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AMERICAN Volume 60 SQUAREDANCE Number 3 March, 2005

"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



A friend of mine recently told me he wanted to go into the printing business. After a brief period of hysterical laughter and questioning his sanity, I ask him, "Why tell me?" He told me that as I was successful, he wanted to spend time with me learning more about running a printing business. This man is already a skilled press operator and has an outgoing personality. This man should have no trouble succeeding. This man took the time to point out that most businesses fail in the first year; he wanted to minimize his chances for failure and maximize his chances for success. In order to accomplish his goals, he took a weekend course on print management. He then went to two other businessmen in town and requested their input on operating a successful business. He then asked me and stated that he would like to work with me for the next six months in order to learn some of the hidden agendas that might limit his success. This man will start his operation in a nearby town and is not in direct competition with me and I am happy to assist him in any way possible.

Why am I telling you this? Consider the plight of a new square dance caller. They might attend a caller school for a brief period of training, they might not. Many new callers buy a record player, a few records, speakers and a microphone. Many are good dancers, unfortunately few are good instructors. They have never taken the time to really learn how to teach. They have never taken the time to learn how to entertain. They have never taken the time to study timing and choreography. They have never taken the time to learn about pricing, hall rentals, taxes, accounting, bookkeeping, socializing, salesmanship, marketing, and all of the other things involved in becoming a successful caller. I wonder how many dancers we lose because the caller was not a good instructor. I wonder how many dancers we lose because we are not good entertainers. I wonder how many dancers we lose because we don't know how to sell and market our product.

Why the litany of comments? Most business people who are considered successful have stumbled in that first year. They have lost customers and have had to work hard for replacements. In square Dancing today, we cannot afford to lose dancers. We will, but we shouldn't. To minimize this loss we (Callerlab, ACA, are you listening?) need to create a program whereby we can teach new callers some of the pit falls and traps of a starting caller. This should not be designed to replace the Caller's Schools and colleges in existence. We need entertainers who are callers. In this day of internet education, video tapes and CD's we could start a teaching program to teach someone the basics a calling and entertaining well

Continued on page 26

FROM THE MAIL ROOM



Hi Folks,

Just wondering if anyone had seen the articles in two separate Woman's World magazines about Dancing and Square Dancing. The first on November 9 "Memory Booster's" – one memory booster was hitting the dance floor and another was singing songs...There were several more but those two particular ones caught my eye. In the December 7 issue it's "Smart Holiday Gifts"...Learn-to-square dance video and the articles proceeds to tell what square dancing can do for you. Just thought you might be interested in the these two articles...

Happy Holidays!

Lori Morin, Rhode Island



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***A square dance a day keeps the doctor at bay...
Unless of course you invite him to join you.***



Peek Into a Caller's Record Case

Al Stevens and his wife, Sabine, live in Pforzheim, Germany. Al began square dancing in 1958 and calling shortly thereafter. He has called in every state in the US and 26 foreign countries.

Al has recorded on Windsor, Dance Ranch, CW, Sting and currently is a staff caller with C-Bar-C/7 C's Records. He was one of the featured callers on the "Sets In Order Sound Documentary" for the American Square Dance Society.

Al became an Accredited CALLERLAB member in 1976 and currently serves on the Board of Governors. He is also active on the Caller Training, Caller Education, and Plus Committees. He became a "Full-Time-Caller" in 1983; the first American full-time caller in Europe; and has served on the Board of the European Callers and Teachers Association for eight years, serving as Vice President, Training Director and President.

He has taught over 100 Full Curriculum Caller's Schools since 1983. In 1988 he became a CALLERLAB Accredited Caller Coach. The first to become accredited outside of North America.

He currently has a home program for four clubs covering the CALLERLAB Mainstream and Plus Programs. He is the Editor of "Notes for European Callers", a monthly caller's note service.

In 2002 Al was the recipient of the CALLERLAB Milestone Award.

Patter Records: "Row, Row, Row" TNT 188

"L.B.J." Global 504

"Chet" Rocking M Records

"Company's Coming" Blue Star 2460

"Tempo Tantrums" Aussie Tempos 1011

"B.J." Sting Records 502

"Merle's Pickin'" Red Boot 3071

"Gung Hoe" 7C's 117

Singing Calls: "Schatzie" Blue Star 2260

"Ice Cream Sodas and Lollypops" Blue Star 2268

"Third Rate Romance" Aussie Tempos 1033

"Help Yourself" Sting Records 607

"The House At Pooh Corner" Royal Records 143

"Sex Bomb" Marble Records 203

"Cold, Cold Heart" Rhythm Records 254

"Hey Good Looking" Royal Records 602

SQUARE-UP

From
John & Linda Saunders



Square up with an article that John wrote for American Squares in April of 1989.

The Late, Great Square Dance When did it Die and Why Wasn't I Notified?

The question is always the same these days. Is square dancing really dying. What is even more interesting, most everybody's got an answer for the question.

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

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

I'd like to say something about the downturn in numbers of dancers today as compared to 15 or 20 years ago. I am not sure there is as great a downturn as there appears on the surface. There was a big surge in numbers during the years when country-western was a big fad and western dancing was the rage. I believe this created a false sense that square dancing was going to continue to draw big crowds forever.

There were no indications prior to the country-western happening to give us a clue that a surge was coming or that it would last. When the fad peaked, subsided and then leveled off, there was similar pattern happening in the square dance activity. I do admit that numbers of dancers do appear to be down today from 5 to 10 years ago, but the numbers are up and the activity much stronger when compared to 20-25 years ago.

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

Square dancing is not dying. True, some negative opinions persist that the

"JOHN'S NOTES"

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activity has one foot in the grave. But they were saying the same thing 20 years ago. (In this same magazine).

