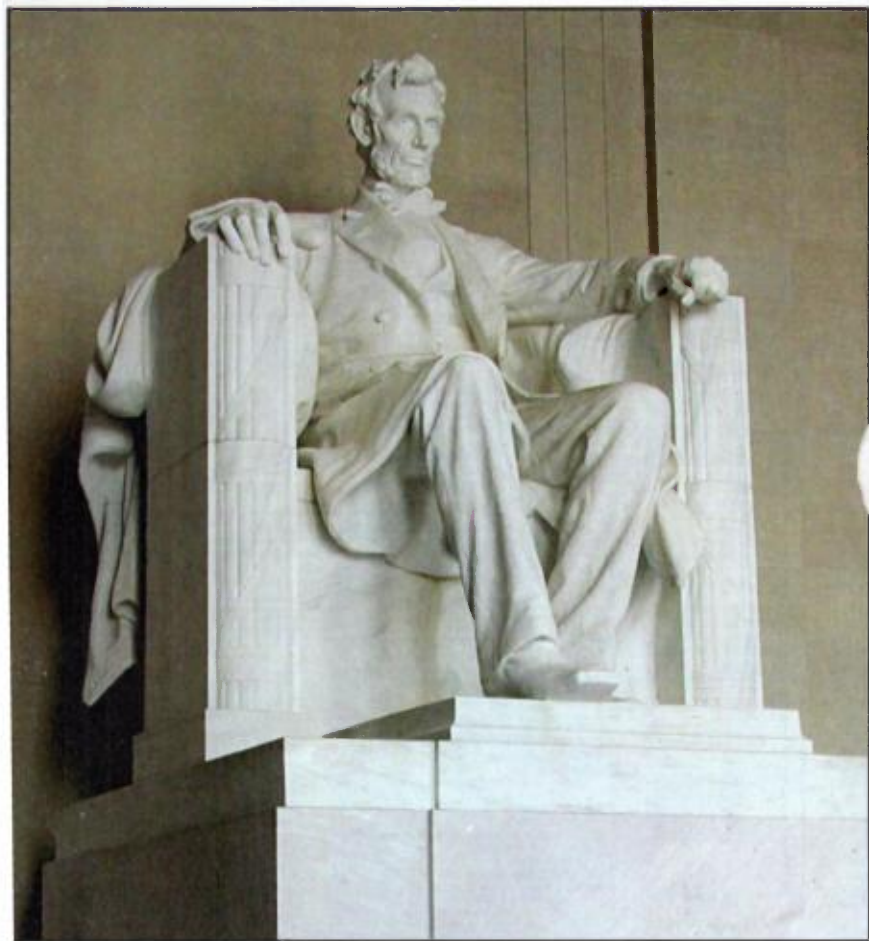


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Editorial .....	5	On The Record – Rounds .....	34
From The Mail Room .....	6	Cue Tips .....	38
54th National Square Dance Convention .....	7	All Things Considered .....	40
Peek Into a Caller's Record Case .....	8	Deadlines For American Square Dance .....	41
Square-Up .....	10	Moore On Contra .....	42
On The Record – Squares .....	12	Greenville, Pennsylvania .....	45
American Callers' Assoc. Viewpoints .....	17	The Country Line .....	46
Peek Into a Cuer's Record Case .....	19	Square Dancing Is Fun .....	48
Easy Level .....	20	Callerlab Viewpoints .....	49
Creative Choreography .....	24	The American Square Dance .....	51
The Koreo Korner .....	27	Round Dance Pulse Poll .....	54
Fourscorey .....	28	Point Of Order .....	56
Rovin' Corner .....	29	Do You Wonder Where the Young People Are Going? .....	57
Notes In A Nutshell .....	32	What's Ahead .....	58
		Advertiser Index .....	61
		Classifieds .....	62

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# AMERICAN Volume 60 SQUAREDANCE Number 2 Feb. 2005

"The International Magazine of Square Dancing"

**Publishers - Editors**  
William and Randy Boyd

**Cartoonist**  
Corben Geis

# EDITORIAL

*From  
Bill Boyd*



Much has been made about the complexity of learning square dancing. Much has been made about the difficulty of becoming a square dancer. Much has been made about the time necessary to become a square dancer. So I decided to look into the past to find out how it was done in the good old days. OK, I will not go back to the "the Square Dance Book" circa 1940, from the Chicago Paper District. This is a caller instructor manual that emphasizes the use of a good orchestra or band. In a large hall multiple callers (one per square?), or the caller must be of good voice to project above the orchestra. Instead, I went back a little over 20 years – The Basic and Mainstream Programs of American Square Dancing, published by Square Dance magazine with updates through February 1985.

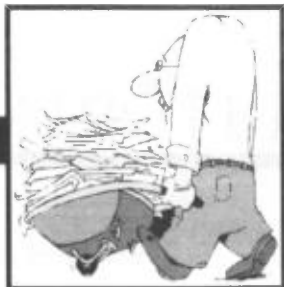
"The Basic Program of American Square Dancing is complete within itself. Its purpose is to provide a course of square dancing instruction for those with limited hobby time. It is designed to fill the need of the great majority who might be interested in square dancing if they could do their learning in 29 lessons and then dance with their group once each week or twice each month. The premise of this foundation program is complete.

...The dancer is ready to end his class experience and get into a club program built around the language he learned in the initial 48 basics. It should be stressed here that simply because he chooses a direction that does not include additional basic language he is not, under any circumstances, to be considered as anything but a square dancer. He is not a low-level dancer nor is his dancing limited to easy material. There are unlimited combinations in which these 48 basics can be arranged. Many will challenge even the most experienced dancer. The variety of patterns available using them is limitless."

Over 20 years ago we recognized that using a combination of 48 basics and calling all position dancing the combinations were limitless. The dancers were encouraged to work and dance basics before advancing to the additional calls (language) of mainstream. Somewhere along the way both callers and dancers started to look for an easier and faster way. If a caller wanted to call a higher level, he introduced a plus level call or two or three. If a dancer wanted to "brag" about being a high level dancer he took plus one or plus two and could then brag about being a high level dancer. The rush was on – callers and dancers moving dancers into higher levels and dancers thinking that they could dance at that level. If you go to a dance today and have someone call wheel and deal from facing lines, what happens? If you call flutter wheel from a half sashay position, what happens? If you call a left square through, what happens? If you call pass the ocean twice in a

*Continued on page 27*

# FROM THE MAIL ROOM



Hi Bill,

Liked your January editorial. Liked Ed Foote's article too. We have danced a good deal in Europe and they are excellent dancers, generally. I am not sure I agree with his conclusions. Seems to me that "thinking" about square dance calls is sometimes a hindrance. Newer dancers often "think" a call to death. When you can hear a call and respond instantly, without "thinking" about it, the dance goes smoother. Ask me to give you the definition of a call, or even give you a call based on what you do and I am lost. Give the call and I will respond. Maybe I do not think fast enough to both think and dance, but I have been dancing almost 20 years and love it! Even manage to dance in Europe and keep up – generally. I have said, right out loud, that in Europe a caller calling strictly mainstream will blow most American dancers out of the hall. European callers go to considerable trouble to be sure to teach every call from all positions. That helps. There is a greater sense of purpose and fun in Europe.

**J&P**

Hello,

My wife and I dance the A1-A2 program and as a part of this program I like to invent new calls. I have a fairly good understanding of the rules but I'm not a scholar and would like to know who I could contact to see if a new call I've derived is truly legal. I would appreciate receiving your advice on this matter. Thanks.

**John Prestridge**

Hello John,

The "normal" procedure for submission and trial of new calls is to submit the call idea to the caller note services. The note services will either accept the call idea and publish it or ask for more information or possibly reply that the idea is not new and has been submitted before.

I would suggest that you send your ideas to the caller note services listed in American Square Dance magazine.

I hope this helps,

**Jerry Reed, Executive Director CALLERLAB**



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**Welcome Party for Convention First-Timers:** Thursday, June 23, 10:00-11:00am, Room A105/106. Room A105/106 is located on the east side of the Pre-Function Area A hallway of the Oregon Convention Center. Go down the escalators for the entry on Holladay Street, where the MAX line goes by on the East-West Route. The party is hosted by the River City Dancers Square Dance Club of Portland.

**Keynote Speaker:** Thursday, June 23, 7:00-8:00pm, Exhibit Hall C. Exhibit Hall C is on the south side of the Pre-Function Area C. National and International Caller, Daryl Clendenin, from Portland, is the featured speaker. This is one of the “core units” for the Club Leadership Certification program.

**Bid Session:** Friday, June 24, 10:00-11:00am, Exhibit Hall C. This is the venue where the California dancers will put forth their bid to host the 58th National Square Dance Convention® in Long Beach, CA, and present information about Long Beach, the facility, the surrounding city and the fun that square dancers can have while there. Also, other cities will announce their intent to bid to host future National Square Dance Conventions®.

**Organizations Round Table:** Friday, June 24, 3:00-4:00pm, Room A105/106. These rooms will be used as the hall for Clinics during the daytime and will be the Contra Hall in the evening. The Youth will take center stage for this discussion period. The title is “Youth and Square Dancing - How They See the Future”.

If you have any questions about any of these events contact: [Education@54nsdc.com](mailto:Education@54nsdc.com). See the Convention Website at [www.54nsdc.com](http://www.54nsdc.com) and be sure to watch for more information in the National Squares Magazine, the Official Convention Program Book and the Daily Program Schedules included with the purchase of a Program Book.

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## Peek Into a Caller's Record Case Mike and Becky Hughes

Mike and Becky Hughes have been dancing since 1989, in and around the Atlanta area. In 1990, shortly after graduating from the Plus program, Mike decided he'd like to give calling a try. With the generous help of several Georgia callers, Mike's calling career began, as most do, with a singing call at the Jacks & Jills club in Jackson, Georgia. The gracious applause that followed what Mike later said was a "pretty pitiful" performance made him determined to do better and to excel at this new craft.

Because a caller left an Atlanta club in 1991, and the replacement, because of a prior commitment, wasn't able to conduct a class, Mike was invited to teach the new class. It was in teaching the class that Mike really began to learn how to call. Before the class, he was using the module method of calling, relying on memory. But once he began to see how recognizing formations could lend itself to more variety in calling, he determined to learn how to sight call.

Mike & Becky attended Dick Barker's Caller School in Waycross, Georgia, in 1992, where he learned more about the world of sight calling. "Dick was a stickler for formation awareness and timing, and was one of the two or three smoothest patter callers I've ever seen," Mike has said.

Following the school, Mike and Becky started the Squarebears club in McDonough, Georgia, near their home, in 1993. The idea of the club was to dance only the Basics and Mainstream program, to give dancers who weren't comfortable with the Plus aspect of dancing a place to dance within their comfort level. The club was successful for a number of years, but fell prey to rising rent costs and declining attendance.

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*For further information contact:*

*Jerry Reed, Executive Director*

*467 Forrest Avenue, Suite 118, Cocoa, FL 32922*

*Phone: 321-639-0039 • Fax: 321-639-0851*

*E-mail: Callerslab@aol.com; On The Web: www.callerslab.org*

Mike now calls for the Pairs and Spares in Macon, Georgia, and the Fiddling Owls in Tucker, Georgia. He has taught many classes over the last 13+ years, through the Plus level. Mike has called at national and state conventions, festivals and fairs. He sees a need to spread the word about square dancing in any way he can, and feels the best way to show what our activity has to offer is to "put it out there as often as you can".

Having recently retired after 30 years service with the Georgia Department of Natural Resources, where he was Program Manager for the Licensing and Boat Registration Program, Mike and Becky are anticipating a move to the Ocala, Florida area, where he hopes to continue to grow in his calling career.

