For the Mira From Phil Coulter Scottish Tranquility CD Track 11 – Dick & Shirley Whyman

Cross hover weave, hovers, canter, locks, twinkles are some of the figures in this routine. Ending is a wrap position.



### Lovers Waltz

Phase III – Waltz – James Galway CD A Song Of Home Track 7 or Avail from Choreo on Mini Disc. – Dick & Shirley Whyman

Left turning box, hover, impetus, canter, box and reverse box. Basic waltz can be danced to on cues.

### Lovers Waltz IV

Phase IV+2 – James Galway CD A Song Of Home track 7 or from Choreo. On Mini Disc. – Dick & Shirley Whyman

Open natural, outside spin, left turning lock, diamond turn, outside change. Ending is a hinge.

### Scotch & Soda

Slow Twostep – Phase IV+2 – Slow 2 Step – Capitol 4740 by the Kingston Trio – Dick & Shirley Whyman

Basic, left turn inside roll, triple traveler, switches, traveling cross chasse, aida prep, aida line and hold. Choreo. suggests you slow for comfort.

### Call Me Irresponsible

Phase IV+1(Nat. Hov. X) – Foxtrot – Sidney Thompson TDR 162 – Bob & Jackie Scott

Back hover, diamond turn, impetus, reverse wave. This would be a good routine to introduce foxtrot figures to your Phase III group, after clinicing the figures.

### Steppin Out With My Baby

Phase V – Foxtrot – Steppin Out With My Baby by Doris Day Contact Choreographers – Bob & Jackie Scott

This routine and music blend to make this a real winner.

Outside swivel, feather, diamond turn, hover corte, natural hover cross, quick bounce back fallaway. Hover telemark, double lilt. Ending is quick back side tilt. Don't pass this one up.

### More Than Ever Rumba 3

Phase 3 – Rumba – STAR 106B – Thelma & Tom McCue

New Yorker, crabwalks, sliding door, chase, lariat. Basic rumba can be danced on cues.

### Perfidia Bolero

Phase V – Bolero – Olivia Molina – Latin, Latin, Latin CD Indoamerica – EICD0004 Tr. 2 – Mini Disk from Choreo - Bob & Sally Nolen

This is a lovely bolero, very nicely written. Right side pass, contra check and extend, natural top in 6, aida,

### 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

synchopated hip rocks, spiral to a lariat. Horseshoe turn, sweethearts. Choreo and music blend to make a very nice bolero.

### **Hawaiian Twostep**

Phase II+2 (Susi Q) – 2 Step – Let's Talk Dirty In Hawaiian by John Prine, German Afternoons, Oh Boy Classics CD120003 Track 7 – Milo & Terry Molitoris  
Fun routine. Good Music. Has side close side points, limps, traveling door, swivel closes.

### **Green Green Gass Of Home**

Phase IV – Foxtrot – Grenn 17236 – Allemande Al & Martha Wolff  
Left turns, whisk, cross hovers, chair and slip, telemark, impetus, diamond turn, ending is thru semi chasse to a chair. Nicely done.

### **Forever In Blue Jeans**

Phase III – Cha Cha – Col. 3-10897 or Col. – 13-33382 by Neil Diamond – Ken & Barb LaBau  
Nicely written Phase III cha cha. Fenceline, trav. door, basic, rev. u/a turn, shoulder to shoulder. Bridge is quick vine 8. Ending is wrap 2 cha and point.

### **Carousel Rumba**

Phase III+2 (Chase Double Peek-a-Boo & Exploding Cucarachas) – Rumba – Roper 223 (Flip Shadow Of Your Smile ) – Mike & Toni Auriene  
Nice handwork accompanies this routine. Door, side 2 step lift, banjo wheel, exploding cucaracha's, double chase peek-a-boo. Ending is a knee up and crush.

### **I Do Too**

Phase II+1 – 2 Step – STAR 205 – Dorothy Sanders  
Routine is basic and has a circle box and fishtail, and traveling box included in this choreography.

### **Don't Break My Stride**

Phase III+3 Unphased – Cha/Foxtrot – Matthew Wilder – Private records ZS404113 and on CD Modern rock – Private 05509 & 04113 – Patrick & Lois Allred

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Interesting choreography accompanies this cha and foxtrot. Strolling vine, side walks, rhythm rock the boat, turning 2 in open position. Also includes rooster walks, prog, whip turns. Ending is fenceline to face and explode.

**Waltz Serenade**

Phase II – Waltz – Grenn 14180 – 17262 – Doc & Peg Tirrell

Basic waltz with a California twirl, twisty vine, prog, twinkles, ending is a lady's wrap.

**All You Ever Do**

Phase II+I (Cucarachas) – 2 Step – MCA 55154 or Coll. 90247 -All You Ever Do Is Bring Me Down by the Mavericks – Mike Seurer

Basketball turn, open vine, circle chase, solo turning box, wheel, struts, hitches and locks are included in this routine.

**Black Magic Woman**

Phase IV – Rumba/Cha – Black Magic Woman Santana Col 13-33195 flip Oye Como Va' – Hank & Judy Scherrer

Slow hip rocks, prog, walks, crab walks, hockey stick, open break. Chasse's and fencelines done in shadow position, triple cha's. Ending is lunge and extend. Music wants to make you dance.

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# CUE TIPS

*Selected by  
Fran & Jim Kropf*



“There’s A New Moon” shinning bright this year. “OH What A Dance” we had at our New Year Eve Party. Happy New Years .