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

Square dancing is a very physical activity, an evening of dance can be equivalent of walking over five miles. It also exercises the mind and reflexes. When moving to the music, dancing the figures gives the dancer a real sense of accomplishment and enjoyment that has no boundaries. As a square dancer, you can share a special kindred feeling with people who enjoy the same activity you do just about anywhere you travel around the world.

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

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

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

Rest easy, I know for a fact that square dancing is not dead.

Here in Florida this January 2005, we just completed our 29th Florida Sunshine Festival. We had 30 states represented and 4 countries. Approximately 1700 dancers for 3 days of great dancing.

We hosted 69 German dancers, touring with Kenny and Angelica Reece, at our local club The Deland Honeybees on February 7, with other area clubs joining together to welcome the group and make the evening a very memorable square dance event. Square Dancing is not dead, we need to promote our activity and it will take each and everyone.

Square dancing starts with the feet, next involves the hands, moves into the heart, and finally expresses itself to others through one's whole personality, that total commitment to our great activity...Square Dancing.

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Nothing On But The Radio (ESP 1085)

Elmer Sheffield

A cover of a recent top 10 country hit by Gary Allan. Listen for that driving guitar with a touch of steel, mandolin and good percussion. A good dance beat. Dancers will sing along. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Pretty Blue Eyes (Rhythm RR252)

Ken Bower

A bright perky melody from a sax, keyboard, a mix of strings, harmonica and easy percussion. Available on CD. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left a Full Turn, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Blue Blue Day (Blue Star 2501)

Marshall Flippo

Blue Star's 1000th release. A bright contemporary sound that will add some zip to your dance. Try it for patter. Available on MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Rollaway, Pass Thru, U Turn Back, Swing Corner, Promenade.*

We're Gonna Tear Down These Walls (Platinum PLM 220)

Greg Jones

Stylings from a piano, guitar, steel and harmonica with just enough percussion. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Fields Of Gold (Sting SIR 706)

Thorsten Geppert

A smooth electronic sound with an upbeat tempo. A cover of a Sting composition. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Some Beach (ESP 727)

Bill Harrison

The second of recent top 10 country hits from ESP this month. Elmer must have a 'hotline' to Nashville. Blake Shelton recorded the country hit. Guitar, steel, and bass with just enough percussion to set a good dance beat. *Hds (Sds) Square*

Recordings reviewed are supplied by
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Thru, Right Hand Star 3/4 Round to a Line, R & L Thru, Pass Thru, Wheel & Deal, Zoom, Centers Pass Thru, Swing Corner, Promenade.

Norwegian Wood (Sting SIR 342)

Paul Bristow

A cover of a song written by Paul McCartney and John Lennon. A quality mix of fiddle, guitar, bass, keyboard and enough percussion to set a good beat. Check it out for patter. *Hds (Sds) Square Thru, Relay the Duecey, All 8 Circulate 2 X's, Swing Corner, Promenade.*

Vinyl Hoedowns

Up The Creek / Birthday Square (Blue Star 2500)

Up The Creek is a traditional sound from a fiddle, guitar, bass and drums. Birthday Square is a contemporary arrangement of Happy Birthday. Use it for variety. A bright happy sound. Available on MP3.

Kami Doll / Corbo Guy (Desert Gold DGR 016)

Kami Doll features a steel, bass, guitar, banjo and drums. Corbo Guy has a guitar, steel, bass and drums. Available on MP3.

Rubber Dolly / Smith's Reel (Square L SQ L 604)

Rubber Dolly is an old traditional tune. Fiddle, guitar, piano, bass and drums. Smith's Reel is a traditional sound from a fiddle, guitar, percussion, piano and bass.

CD's

Two Timin' Gal (Pioneer PIO 602)

Brian Hotchkies

A traditional sound from a fiddle, banjo, bass and drums. Recorded in three keys. *Hds (Sds) Lead Right, Circle to a Line, Tch 1/4, Single File Circulate Once and a Half, Center 6 Trade, Ladies Slide Apart, Girls Circulate, Boys Circulate, Girls Turn Back, Swing Corner, Promenade.*



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Flowers On The Wall (Square Tunes STCD 1021)

Matt McGinn

A cover of a Statler Brothers hit. Bass, guitar, piano, percussion, and banjo. Recorded in three keys. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Star Thru, Pass Thru, Swing Thru, Girls Circulate, Boys Trade, Turn Thru, Left Allemande, Promenade.*

Once A Day / Earl's Hoedown (Dance Ranch DR1043)

Bob Fisk

Once A Day is a mix of a fiddle, bass, clarinet, piano, guitar and xylophone. About half way up the energy scale. *Hds (Sds) Lead Right, Circle to a Line, Pass Thru, Wheel & Deal, Double Pass Thru, First Go Left, Next Go Right, R & L Thru, Star Thru, Pass Thru, Swing Corner, Promenade.*

Earl's Hoedown is a traditional upbeat hoedown from a fiddle, bass and guitar. Track 4 is mainstream patter.

Spirit In The Sky (BVRCD 101)

Bodo von Reth

An upbeat gospel tune. Guitar, bass, keyboard and percussion. Available on MP3. Standard Ferris Wheel Figure.

What Am I Doing In Her World / San Antone Rose (Dance Ranch DR1044)

Buddy Weaver

What Am I doing In Her World: A sax, piano and guitar all share the lead and fill. Solid drum beat. Has a come-let's dance feel. *Hds (Sds) Square Thru, Tch 1/4, Follow Your Neighbor - Spread, Fan The Top, R & L Thru, Dixie Style OW, Trade the Wave, Swing Corner, Promenade.*

San Antone Rose is a happy, lilting arrangement with a piano lead, with a bass and drums for rhythm Track 4 is plus patter.