"I like music," Mike says, "and try to make music enjoyment as important in my program as the dancing itself." To that end, he lists the following records as his personal favorites:

#### **Patter Call Records**

- "Smokey Mountain Dew" RB3064B
- "Kayla Rae" RYL-402-A
- "Cuttin Up" ESP408
- "Baroque Hoedown" SD-249-B
- "Major Breakdown" C114-A
- "Rebel Blues" Q-928-A
- "Braveheart" GMP 507 I
- "Chaka Hoedown SG-102-A

#### **Singing Call Records**

- "Disney Medley" GMP-701
- "Devil Went Down To Georgia" C-306
- "Key Largo" RR-227
- "YMCA" LM-206
- "Beautiful Noise" CJC-509
- "American Pie" RYL-325-I
- "San Antonio Stroll" RR-217
- "Hooked on Elvis" RR-169

# SQUARE-UP

From  
*John & Linda Saunders*



Square up this month with this thought for the baby boomers, the newly retired couple that is looking for an activity that will supply fun and enjoyment in their retirement years. New retirees are making adjustments and looking for just the right activity to keep them youthful and active while enjoying their retirement years.

They want to be able to travel and spend time together.

We have some experience and have observed, having been in this great activity for over 40 years, that there are many ways for those newly retired folks to contribute their job experience and their new energies to being involved in the square dance activities.

Square dancing offers the greatest hobby and recreation of which a couple can participate together in the same activity. They can be involved as many nights together as they feel they can. They can just come to enjoy the fellowship and get their exercise by dancing. They can become involved and apply their job experience by becoming officers or donating their talents to making our activity more enjoyable for future baby boomers. They can work side by side, developing new skills together that came from their work experiences and apply them to develop new ideas for the future enrichment of square dancing.

Maybe one of you was a supervisor or organizer in your job and you miss a part of that and would like to keep your mind active. Take your partner and try working together on a project that would benefit you and the square dance activity.

There are those in every activity that want to sit back and let someone else benefit from the satisfaction of participating in a job or project that is well done.

## "JOHN'S NOTES"

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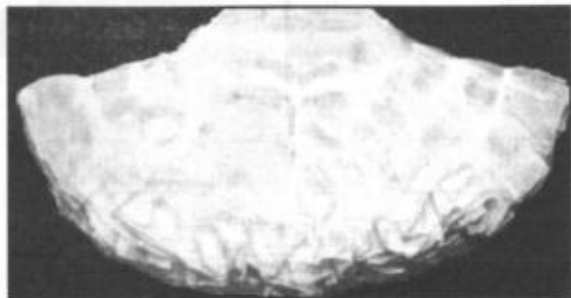
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For those of you that do, congratulations...You are the glue that holds the activity together.

For those that are seeking some satisfaction in your retirement years, we have a few suggestions that may help you find more enjoyment out of those years, serving the square dance activity.

Ask yourself do you enjoy the activity enough to be proud to spread the word that you are a square dancer. Spread the word about what the square dance activity has to offer. Retirees have time to talk to other people at social gatherings, church, bridge club, garden club or at any social function. When you start talking about the square dance activity, speak with enthusiasm and allow your joy for the activity to show.

Keep a source of information about the activity close at hand, so that you can give the local information to those that show interest. When you're traveling around your area, ask if you can put up on bulletin boards information about the activity. Your local library, doctors or dentist office, car garage, local stores, there are many places you visit daily that don't have the information available. YOU can help by "Spreading the Word" about what the activity has to offer. The healthiness of mind and body, the physical and mental advantages, the economical aspect of the activity and all the newly acquired friendships one can make.

Spreading the word is easy...So get busy.

# On The Record SQUARES



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## Christmas Music

### **Rock and Roll Is King (Sting SIR 337)**

**Paul Bristow**

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### **Me And You And A Dog Named Boo (Tine Tune FT 124)**

**Rod Shuping**

A cover of a country hit. Keyboard, guitar, Percussion. A little short on energy. Check the cue sheet for an alternate figure. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

### **Playin' With My Friends (Silver Sounds SSR 237)**

**Corben Geis & Friends**

Shades of big band Blues sounds. Keyboards, guitar, horns, xylophone and easy percussion. Check it out on your tape service. A keeper. Listen to the called sides for alternate figures. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

### **Mud On The Tires (ESP 1084)**

**Elmer Sheffield**

A cover of a recent Brad Paisley top 10 hit. This one says lets dance. Guitar, mandolin, bass, steel and percussion. Signature ESP music. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Hinge, Split Circulate, Scoot Back, Boys Run, Reverse Flutterwheel, Promenade.*

### **Bonnie & Clyde (Seven C's 205)**

**David Cox**

A nice lilting melody with a piano, sax, organ, clarinet sharing the lead with a tuba and some interesting percussion effects. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Dixie Style OW, Extend, Allemande left, Promenade.*

Recordings reviewed are supplied by  
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**Walkin' In The Sunshine (ESP 329)**

**Tom Miller**

Another quality ESP release. Guitar, horn, rolling banjo and bass with just enough percussion. Good counter phrasing, This one will set the toes tapping. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back 2 X's, Swing Corner, Promenade.*

**Three Times A Loser (A-K 102)**

**David Tausworthe**

This one says I'm here to dance. An upbeat sound from a steel, guitar, bass, and piano with just enough percussion. Available on MP3. *Standard Ferris Wheel Figure.*

**I've Got A Lovely Bunch Of Coconuts (Blue Star BS 2499)**

**Ernie Kinney**

A bright lilting melody from a guitar, tuba, piano, and percussion. Available on MP3. *Hds Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Run, Wheel & Deal, Swing Corner, Promenade.*

**Yesterdays Song (Blue Ribbon BR254)**

**Dave Parker**

A keyboard and guitar lead with a smooth string background with some good background riffs and runs. About half way up the energy scale. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide thru, Swing Corner, Promenade.*

**Don't It Make My Brown Eyes Blue (Circle D CD 211)**

**Rusty Fennel**

A cover of a Crystal Gayle hit. The dancers will glide around the floor in this smoothie from a piano, steel, & guitar with easy percussion. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Walk & Dodge, Partner Trade, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

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**Morning Ride (Circle D CD 226)**

**Dean Crowell**

Steel, fiddle, guitar and percussion in a mix that will add a little zip to your dance. Key change in closer. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Curlique, Walk & Dodge, partner Trade, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

**Satin Sheets (Hi Hat HH 5241)**

**Deborah Carroll Jones**

A cover of an old Jeannie Pruett hit. A pleasant mellow relaxer from a fiddle, guitar, piano, and steel with gentle percussion. Key change in the closer. Available on MP3. *Hds (Sds) Lead Right, Circle to a Line, Star Thru, Pass Thru, Trade By, R & L Thru, Outsides Only Roll Away Half Sashay, 8 Chain 3, Swing Corner, Promenade.*

**Mexicali Blues (Hi Hat HH 5242)**

**Joe Saltel**

A South of the border sound from a piano, horns, guitar and xylophone. Party time. Available on MP3. *Hds Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Tch 1/4, Girls Run, Swing Corner, Promenade.*

**He'll Have To Go (Sting SIR 333)**

**Paul Bristow**

A cover of an old Jim Reeves hit. A smooth mix of piano, steel, fiddle, bass, harmonica and easy percussion. Available on MP3. *Hds (Sds) Promenade Half, Star Thru, Pass Thru, Pass the Ocean, Recycle, Boys Walk, Girls Dodge, Scoot Back, Hinge, Boys Trade, Spin the Top, Slide Thru, Swing Corner, Promenade.*

**59th Street Bridge Song (Rhythm RR 253)**

**Wade Driver**

A tuba sets a good beat with the percussion. Instrumental lead from a harmonica and keyboard. A happy sound. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

**She's A Miracle (Eagel EAG 1602)**

**Doug McCart**

An upbeat electronic sound that will add some zip to your dance. Steady percussion track. Available on MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Swing Corner, Promenade.*

**I've Been To Georgia On A Fast Train (Circle D CD 213)**

**Tony Sikes**

All Aboard! Let's roll along with a guitar, steel, bass, piano, and percussion. Available on MP3. *Hds Square Thru, DoSaDo, Curlique, Scoot Back, Boys Fold, Ladies Chain, Flutterwheel, Slide Thru, Swing Corner, promenade.*

## Vinyl Hoedowns

**Gung-Hoe (Seven C's 7C 114)**

**David Cox**

An upbeat sound from a fiddle, guitar, piano, and bass with interesting percussion. Available on MP3. David calls interesting plus on the flip side.

***Fab One / Firefly (Snow 507)***

Fab One: A syncopated beat from a banjo, keyboard and percussion. Firefly: An upbeat driving rhythm from a harmonica, banjo, fiddle, drums, bass, and guitar. Both useable.

***Tally Ho (Seven C's 7C 120)***

**David Cox**

A driving sound from a bass, fiddle, banjo, guitar and drums. Available on MP3. Listen to David on the flip side for interesting plus.

***10-20 Hoedown / Dapper Dan (Blue Star BS 2498)***

10-20 Hoedown is an uptown sound with a fiddle, guitar, bass, steel and percussion. Dapper Dan is a happy lilting sound with horns, bells and xylophone and easy percussion. Available on MP3.. Check them both out.

***Boiled Beef / Carrots (Sting SIR 516)***

Boiled Beef – An electronic rhythm hoedown with melodic fill from a fiddle, keyboard and steel. Carrots is an upbeat syncopated sound from an electronic keyboard, percussion section and bass. Both useable. Available on MP3.

## CD's

***Love Me Tender / Short Trip (Dance Ranch DCD 1041)*** **Mary Castleberry**

Love Me Tender is a cover of an Elvis hit from the 50's. Guitar, fiddle, steel, soft background vocals, and guitar with percussion. *Hds (Sds) Promenade Half, Star Thru, Pass Thru, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.*

Short Trip is an upbeat sound from a guitar, bass, piano and percussion. Mary calls Mainstream on the vocal track.

***South Of The Border (Rawhide RWHCD 908)*** **Steve Sullivan / Mike Seurer**

A 3 for 1. A smooth electronic sound from a keyboard and vibraphone with a string background and percussion. A square dance tune, a Sing-A-Long and two cued round dance tracks plus the instrumental tracks. Mike Seurer cues the rounds and Steve Sullivan does the square dance and sing-a-long. *Hds (Sds) Promenade Half, Square Thru 2, Single Circle to a Wave, Girls Fold, Peel the Top, Recycle, Slide Thru, Swing Corner, Promenade.*

***Dream On (Square Tunes STCDS 1020)***

**Matt McGinn**

A rolling percussion track with a string background. Guitar, piano and steel share the lead. Recorded in 3 keys. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.*

***I Don't Know A Thing About Love / Doing Well (Dance Ranch DCD 1042)***

**Buddy Weaver**

I Don't Know A Thing About Love is a cover of an oldie from a guitar, piano, fiddle, horns and percussion. *Hds (Sds) Promenade Half, Lead Right, Circle to a*



*Line, Pass Thru, Bend the Line, R & L Thru, Dixie Style OW, Girls Circulate, Boys Trade, Left Arm Turn to a Promenade.*

Doing Well is a happy cover of Do What You Do Well. Tuba, horns, keyboard and percussion. Buddy calls Mainstream on the called track.

## CD Hoedowns

### **Road Dance / A Latin Dance (Ozark Productions OP0065CD)**

Road Dance – An upbeat electronic sound with a modern edge. Good Beat. A Latin Dance – Latin Flavor – Lots of rhythm. Both useable.

### **Old Buster Hoedown (Rawhide RWHCD 528)**

**Otto Degner**

An upbeat rhythm hoedown with a piano, guitar, fiddle and steel providing the background fill. Otto narrates poetic prose on the vocal track. Check it out. Use it to entertain between tips.

### **North Carolina Cabbage / Lonesome Road Blues (Black Mt Valley BMVCD 3074)**

North Carolina Cabbage is a traditional sound featuring a fiddle, guitar, banjo and bass. An arrangement of the old tune “Boil Them Cabbage Down”.

Lonesome Road Blues is a Bluegrass sound from a banjo, fiddle, bass and guitar.