## **THERE’S A NEW MOON**

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

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

**Rhythm:** Two Step 2+1 Fishtail (Speed To suit)

**Record:** Dance A Round DARRCD 529

Music By Carolina Boys CD May be purchased at Supreme Audio 1-800-445-7398

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

### **INTRO**

WAIT 2 MEAS;; APT,-,PT,-; TOG,-,TCH SCP,-;

### **PART A**

TWO FWD TWO STEPS;; BOX;;

REV BOX;; OPEN VINE 4 TO OPLOD;;

ROLL APT CLAP; ROLL TOG FC ; BASKETBALL TURN BFLY;;

SIDE TWO STEP L; SIDE TWO STEP R; HALF BOX; SCIS THRU PKUP;

### **PART B**

TWO PROG SCIS BJO;; FWD LK FWD; FWD LK FWD;

HITCH; HITCH SCIS; TWO TURNING TWO STEPS FC WALL;;

### **PART C**

LEFT FC TRNG BOX;;;;

SCIS SCAR; SCIS BJO CK; FISHTAIL; WALK 2 SCP;

### **ENDING**

BROKEN BOX;;;; STEP APT,

## **OH WHAT A DANCE!**

**Choreographer:** Peg & John Kincaid, 9231 Limestone Pl., College Pk, MD 20740

**Record:** Four Seasons Record Co LM 0007 “December ‘63” by Four Seasons, available on Palomino

**Footwork:** Opposite unless otherwise indicated

**Speed:** 47-48 rpm (adjust for comfort)

**Rhythm:** CHA RAL PHASE III + 2 [umbrella turn, triple cha]

**Sequence:** INTRO A B A(1-8) C A(9-16) B A(1-8) C A(9-14) TAG

## INTRO

WAIT;; BASIC; WHIP; CRAB WLKS;;

## PART A

REV U/A TRN; CRAB WLKS;; U/A TRN;

LARIAT 1/2 FC LOD; WLK 2 & CHA; NY X 2 TO L HND STAR;;

UMBRELLA TRN WITH TRIPLE CHA ENDG;;;;; REV U/A TRN; WHIP; HIP RKS;

## PART B

CHASE W/DOUBLE PEEK-A-B00;;;;;;

REPEAT PART A (1-8) end fcg ptr COH

## PART C

OP BRK; WHIP; OP BRK; WHIP; TRAVL DOORS;; SD WLK; SPOT TRN TO L HND STAR;;

REPEAT PART A (9-16), PART B, PART A (1-8) end fcg ptr COH, PART C, PART A (9-14)

## TAG

WHIP TO WRAP RLOD & HOLD;

REPEAT MEAS 4 INTRO bringing L/R hnds up & over W's head to wrap pos RLOD;

---

## The Bunny Rabbit

For many years, the main tourist attraction in Odessa, Texas has been an 8' tall statue of a jackrabbit. Earlier this year, many replicas were made and local artists were commissioned to do colorful artwork on them. These were placed in various public places all over the city.

This one is in front of City Hall and has square dancers on one side and flamenco dancers on the other. Since Odessa is in the Permian Basin, the plaque states "Hop To The Beat Of The Basin".



*Larry and Dolores Magee, members of The Allemanders of Odessa, are shown with the giant bunny.*

# ALL THINGS CONSIDERED



By  
*Ed Foote*

**THE MINDSET OF DANCERS IN NORTHERN EUROPE.** Last month we discussed the fact that dancers in England dance Mainstream, Plus, Advanced and often Challenge far better than dancers in the U.S. This statement really applies to all of Northern Europe also. Why is this so?

Is it because callers in Northern Europe are better than those in the U.S.? No. They are good, but so are countless American callers. Are Europeans smarter than Americans? No. The answer lies in the difference in the mindset of the European dancers as compared with U.S. dancers.

The mindset of Northern Europe dancers can be summarized as follows: "We want to have fun. Fun means thoroughly understanding the calls we are dancing, because once we thoroughly understand the calls, we can completely relax because we know we can handle anything. Because we can handle anything, we enjoy the caller using calls from a wide range of positions. We enjoy staying with each program for a few years, because this is the only way to gain thorough knowledge of the calls. It would not be fair to ourselves or to dancers at other programs for us to move on to other programs before we are ready."

The mindset of the U.S. dancer is: "We want to have fun. Fun means not having to think. If we have to think, this takes away fun. So we want to have fun without thinking. If the caller uses calls from various positions, this makes us think, and this means 'work', and we don't want to work. We want to learn just enough to get by, but not much more. We enjoy workshops where everyone thinks a little, but we only want to think for that night. If we have to remember what we learned for subsequent weeks, that's too much thinking. We should move on to other programs simply because they exist and thus are meant to be experienced."

On the surface we could say that both philosophies are all right, except for the fact

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that the U.S. philosophy drives people out of square dancing, in a variety of ways.

The new dancer is affected in 2 ways. First, because Plus is what is danced at most clubs in many parts of the country, new dancers are rushed ahead to that program and do not get time to practice the calls at Mainstream. So they become discouraged and drop out.

Second, often new dancers will graduate into a club and immediately ask "what are these people doing here?" In other words, "why are these 3, 4 and 5 year dancers breaking everyone down?" The new dancers are looking for help from the experienced dancers and often do not get it because the experienced dancers do not dance much better than those graduating from class. Why don't they dance better? Because they don't want to think, so they did not get enough practice at Mainstream before moving on to Plus, and they often don't understand the Plus calls either. So the new dancers attend with less and less frequency and eventually drift away.