There's A Star Spangled Banner Waving Somewhere (Rawhide RWHCD 909)

Tom Rudebock / Mike Seurer

A World War II Patriotic number that is still fitting today. Signature Rawhide Music. Another 3 for 1 release. Square Dance, Sing A Long and Round Dance instrumental and vocal tracks on one CD. Available on MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Swing Thru, Boys Run, Bend the Line, Boy Walk, Girl Dodge, Swing Corner, Promenade.*

CD Hoedowns

Plowboy Mountain / Hash It Up (Black Mountain Valley BMV 3076CD)

Plowboy Mountain is a traditional sound from a fiddle, guitar, banjo, bass and drums. Hash It Up features a fiddle, guitar and bass.

Heidi Hoe (C Bar C CBC 605)

David Cox

An alternative electronic sound. Check it out for variety in your music. David calls mainstream on track 1. Track 3 is an extended play. Available on MP3.

A month of fewer releases but lots of good music. Check them out on your tape service. Until next month keep the FUN in your calling and dancing.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Henry Israel, President



I would like to pose a question and challenge to each and every one of our members. First of all, let's look at definitions. Something all square dance callers are dependant upon. Let's look at one word in particular, mainstream. According to Merriam Webster, to be in the mainstream is to be in the "average" or norm. Let's look at one more, plus. In math, it means positive, in other general terms it means, having, receiving, or being in addition to average. Now, let me ask you, given a choice, which do you want to be? Well, I've got news, **NO ONE WANTS TO BE AVERAGE!** This brings me to the point of this writing. I would like to challenge all of our membership and other dancers and callers to not use either one of these terms, **EVER**, when it comes to the dance program they have. First of all, there is no need for them. It is high time we, as members, start to use our own terms.

We, **AMERICAN CALLERS ASSOCIATION**, have 67 calls, or maybe families, on our "**SQUARE DANCE PROGRAM**". I would suggest what works for me might very well work for you as well. Make sure that you have plenty of copies of **AMERICAN CALLERS** program at the door, of every one of your dances. At your regular club dances this is very easy and will let the visitors know what they might expect to hear on any given tip, not just, say 3 and/or 6. Let them

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know, if you or your club members don't already know these folks, if they are not familiar with some of the calls listed, to let you, the caller, know so you can stay away from those particular calls when those folks are on the floor. This gives control of the dance back to where it should be, TO YOU!

In the event of lessons, where you might be splitting up the number of calls for a given set of instructional periods, just simply let the new dancers, as well as the angels, know you will be covering the first 58 calls, less number 52. Or any other combination you are going to instruct. But, I really feel, you should NEVER use the terms we have already defined. We need to establish our identity as the dominant force, which we are, and stop DIVIDING PEOPLE INTO CLASSES!

In closing, I want to challenge each dance leader out there to use the AMERICAN CALLERS published dance program as the standard by which all others are measured. And, to the Callers, to memorize, if you haven't already, Burleson's Square Dance Encyclopedia, at least the calls you will be using and instructing. Don't let yourself get into situations, which we have all seen, where the dancer is trying to tell the caller/instructor how a move is performed. Remember, Burleson definitions are the ONLY official definitions, use them. And lastly, start using the AMERICAN CALLERS ASSOCIATION term SQUARE DANCING. Stop taking the easy way out, using old hat terms that insinuate your dancers are just mediocre or privileged. This is not the American way.

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

Hanhurst's Best Sellers For January 2005

- | | |
|----------------------------------|----------|
| 1. Pretty Blue Eyes | Rr 252 |
| 2. Fields Of Gold | Sir 706 |
| 3. Nothing On But The Radio | Esp 1085 |
| Norwegian Wood | Sir 342 |
| 4. Blue Blue Day | Bs 2501 |
| 5. Some Beach | Esp 727 |



The rumor that square dancers have a herd mentality is a total fabrication.



Peek Into a Cuer's Record Case

Chuck and Sandi Weiss, formerly of Howell, Michigan, now living full time in Mesa, Arizona, have been dancing for over 26 years and teaching for 21. In their former lives, Chuck was a 37 year veteran supervisor of one of Michigan's largest and greatest State Parks where he was deeply involved in working with the statewide computerized reservation system and other computer related duties. Sandi taught early elementary (K through 3) in the local school system for over 33 years. After they retired in 2002, they moved to Mesa, where they took up residence in one of the RV Resorts. They have one son, living in Jackson, Wyoming and are sharing their home with two cats, Shadow and Tazie.

They were exposed to square dancing at a one-night stand in 1978. They asked the caller where they could learn more and subsequently, in the fall of that year, they began their lessons. They saw their first round dancing at a square dance camping weekend and immediately knew they had to learn more about this activity. So, in the summer of 1979 their involvement in round dance began. They started dancing with Vern and Shirley Scott, quickly moved on to Bob and Sally Nolen, and Bud and Bette Potts. The latter two couples, along with national leaders, George and Joyce Kammerer of Illinois, introduced them to U.R.D.C., the National Square Dance Convention and ultimately Roundalab.

Chuck and Sandi took over National Carousels #5 from Bud and Bette Potts in 1984. Gradually, they became more and more involved in the national scope of the activity culminating in their position as General Chairman of the International Association of Round Dance Teachers, Inc. more commonly known as Roundalab.