## MP3's

### **Some Ladies Don't Love Cowboys (Circle D MP3CD220)**

**Randy Dibble**

An upbeat tempo from a fiddle, steel, guitar, banjo, piano and percussion. A good toe tapper. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Girls Fold, Boys Peel Off, Girls Trade, Linear Cycle, Square Thru 3, Swing Corner, Promenade.*

### **Absolutely Everybody (Down Under MP3DWN111)**

**David Todd**

This one will add some juice to your dance. Electronic keyboard with a good percussion track. Try it for patter. One track has background vocals. Also available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge, Girls Trade, Recycle, Pass Thru, Allemande Left, Swing Corner, Promenade.*

### **We Belong Together (Circle D MP3CD 232)**

**Andy Petrere**

A happy melody from a fiddle, piano, rolling banjo, steel, and guitar with just enough percussion to set a good beat. Key Change in closer. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Walk & Dodge, Partner Trade, R & L Thru, Flutterwheel, Pass Thru, Partner Trade and Roll, Swing Corner, Promenade*

Another month of good music, check it out on your tape service. Don't forget your significant other on Valentine's Day. Until next month, lots of FUN calling and dancing.

# AMERICAN CALLERS' ASSOC. VIEWPOINTS

*By Henry Israel, President*



## **Callers and Dancers Are Standing Side By Side To Find Ways To Save Square Dancing**

Dear Friends in Square Dancing: It is with the greatest of enthusiasm and optimism on behalf of the Executive Board of the American Callers Association that I would like to wish all square dancers and callers a very happy and prosperous 2005.

The American Callers' Association like other square dance associations is frustrated as we sit on the sidelines watching the square dancing on the road to extinction. In the classic novel *A Christmas Carole* by Charles Dickens, The central character Ebenezer Scrooge asks the Ghost of Christmas to Come, "Are these the signs of things that will happen or might happen if things are left unchanged?" The answer comes not by words from the Ghost of Christmas to Come, but by a change in attitude and action on the part of Ebenezer Scrooge. One man changed, and the whole world benefited and remembers.

Charles Dickens' message tell us that the same thing is true for square dancing. We can change our actions and rescue square dancing from extinction. The message further tell us that now is the time for all callers, dancers' associations, and square dancers to come together to save our beloved activity. Just as we, as Americans are standing together in a war against terrorists, we as square dancers, leaders, and callers must stand together to find a way to save our activity.

The ARTS Alliance concept was a by-product of Mr. Jim Hensley of Creative Marketing Services who managed the Callerlab Phoenix Plan, which was a study to determine why square dancing was declining in its numbers of dancers. The Phoenix Plan demonstrated that the decline was from changing lifestyles 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.

The ARTS Alliance has spent the past two years working to create a cohesive group of square dancers, dance leaders to combat this decline. Its 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 is to provide leadership and resources necessary to create an achievable marketing, advertising and public relations programs to 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.

At present the major accomplishments of the ARTS Alliance are to come

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together and stay together, create a constitution and bylaws, gain IRS approval of a 501 C 3 tax free status, expand its membership, and conduct surveys to determine the demographic and lifestyles of current dancers. To date these items have been accomplished.

What goals are in store for the future?

The American Callers' Association developed marketing plans which were presented and adopted by the Arts Alliance to attract and gain a corporate sponsorship, to enhance the image of square dancing, to seek the assistance of professional fund raising companies, to function as a lobbyist with governmental and non-profit organizations, to conduct marketing research to solicit corporate, institutional, and governmental assistance, and to assist the Arts in conducting public relations and advertising programs.

2005 is the year for the ARTS Alliance to begin the implementation of these plans. The American Callers' Association is cautious but optimistic that the ARTS Alliance leaders can and will implement these plans and begin the journey to reverse the decline of square dancing. The future is ours to reach out and grab and make it happen to reverse the decline of square dancing.

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

A happy and prosperous 2005 to all.



## Peek Into a Cuer's Record Case Kristine Nelson

Kristine Nelson began square and round dancing in 1963 at a teen square dance club in Chicago, Illinois. The following year she saw & fell in love with round dancing and began teaching rounds at her teen club in 1965. She is a Charter Member of Roundalab and recipient of the Roundalab Maestro award. Bruce Nelson began round dancing in 1980, in a basics class of Kristine's (yes, that's how they met!). Kristine and Bruce began their teaching partnership in 1987 and married in 1989. They are very proud of their two grown-up sons and are patiently waiting for daughters-in-law and grandchildren. Not only did they spend a lot of dance time together but they also worked at the same computer technology company. Bruce took early retirement in 2002 and was nice enough to take Kristine along. They sold their home in Illinois, bought an RV and went traveling full time in their motorhome seeking sun, fun and dancing!

They are members of Roundalab and currently serve on the Executive Committee of its Board of Directors. They are members of the Universal Round Dance Council, Dixie Round Dance Council, and have been awarded an honorary membership after 26 years of active involvement in the Chicagoland Round Dance Leaders' Society, in Illinois.

They have taught many round dance classes from beginner level thru Phase VI in Illinois. They have conducted dance improvement clinics, workshops and educational seminars for Roundalab, the National Square Dance Convention, and have been featured leaders at many round dance weekends and festivals and square and round dance conventions and weekends across the US. In 2003 they settled in Yuma, Arizona where they currently conduct a full winter dance program teaching round dancing at all levels. Their goal is to make dancing easy, comfortable, and FUN.

We love this great dance activity. It gives us the opportunity to travel, dance, meet terrific people, dance, have a lot of fun, and DANCE! Our motto is Let's have some fun! Let's Dance!

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# EASY LEVEL



*From*  
*Bob Howell*

Mona Cannell of Kettering, OH shared a variation of Cotton Eyed Joe with me several years ago and while cleaning off my desk, I rediscovered it. It is enjoyed by folks of all ages. It uses the basic steps for the old time routine, but makes for an excellent circle mixer. Following is the dance that Mona shared with me, the title of which is - - -

## COTTON EYED JOE CIRCLE MIXER

**Formation:** Single circle, all facing center with the ladies on gents right.

**Music:** Cotton Eyed Joe. On several labels

**Routine:**

1-8 Allemande left your corner

9-16 Grand right and left using right to original partner, pull by giving left to the next oncoming person and join both hands with the next.

17-32 With both hands joined, do a heel & toe with the foot closest to the center of the circle, followed by a step, close, step, in, (two step) toward the center of the circle and then repeat that with a heel & toe out and two step out.

Again this month, Erik Hoffman of Oakland, California, shares via the computer, a square dance routine that caught my eye, which he explains as follows:

"I, with some irregularity, find myself striving to start dances on time with a few people. I often start with Steve Schnurr's, - - -

## COTTON TAIL RAG

(A dance for five people)

**Formation:** Five persons facing the center of their circle.

**Music:** Any well phrased tune.

**Routine:**

Start by picking one person to be "Jack".

A1 Five Hand Left Hand Star; "Jack Turn Back" — Jack turns out of the star while the others keep starring

A2 "Swing somebody Jack," Jack swings a person of his/her choice;  
"Two & Three go forward & Back"

While the swing is going on, the three non-swingers form a line of three. In the middle of the phrase, the swingers end the swing, and they go forward and back with the now line of three

B1 "New Jack Do Si Do" The new "Jack" is the person in the center of the line of

three. That person Do Si Dos the swingers as if they were a person, or as a "unit." "Face Out Jack and Make a Ring, Cross your hands" Jack comes back to her place (or any place really) all join hands in a ring, Jack facing out and crossing her hands, others facing in as normal. "Pull two people in with you and Arch around the outside two" Jack lifts the high hand (can be either arm) to make an arch. With low hand, Jack pulls two people into the center, who, while still holding hands, arch around the outside to make a five person basket.

#### B2 Basket Swing

Note: I learned this from Sandy Bradley. She reminded us, "no matter how spaghetti armed you get, when I say, 'Break that Basket, Left hand Star,' drop it and star."

Our square dance for the month is called - - -

### FOUR IN LINE

**Formation:** Square.

**Music:** Any well phrased tune.

**Routine:**

This square dance employs a simple but effective pattern in which opposites swing on either side of a standing line of four.

1. First couple balance and swing,
2. Now promenade half round the ring, Line up four on the opposite track.
3. Forward four and four come back,
4. Forward four and there stand pat.
5. Two end couples lead on down  
And swing the opposite round and round.
6. Move along to the end of the line,  
Swing your own, you're doing fine.
7. Go down that line on the other side  
And swing your opposite high and wide.
8. Then home you go and all eight swing.
9. Second couple balance, etc. (Repeat 1 through 8.)
10. Third couple balance, etc. (Repeat 1 through 8.)

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## 11. Fourth couple balance, etc. (Repeat 1 through 8.)

From Hannover, Germany, Heiner Fischle has written a delightful contra, which he has entitled - - -

### EASYNELLA

**Formation:** Alternate duple, 1, 3, 5, etc. Active and crossed over. (Join hands in circles of four)

**Music:** Petronella or any 32 bar tune

#### **Routine:**

Intro:	___	___	___	___,	___	___	Balance in the ring
1-8	Balance in,	Balance out	___,	___	___	Roll a quarter to the right	
9-16	Balance in,	Balance out	___,	___	___	Roll a quarter to the right	
17-24	Balance in,	Balance out	___,	___	___	Roll a quarter to the right	
25-32	Balance in,	Out, Roll	___,	___	___	Actives Down the Center, Go	
33-40	___	___	___	___,	___	U Turn Back, Come Back	
41-48	___	___	___	Cast Off,	___	Long Lines Foeward	
49-56	___	___	___	And back,	___	New Corner DoSaDo	
57-64	___	___	___	___,	___	Join Hands, Balance the Ring.	

---

## NEW YEAR, NEW HOPE

Happy New Year! Well, as you are reading this, it probably is not the "new year" yet but it will be soon. So, tell me, how is your club doing? How about your dances? Attendance is where you want it to be? (Probably not) But, as is every year, we can only hope for some signs of "turn a-round" within the activity.

I think we all know by now that no great explosion of new dancers is going to be happening anytime soon. Society has changed, and as this author has noted on a few occasions, our activity has not changed enough to at least be somewhat competitive so that modern western square dancing can be more appealing to the general public.

You have heard all the arguments ad nauseam, we know when it comes to discussing the value of the programs, i.e. keeping Mainstream as it is or combing both Mainstream and Plus and reducing the amount of calls everyone would need to know, that it is like the Hatfields and McCoys. Just hot air going back and forth with all points of view.

Just as our recent Presidential Election showed that this nation is almost divided 50/50 between Republicans and Democrats, the ongoing debate between why dancers leave and who/what is driving them away is also split. Some argue that callers are driving away dancers because their choreography is too complex, while others contend that what is driving people away is a host of issues (not enough time or space to get into that) and that complex choreography is not the problem. That it takes too long to enter the activity and some even maintain that if it were not for choreography that is more complex and having the higher dance



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programs, that they would have been gone a long time ago.

Realistically, we live in a democratic society, and that can be either good or bad depending on how you look at it. But what has happened in the past 10-12 years, is that all organizations, especially the national ones (callers and dancers) are spending more and more of their time and energy on the discussion and solution-finding of new dancers and the decline in numbers. It is sad, but true that this the "state of the activity" as we now know it. But, it is necessary if this activity is going to thrive and survive in the future.

There are no easy answers. Nor will there be anytime soon. Efforts are being made on a national basis to do all that can be done to help recruit and promote the activity. We all just need to keep plugging away. Therefore, it is foolish to point to any one area and say, "that is the reason for the decline." It simply is not that easy. Beware of anyone "false prophet" who proclaims he/she has the answer of what should be done. If it were that easy, it would have already been done.

However, some will continue to insist that complex choreography is the reason, and others will contend that the programs need to be changed and still others will argue the dress code needs to be changed, that we charge too little, we need to advertise more, that the activity is getting older and we haven't found an effective way to seriously reach the "aging baby boomers" etc and the list goes on and on and on.

Fact is, these are all legitimate claims and they all should probably be addressed. To some degree, they are, but rest assured, there are those who simply like to attend meetings and conventions only to hear themselves speak. It is sad, but there are actually people out there (and not just in square dancing) that actually like confrontation, debate with no real solutions! Square Dancing is no different; there are many "legends in their own minds" out there. And, to some degree, this attitude has impeded the progress of real growth.