The culmination of this problem occurred a few years ago at a club in California where, after 10 weeks of lessons, the new class complained as a group to the club president saying: "The angels don't know how to dance and are holding us back - we don't want them to angel anymore." Obviously this caused a few ego problems to emerge within the club, but the new class was right - the angels did not know how to dance - and the new class prevailed.

The U.S. mindset also hurts square dancing when people move on to Advanced. In Europe people may dance for several years before thinking about Advanced, and many do not consider it at all. In the U.S. people know they do not need to understand much about the calls in order to dance Plus, so they assume the same will be true at Advanced and move to that level when they are in no way ready. The result is a watered down Advanced, which drives away dancers who are looking for a true Advanced program.

Likewise, if these people who moved to Advanced and have no business being there encounter a few true Advanced dances, they will complain that the level is too hard and quit dancing altogether. Their ego will not permit them to acknowledge the fact that they do not belong at Advanced, and their ego will not permit them to move "down" to Plus, so they quit, blaming everyone and everything.

Another factor is status. This is not a major factor in Europe, where people seem content to be where they are. But in the U.S. status plays a big role. "I'm an Advanced Dancer!!! (brag, brag)." The person can't dance Mainstream, but so what? There is more status to break down at Advanced than there is to break down at Mainstream or Plus, so people move to Advanced.

The U.S. mindset results in dropouts all along the way and weak dancers. The European mindset provides for a "win" situation for all concerned: strong dancers, no rush to other programs and fewer dropouts. Can the U.S. mindset be changed? Probably not, because most people are likely happy with the U.S. mindset the way it is. They are unlikely to change their minds, because that would mean they would have to "think."

### **Hanhurst's Best Sellers For November 2004**

1. Bill's Wheels ..... Esp 424
2. Merry Xmas, Everybody ..... Sir 351
3. Too Much Of A Good Thing .. Esp 726
4. Hey Good Lookin' ..... Ryl 602
5. Three Steps To Heaven ..... Snw 1002

# MOORE ON CONTRA

By  
*Paul Moore*



## **“While Greasy Joan Doth Keel the Pot”**

I must admit that I am a Shakespeare nut. You could spend several lifetimes pondering what he expressed in his plays and poetry. And as I gain experience (age), I find new ways to look at passages and scenes that I once thought were simple. The title of this month’s column comes from a poem called “Winter,” in which Shakespeare presents images which describe the bitter cold of winter: icicles, blowing on the fingers to get them warm, all the coughing during the sermon at church, etc. In the midst of all this, “Greasy Joan doth keel the pot” – a filthy kitchen girl is skimming the grease off the top of the cook pot at the fire.

Another thought comes to mind: most of us fondly (tongue in cheek) remember reading “Macbeth” – the Scottish play. Perhaps we even remember the comic scene of the hung-over porter who has to open the gate for Macduff. (Knock, knock, knock. Who’s there in the other devil’s name?) At the end of his drunken spiel, the Porter puts out his hand and says, “Remember the porter.” That is, he wants Macduff to give him a coin or two for opening the gate.

Segue dancing: while dancers are on the floor having a good time, there are people working in the background to make the dance a success. While every one else gets to sleep off the celebration of the King’s victory, the porter must still do his job. Therefore, remember the porter – give him a tip, give him a hand. Remember all the people who work in the background to make the dance come off. Also remember that there are many ways you can help to make those jobs easier.

In no particular order, here are some jobs that need to be done to make a club work. Some of them are the “big” jobs, but many are just ways to help.

Of course there is the President who is ultimately responsible for everything. Some presidents feel obligated to do everything themselves, while others are good at delegating. Those who do everything have a miserable term in office. Those who delegate, or get people to volunteer have a much more pleasant term. If the president looks too busy or asks for a help, ask what you can do. Usually there is a specific job that takes just a few minutes, but it takes a load off others if you do it.

In advance of a dance a lot of little tasks need to be done. A caller (and cuer) need to be hired. Whose task is it? How far in advance does your club book callers? Are you familiar with callers in your area? Often it takes just one evening of phone time to book an entire year of callers, then another couple of hours to get contracts out. Also, callers love it when the club calls a few days before the dance to confirm the date and location of the dance. Can you find that much time?

Do you dance at other clubs? Are you good with the graphics of your computer? Could you put together a list of callers for the next year, along with the date and



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location and time for your club dances to send to the association newsletter? It does not take much time, but it helps attendance at your dances.

Can you help by making a few phone calls a day or two before the dance to remind club members of the dance?

Can you arrive early at the dance to help set up. Usually tables and chairs need to be moved. Perhaps the floor needs to be swept. Or the coffee pot needs to be set up. If there is a special theme to a dance, could you design some simple decorations to put on the sign-in table and on the caller's table. A few decorations say that this is a special event, not just the same ol'. Can you stay a few minutes after the dance to put the tables and chairs away?

One job that is not particularly hard is being treasurer, but often times the treasurer is stuck at the table while everyone else is dancing. Can you volunteer to cover the table while the treasurer gets a chance to dance a tip or two? Better yet, and I have used this with great success, no business is done while there is dancing. The cash box gets closed and everybody dances. (Two things: remember that admission is a donation, not a fee, and remember that most dancers are good people and will not stiff the club. For security, put the cash box out of sight, but the table does not have to be manned at all times.) Then at the break, anyone who came in can go to the treasurer to pay and sign-in.