They have choreographed many dances, including "Beyond The Sea", "Danny Boy", "Change The World" and "Le Tue Parole" and most recently, "A Wink and a Smile" to music recorded by Mike Sikorsky. Some of their Choreography has been selected as rounds of the month in various states. They have cued and taught at eleven National Conventions and have served on staff at English Mountain. They organized and served as round dance leaders at two square and round dance

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events in the Midwest, the Pumpkin Promenade and the Spring Frolic. They also hosted an annual Chili Pepper Round Dance Weekend, in Michigan, with Barbara and Wayne Blackford. They have been featured leaders at several local festivals in the Midwest and Canada. They have been on staff at the annual WASCA festival in Reston, Virginia and the Fall Accent on Rounds at Fontana. In 2004, they were the featured leaders at both the New Mexico and the Minnesota State Festivals. Four weeks of every summer is spent at a square dance resort with Mike Sikorsky in McCloud, California and they work at two weekends in Solvang, California in October, again with Mike Sikorsky. Dance cruises are another favorite activity and they have participated in several and organized two of their own.

They are members of ROUNDALAB, currently serving on the Executive Committee of the Board of Directors and have also served as Chairman of the organization, chairs of the Standardization and Planning Committee and on the ROQ Committee for Phases IV and V. They belong to URDC and DRDC and have served as President, Vice-president, Treasurer, Festival Chair and Festival Program Chair of the Michigan Round Dance Teachers Association.

They currently have a full program of dancing in the Mesa, Arizona area running round dance sessions up through Phase 5 and they cue for several callers in the area including Mike Sikorsky, Jerry Junck, Randy Dougherty and Gary Shoemake.

"Round Dancing is the pre-eminent activity in our lives and it continues to provide us with many hours of enjoyment, education and uncountable new friends all across the country. These associations are ones that will last us for the rest of our lives and we hope to devote ourselves to passing on what we have learned during our years as students and leaders. We also firmly believe that Square Dance and Round Dance belong together and we truly enjoy every moment of our association with the local callers and dancers. We are strong believers in the goals and mission of the ARTS Dance organization. We have been active in this group since its inception and plan to continue supporting it as long as we can. Only by all of our dance organizations working together, supporting each other and planning, with open minds, for our mutual future can we hope to keep our activity prosperous and growing."

Who Says You Can't Get New Dancers?

By Pete Wex

The Charles Dickens Classic begins, "It was the best of times...It was the worst of times." Watching square dance clubs' reactions and results in their periodic attempts to attract new dancers often reminds me of those words and that image.

For a few clubs, open houses are an exhilarating, highlight-of-the-year experience, their panning for gold rewarded by lots of shiny nuggets. For all too many other clubs, it's just another frustrating, futile effort, doomed before it began. Everybody knows you can't get classes any more, 'cause nobody's interested and everybody's way too busy. Yes, we'll make a token effort, but only because we're expected to, and we all already know how it's going to turn out. And, surely enough, having prepared all the rationalizations and excuses and the mindset to expect and accept failure, the prophecy is inevitably self-fulfilling. Another year without new dancers is, of course, another step closer to the club's demise. And Modern Western Square Dance's population continues its steady decline, as its aging, existing dancers consistently outnumber the incoming, new participants.

I am privileged to belong to one of those clubs squarely in the first category above. For Do-Pas-O in Lancaster, Pennsylvania, open houses in September are immensely exciting occasions: At last we get to find out how many curious, adventurous, fun-seeking "nuggets" all our publicity and recruiting efforts attracted this time! And we're usually gratified and grateful when we see the actual numbers that did turn out. Add to the pure numbers the fact that we're also bringing in both youth and a good many folks who wind up becoming quite passionate about Modern Western Square Dance (MWSD), and we feel very fortunate, indeed!

In our own and nearby associations and the surrounding states in which we dance regularly, and at the festivals to which as many as three squares of us travel, Do-Pas-O is earning a reputation and some respect for its recruiting successes and growth, and its dedication to and enthusiasm for MWSD. We are constantly asked what our "secrets" are. While we doubt that we have any startling or truly unique or different revelations to share, we gladly reveal anything and everything we do.

Our willingness to share is rooted in a strong belief all dancers and all clubs need each other, and all have to support each other's endeavors for our marvelous activity as a whole to survive. We all share equally the responsibility in halting MWSD's decline, nurturing its recovery, and leading its resurgence to renewed vitality and popularity.

Our results weren't always something to write home (or anywhere else) about. In 1996, our class numbered four (two still dancing). In 1997, the class had eight new people, with four still dancing. In 1998, we crashed and burned! Only three couples started in class. Two of them left soon with injuries or health problems, and the third just couldn't seem to get it, so we pulled the plug. It was the first (and last) time in the 15 years I've known Do-Pas-O that there wasn't a class. It turns out maybe that was the best thing that could have happened to this particular club!

We didn't blame our failure on factors beyond our control. Instead, we became determined we would never again go a year without new dancers. The Club's leadership weighed long and hard all the things we could possibly do to create

public awareness of the joy of square dancing, its physically and mentally healthful benefits, and its availability and accessibility right here and right now. Most important: How could we convince people to come out and try it, at least once?

What resulted? Here are some of Do-Pas-O's facts and figures since 1998:

We open to new dancers once a year, in September.

We hold two open houses, the first is either the third or fourth Saturday in September and the other is the Monday nine days later. Saturdays are the typical "date night", and Mondays are our regular "new dancer" nights year around.

As our promotional efforts got better, so did the number of new people we drew each year, growing from 30 to 40 and 50 and then 60, reaching 80 in 2004.

Obviously not everyone is suited (or motivated) to become a square dancer. We're finding roughly 25 to 30% of those who come to the open houses can be enticed to continue on.

The smallest class we've graduated since 1998 is ten; it has usually been at or near 20 most years. For instance, from 2001, 19 graduated and 17 dance today. From 2002, 18 graduated and of those 15 dance with us regularly and two others plan to return. 2003 was another big year with many teenagers included. Conflicting activities for some of the teens and a rash of health problems has limited the number who have joined the Club to date, so we can't tell yet how many will eventually be counted.