But alas, we cannot change the whole activity during the course of an article. I did hear one good fundraiser from one club in New Hampshire. Every year they hold a chicken barbeque. This past year, it brought \$4,000 to their treasury after expenses! See, something positive!

Happy New Year and Keep Dancing!!!

*Ken Ritucci*

# CREATIVE CHOREOGRAPHY

*From  
Lee & Steve Kopman*



This month let's have some fun with Diamond Circulates. These will be facing diamond circulates. Not the typical kind called at Plus dances. Enjoy!

- |  |  |
|--|--|
| <p>1) HEADS pass the ocean<br/>extend<br/>GIRLS hinge<br/>diamond circulate<br/>BOYS cast off 3/4<br/>LEFT swing thru<br/>circulate<br/>explode the wave<br/>All Partner Trade SIDES roll<br/>You're home</p> <p>2) SIDES star thru<br/>double pass thru<br/>track 2<br/>GIRLS hinge<br/>diamond circulate<br/>BOYS trade the wave<br/>flip the diamond<br/>{ LEFTY } scoot back<br/>left allemande</p> <p>3) HEADS square thru 2<br/>swing thru</p> | <p>GIRLS circulate<br/>BOYS hinge<br/>diamond circulate<br/>GIRLS hinge<br/>recycle<br/>right and left grand</p> <p>4) SIDES pass thru<br/>separate around 1 to a line<br/>pass the ocean<br/>CENTERS hinge<br/>diamond circulate<br/>ENDS circulate<br/>CENTERS cast off 3/4<br/>girls trade<br/>split circulate<br/>trade the wave<br/>scoot back<br/>right and left grand</p> <p>5) Heads 1P2P<br/>touch 1/4<br/>coordinate</p> |
|--|--|

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1/2 tag  
 centers [hinge]  
 diamond circulate  
 cut the diamond  
 split circulate  
 extend, right and left grand

- 6) SIDES square thru 2  
 single circle to a wave  
 BOYS hinge  
 diamond circulate  
 cut the diamond  
 spin the top  
 explode the wave  
 CENTERS slide thru  
 heads trade  
 You're home
- 7) HEADS pass the ocean  
 ping pong circulate  
 extend  
 scoot back  
 BOYS hinge  
 diamond circulate  
 GIRLS swing thru  
 diamond circulate  
 BOYS cast off 3/4  
 right and left grand
- 8) SIDES star thru & spread  
 pass the ocean  
 split circulate  
 GIRLS hinge  
 diamond circulate  
 GIRLS circulate  
 BOYS recycle & roll  
 couples circulate  
 bend the line  
 square thru 4  
 trade by, left allemande
- 9) HEADS touch 1/4 & walk and  
 dodge  
 touch 1/4  
 centers [hinge]  
 GIRLS diamond circulate  
 CENTERS wheel and deal &  
 sweep 1/4

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pass the ocean  
 split circulate TWICE  
 right and left grand

- 10) SIDES lead right  
 pass the ocean  
 explode the wave  
 trade by  
 single circle to a wave  
 BOYS hinge  
 diamond circulate  
 cut the diamond  
 right and left grand

- 11) Heads 1P2P  
 right and left thru  
 dixie style to a wave  
 BOYS hinge  
 diamond circulate  
 GIRLS swing thru  
 diamond circulate  
 cut the diamond  
 recycle

left allemande

- 12) SIDES lead right  
touch 1/4  
centers [hinge]  
BOYS diamond circulate  
CENTERS wheel and deal  
ENDS face in  
zoom  
CENTERS swing thru  
extend  
scoot back  
right and left grand
- 13) HEADS touch 1/4  
GIRLS pass thru  
CENTERS swing thru  
ENDS trade and roll & pass thru  
GIRLS diamond circulate  
CENTERS [wheel and deal] and  
roll  
1/2 tag  
scoot back  
extend, right and left grand
- 14) SIDES star thru  
double pass thru  
peel off  
pass the ocean  
CENTERS hinge  
diamond circulate  
BOYS diamond circulate  
CENTERS bend the line  
square thru 4  
trade by, left allemande
- 15) SIDES pass the ocean  
extend  
scoot back  
BOYS hinge  
diamond circulate  
GIRLS swing thru  
SIDES diamond circulate  
CENTERS bend the line  
pass the ocean  
split circulate  
circulate, right and left grand

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(3) CHORDEX / CHUG CHUG .....	MP3SIO 178

## ROUND DANCES

(2,3) POLKA MEDLEY .....	DARRCD 527
(2,3) THERE'S A NEW MOON SQUARE DANCE CDs .....	DARRCD 529
(2,3) SOUTH OF THE BORDER SC/SA/RD .....	RWHCD 908
(2,3) HOEDOWN (SING-A-LONG) .....	RWHCD 528
(2) ROAD DANCE / A LATIN DANCE .....	OPCD 0065
(2) LOVE ME TENDER / SHORT TRIP .....	DCD 1041
(2) I DON'T KNOW A THING ABOUT LOVE / DOING WELL .....	DCD 1042
(2) DREAM ON (CD) .....	STCD 1020
(2) NORTH CAROLINA CABBAGE / LONESOME ROAD BLUES .....	BMVCD 3074

# THE KOREO KORNER

*From*  
*Steve Kopman*



It's always interesting to combine 2 calls to add some spice to your choreo. Try this with square thru and slide thru.

HEADS star thru & pass thru  
square thru on the 3rd hand slide thru  
Then:

- 1) square thru 4  
trade by, left allemande
- 2) touch 1/4  
coordinate  
boys run  
right and left grand
- 3) pass the ocean  
circulate  
explode & slide thru  
left allemande
- 4) right and left thru  
dixie style to a wave  
acey deucey  
ALL u turn back  
right and left grand
- 5) pass the ocean  
spin chain and exchange the gears  
girls trade  
scoot back  
circulate, right and left grand

---

## *Editorial continued from page 5*

row, what happens? These are call from the original 48 basics that we are supposed to know how to dance. These are calls that we smoothly and automatically react to when called. Twenty years ago we taught 48 basics in 29 weeks. Then we advanced to mainstream. Today we teach plus level dancing in 26 weeks and wonder why some of our dancers are having problems. Is the ACA correct in saying teach square dancing and let them dance. My own particular stance is that when someone first joins hands in their first square dance session, they are a square dancer. There is much to be learned. The caller/teacher has the responsibility to see that the students dance and learn at the same time. The caller/teacher has the responsibility not to ask if the student dancer is having fun, but it his (or her) job to insure that the student dancer is having fun. How many weeks does this take – it had better only take one, or they might not come back. It is the first of the year and I had to get all of this off my chest so I can get ready for Portland. I will be there and I hope to see all of you, your friends and your fellow dancers.

## Fourscorey

By Corben Geis



Corben Geis

1. What's the name of the call when you are doing the Right & Left Grand the other way?
  - A. Reverse Right and Left Grand
  - B. Right and Left Grand The Other Way
  - C. Improper Right and Left Grand
  - D. Wrong Way Grand
2. Where did the Quadrille originate before coming to the United States in the 1850's?
  - A. Germany
  - B. France
  - C. Ireland
  - D. Louisville
3. True or False?: Back in the old days, people started their dances as early as 2pm in the afternoon and danced all the way until daybreak.
4. What is the MULTI-CYCLE PROGRAM?
  - A. The Multi-Cycle Program is a method of conducting square dance lessons that start more than once a year.
  - B. Where people ride around on a lot of bikes
  - C. Dancing only the first 20 basics
  - D. It's the call 'recycle' from multiple positions

*The editor sincerely apologizes for misplacing the answers to last months Fourscorey questions. For those who did not manage to find the answers to January's questions, the answers were on page 57. – Randy Boyd, Editor (What deep seated neurosis do I have to screw up Mr. Geis' article two months in a row?)*

# AMERICAN SQUARE DANCE

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## Rovin' Corner

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we are looking at Square Dance Publications.

When we meet dancers we often ask them: "what square dance publications do you read?" Most dancers get their square dance news from a local publication listing dances and little more. Some Square Dance publications are the channels that tie square dancing together and provide the information from which we all benefit. Some



*Jim and Betsy – Your Rovin' Corners*

address local issues, others are more "global." Some are little more than lists of dances; others are much, much more. All square dance publications are dependent on dancers to make contributions.

We regularly subscribe to a number of different Square Dance Publications. Each one has much to give to square dancers. We enjoy and benefit from every single one we get and read. We recommend them to you.

**THE PROMPTER:** Upon graduation from class in California, we encountered "The Prompter," the square dance magazine for Santa Clara County. Like most local publications it was filled with ads for coming events and a monthly centerfold calendar. Each club in the association sends a short article of recent news. An enlightened, literate, and energetic couple that saw the need square dancers had and filled it published the Prompter. They had the good sense to include a number of regular columns from callers and others that made interesting reading. The publisher's editorials occasionally caused uproars among the dancers, causing a lively ongoing exchange of letters to the editor.

The columnists at the time dealt with choreography, advanced dancing, western dancing, round dancing, and recipes. They often wrote about "experimental" calls, and quarterly selections. The editorials encouraged dancing, questioned the dress code, and discussed "hands up-hands down" dancing along with a variety of other questions.

When Fred and Myrna Williams became publishers, most of the writers dropped out, leaving only ads for dances, calendars and club news. This meant that The Prompter had less to offer. We offered to do our little monthly blurb on "Rovin" and have enjoyed it ever since. When Scot and Erin Byars became publishers they asked us to stay on.

What a pleasure it has been to write this column!

**THE BLUE BOOK:** A comprehensive listing of all dances and future callers for clubs in Southern California. Not much editorial content, but does list callers and cuers.

**AMERICAN SQUARE DANCE:** An excellent comprehensive look at the



American Square Dance scene. They have many literate and knowledgeable writers. Writers include callers, cuers, line dance and contradance callers. Excellent listings of future festivals all over the USA, and internationally. A respected and informative magazine!

**SQUARE DANCING TODAY:** The premier square dance publication is probably "Square Dancing Today." This is a large, all color and slick paper magazine. The photography is arresting, the articles are informative and useful, and the whole publication just looks great! Famed Square Dance Caller Tony Oxendine is the editor and they have a brilliant lineup of columnists and feature writers. "Square Dancing Today" is the kind of magazine to leave out on the coffee table to attract friends.

**SQUARE DANCE WHERE:** A Northern California listing of local dances.

**LET'S SQUARE DANCE:** the British Association of American Square Dance Clubs. We love this one! Besides ads for future dances, they include letters, articles, obituaries, Valentine messages, puzzles, and a whole lot of other good stuff.

**THE EAASDC BULLETIN:** We have said that this is "the best square dance publication in the world. It is the voice of the European Association of American Square Dance Clubs. Besides a multitude of ads for future dances, it includes highly literate and insightful articles (in English and German) about square dancing.

**THE SPIRIT OF SAM HOUSTON:** Quarterly publication of Sam Houston



59th  
2006  
May 5, 6, 7

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Association. Mostly ads, with messages from each club in the association, some articles.

**NATIONAL SQUARES:** National Squares promotes and informs dancers about each succeeding National Convention site. Much useful information about each succeeding future convention.

**THE NATIONAL (AND INTERNATIONAL) SQUARE DANCE DIRECTORY:** This very useful annual publication lists clubs, programs, locations, and contact people (with telephone numbers) all over the globe. Similar information can be found on DOSADO.COM but this is easier to use and take with you on vacation if you are not carrying your laptop.

**NATIONAL CONVENTION PROGRAM BOOK:** Each National Square Dance Convention publishes a large program book. In addition to the schedule of dances, maps of the local area, and photos of the leadership, each book contains a massive amount of information – names and addresses of callers, cuers, and educational leaders, names of vendors, biographies of square dance leaders, local tourist and historical information and lots of personal interest items. You can also learn about the exhibition groups that appear at the convention. Each convention provides pocket schedules for each day and the only way to get the pocket schedules is to purchase the large directory of the convention. The “Big Book” is well worth the cost and we recommend it.