Remember Fezziwig's ball from "A Christmas Carol" by Charles Dickens? Fezziwig got to dance at his own party because there were people who did all of the other jobs. Be one of those who helps everyone have a good time at your dance.

And please, whether you are a dancer or a caller, thank the people who gave so much for so many to have fun.

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## Cable TV Show

*By Dee Scott*

Thanks to the square dancers in Minnesota, modern American square dancing airs on cable TV stations everyday of the the week in the upper Midwest. Two shows are produced each month and distributed to fifty cable stations who reach over 200 communities, some stations with 50-75,000 subscribers. Most stations give the show, entitled "Friendship Set to Music," a "series" time slot so it runs at the same time each day or each week. Some stations air the show daily; some air it several times a week; some air it once a week.

"Friendship Set to Music" is an hour-long, square-and-round-dance show created on a storyboard, then filmed, and finally mailed or delivered by square dancers—all volunteers. The basic cost to produce and distribute each show is \$250, which covers the cost of the duplication and mailing to 50 stations. Because the show is done by square dancers who are "certified community television producers" for the Lake Minnetonka Communications Commission (LMCC) TV studio in Spring Park, Minnesota, the use of the studio for the production of the show is free. The biggest asset to the show is station manager Jim Lundberg, who has encouraged and advised the group since the idea was suggested by Dee Scott, square dancer and director and producer of the show.

Caller Dick Rueter, a member of the American Callers Association and the MSDCA, is the regular caller; Ray Belanger, a member of the Minnesota Round Dance Council, Roundalab, and Universal Round Dance Council (URDAC), is the regular cuer. Guest callers during 2004 were Mike Driscoll, Tom Allen, Roger McNeil, Abe Maier, Royce Nelson, Dan Sahlstrom, Jim Lizakowski, and Wayne Kubicek; guest cuers were Ed Rust and Mike and Edie Kirsch. For one show, the bluegrass band "Timbre Junction" provided live music.

During each show, two phone numbers appear on the screen—one is a phone line that is dedicated to the show; the other is the Minnesota Federation phone number. About 250 phone calls have come in from viewers wanting to learn more about square and round dancing. Questions and comments range from "We love the show. Keep it coming." to "Please run the show two hours in a row." to "How can I host a square dance for my friends?" to "Where can we take lessons?" Many viewers are referred to a caller or club in their area who can give specific answers about times and places.

The basic production costs are insignificant when compared to the cost per viewer. Currently, the fifty cable stations have a grand total of over a million subscribers. If just 25,000 of that million watch the show, the cost is one cent per viewer!

Start-up funds for this show came from the Central East Region and Westonka Whirlers. By the end of the year, eight more CE clubs plus the NW and SE Regions and the Federation donated money to the show's costs. Two recent and very successful silent auctions raised enough money for the first quarter of 2005 or eight

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more shows. Tapes of the individual shows sell for \$6 each. Each tape spotlights a different square dance club in Minnesota plus includes three to four round-dance numbers. From fifty to a hundred square and round dancers participate each Saturday morning.

Readying the studio's lights, cameras, and microphones, putting up the set and club banners, and entering graphics into the character generator for each show requires six to eight square dancers who work at the studio for about three hours

each on Friday afternoon before the Saturday morning shoot. During the hour-long, non-stop taping of each show, four square dancers (Bill, Ed, Ron, John or Richard) operate cameras, Ken does the floor directing (providing cue cards for the hosts and Dick and Ray), Bruce generates graphics on the screen as the show tapes, Dee operates the switcher, and Wayne operates the sound board. Troubleshooting the whole studio is station manager Jim Lundberg.

Distribution of the show is done by Dee and Ken Scott. Dee initially contacted all the cable stations to learn their individual rules and requirements for airing a new show. Some stations require a local resident, a "contact," to sign the forms and deliver the tapes; most stations jumped at the chance to air an entertainment show for their viewers at no cost or effort on the part of their station. Thus, some tapes are given to the "contact" who delivers the tapes to them, but most are mailed directly to the stations with the appropriate release forms attached. Overall, the week after shooting a show is a "logistical jungle" of miles, paperwork, and mailings for the Scotts.

Decision-making for "Friendship Set to Music" is done by a committee of square dancers. The invitation to help create the show went out to the local club, Westonka Whirlers, and to many other dancers in the CE Region. The committee that formed elected Bob Wolff and Arduis Vining to host the show. Working together with the square dancers in Minnesota, they filmed 24 shows in 2004 and currently have enough funds to do eight more shows in 2005.

Some clubs have tried producing a local square dance show right before their lessons begin and have been disappointed with the lack of response from viewers. This disappointment is predictable because the show is airing on cable TV, and viewers often find it only when flipping channels.

"Friendship..." has many viewer-response callers who are seeing the show for the first time and it may be the 20th show! Thus, it is important that the show air at least weekly in the same time slot, giving viewers the chance to find it one week and then watch it again the next week. Since most of the stations keep the tapes, they seldom play the same show week after week. "Prime-time" slots between 7 and 10 p.m. yield the most phone calls but are also the most difficult slots to get.

Questions about "Friendship Set to Music" or the purchase of tapes of the show should be directed to producer/director Dee Scott at 952-472-0006.