At the end of December, 2004 we have over 20 new dancers going strong with every indication all will graduate in April.

The Club's annual paid memberships grew from 75 in 1998 to 121 in 2003, a better than 60% increase. Just to clarify, students/new dancers are not counted in each year's paid membership totals.

On our "new dancer" Monday nights, we typically have seven to eight squares, made up of the 20 to 24 students and 36 to 40 angels. With that many squares and angels, the new dancers feel like they're at a dance every week, rather than in a class.

It's rare when less than at least one square of youths (defined as under age 20) is dancing with us; often it's closer to two squares.

Because we don't pry into our member's actual ages, we can't give the exact figures, but the Club's dancers' average age has plummeted with the steady influx of both new dancers and the youth.

Our encouraging numbers aren't limited to just our new dancer programs. We're told these are also enviable statistics:

Our monthly plus level dances average 12 squares. 14 squares are not unusual; 10 squares is a disappointing night.

Our new dancer and mainstream dances average seven to eight squares (similar to what we get on Monday nights).

At Do-Pas-O's memorable 50th Anniversary dance two years ago, we hosted 400 dancers (that's 50 squares) and 350 of them dined with us.

We hope the reader will understand the motivation for sharing all of this and what will follow is neither to blow our own horn or pat ourselves on the back, nor even to draw any attention to ourselves or our Club. It's simply this: we have been asked so many times what it is we do that we decided to put it into writing in order

to share it with anyone and everyone who cares. Frankly, we're not totally satisfied with our results. We do see them as a nice beginning, and as encouragement to keep on setting higher expectations and goals. We also see the results as some affirmation that real determination and honest efforts have their rewards.

Another motivation is our belief that many of the things that work for us could work for other clubs, also. Maybe they just didn't think of some of the things we do; or maybe they've given up because they're convinced it can't be done.

It can be done! Our results are proof! Even if your club can do only half of what we do, and you get only half the results, wouldn't that be a worthwhile step forward?

To try to keep things to reasonably readable lengths, we'll relate the key details of just what we do and how we do it in several monthly installments. Next month we'll share the specific things we do to attract people to our open houses. Obviously everything begins with our getting them there in the first place. **THAT IS ABSOLUTELY THE KEY!** Anything else is completely meaningless unless we can get them to come out and try it at least once.

The following month, we'll reveal how we keep them once they've come. We do everything we can to make square dancing the thing they most look forward to each week, and the square dancers they meet the people they most want to spend their discretionary time with. As long as square dancing remains a fun, friendly and satisfying experience, we know they'll keep coming back. If it becomes in any way just another commitment or obligation, another chore or irritant in their lives, they're gone, never to be retrieved.

Our last installment will make a case for our belief that Do-Pas-O's approach is a far more effective, realistic and lasting hope for MWSD's survival, when contrasted with the American Callers' Association's scarily simplistic, one-trick-pony solution: just dumb it down! Strip the guts out of the present basic/mainstream/plus programs and simultaneously turn all dances below the Advanced level and the main floors of all festivals into "dancing for dummies". Supposedly this will miraculously cure all of MWSD's recruiting, retaining, retrieval and festival attendance problems. We'll tell you exactly why we find that to be not only a colossal crock...but also a dangerous and destructive strategy from which far more harm than good will come, especially in the long run.

If you think any of this could be interesting or helpful to you, stay tuned. If you're already doing better than we are, or you're using something that might help us, please share with us. Healthy, growing clubs everywhere are a prerequisite for healthy, growing MWSD. We're all in this together!

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.

EASY LEVEL



From
Bob Howell

Here is an old timer that I believe is one on the simplest circle mixers that I ever learned. I finally found the music that I had used back in the late forties. It is currently available from the Kentucky Dance Foundation. It is a super-quick teach. It is called - - -

Round-up Time In Texas

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

Music: Round-up time in Texas. Folk Dancer 1042 or Round up time in Texas FDCD-019 #14

Routine:

It's do-sa-do your corner, your corner do-sa-do

It's do-sa-do your partner, your partner do-sa-do

Go back and swing your corner

And promenade the ring.

Stew Shacklette of Brandenburg, Kentucky presented this novel routine at the 2003 National Square Dance Convention in Oklahoma City and I have had a lot of fun with it since. He named it the- - -

Double Dot

Choreography: Stew Shacklette

Formation: Five Dancers, One at each Position of a Square and 1 in Center (Called Dot) facing # 1 position

Music: Any 5x32 Bar Tune

Routine:

Intro: - - - -, - - #1, 4, & Dot Star Right

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- 1-8 ----, --#2, 3, & Dot Star Left
 9-16 ----, --#1, 3, & Dot Hey for 3
 17-24 ----, --#1 & Dot Balance & Turn 1/2
 25-32 ----, ----
 33-40 ----, --#1 Go To #2, #1 & #2 Balance &, Turn 1/2
 41-48 ----, --#2 Go To #3, #2 & #3 Balance & Turn 1/2
 49-56 ----, --#3 Go To #4, #3 & #4 Balance & Turn 1/2
 57-64 ----, --#4 Go To Center, New #1, 4, & Dot Star Right

Being March, we'd not think of leaving the Irish out of our column, so here goes with the music being made available again, the way I first danced it, back in the mid-forties ---

The Irish Washerwoman

Formation: Square

Music: The Irish Washerwoman FDCD-056 #6 (Kentucky Dance Foundation)

Routine:

Bow to your partner and corner salute, join your hands, circle left, you scoot 'Bout half way round go the other way back and make those feet go whickety whack

When you get home, here's what you do, go into the center for a hullabaloo Back right out and give a shout and swing your maid twice about Allemande left with the corner queen, then do-sa-do your own Colleen Now take your partner and promenade all the way round with your pretty maid. Now all four gents to the right of the ring, you balance there and then you swing After you've swung remember my call, it's allemande left and promenade all. (Each gent promenades that right hand lady all the way around and back to the ladies home)

(The gents have all moved right one position).