**WHERE YOU CAN SEE AND PERUSE ALL KINDS OF PUBLICATIONS:** One important feature of each National Convention is the “Showcase of Publications” that is open to all square dance publications. This year 232 square dance publications, including 18 from foreign countries, have been invited to participate, to show their work in the Publications Display at the 54th NSDC. This should be a great event. It will be presented in a separate room (E141) and will be situated in a convenient location at the side of the Education campus. It is a good place to see a cross section of what is out there, and to get the addresses of publications of interest.

You can also find addresses and publication information on each of these publications and many more on DOSADO.COM, the premier website for square dancing.

We will be in Portland, looking for you! Look for us in the International Hospitality, our seminar on “International Dancing,” or the Showcase of Ideas areas! See you there!

*Jim and Betsy Pead, Your Rovin Corners*

# NOTES IN A NUTSHELL

*A Review by  
Frank Lescrinier*



## CALLER'S NOTES

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

After 14 years of hard work and enjoyment, Norm has announced that this will be his final year publishing the Caller's Notes. For anyone interested in getting any choreo from previous issues over those 14 years, contact Norm directly.

This month's subject of "Adding Creativity To Your Choreography" involves 'the Outer 6' Circulating when calling 6X2 Acey Deucey. This application is mainly used at the Advanced programs and beyond, but some of the material can be applied to the Plus program.

The Mainstream 53 (Basic) addresses the proper use of Circulate from columns. The following are proper ways to get the dancers to Circulate: Single File Circulate; Column Circulate; All 8 Circulate; Everyone Circulate; or simply Circulate. Remind the dancers that the rule of Circulates used from Waves or Lines does not apply to Columns. That is, the Ends don't remain Ends and Centers don't remain Centers after completing the call.

The Mainstream featured call is Centers In. The most common calls preceding the call is Double Pass Thru, but there are plenty of other possibilities that can be used. In the 'Dancing the Mainstream Program', several dance sequences with Centers In are included.

This month's Plus Program section takes a look at Coordinate. Coordinate does not change the dancer sequence, and shifts all the ladies one position to their right. The following page includes sequences with Coordinate, as well as other Plus calls.

For those calling Advanced, Norm workshops Explode the Line. The main thing to remember is that the original centers need to step forward, then all Quarter In and right pull by. These examples are followed by assorted sequences in the 'Dancing the A-1 Program' section. The A-2 Program section looks at Mini Busy. The most common variation of the call is calling 2/3 Mini Busy, ending in an Hourglass formation. The following page has an assortment of sequences using most of the A-2 calls.

## JOHN'S NOTES

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

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

The "Blast From The Past" section relives some of the choreography danced back in the 1960's, including "Daisy Chain", written by George Elliott.

The Workshop Ideas section includes a reprinted article from Jack Lasry's "Notes For Callers" many years ago. This article was on Extemporaneous Sight, which means totally free and without reservation. The caller can call any combination of calls that make up a dancing theme and then visually match up the proper dancers with their partners and corners. The basic principle of Sight Calling requires some preparation.

The Mainstream (1-53) Program call this month is Double Pass Thru. This call can also begin from a RH Quarter Tag formation. Variety can be added by varying the directions the dancers will face, or by the calls following Double Pass Thru. Tag the Line is the Mainstream Program call for the month.

Dancing the Plus Program this month looks at the call Explode the Wave. Dancers have some difficulty facing the adjacent dancer to do the pull by, and also have a tendency to want to Courtesy Turn after the pull by.

The Advanced and Challenge Supplement includes: Turn and Deal; Remake; and Make Magic.

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

# CALLERLAB ACCREDITED CALLER COACHES

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Larry Cole .....	3302 N 500 W, Marion, IN 46952, 765-384-7089
Ed Foote .....	140 McCandless Dr., Wexford, PA 15090, 724-935-2734
Randy Dougherty .....	3058 E. Des Moines St., Mesa, AZ 85213, 480-924-1309
Betsy Gotta .....	2 Laurel Pl., North Brunswick, NJ 08902, 732-249-2086
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The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used


# On The Record ROUNDS

*Ralph & Joan Collipi*

122 Millville Street, Salem, NH 03079

(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

## **A Naughty Lady**

Phase II+1 – 2 Step – Coll. 4545 The Naughty Lady of Shady Lane by the Ames Bros. – Karen and Ed Gloodt

Cut backs, hitch, scoot, fishtail, broken box, circle box, basketball turn. Ending is a leg crawl.

## **Little Black Book**

Phase II+1(Fishtail) – 2 Step – Col. 13-33051 by Jimmy Dean flip of Big Bad John – Nancy and Amos Mouser

Hitch, circle away and together, solo left turning box, scoot, wrap and unwrap sequence. Ending has wheel and fwd and cuddle.

## **No Think' Thing Cha**

Phase IV+1(Sweethearts) – Cha Cha – CAP 19524 by Trace Adkins – Chris and Gail Johnson

Flirt, parallel chase, shoulder to shoulder, timestep, u/a turn, triple cha's. ending is wrap in 3 and point.

## **Spring Serenade**

Phase IV+1 – STAR 172A Serenade To Spring – Bob and Jackie Scott

Cross swivels, hover corte, weave, twinkles. Develop, outside swivel back passing change. Ending is prom. sway change sway.

## **Harbour Lights**

Phase IV – Fox/Jive – Coll. 042047 Harbour Lights by the Platters available from [encorerecords.com](http://encorerecords.com), [Oldies.com](http://Oldies.com) or [Palimono Records](http://Palimono Records)

Skaters position diamond turn 3/4. Hover corte, back whisk, impetus, change of direction. Part B is jive. Pretzel turn, jive walks. Ending is diamond turn to a right lunge. Nicely done.

## **Adios Amigo III**

Phase III+1(Alemana) – Rumba – Col. 13-33370 by Marty Robbins – Ken and Amy Shotting

Sombrero wheel to a side draw close is the introduction. Chase, shoulder to shoulder, open break, alemana, kiki walks, fenceline, cucaracha's. Ending is

sombrero wheel again wheel circle away smiling and waving adios. Cute dance.

### **Volver Con Usted**

Phase V+2(Curl & Cont. Nat. Top) – Bolero/Slow 2 Step – Volver Volver Collect #90247 or MCA 55154 (flip All You Ever Do) by the Mavericks – Ronnie and Bonnie Bond

Aida, shadow fencelines, cross body, horseshoe turn, contra breaks. Continuous nat. top to shadow. Art C had triple traveler to tunnel exit, outside roll.

### **He Ain't Worth Missin'**

Phase III+2(Fan & Hockey Stick) – Cha Cha – Coll. 4933 by Toby Keith flip Should've Been A Cowboy – or CD Mercury Toby Keith by Toby Keith Track 2,- Bev Oren

Starts in back to back position, to a modified chase. Peek-a-boo cucaracha. Underarm turn, hand to hand fenceline, open break, crab walks, New Yorkers. Ending is a wrap position.

### **Tres Hombres Paraglididos**

Phase III+1(Telemark) – Tango – STAR 155A Flip of Telling Everybody – Neil L. Booth

This is a very nice Phase III tango. Criss cross, tango draw. Gaucho turn, serpiente, whisk wing, vine 8. ending is a slow hover thru face close to a quick side corte.

### **Ruby Baby IV**

Phase IV – Jive – Col. 13-33063 Ruby Baby by Dion – Bob and Angie Huckeby - Chicken walks, link rocks, kickball changes, jive walks, American spin, pretzel turn. Ending is chicken walks with 4 quicks and point. Nice jive.

### **Sweeter Than You**

Phase IV+1 (Triple Traveler) – Slow 2 Step – Col. 06102 by Ricky Nelson (Flip of It's Late) – Joe and Pat Hilton

Turning side basic, w/a turn, left turn inside roll, switches, open basic, develop, lunge basic. Ending is side an embrace. Good music to a good routine.

## *Round Dance with Ralph & Joan Collipi*

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**June 14-18, 2005 – White Mountains Sq. & Round Dance Festival**

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Staff: Rounds Phases II-VI – Collipi, NH; Filardo, MD, Read, Texas

Squares: Mainstream, Plus, Advanced – C1

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### **Tango Reverie**

Phase IV+2(Rock Turn & Riff Turn (Bolero) – Tango – Roper JH 414A – Kristine and Bruce Nelson

Nice tango routine. Corte, criss cross, gaucho turn, twisty vine. Open reverse turn, stair, curving walk. Serpiente. Ending is riff turn to side lunge.

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



### **Always, A Taste Of Samba**

Phase IV+2 -Unphased (Solo Samba Turns & Green Door Swing)- Cha/Jive/Samba - CD "Up" Mercury 088 170 314-2 or Mer. 125-121 CD by Shania Twain – Huey and Eloise Dufrene

Merengue, Spanish arms, traveling volta's, lazy samba turns. Green door swing. Routine encompasses small portions of each of the rhythms shown above.

### **Big Time Jive**

Phase IV+2(Chasse roll & Sailor Shuffle) – Jive – Cap. 19976 by Trace Adkins – Chris and Gail Johnson

Jive walks, swivel walks, right turning fallaway, shoulder shove, American spin, chasse rolls are some of the figures in this routine.

### **Waltz To Sorrento**

Phase 4 – Waltz – STAR 197 – Thelma and Tom McCue

Hover, telemark, hesitation change, diamond turn, spin turn, weave are some of the figures in this nice waltz routine.

### **True Love Ways**

Phase IV+1(Triple Traveler) – Slow 2 Step – American Pie 9018 and Coll. 90128 by Buddy Holly – Kit and Sandy Brown

Basic, left turn w/inside roll, shadowing traveling cross chasses. Sweetheart runs, switches. Ending is back to a chair.

### **Uptown**

Phase V - Jive – CD – CBS Records, AGK 45116 Track 4 by Roy Orbison – Russ and Judy Francis

Sailor Shuffle, fallaway throwaway, lindy catch, American spin, fallaway throwaway, chicken walks. Ending is swivel 4, point side and hold.

## **The Foundation**

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

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

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

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

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

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



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**I Love You More**

Phase IV+1 (Horseshoe turn) – Bolero – Coll. 6255 by Al Martino also StarLine 6225 – Betty and Al Hamilton  
Dance starts in wrapped position. Turning basic, opening out, New Yorkers, turning basic. A nice basic bolero.

**Dancing On The Ceiling**

Phase IV+1(6 Quick Twinkle) – Quickstep – Grenn 17237 – Jeanne and Warren Shane  
Prog. chasse, Viennese turns, hover telemark, locks and rev. chasse turns, fishtail 4. Good music accompanies this quick step.

**I Go Out Walkin'**

Phase IV – Cha Cha – MCA 60061 or Coll. 3154 by Patsy Cline – Sue and Phil Harris  
Good cha cha music with this good basic routine. Choreographers suggest you speed up for comfort. Triple cha's, fenceline, flirt, chase, shoulder to shoulder and nice flowing basic cha figures.

**Free Stuff**

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

# CUE TIPS

*Selected by  
Fran & Jim Kropf*



February is the month for lovers so don't forget to give a Valentine to the one you love. You might want to start "MAKIN' EYES" at her then take her in your arms and dance the "LOVERS WALTZ". Happy Valentine Day.