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# THE COUNTRY LINE



*From*  
*Mike Salerno*

**Clear your mind of can't.**

*– Samuel Johnson*

Greetings Dancers. There is no other quote more appropriate for the beginning of a new year than this one. You have made those New Years resolutions. It is time to use the power of positive thinking to keep them and learn something new. This month's dance is an older dance that I hope you will enjoy. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

## **This Month's Dance: J-Walk**

Basic Steps (Official NTA Definitions):

**Knee Pop:** AKA Heel Stomps. Lift one or both heels off the floor by bending the knees. Return the heels to the floor. Pattern takes one beat of music, counted as “&1.”

**Locked 1st Position:** Cross one foot either in front of or behind the other in 1st Position.

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

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

**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

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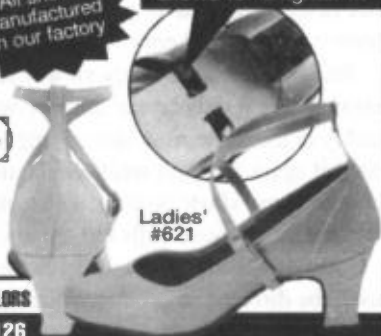
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5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

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

**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:** J-Walk

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

**CHOREOGRAPHER:** Sue Lipscomb, Bartlett, IL.

**MUSIC TEMPO SUGGESTIONS:**

**Slow:** I'm Gonna Miss You Girl by Michael Martin Murphy (100 BPM)

**Medium:** Nobody's Girl By Michelle Wright (110 BPM)

**Fast:** Walkin' to Jerusalem by Tracy Byrd (120 BPM) or any slow to moderate Cha Cha tempo

#### **COUNTS/STEP DESCRIPTION**

Heel/Rock Step, Triple Step, Heel/Rock Step, Triple Step

1-2) Rock Forward on Right Heel, Step Left Foot in Place

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

4) Step Right Foot Beside Left Foot

5-6) Rock Forward on Left Heel, Step Right Foot in Place

7 &) Step Left Foot Beside Right Foot, Step Right Foot Beside Left Foot

8) Step Left Foot Beside Right Foot

**Step, Pivot A 1/4 Turn Left, Stomp, Stomp, Two Count Knee Pops**

9-10) Step Right Foot Forward, Pivot a 1/4 Turn Left Transferring Weight to Left Foot

11-12) Stomp Right Foot, Stomp Left Foot

- 13) Right Knee Bend (Lift Right Heel While Bending Right Knee)
- 14 &) Hold Right Knee Bent, Then Lower Right Heel
- 15) Left Knee Bend (Lift Left Heel While Bending Left Knee)
- 16&) Hold Left Knee Bent, Then Lower Left Heel

**Walk Forward Three, 1/2 Pivot, Walk Backwards Three, Touch**

- 17-19) Step Right Foot Forward, Step Left Foot Forward, Step Right Foot Forward
- 20) Pivot a 1/2 Turn Left on Right Foot, Keeping Weight on Right Foot
- 21-23) Step Left Foot Backwards, Step Right Foot Backwards, Step Left Foot Backwards
- 24) Touch Right Foot Beside Left Foot

**Point, Cross, Point, Cross, Point, Cross, 1/2 Pivot, Clap**

- 25-26.) Point Right Toe to Right Side, Cross/Step Right Foot Forward in Front of Left Foot
- 27-28.) Point Left Toe to Left Side, Cross/Step Left Foot Forward in Front of Right Foot
- 29.) Point Right Toe to Right Side
- 30.) Cross Right Foot in Front of Left Foot in Locked 1st Position
- 31.) With Weight on Balls of Both Feet, Unwind a 1/2 Turn Left to Uncross Feet
- 32.) Hold, Clap Hands, Shifting Weight to Left Foot

**Repeat**



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# CALLERLAB VIEWPOINTS

*By Tim Crawford*  
*CALLERLAB Chairman of the Board*



## CALLERLAB CONVENTION

*Louisville, Kentucky, 2005*

Many years ago I attended my first CALLERLAB convention and have not missed one since (except for the birth of my second son). I wonder what it is that draws me year after year to this gathering?

Many things happen there; some are educational some are social, some are frustrating, and some are rewarding. It is filled with opportunities to meet, and be met by people of like minds and similar viewpoints, and likewise a chance to hear differing opinions. It is filled with tips to make us better at what we do, both by seeing the good and hearing the bad.

There have been times that my attraction to CALLERLAB Convention was tied to location. I had never been to Las Vegas, Reno, Orlando, and Los Angeles for example. Even places like Richmond, and Cincinnati are appealing to me because I might not otherwise get there! Even Louisville, the site of this years convention has so much to offer!

I guess what I'm trying to say is that the Convention has a little something for everyone! Whether you attend for political reasons, or because of the location, the camaraderie, or the education...you'll be satisfied at the convention. You'll meet friends there, both new and old friends, and you'll meet purists: those who live and breathe the CALLERLAB way, and you'll meet people of opposing views! It's a healthy atmosphere and it's wonderful to be part of the process!

At the Convention you have a chance to be heard in the most profound way. It is right there at the convention where you'll meet the most important people in CALLERLAB. The people who make the difference. The people who really make CALLERLAB happen: The committee members! You'll have the chance to talk right to them, be part of their committee meeting. You will be heard! The Board of Governors will be there as well, and will be approachable, as will be our amazing home office staff.

I won't try to intimidate our members to come to the convention in the name of responsibility...I don't need to...attendees want to be there, and they rightfully take pride in their contribution!