Repeat this call three more times and the gents will then be back home.

Repeat the intro for the middle break.

Then, if you want to see what a real Irish brawl looks like, let the ladies lead out to the right four times.

Repeat the intro for the closing break.

(Caller's note: Take a real deep breath as you won't be able to come up for a

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12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
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breath after it gets going.)

Enjoy. As the Irishman asked me when I visited the Emerald Isle, as I rounded the corner and stumbled onto a brawl in progress, "Is this a private fight or can anybody get in it"?

In keeping with the Irish theme, here's one that fits completely. It is called - - -

PADDY ON THE TURNPIKE

Formation: Proper Duple 1,3,5, etc. but NOT crossed over

Music: Paddy On The Turnpike

Routine:

- A1 Circle four with the two below
Circle right
- A2 Right & Left Thru
Right & Left Back
- B1 Actives down outside the set
Come back
- B2 In and down four in line
Inside arch, outside under back to place

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CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



Had a funny experience at one of my dances. I called Square Thru 2 from an ocean wave and there was a lot of confusion. I realized it's not as obvious as I thought it would be. Hope you enjoy trying these with your groups.

- 1) HEADS pass the ocean
extend
square thru 2
wheel and deal
CENTERS pass thru
swing thru
acey deucey
circulate
swing thru 1 1/2
right and left grand
- 2) HEADS star thru and spread
ENDS: load the boat
Centers square thru 2
swing thru
spin the top
square thru 2
trade by
pass to the center
CENTERS square thru 3
left allemande
- 3) SIDES lead right
swing thru
acey deucey
swing thru
square thru 4
tag the line
leads u turn back
pass to the center
CENTERS pass thru
left allemande
- 4) SIDES square thru 2
slide thru
pass the ocean
square thru 3
trade by
touch 1/4
split circulate TWICE
hinge
extend, right and left grand

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- 5) HEADS pass thru
separate around 1 to a line
star thru
CENTERS step to a wave and
square thru 3
ENDS roll away
do sa do
swing thru
boys run
REVERSE flutterwheel
load the boat
left allemande
- 6) HEADS lead right
single circle to a wave
fan the top
spin the top
square thru 2
wheel and deal
CENTERS pass thru
square thru 3
left allemande
- 7) HEADS 1P2P
pass the ocean
circulate
square thru 4
wheel and deal
CENTERS swing thru
ENDS roll away
extend TWICE
right and left grand
- 8) HEADS pass the ocean
extend
acey deucey
square thru 4
1/2 tag
swing thru
[follow your neighbor] and spread
circulate
split circulate TWICE
right and left grand

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- 9) SIDES lead right
touch 1/4
split circulate
hinge
square thru 2
wheel and deal
CENTERS pass thru
swing thru
right and left grand
- 10) HEADS pass the ocean
ping pong circulate
extend
swing thru
square thru 2
tag the line
peel off
box the gnat

Have you Yellow Rocked your caller today?

fan the top
 spin chain thru
 right and left grand
 SIDES star thru
 double pass thru
 track 2
 square thru 4
 Centers step forward
 Ends slide together behind them
 CENTERS trade & slide thru
 ENDS u turn back
 at home

11) SIDES pass the ocean
 extend
 fan the top
 square thru 3
 wheel and deal
 CENTERS square thru 3
 left allemande

12) SIDES star thru
 double pass thru
 track 2
 relay the deucey
 square thru 3
 trade by, left allemande
 HEADS 1P2P
 touch 1/4
 coordinate
 1/2 tag
 cast off 3/4
 square thru 4
 wheel and deal
 CENTERS pass thru
 left allemande

13) SIDES touch 1/4 & walk and dodge
 { all } touch 1/4
 centers trade
 square thru 2
 1/2 tag
 right and left grand

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THE KOREO KORNER



From
Steve Kopman

Let's keep the same theme of doing a square thru from a wave. Only this time, let's try it from a grand ocean wave.

HEADS star thru and spread
GRAND swing thru
BOYS square thru 3
GIRLS turn thru
THEN:

- 1) ends cross fold
single circle 3/4 to a wave
right and left grand
- 2) 1/2 tag
split circulate
hinge
centers trade
right and left grand
- 3) wheel and deal
CENTERS LEFT turn thru
right and left grand
- 4) Boys step forward, girls slide
together behind them
boys trade
box the gnat
touch 1/4
split circulate TWICE
right and left grand
- 5) wheel and spread
box the gnat
slide thru
left allemande

Continued from page 5

enough to get them started. Then they can attend a good caller's school, and then work on continuing education.

Let us work together to get new callers off to a good start. If you know someone interested in calling, work with them, help them and if necessary even go to a few of their dances so you can provide a meaningful critique. We are constantly asking dancers to bring in new dancers, attend classes with them and help angel them. Callers should be doing the same. Bring in new callers, work with them, mentor them and help them in any way possible. As most businesses fail in the first year – those most properly prepared have the best chance of succeeding. Let's prepare our new callers for success.

Fourscorey

By Corben Geis



Corben Geis

1. What is the name of the popular advanced and challenged publication?
 - A. Area Coder
 - B. Zip Coder
 - C. Morse Coder
 - D. Fargo North Decoder
2. What is the name of the Late Great Bill Peter's Autobiography?
 - A. 40 Shades Of Green
 - B. Casting Shadows
 - C. I Am Caller, Hear Me Roar
 - D. Shades Of Gray
3. What does the Acronymn "ARTS" mean?
 - A. Association of Really Tired Square Dancers
 - B. All Rotate The Star
 - C. Alliance Of Rounds, Traditional and Square Dance Inc.
 - D. Another Raw Thar Star
4. Who wrote the book "Step By Step Through Modern Square Dance History"?
 - A. Art Springer
 - B. Jim Mayo
 - C. Bill Boyd
 - D. Jody Serlick

Answers to February's Fourscorey

1. D. Wrong Way Grand
2. B. France
3. True
4. A. The Multi-Cycle Program is a method of conducting square dance lessons that start more than once a year.