## MAKIN' EYES

**Choreography:** Dorothy Sanders, 6406 Moorhaven Dr., Louisville, Ky. 40228

**Record:** Belco 316

**Footwork:** Opposite, except where noted

**Phase:** II      **Rhythm:** TS

**Sequence:** INT A A B B A\* TAG

### INT

OP FC;; APT PT; OP TCH;

### -A-

CHARLESTON;; 2 FWD 2STPS;; CHARLESTON;; 2 FWD 2STPS;; CIRCLE AWAY 2 2STPS;; STRUT 4;;

\* LACE ACROSS; FC 2STP; LIMP 4; WK 2;

REPEAT -A- TWD RLOD

\* LAST TIME THRU -A- MEAS 13-16 BECOMES; LACE UP;;;SCP

### -B-

SCP 2 FWD STPS;; HITCH 6;; SCOOT 4; WK & PKUP; BOX;; REV BOX;; SD 2STP IN; SD 2STP OUT FC W; BROKEN BOX;;;;

### TAG

LK 4; WK & FC; TWIRL 2; APT & PT;

## LOVERS WALTZ

**Choreography:** Dick and Shirley Whyman, 13 Orchard Ln., Penn Yan, NY 14527

INTRO-A-B-A-B-C-A-B(1-15)-END

**PHASE:** III WALTZ

MUSIC FROM CD - JAMES GALWAY "A SONG OF HOME", TRACK #7  
OR AVAILABLE FROM CHOREOGRAPHER ON MINI-DISC

## INTRO

WAIT 2;; 2 LEFT TURNS;; HOVER; THRU FACE CLOSE; TWIRL VINE 3;  
THRU FACE CLOSE;

## PART A

LEFT TURNING BOX;;; HOVER; PICKUP SCAR; THREE PROG  
TWINKLES;;; MANUVER; IMPETUS TO SEMI; PICKUP; 2 LEFT TURNS;;  
TWIRL VINE 3; THRU FACE CLOSE;

## PART B

WALTZ AWAY & TOG;; VINE 6;; CANTER; CANTER; SOLO ROLL 6;;  
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BALANCE L/R;;

## PART C

WALTZ AWAY; TURN IN FC REV; BACK WALTZ; BACK DRAW TCH;  
LACE ACROSS; FWD WALTZ BFLY; WALTZ AWAY; TURN IN FC LOD;  
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# ALL THINGS CONSIDERED



By  
*Ed Foote*

## **The National Square Dance Convention – Part 1**

The National Convention is a wonderful event, and everyone should experience it. But dancers are sometimes confused about what to expect, and they return complaining about things which should not have surprised them.

At the 2004 National some dancers complained about the floor surface, poor sound and poor bus service. These are normal complaints which occur quite often, although usually not all in the same year. We will look at these complaints, but first let's look at how the National is run.

Operation of the National. The National Convention Executive Committee, which is comprised of former National Convention Chairmen, establishes all rules and procedures and decides which cities will host the National.

The Executive Committee procedures for National Conventions are general in nature. For example, there must be halls for the CALLERLAB programs, there must be halls for round dancing, contra and youth, there must be caller and dancer education seminars, etc. But what is important for people to realize is that once a city has been awarded the National, the specific way these general procedures are implemented is up to that city.

Final Reports. Once a National is over, each of the numerous committees write a Final Report about what their committee did. Each report is supposed to give a detailed look at how the committee operated, what worked and what didn't work, and how problems were solved. These reports are written for the express purpose to be helpful to future Nationals.

Obviously these final Reports can be extremely valuable. Chairmen of committees at future Nationals can read the Final Reports from previous conventions,



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and then implement the things that worked and avoid problems which occurred. This is how the system is supposed to work. But it often does not work, for several reasons.

First, some reports are just glorified ego trips. "We did a great job, everything went fine, we overcame problems." End of report. Very short and no details. Obviously nothing can be learned here.

Second, some reports may be written well and give details, but often they are not read. "This is our convention and we know how we want to run it.

This is our city and we're different from other cities and convention centers, so why read past reports that don't apply to our city?"

Third, if reports are read, it is usually only for the immediate past convention and possibly the one before that. Going further back the impression is the reports are "too old", so they are not read.

So, if some Final Reports are not well written and other Final Reports are not read, a system which looks good on paper does not do the job in actual practice.

Most common dancer complaints. There are three complaints which have occurred regularly over the years. If you know ahead of time what these are and that they are very likely to keep on happening, at least you will not be surprised and thus hopefully have more peace of mind.

The first complaint - floor surface. No one likes to dance on cement, but most convention center floors are cement. If you are lucky, perhaps one floor will be tile. Dancers (especially round dancers) always ask why a wood floor can not be put down. The answer is cost.

You can not believe how expensive it is to rent wood floors, and often they are not even available. Sometimes one wood or composite floor can be found for the round dancers; if so it is good fortune for that year, but there is no guarantee that such a floor will be available or affordable in the city for the following year's National.

Bottom line: Unfortunately, there is no solution here. The floor situation will not improve, and there is no blame to be placed on the National for this.

(continued next month)

## 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
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October 15 .....	December issue
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# MOORE ON CONTRA

By  
*Paul Moore*



## The Fountain of Youth

Recently I was browsing through *USA Weekend*, the newspaper insert, and found an article on dance. The title is "Get Jiggy, and Lose the Jiggle: Dance is Fun – and Healthy!" by Kelly DiNardo. The thesis is that dancing is fun and healthy, especially if you avoid smoke and alcohol. The article points out that any exercise program must be fun, and "If you go to a class where they play great music and show you new moves, you'll stay motivated. You've got to put that fun factor into exercise."

There are endless studies on the health benefits of exercise, and many of those articles mention square dancing as a great form of exercise. Square dancing increases the cardio-vascular rate, which strengthens the heart and opens up the arteries and blood vessels. The increased blood flow clears out toxins and refreshes muscles and tissue with additional oxygen. That increased oxygen also goes to the brain. Square dancing is also low impact, unlike jogging.

CALLERLAB recently sent out a press release on ways to increase mental health and power. The release was based on an article in *AARP Magazine*, which suggests various forms of 'multi-tasking' to stay mentally sharp. For example, instead of sitting in an easy chair to watch TV, try sitting on an exercise ball. The muscle and brain exercise of staying on the ball will improve your mental powers.

Other suggestions for increasing mental strength include juggling, or even just brushing your teeth with the non-dominant hand. Four-time U.S. memory champ Scott Hagwood, who can memorize a deck of cards in two minutes, regularly uses the technique of changing hands to help make his brain more nimble. Also for mental flexibility, play cards with people you don't know – the randomness of the cards and the unknown factor of your opponents help keep the mind sharp.

And of course, try square dancing. "Square dancing is known to protect against dementia, presumably because it requires multiple mental and physical skills." A team at Ohio State University found that people who exercised to music did twice as well on a test of cognitive ability as they had done exercising in silence. The study showed positive changes in the nervous system just from exercise, and it suggests that

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music may stimulate other pathways in the brain.

All these studies point out the positive benefits of exercise, music, and having fun. They do not show the social and emotional benefits of dancing. Square dancing brings together the cognitive challenges of recognizing and remembering the calls with the benefits of physical exercise. I think that when you exercise with others you gain some good that does not show in the studies. Obviously, if you are with others, your motivation to continue to exercise increases, even if you are not interacting with the other people. There is a demand made by your pride not to drop out. And when you continue beyond what you would do alone, your self-esteem rises. Square dancing provides that motivation with the addition of friendship gained from interacting with the people in your set.

Let me digress a bit: I read a book a few years ago (which I cannot find at the moment) called *Keeping Time Together*. One major thesis of the book was the value of marching to the military. Definitely, marching was one way to increase physical fitness, but it also gave the men a sense of camaraderie. They did this exercise together, thus they were part of a group, not an individual. There was also the unity of the soldiers against the drill sergeant, the common "enemy." The cadence of the marching was a benefit also. The men learned to develop a sense of rhythm that helped with the motions of loading and firing their weapons. In the past, young officers not only had to learn to march, they had to learn to dance as well. The dancing was to learn social graces and working in time and partnership with others on the dance floor (as in contras and quadrilles). This training for officers gives the concept of the "officer and gentleman." Supposedly the officer would better represent his nation in diplomatic as well as military settings. Notice that both the officers and enlisted men used exercise to music to improve their

*If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We can only print what we receive.*

skills. All military personnel gain a sense of belonging and identity from the marching and dancing – their rhythmic, musical exercise. (Notice, that all nations use these techniques with their military.)

Square dancing and contra dancing improve on the techniques of the military. We do identify with each other as dancers. One great thing of square dancing is leaving our jobs outside the hall. I, for one, rarely know what the occupations of other dancers are. It is unimportant because I identify with those people as dancers. We develop the non-competitive sense of success through cooperation. The only way we “win” is have everyone in our set “win.” Our chances of winning increase when we all move rhythmically in time to the music.

About 30 years ago Norman Cousins, the editor of *The Saturday Review* magazine, came down with a usually fatal disease that caused a degeneration of tissue and nerves. He was aware that mental attitude affected people’s health, at least in negative ways. Those with poor attitudes tended to be sick more often and more seriously than those who were cheerful. Cousins figured that if a bad attitude can affect your health negatively, a good attitude could help. He took up a regime of reading funny and cheerful books and to watching comedies (his favorite was “Candid Camera”). The regime of laughter worked, and instead of the disease controlling his fate, Cousins’ laughter put the disease in remission.

Square and contra dancing mix the best of the exercise studies: constant physical motion (with high cardio-vascular exercise and low impact movement) and mental flexibility. Add smiles, laughter, and sense of belonging, and you have discovered the Fountain of Youth.

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## Greenville, Pennsylvania

I am writing to tell you about our amazing club – we were 23 strong some were old and infirm and some were “snowbirds” and we probably had six couples who did most of the running of the club, and we were folding. There were two people who were determined to keep it afloat. First they sent letters for ideas and what they felt would save the club, and with advertisements on TV, radio, newspapers, free press and actual grunt work they recruited a minister’s wife who was home schooling and thought she would try their children in it for gym class. Then she got her husband in and then a few others and then they “grabbed” a couple going into a restaurant and they came and brought a few more people. We started classes in September 2003 and there were so many answering our advertisements we kept enrollment open until October 28, and we ended with 27 students. In January 2004 we started another class of 18 but ended with 15, but by this time our October new dancers came in and acted as angels and reinforced what they were learning. This was headed up by our program chairman who is also a Caller. Now we are going into 2005 and we seem to be getting stronger. We now have 18 new students and we are planning another winter class (by several requests) hopefully they and our advertisements and a few publicity offers will start another large class. And if they are as eager to join our club as our previous classes we will be more than 50 members strong. We are finally having 5 to 8 squares at our dances and we are getting different clubs visiting to see what is happening at the Star Promenaders of Greenville, Pennsylvania.

We have 1 and 1/2 squares of children, ages 9 to 15 and are teaching the new children by being Angels and are also helping Angel for our adults and everyone is enjoying dancing with all our ages. We now have several 4 year olds we call our mascots and they want to dance – so we do the Virginia Reel and a few other easy dances so that they can join in. Our adults are also enjoying the dances. This idea came from our Program Chairman. “WE ARE HAVING FUN.”

Through this exciting time the New Dancers have been our “number one” priority and they still are our priority, they are still dancing “with” the club. The graduates are assuming club duties with enthusiasm. We have informed them on Square Dance etiquette, dress codes and encouraged their participation in “retrievals and raids” and visiting other clubs and volunteering to do Demos.

Thanks to our callers (we have two in training); they have been a great help and all those who have come to dance and to all our guest callers who helped teach our new dancers. I mention no names because it became a team effort and I would probably miss someone and we have had such participation it would be hard to name them all.

*Shirley Newbrough, Club Correspondent*

If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We will include any dance that we feel might be of national or international interest.

# THE COUNTRY LINE

*From  
Mike Salerno*



## NATIONAL TEACHERS ASSOCIATION

NTA is a nonprofit organization that was founded in 1986 to promote Country Western dancing, establish communication among dance teachers, develop standardized terminology and school figures, and develop and maintain high standards for teachers to more effectively instruct others in the art and practice of Country Western dancing.

The NTA is governed by Operating Procedures, Bylaws, and Articles of Incorporation, and consists of an Executive Committee, Zone Directors, and a Dance Committee Chairperson. The members of the governing board are elected by the general membership for 2-year staggered terms. The Executive Committee is comprised of the President, Executive Vice-President, Second Vice-President, Secretary, and Treasurer. Within each Zone, State Directors are appointed to conduct business functions of the NTA at a local level. Voting is done by mail. Membership participation is voluntary and is the backbone of the organization.