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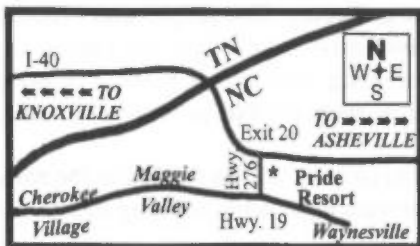


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*From  
Bev & Bob Casteel*

Dear Readers and Friends,

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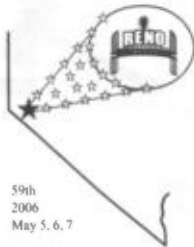


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# POINT OF ORDER



*From Kappie Kappenman*

## SQUARE DANCING IS FUN(?)

*Author Unknown*

*When I was very, very young  
I went with Mom and Dad  
To country dances once a month  
And each one made me glad.*

*I loved to watch the fiddler play  
And hear the banjo strum  
The people danced and laughed with joy  
And made me glad I'd come.*

*As I grew older I joined in;  
It wasn't hard to learn.  
I watched what all the others did  
And then I took my turn.*

*One night I met a pretty girl  
Who came to join the fun,  
And not much longer after that  
Both she and I were one.*

*As we kept dancing through the years  
Our family grew a lot.  
We had to quit from time to time  
To tend each tiny tot.*

*As we returned to dance again  
We found we couldn't do it.  
The dancing was too difficult  
Too much was added to it.*

*We took a class so we could learn  
To do the newer things,  
And for awhile we did okay  
Like angels with new wings.*

*But then a sickness came our way  
And we dropped out once more.  
When we came back we couldn't dance  
The basics on the floor.*

*So once again we went to class  
We didn't want to quit.  
We learned the newer basics  
And we didn't have to sit.*

*A long vacation happened next  
And we were not around.  
When we returned we couldn't cope  
With all the changes we found.*

*We started thinking of the past  
The days of joy and fun.  
When dancing was much easier  
For each and everyone.*

*We watched the dancers in each square  
Their brows were furled and lined  
Their concentration was intense.  
No joy did we find.*

*What happened to the laughter  
And the mood of gaiety?  
The easy steps and twirls and swings  
That made us dance with glee?*

*When we got home we sat and talked  
About the change we'd seen  
And we agreed that we were not  
Returning to the scene.*

*Perhaps one day we'll find a place  
Where dancing is the same  
As we remembered it to be  
When things were less insane.*

*And when we find a club like that  
We'll square our sets once more,  
With open arms to everyone  
Just like it was before.*

## 12th Annual Pennsylvania Square & Round Dance Convention

August 12 & 13, 2005 • Radisson Penn Harris Hotel • Camp Hill, Pennsylvania  
<http://members.tripod.com/psrdf/convention.html> or [PASquaredance.org](http://PASquaredance.org)

It's that time again to start planning ahead and to register for a great time at the 11th Annual Pennsylvania Square & Round Dance Convention to be held August 12 and 13 at Camp Hill, Pennsylvania. Hundreds of dancers throughout Pennsylvania and nearby states will enjoy these first class facilities which include air conditioned dance halls all under one roof. Over 30 Callers, Cuers and Prompters are expected to be on hand to provide you with an excellent dancing experience. A full schedule of workshops and round dance teaches are being planned for the dancers as well as special events for the Callers. It is also a time to renew old acquaintances and meet new friends!

There are seminars scheduled throughout the day on Saturday for you to attend when you decide to take a break. And, of course, the popular Sewing Room will once again have square dance outfit patterns to trace, videos and many items of interest for those who like to create their own unique outfits. The very capable Health Room will be available for those who have an emergency or to just take a rest.

Special events are being planned for the Solo dancers to get acquainted. New graduates will find a full schedule of dancing in the Mainstream Dance Hall, and should enjoy all areas of the Convention experience.

Early Bird Square and Round Dancing will start Friday afternoon. Casual dress will be acceptable for the Early Bird Dances. Proper square dance attire is required at all other convention functions. Convention ribbons are also required at all functions. Friday evening dancing will be from 8:00pm until Midnight. Saturday will be a full day of dancing. Time and location for the Dangle Dance, usually held on Sunday morning, has not yet been announced. The delicious cooling Ice Cream Social is again on the agenda.

The Parade of Banners will be held on Saturday evening. Everyone is encouraged to bring their club banner for the parade.

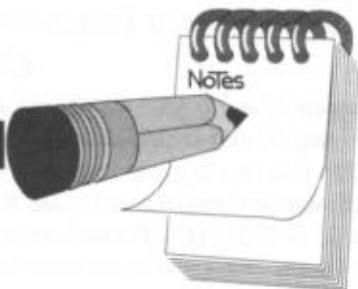
We hope you will plan to come to Camp Hill in August; across the Susquehanna River from our beautiful State Capitol, Harrisburg. There are many places of interest to visit and campgrounds are nearby.