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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 American Dancers vs. European Dancers.

When we first went to Europe to dance, we were impressed with the dance level of the dancers we met, especially the Germans. Our comment at the time was, "If an American Plus Dancer came to Germany, the German callers and dancers, working at basic and mainstream level would blow them away!" Our further experiences have largely borne that out.



Jim and Betsy – Your Rovin' Corners

European Dancers want to learn to dance well, and their callers teach them "APD" (All Position 'Dancing) from the beginning. They also stay at one level until they master it, before moving to the next. (There is officially no "competition" in square dancing, but we all know that we judge ourselves and others!)

That said, it is useful to examine why we would believe that, or even think it.

Ed Foote, in columns in the December 2004 and January 2005 American Square Dance Magazine expanded on that theme. He claimed that in calling 23 dances in England in 23 days, he found the British dancers to be superior to the American dancers. He also noted that British dancers, when the square was broken, scrambled to catch up and keep going. His experience is that American dancers 'give up and square up.'

While Betsy and I have not danced nearly as much in England and Europe as Ed has called, we engaged in a spirited email discussion about our perceptions. My contention was that while there are good dancers in Europe and good dancing clubs in Europe, there are also clubs in both England and the continent that do not dance as well as others. There are also clubs and dancers in the US that dance better and less well than others.

I recall vividly that some years ago we were dancing in a North Texas town for two nights. The first night was practically moribund—the crowd was small, we struggled to get one square on the floor, and the dancers were not attentive and broke down often. The next night, we went to dance with another club and found the hall packed, warm, active, and certainly happy. The dancers greeted us at the door, welcomed us to their square and just about danced us off our feet! What made the difference? Caller? No, both callers were capable and each had years of experience.

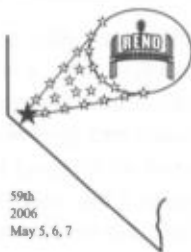
When I asked the caller in the second club what made his club work so well, he just threw out his arms and said, "I don't really know, but I love it." I believe I know what made the second club work so well. The dancers were really interested in learning to dance and were having a ball doing it! There was a group of leaders

in the second club that were actively recruiting, and enjoying devoting themselves to making their club a lot of fun. Their enthusiasm was contagious and rubbed off on everyone in the club.

I brought up this subject to Wayne Morvant, one of the callers in the Sam Houston, Texas association. Wayne is a particularly interesting caller. He says that he plans to call for four more years and then retire with fifty years of calling. He says he will also go onto Social Security then, so he is not that old. He started calling in Europe when he was in the military. He called for many years in Europe before returning to the US. He is a meticulous teacher, and his dancers know how to dance - and enjoy it! He claims that he is a very "technical" caller, and is vitally interested in having all his dancers fully understand the definitions of all the calls. He also insists on his dancers dancing with various callers, and refuses to call every week for his clubs. He typically has a guest caller at least once a month.

Wayne says that his experience is that when square dancing was new to Europe and England, it was an import from America. America was held in high regard at the time, as were all things American. The Europeans often questioned whether they would be able to dance "well enough" if they traveled to the USA. Of course, square dancing was in its glory years in the US at the time. Upwards of 20,000 were attending National Conventions. The Europeans had reasonable concern that they would not be able to "keep up" with their American counterparts.

As a result, they demanded that their callers really put them through their paces and give them a thorough grounding in square dancing. This attitude has been



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kept alive over the years, while American square dancing has struggled. Square Dancing, and indeed, many other forms of group activity and entertainment, has declined in America. The society has changed and is generally not as interested in group activities as it once was. We can look around and see that while many, even most, service groups, clubs, and so on have lost membership and influence.

When I read the EAASDC Bulletin (The European SD Publication) and Let's Square Dance, the British national publication, there is much concern about Square Dancing's future. When we have danced in Europe and England, in more recent years, we have found some really good dancers and good clubs. We have found some clubs and dancers not so good. In England, particularly, there are many older dancers.

I wonder if the dancers Ed Foote called to, as a traveling American caller, were the better, more interested, more involved dancers. We have often danced with various local clubs and have encountered some struggling dancers and struggling clubs. Some clubs expressed great difficulty in recruiting dancers and generating interest in square dancing. Ed says that the number of dancers in England has declined by 40-50% in the past nine years. One German caller I met said that while the number of clubs in Germany has grown a lot, the clubs are smaller, and the total number of dancers is about the same.

Betsy and I will be going to Europe again in the fall. We plan to attend the 50th Anniversary of the EAASDC the first weekend in September. The dance will be near Koln (Cologne) and promises to be a great event. We will spend a month rambling through Germany, and wind up the last weekend in September in Paris at the Paris Special, where we will dance at the Eiffel Tower. We will revisit the question of dance levels in Europe and the US then. Meantime, we look forward to seeing all of you in Portland, at the 54th National Convention in June.

Happy Dancing,

Jim and Betsy Pead, Your Rovin Corners

*Have you bought your ribbons for the
National Square Dance Convention?*

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.

The front page includes a reprint from an article about Rough Dancing written by Orlo Hoadley in 1996. Many of his ideas and suggestions are still applicable in today's dancing.

Congratulations to Blue Star for their 1,000th record release, "Blue Blue Day", sung by Marshall Flippo.