The entire membership is asked to attend the annual meeting (NTA Convention) held during the first quarter of the year. Local and regional meetings are held periodically by State, Country, Province, or Zone Directors. They will keep you informed of any meetings, workshops, etc. These meetings are often held in conjunction with other dance events.

The members receive a bimonthly newsletter, an annual membership directory by request, and all USA members can get discounts on ASCAP, BMI, and SESAC music licenses (other countries have their own music license companies). The NTA Newsletter is published bimonthly. Submissions are welcome and must be received approximately 2 months in advance of the date of publication. The

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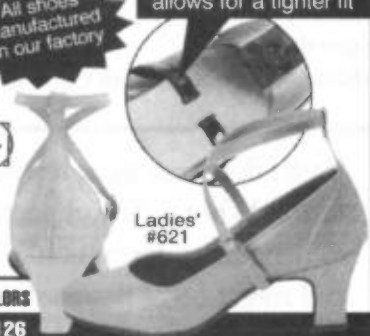
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Membership Cards are issued at the time of joining and after each renewal. There are NO joint memberships. Each membership is for 1 person. A membership runs from month/year of processing for the number of years applied for, to the same month. The Expiration Date (month/year) is indicated on the Membership Card and on the Newsletter address label. Please use your membership number on all correspondence with the NTA Business Office. Changes to Membership Cards will be made only at the time of renewal.

Memberships are given to individuals over 21 years of age. Anyone over 10 years of age may qualify for a junior membership.

ASCAP, BMI, and SESAC music licensing is available to all NTA members in the USA. New members may purchase licenses for the reduced group rates within 30 days of receipt of the license application forms. Licenses are for 1 year—ASCAP and SESAC's year covers April 1 of a year through March 31 of the following year; BMI's year covers from January 1 through December 31 of the same year. NTA membership must be paid up (at the time of purchase) for the entire period the license being purchased covers.

Every member must renew annually by the end of January for BMI and the end of April for ASCAP and SESAC. There may be an annual rate increase determined by ASCAP, BMI, and SESAC. It is recommended that anyone who is actively teaching and using published music in their classes be licensed to avoid the risk of financial penalties from ASCAP, BMI, or SESAC. Canada has SOCAN. Europe also has music license companies.

There are many benefits in joining a worldwide organization which has a diversity of members, ideas, and cumulative dance experiences. The NTA is a professional organization with members from all over the world which is able to serve dance teachers and dancers alike.

## Square Dancing Is Fun

*By Bill & Bobbie Davis*

Every time we see a square dance advertised a "Fun Level" we find ourselves wondering just what kind of dance it is going to be. After all "Fun" is many things to many people. So we decided to list some of the things that are fun about Square Dancing.

Square Dancing is FUN when:

- You are in a square with good friends you have known for years.
- You are dancing in a square of strangers who can easily become friends by the end of the dance.
- You are learning a new call or concept.
- You are dancing to an old-favorite singing call you have requested at least once a week for the last year.
- The choreography is challenging and/or different enough to keep you concentrating hard all evening.
- The choreography is familiar and so easy that you can coast through the whole evening without thinking.
- You and five other couples are working to tapes in someone's garage.
- You dance to the same familiar caller week after week at your club.
- You go to a weekend festival and dance to callers you have never heard before.
- You are helping beginners get through a class night or new dancer hoedown.
- You are struggling through a workshop striving for a new level.
- You are doing an exhibition at a party night.
- You are at a week-long square dance camp dancing three sessions a day.
- You don't have to be a "dancer" with your left foot on the down beat in order to enjoy it.
- You find yourself dancing and gliding through a wide variety of music styles from traditional to rock to country western.
- The choreography is continuous and you never have to hesitate for a second.
- Only half the square is working and you have time to breathe and get oriented.
- You brought your favorite finger food recipe, and everyone commented on it, and it was gone in the first half hour.
- You didn't bring anything to the dance but your dancing shoes and you wore them.
- Computer numbers were used and you danced with different people every tip.
- There were exactly an even number of squares and you were able to dance every tip.
- There were extra couples and you could sit out whenever you wanted to.
- There were rounds between every tip and you got extra time to rest and visit.
- There were no rounds and so you didn't lose any square dancing floor time.
- There were pre-rounds and double rounds between every tip and you danced every one.
- There were no pre-rounds but pre-star tips instead.
- You went to a closed dance to a special caller even though it cost twice the going rate at the door.
- You danced to some brand new callers at their first open dance.

# CALLERLAB VIEWPOINTS



*By Masaru Wada,  
Chairman of the Board of Directors  
of Japan Square Dance Association*

## **Square Dancing in Japan Its Existing State and Prospects**

First of all, I will briefly describe the Square Dance (SD) history in Japan. In 1946, Mr. Winfield Puntenney Niblo, who served as an education officer with the U.S. Occupation Forces after the Second World War, brought SD to Nagasaki. After that, Mr. Rickey Holden, having visited Japan accompanied by several Japanese coaches, introduced SD to the Japanese people and gave instruction to them. Around 1960, American military families had already enjoyed SD at many U.S. military bases in the neighborhoods of Tokyo, Yokohama and other districts. Under such surroundings, some American coaches established SD clubs focusing on Japanese fans, and started coaching the current modern SD. After that, SD clubs were increasingly established by Japanese SD fans, mostly in their twenties. Because SD presented much appeal, namely country music, attire, and unexpectedness, it became increasingly popular in those times. With the 1964 Tokyo Olympics near at hand, international friendship with foreigners was encouraged.

In 1964, Mr. Bob Osgood and Mr. Bob Van Antwerp came to Japan, and presented great calling performances & techniques to Japanese SD fans. Their visit to Japan helped spread the popularity of SD throughout the country.

In Japan, "National Folk Dance Federation of Japan" governs all the organizations that manage recreational dance activities such as Japanese folk music & dance, American folk dance, SD, round dance and recreation dance. In 1966, callers and leaders established the "Japan SD Leaders Liaison Conference". It was dissolved in 1980 to form a better organization called the "Japan Square Dance Association", having clubs, cuers and dancers as well as callers and leaders. These two organizations cooperated with each other in offering nationwide training courses and forums twice a year, and provided various ingenious programs for callers, cuers, leaders and dancers. They also produced teaching materials, i.e. instruction books, videotape recordings and so on.

"Japan Square Dance Association" (JSDA), the only SD organization in Japan, has 378 clubs and 11,959 members, as of September 2004. Besides these clubs, it seems that there are about 170 groups, namely advanced and challenge program enthusiasts. However, almost all the members of these groups belong to a club under the JSDA, and then are members of JSDA, too.

JSDA divides the whole country into six areas, and the voting members elect 21 members to be seated on the Board with a term of two years. The Board of Directors (BOD) meetings are held four times a year. We discuss and study how

to deal with our objects and subjects and plan for the future. JSDA has committees that are Organizational, Financial, Technical, Publicity, General Affairs, International, Web Site Steering, Leader-rearing and Newsletter Committees. JSDA is a member of CALLERLAB Overseas Advisory Committee, and basically keep its activity in accordance with CALLERLAB policy such a dance programs, dress code and so on.

Nowadays, SD fans are in a more advanced age, about 55 – 60 years old on the average, and women form about 80% of them. This is due to a background peculiar to Japan. We originally had very little experience in foreign dancing and did not get to learn it in our school education and/or general recreation. We also had not danced as married couples, which is only now starting to catch on. In Japan, men are generally in a living environment that centers on business, and have their own view of enjoying their spare time. Therefore, they have not yet caught on to the idea of enjoying dancing in their spare time and on holidays.

On the other hand, the younger generation takes lessons in foreign language and learns folk dancing to pieces of music in elementary and junior high school, but doesn't get to learn SD at all. Moreover, there are very few SD groups at senior high schools, colleges and universities. So in Japan, SD is known by those participating, but is unknown to the public. SD is strange to almost all the Japanese people.

JSDA started making all necessary preparations for obtaining "Qualifications for a Public-Service Corporation" from the authorities in charge three years ago, and will finish all the application procedures in March 2005. When our application is approved, we will work to keep in contact with the authorities, self-governing bodies, schools, recreation organizations and so on. As instructed by JSDA, each club will make every effort for operating its new dancer program in order to promote the spread & growth of SD to the public, and take part in the local & school events positively in order to contribute to the local communities.

Learning English in school education is not enough for us to master English. Therefore, they say that it is very difficult for us to learn SD. For enjoying SD, we must understand the Basic program, and move around exactly & quickly listening to the calls in English. It takes 15 – 20 weeks to master 53 Basic movements, and then 10 – 15 weeks to finish the Mainstream program with our new dancer classes. So, JSDA at present has a plan to limit the calls that new dancers learn to 30 Basic movements, to keep the new dancers from dropping out of SD. JSDA intends to lighten the burden in our classes and have the new dancers enjoy an easier SD experience at first. Then, JSDA will have them spend time in mastering the Mainstream program. Also JSDA decided to develop the leader-training program for increasing the number of SD clubs and have training courses and forums in SD for putting its program to practical use, teach club management, and how to establish a new club.

On the other hand, in callers' school, JSDA is not only going to give the customary training of calling technique and skill, but also a training required for a leader, so that JSDA and each club to which the caller belongs can hold the view of promotion activities in common. In regards to learning English in Japan, we have concentrated more on reading and writing English than in hearing and speaking it, so we are especially at a loss in how to always pronounce English

correctly. It is a principal subject assigned to callers to learn the correct pronunciation of English in both the SD community and in international circles and relations of today, where English is a common language.

In conclusion, our Japanese SD fans would like to make every effort for promoting the spread & growth of SD. SD is a joyous dance with its unexpectedness, and makes us cheerful while wearing the attire and dancing to pleasant country music etc. We can also make friends with many SD fans. I would like to express my hearty appreciation for all the great callers and dancers that have visited Japan from all parts of the world, and wish that someday we can enjoy SD in every country in the world wherever we may go.

---

## The American Square Dance

*Eight energetic people  
Form a four-couple square,  
Toe-tapping to music  
Dancing with great style and flair.*

*An enthusiastic caller  
With his music at hand,  
Playing popular songs  
Representing the country land.*

*Ladies with billowy skirts  
And ruffled "sissy" pants,  
Men with colorful Western shirts  
And bolo ties for the dance.*

*Calls such as "bow to your partner,  
Allemande left, weave the ring,  
Pass the ocean, load the boat,  
Promenade home with a fast swing."*

*If somehow you miss a call,  
Skip a step and improvise,  
Join the dancers with a smile,  
Recovery...a nice surprise!.*

*America's lively folk music  
For the exciting square dance,  
Circling, passing, weaving,  
Movements which the dancers enhance.  
Joyce Barrett Sun City, Arizona.*



*What a motley looking crew!*



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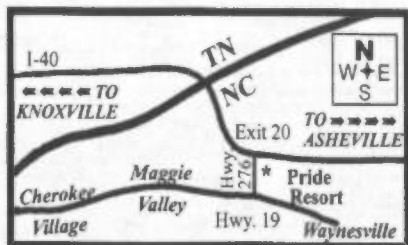


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## 2005 Schedule

<p><b>MAY 15-19 -Plus</b> <b>SPECIAL DANCE PACKAGE ONLY WEEK!!!</b> Jerry Story, Larry Letson &amp; Tony Oxendine \$50 per person dancing only • Cabins &amp; Park Models starting at \$40. See Special Fliers for More Details</p>		<p><b>JUNE 5-9</b> <b>Intro. to DBD</b> Larry Letson &amp; Tony Oxendine</p>
<p><b>JUNE 19-23</b> <b>A-2 w/ C-1 Tips</b> Darryl Lipscomb &amp; Jerry Story</p>	<p><b>JULY 24-28</b> <b>A-2 w/ C-1 Tips</b> Tim Crawford &amp; Jerry Story</p>	<p><b>JULY 31-AUG. 4</b> <b>Plus</b> Larry Letson &amp; Jerry Story</p>
<p><b>AUGUST 7-11</b> <b>Plus</b> Larry Letson &amp; Jerry Story</p>	<p><b>AUGUST 14-18</b> <b>Plus</b> Tony Oxendine &amp; Jerry Story</p>	<p><b>AUGUST 21-25</b> <b>Plus DBD</b> Tony Oxendine &amp; Jerry Story</p>
<p><b>SEPTEMBER 11-15</b> <b>Plus</b> Marshall Filippo &amp; Larry Letson</p>	<p><b>SEPTEMBER 18-22</b> <b>A-2 w/ C-1 Tips</b> Johnny Preston &amp; Jerry Story</p>	<p><b>SEPTEMBER 25-29</b> <b>C-1 w/ C-2 Tips</b> Darryl Lipscomb &amp; Jerry Story</p>

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# ROUND DANCE PULSE POLL



*From*  
*Bev & Bob Casteel*

Dear Readers and Friends,

It is already February and time for some special dances to celebrate the sweethearts day. Happy Valentine's Day. We hope you will find a nice dance in our article this month to learn and enjoy. Again, thank you for your selections.