*Harry and Joyce Colvin, Publicity Chairmen*

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# 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

## 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

25-30 **HAWAII** – 40th Annual Aloha State Square & Round Dance Festival, Ala Wai Golf Course Clubhouse, bordering Waikiki. Stan 800-676-7740 ext. 153; squaredance@outriggertravel.com, www.inix.com/squaredancehawaii/40th\_festival.htm

27 **OREGON** – Oregon Mid-Winter Festival Trail's End Dance, Linn County

Fairgrounds, Albany; Peter and Beverly Hills-Wood, 541-726-1852; jfbard@earthlink.net; www.lauriecooley.com/midwinter.htm

28-30 **OREGON** – Oregon Mid-Winter Festival, Linn County Fairgrounds, Albany; Peter and Beverly Hills-Wood, 541-461-1701; jfbard@earthlink.net; www.lauriecooley.com/midwinter.htm

29 **NOVA SCOTIA** – West Kings Twirlers Winter Wonderland Dance, Kingston Elementary School, Kingston

## FEBRUARY 2005

4-5 **MISSISSIPPI** – Magic At Mardi Gras, Joppa Shrine Temple, 13280 New Highway 67, Biloxi; Tom and Mary Morris 228-872-9345

11-13 **TEXAS** – "Hands Across the Border" Yuma Festival, Yuma Civic and Convention Center; www.xoweb.com/yumadance.htm; Yuma Square and Round Dance Assoc., P.O. Box 4056, Yuma, AZ 85366

18-19 **ARIZONA** – 7th Annual Fiesta of Friends Jamboree, Cortez High School, 8828 N. 31st Avenue (West of I-17 on Dunlap at 31st Ave.), Phoenix; Maggie Russell, 4421 East St. Catherine Ave., Phoenix, AZ 85042; 602-438-1355

18-19 **ALABAMA** – 45th Annual Dixie Jamboree, MASDA Square & Round Dance Center, 2201 Chestnut Street, Montgomery; Joel/Nina Bonds 334-567-1362; JBonds5645@aol.com

26 **NOVA SCOTIA** – Valley Dance For Hearts, Waterville Fire Hall, Waterville

### MARCH 2005

4-5 **INDIANA** – Spring Extravaganza, Hamilton County 4-H Grounds, Noblesville; Jim and Lue Lewis 317-896-3138; David and Patti Woods 765-734-1597

25-26 **CALIFORNIA** – 37th Annual Redding Square Dance Jamboree (Swing Into Spring), Redding Convention Center, Redding; Sally and Dave Capp, 530-365-3411, saldav@access4less.net; Bob and Adeline Longnecker, 530-221-3555, addbob50@aol.com

### APRIL 2005

1-3 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Highway 49, Plymouth; Walt and Donna 209-295-3566

8-9 **IOWA** – 43rd Iowa State Square & Round Dance Convention, River Center, Davenport; Jim and Linda Kuhle,

183 38th Ave., East Moline, IL 61244; 309-755-6899

8-9 **MISSOURI** – 57th Annual Jamboree, St. Ann Community Center, #1 Community Center Drive, St. Ann; Art and Wanda Kruse, 314-822-1826; wanda50@earthlink.net

16 **NOVA SCOTIA** – Scotia Dancers Spring Fling 05, Sackville Heights Community Centre, Lower Sackville; Don and Carol Scott 865-5780

22 **NOVA SCOTIA** – West Kings Twirlers IWK Benefit Dance, Kingston Elementary School

22-23 **VERMONT** – 47th New England/Vermont Square and Round Dance Convention, various Battleboro Schools and Community Buildings, Steve and Janet Allen, 59 Taylor Hill Road, Brookfield, VT 05036; 802-276-3433; www.nesrdc.org

23 **NOVA SCOTIA** – Lahave River Ramblers Friendship Dance, Michelin Social Club, Logan Rd., Bridgewater

29-30 **NORTH DAKOTA** – 53rd Annual North Dakota Square and Round Dance Convention (It's Worth the Drive in 2005), Linton Public School, Linton; Richard and Esther Lang, 7945 39th Ave. SE, Wishek, ND 58495; 701-462-3239; relang@bektel.com

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29-MAY 1 **NEW MEXICO** – 25th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins NE, Albuquerque; Kathi Raver, 505-286-9000, raver@aps.edu

30 **NOVA SCOTIA** – Fun Time Rounds & In The Pink Dancers Parade of Rounds, LeBrun Centre, Bedford

## MAY 2005

5-7 **ONTARIO CANADA** – 44th Annual Int'l Square & Round Dance Convention, St. Catharines, Ontario, Canada; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; 905-875-0268; budge@sympatico.ca

6-7 **KENTUCKY/OHIO** – 45th Buckeye Dance Convention (sponsored by Southwestern Ohio Square Dancers Federation), One W. RiverCenter Blvd., Covington, KY; Ron & Emily Henry, 513-471-3617; emilyh@goodnews.net

6-8 **NEVADA** – 58th Silver State Square and Round Dance Festival, Reno; Silver State, C/O Pam Jenefsky, P.O. Box 2716, Reno, NV 89505; 775-853-9287

7 **NOVA SCOTIA** – Berwick Belles 'N Beaus May Flower Dance, Berwick Recreation Centre

13-14 **MICHIGAN** – Memories In May Square and Round Dance Weekend, Pansophia Academy, 52 Abbott Ave., Coldwater; Sandy McIntire 734-728-3005; George Ferguson 734-890-1275

14 **NOVA SCOTIA** – Coordinators Sail Into Summer, North Woodside Community Centre, Dartmouth

19-22 **KENTUCKY** – 45th Derby City Festival, Kentucky Fair & Expo Ctr. and Canterbury Room at Executive Inn, Louisville; John and Sherri Lawrence, jlawrensr@insightbb.com; 502-429-6956

21 **VERMONT** – 29th Annual Square & Round Dance Convention,

Barre Town School, Barre; Warren Johnston, PO Box 1039, Lyndonville, VT 05851; PapaFrito@USADatanet.net; 802-626-9748

21 **NEW YORK** – Spring Fling Square & Round Dance, Amherst Community Church, 77 Washington Hwy., Snyder; Jerry 716-876-6626; geeel@buffalo.com