## **Chicagoland Round Dance Leaders' Society**

Teach of the Month for January 2005 – Submitted by Jayne & George Sheldon

Phase II: Footloose (Rumble) Two Step/Star 509 CD

Phase III: Adios Amigo (Shooting) Rumba/Col 13-33370

Phase IV: Painted Rose 4 (G & J Martin) Foxtrot/Capitol CD -Al Martino

## **Round Dance Teachers Association Of Northern California**

Round of the Month for November and December

November 2004

Phase II: Renegades Rebels and Rogues (Buckmaster/Reigel) Atlantic 7-84166

Phase III: Big Man Jive (Molitoris) Coll 6121 by the Four Preps /Flip: 26 Miles

Phase IV: Speak Low IV (Steinke) Rumba/Hoctor 639A

December 2004

Phase II: The Sweetheart Tree (Sanders) Waltz/Roper 141

Phase III: Let's Rock and Roll (Heiny) STAR 164B

Phase IV: Looking Through Your Eyes (Read) Rumba/WB CD 83097 Track 1

## **Minnesota Round Dance Council**

Round of the Month for January and February 2005

Phase II: The Last Waltz (Buckmaster/Reigel) Coll 4291-E. Humpemink

Phase III: No Particular Place to Go (Scott) Jive/Coll 3422/Eric 228-Chuck Berry

No Matter What III (Fisher) Rumba/STAR 202

**Send your Round Dance Pulse Poll information to:  
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931  
Phone 865-690-5498 • Email: bevbobdance@knology.net**

Phase IV: Speak Low IV (Steinke) Rumba/Hoctor 639  
Un P'tit Foxtrot (Tucker) STAR 126

## Dixie Round Dance Council

Popular Dances and Teaches from the December 2004 Newsletter

1. Chilly Chilly Cha (Shibata) VI/Cha/SP  
Hey Mambo (Cibula) IV/Mambo/CD
2. Only Love (Barton) IV/Bolero/SP  
You Left The Water Running (Read) IV/Jive/Electra CD61500-2
3. Blue Wings (Moore) IV/Waltz/CD  
No Matter What (Fisher) III/Rumba/STAR 202  
Scheherazade (Moore) VI/Waltz/CD
4. A.K.O.E. (Molitoris) III/Waltz/CD  
Change Everything (Hager) IV Rumba  
Five Guys Named Moe (Goss) VI/Quickstep/STAR 513CD  
Gotta Get on This Train (Shibata) VI/Quickstep/SP  
In Love Again (Philson) IV/Slow Two Step  
Le Cygne (Shibata) VI/Waltz/SP  
Libertango (Lamberty) V/Tango/SP  
Merengue Si (Barton) III/Merengue/CD  
River Lullaby (Lillefield) IV/Waltz/CD  
Rumba Concerto (Goss) VI/Rumba/MRI 066 Same As True Love  
These Foolish Things (Bahr) IV/Mixed/J Records - Rod Stewart

Note: 11 Dances tied for 5th

### ***54th National Square Dance Convention***

**June 22-25, 2005, Portland, Oregon**

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(Under 5 years of age free) Total \$ \_\_\_\_\_

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***www.54nsdc.com***

# POINT OF ORDER



*From Kappie Kappenman*

## **Treasures and Thoughts From The Past**

Have you ever noticed an older person showing impatience with the younger generation? Did you think at the time that he must have forgotten what it was like to be young?

Perhaps the concern shown by some about all the new gimmicks that pop up in square dancing would be similar! I would venture to say that most all of us have tried out the latest thing in dancing at one time or another. Our good old hobby has survived through many phases and I really think it will survive a few more. Tolerance and patience would be the best policy.

Once in a while you run across a person who has a style of his, (or her) own - not only in dancing, but perhaps in manner of dress. Some callers strive to wear something different in order to catch attention, or to be more easily identified. There is no rule that says dancers may not do the same. Of course, in this day and age it is getting more and more difficult to wear something different, because "different" seems to be rule rather than the exception. Never-the-less clothing of distinction has always been one of the attractions in square dancing and I for one do not want that to change.

More than once I have felt too tired to want to get ready for the next dance, but by the time I got cleaned up and into my square dance clothes, I was in the mood for another dance. Clothes may not make the man (or lady), but they do help to make the mood. If you received some new, bright maybe even loud, clothes for Christmas, I hope you will not hesitate to wear them to the next square dance. Be just a bit show off! You may be surprised how much more fun you have, and maybe even how much more fun others will seem to enjoy you.

As we are entering into another new year, let's pause a moment and ask ourselves, "Are we square dancing for fun?" You say to yourself, "Here we go again!" with that same old hackneyed question! It may be, but "Fun" should be our main objective in this or any other field of entertainment.

Some organizations, individuals and clubs, make it a contest of "survival of the fittest". They want to see how many outstanding or different callers they can hire in, and how many special badges they can squeeze into their schedule and they actually "miss the boat", as the saying goes.

If they survive the pace, all is well. Do not misunderstand me, I believe each club should have one or two fund-raising projects or events during the year. For this the whole club or organization should work as a unit - and make it fun. Members should volunteer for committee work, or be asked personally, not just have their names on a list. This eliminates the feeling of being railroaded, and thus, being on this and that committee is "fun" instead of work.

Fun is building your club with new dancers, getting acquainted with them, welcoming guests, dancing with everyone and working within your club or

organization for the enjoyment of each new and old member.

Open your square and hearts to everyone. Let your smile light the window of your face to show your heart is at home to all, friends, neighbors and strangers.

*Double your pleasure,*

*Double your fun,*

*Square and Round Dance*

*with everyone*

***Reprinted from American Squares February 1972***

---

## **Do You Wonder Where the Young People Are Going?**

We recently had an extraordinary evening at a Barn Dance! Some students in our class told us about it after they had attended, so we went last Saturday.

There were nearly 70 dancers there of all ages. There were 10 year olds, teenagers, young parents with their babies strapped to them in carriers, as well as middle agers. Most drove 50 to 100 miles to get there.

There was a live band consisting of a keyboard, three fiddles, three guitars and a big bass fiddle. The caller read from cards. It was fast paced contras, reels and hoedowns. Some sounded much like Irish jigs. The "caller" taught the sequence of movements a few times and then called for 30-35 minutes each tip.

It lasted from 7:00-11:00pm and no one hardly ever sat out, nor did they leave early.

There was a table by the door with a basket for money and a sign-in sheet. A sign read \$5.00 each or \$25 a family. If we charge \$5 each for a square dance in the Peoria area there had better be a national caller there.

These people do very little advertising. They rely on word of mouth, email and sometimes in the local paper. They are usually on the 4th Saturday.

We are planning to leave lesson flyers next fall if they allow it. After passing out lesson flyers for 30 years it is mind boggling to walk into a hall of people dancing that never even took lessons.

There were two ladies there, one of which conducts her own barn dances and the other is practicing to start them in her area.

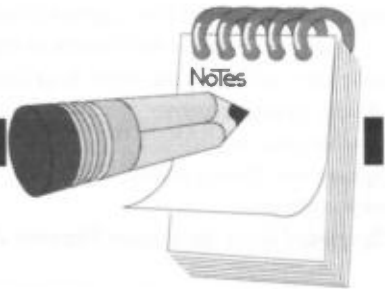
The caller invited both of them and myself to call one tip. There was also someone there from the Peoria Symphony Orchestra! And a 5 year old played the violin for everyone's enjoyment.

What is the big draw? We have wondered ever since attending. Is it the live band? It was nice, but we have excellent music on our records by very talented people. Is it no badges? No dress code? The lessons aspect? That is probably the most appealing part. Also appealing is the bringing of young children and teens.

While not wanting to sound negative about square dancing there has been 20 clubs fold over the past few years in the area, while only one new square dance club and three barn dances sprung up. However, the clubs remaining are going strong and most have a class going in the Peoria area.

***Novis and Evelyn Franklin, Morton, Illinois***

# WHAT'S AHEAD



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

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

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

## NATIONAL CONVENTIONS (U.S.A.)

### National Square Square Dance Conv.

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

### Intl. Assoc. of Gay Square Dancers:

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

## FEBRUARY 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](http://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](mailto: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](mailto:saldav@access4less.net); Bob and Adeline Longnecker, 530-221-3555, [addbob50@aol.com](mailto:addbob50@aol.com)

## APRIL 2005

1-3 **CALIFORNIA** – Spring Jam-

boree, Amador County Fairgrounds, Highway 49, Plymouth; Walt and Donna 209-295-3566

2 **CALIFORNIA** – Concord Stompers 50th Anniversary, Shadelands Auditorium, Walnut Creek (Concord); Jerry/Nancy Matlin, 925-682-8280; nancy@fashionimages.com.

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

15-16 **KANSAS** – South Central Kansas Square and Round Dance Festival, Cessna Activity Center, 2744 S. Geo. Washington Blvd, Wichita; David AND Charlotte Stone, 3510 So. Hiram, Wichita, KS, 67217; 316-942-6852; stonedavidc@juno.com

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 **MISSOURI** – Spring Fling 2005, Mills Center, Lebanon; Don and Luann Morrow, 301 Davis St., Lebanon, MO 65536

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

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

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## 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



6 3 0 - 8 3 4 - 0 2 7 4 ;  
 www.midsummermania.com;  
 maniac@midsummermania.com

14-16 **MARYLAND** – Star Spangled Banner Festival, Hunt Valley; 410-751-5491; 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

### AUGUST 2005

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

12-14 **Wisconsin** – 46th Wisconsin Square & Round Dance Convention, **A p p l e t o n**, www.wisquaredanceconvention.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

### 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

### OCTOBER 2005

6-9 **NEW HAMPSHIRE** – Northeast Callers School, Mill-a-round Dance Center; Ken Ritucci 413-734-0591; KenRitucci@aol.com

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Accredited Caller Coaches .....	33	Gifts by Grace .....	25
American Square Dance 3, 8, 28, 31, 37, 41, 44		Gold Star Video Productions .....	18
Aron's Square Dance Shop .....	21	Grenn, Inc. ....	23
BLG Designs .....	10	Hanhurst's Tape & Record Service .. 2, 26, 66, 68	
Bow & Swing .....	59	Hilton Sound Systems .....	13
Callerlab .....	9	John's Notes .....	10
CaLyCo Crossing .....	40	Kopman's Choreography .....	24
Chinook Records .....	47	Maggie Valley Square Dance Vacations .....	52, 53
Classified .....	62	Meg Simkins .....	11
Collipi, Ralph and Joan .....	35	National Square Dance Convention .....	55
Cruise Masters .....	37	National Square Dance Directory .....	44
Cue Sheet Magazine .....	42	Palomino Records, Inc. ....	67
Dot's Western Duds .....	19	Pride RV Resort .....	52, 53
Florida Dance Web .....	43	R & R Video International .....	39
Foundation, The .....	36	Silver State Square and Round Dance Festival ...	30
Geis, Corben .....	68	Tic-Tac-Toes .....	46

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