26 **NOVA SCOTIA** – Dice Hill Squares Mulberry Dance, Ardoise Community Hall, Hants County; Bob and Inge Ruohoniemi 757-3884; bobruoho@ns.sympatico.ca

27-29 **FLORIDA** – "Get On Board" 51st Florida State Square Dance Convention, Lakeland Civic Center, Lakeland; Jack and Kathy McKinney email JacknKathy1@wmconnect.com; 904-249-3224

## JUNE 2005

10-12 **MINNESOTA** – Minnesota State Square and Round Convention, Convention Center, Rochester; Mary McFarland, P.O. Box 5963, Rochester, MN 55903; marylmcfarland@aol.com; 507-288-5596

22-25 **OREGON** – All Trails Lead To Oregon, 54th National Square Dance Convention, Portland; 54th National Square Dance Convention, P.O. Box 1539, Rainier, OR 97048; www.54nsdc.com

17-18 **WASHINGTON STATE** – 54th Washington State Square & Folk Dance Festival, King County Fairgrounds, Enumclaw; Carol Thompson, 4250 Shoshone St. W, Tacoma, WA 98466; NelsHolt@aol.com; 253-564-0922

## JULY 2005

5-9 **ALASKA** – Northern Lights Caller School, Fairbanks; 907-479-4522; email ivmudd@att.net; www.fairnet.org/agencies/dance/nlcs.html



8-9 **ILLINOIS** – Midsummer Mania, Hinsdale Community House, 415 West Eighth Street, Hinsdale; Jim and Lauren 630-941-1960; Ed and Nancy 630-834-0274; [www.midsummermania.com](http://www.midsummermania.com); [maniac@midsummermania.com](mailto:maniac@midsummermania.com)

14-16 **MARYLAND** – Star Spangled Banner Festival, Hunt Valley; 410-751-5491; [ebs@infionline.net](mailto:ebs@infionline.net)

15 **NOVA SCOTIA** – Four Season Squares hosting the Fifth Annual Cherry Carnival Kick-Off Square Dance, Bear River Fire Hall, Bear River

12-14 **Wisconsin** – 46th Wisconsin Square & Round Dance Convention, **A p p l e t o n**, [www.wisquairedanceconvention.org/2005](http://www.wisquairedanceconvention.org/2005)

26-27 **ILLINOIS** – The Crossroads Outing Weekend, Thelma Keller Convention Center, 1103 Avenue of Mid America off Exit 160 Keller Drive, Effingham; Bill and Betty Letson, 4103 John Adams Rd., Lafayette, IN 47909; 765-474-6801

## AUGUST 2005

5-6 **NOVA SCOTIA** – South Shore Festival '05, "Keep It Alive In '05", Nova Scotia Community College, Burrige Campus, Yarmouth

## SEPTEMBER 2005

30-Oct. 1 **TENNESSEE** – Advanced Allemande, Henry Horton State Park, 4201 Nashville Hwy., Chapel Hill; Darryl McMillan, PO Box 5336, Decatur, AL 35601; 256-227-0908; [dmcmillan@aol.com](mailto:dmcmillan@aol.com)

### Fourscorey Answers

*By Corben Geis*

1. RING AROUND THE CALLER
2. HE'S ALL RIGHT NOW
3. HE HAD NO CONTROL OVER HIS PUPILS
4. SLIP, SLIDE & SLITHER (Advanced level calls)



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Australia 1-800-553-619

Denmark 80001-6034

Germany 0130-81-7038

Japan 0066-33-830022

New Zealand 0800-440-629

Sweden 020-793550

United Kingdom 0800-89-5192

Taiwan 0080-10-3722

Belgium 0800-7-4354

The screenshot shows the Palomino Records website interface. At the top, there's a navigation bar with links like Home, About Us, and Search. Below that is a header section with the company logo and name: "PALOMINO RECORDS, INC. 1404 Weavers Run Road West Point, KY 40177 1-800-328-3800 Email: [palominorecords@att.net](mailto:palominorecords@att.net)".

The main content area features several sections:
 

- THE WORLD'S LARGEST SUPPLIER** of square dance, round dance, country western, current and oldies music. Over 500,000 records in stock!!
- The Service with the "Personal Touch!"** (Wholesale and Retail)
- Recent Square Dance CD's at "Record" prices!!**
  - Square Times STCD 1005 "40-year Show"
  - Black Mountain Valley Records BMV-3034 CD "Liberty & Maple Sugar"
  - Chicago Country CC 118 "Always in Good Luck & In the HE"
  - STCD 2012 "S.J.'s HD, Soldier, & Nighthawk"
  - Chicago Country CC 108 "The Blue Tides"
  - Rhythm Records RHT 205CD "Duck of the Day"
- MORE COMING OUT MONTHLY!** And click here for more Square Dance CD's!
- Would you prefer to have your Square Dance Review Service on a CD?**
- NO PROBLEM!** Starting January, 2002, you can receive our Square Dance Review Service on CD at no extra charge.

On the right side, there's a sidebar with a search box, a "Shopping Cart" icon, and a "Records" section with a list of items and prices.

foods  
views  
spin  
ids

THE BREAKFAST CEREAL  
for SQUARE DANCE CALLERS....

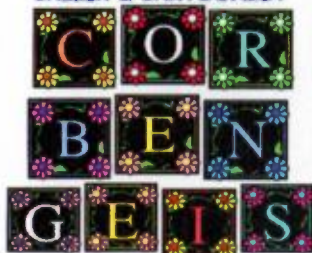
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