This month's subject of "Adding Creativity To Your Choreography" is what to call after calling 'Chase Right'. Some thoughts include: The call following Chase Right; The call preceding Chase Right; Vary the arrangement of the starting formation; Have specific dancers only do the call; Interrupt before the call is finished, etc.

The Mainstream 53 (Basic) call is Pass the Ocean, followed by a page of choreography using the call.

The Mainstream featured call is Box Circulate. Box Circulate is only used when there are four dancers involved. Split Circulate is the more common call, which involves each group of four doing a Box Circulate. In the 'Dancing the Mainstream Program', several dance sequences with Box Circulate are included.

This month's Plus Program section takes a look at Peel Off from a Column. Things to know about the call: 1) Everyone can Roll; 2) Dancers move in a smooth continuation motion and the call can't be fractionalized; 3) The centers of the ending formation are the same as the centers of the original formation; 4) Make sure that the lead dancers move slightly forward before starting the 'peeling' action. The following page includes sequences with Peel Off, as well as other Plus calls.

For those calling Advanced, Norm workshops Horseshoe Turn. These examples are followed by assorted sequences in the 'Dancing the A-1 Program' section. The A-2 Program section looks at Box/Split Counter Rotate. If no fraction follows the call, the default fraction is 1/4. The following page

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

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 includes some of the simpler line dances used between square dance tips. They are 'Amos Moses', 'The Texas Freeze', and 'Raunchy'.

The Workshop Ideas section looks at the first periodic selection from the CALLERLAB Periodic Selection committee. The idea is to break up a Square Thru by using something other than a Pull By on a designated hand. Some of the calls that could be inserted on the 'nth hand might be: Touch 1/4; Swing Thru; Spin the Top, etc. Make sure the hand available is the convenient hand to be used for the inserted call.

The Mainstream (1-53) Program call this month is Right and Left Thru. The call is limited to a normal arrangement (Boy on left, Girl on right) at the Mainstream program. Recycle is the Mainstream Program call for the month.

Dancing the Plus Program this month looks at the call Spin Chain and Exchange the Gears. This is one of the more difficult calls to teach and the dancers need to understand the components of Spin Chain the Gears before they are taught how to 'Exchange the Gears'.

The Advanced and Challenge Supplement includes: Three Quarter Thru; Spin the Windmill; and Follow Your Neighbor Variations (Chase Your Neighbor - Cross Your Neighbor).

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On The Record ROUNDS

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Take a  at what is just released...

The Sweetheart Tree

Phase II - Waltz - Roper 141 - Dorothy Sanders

This routine can be danced on cues. Has several twinkles in it and a left turning box.

Bonaparte's Retreat

Phase IV+1 (Q. Open Rev) - Quickstep - Co. 6367 by Glen Campbell - Max Bassett

Reverse chasse turn and check, whaletail, prog. chasse, running locks. These are some of the quickstep figures in this routine.

Crying

Phase IV+2 (Horseshoe Turn & Sweethearts) - Bolero - STAR 198 - Les and Anne Tulloch

Aida, sweetheart, left side pass, horseshoe turn, opening out, and the famous hip lift, are all part of this nice routine.

Here's Your Sign

Phase III+2 (Alemana & Umbrella Turn) - Cha - Warner Bros 7-17491 by Bill Engvall and Travis Tritt - Judy and Dave Moutin

Umbrella turn, chase, basic shoulder to shoulder, lariat, and peek a boo chase are incorporated in this choreography.

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Nothin' But A Hound Dog

Phase IV+2 (Chasse Roll & Stop & Go) - Single Swing - RCA 62449 by Elvis Presley - Max Bassett

Choreographer suggests you slow for comfort. Shoulder shove, windmill, Spanish arms, stop and go, chasse roll. Dance fits the music very well.

The Things You Do

Phase II+2 (Fishtail & Susie Q) - 2 Step - Coll. 450 The Way You Do The Things You Do by the Temptations flip My Girl - Bev Oren

Skate sequence, traveling box, side stairs, strolling vine, Susie Q are part of this nicely written routine.

The Way You Jive

Phase III+2 (Pretzel Turn & Windmill) - Jive - Coll. 450 The Way You Do The Things You Do by the Temptations flip My Girl - Bev Oren

Fallaway rock and throwaway, change hands behind the back, kick ball change. Ending is 3 point steps, point fwd and hold.

Rock This Town

Phase III+1 (Qtr Turn & Prog. Chasse) - 2 Step/Quickstep/Single Swing - Coll. 61377 Rock This Town by the Stray Cats flip She's Sexy +17 - Bev Oren

Strolling vine, traveling door, qtr. turn and prog. chasse, locks, whaletail, and rock the boat. This routine encompasses the three rhythms very well.

For Those Who Are Young

Phase III+2 (Telemark & Weave) - Waltz - STAR 135 - Sue Powell and Loren Brosie

Roll to a twinkle sequence, hover, weave, whisk and weave, locking sequence and ending is a leg crawl. Very useable Phase III waltz.

Drinking Champagne

Phase III+1 (Dia. Turn) - Foxtrot/Jive - MCA 54277 and 79070 - Suggested Speed 46-47 - Nancy and DeWayne Baldwin

Basic jive and foxtrot, with cross hovers, triples and throwaway.

It's Almost Tomorrow

Phase IV+1 (Change of Sway) - Waltz - Col. 90019 f/s Tell Me Why by the Dream Weavers - Nancy and DeWayne Baldwin

Viennese turns, slip pivot, x hovers, develop, outside swivel, in and out runs. The ending is prom. sway change of sway.

Flowers On The Wall

Phase III+1 (Umb. Turn) - Cha Cha - Col. 13-33134 by the Statler Bros. - Nancy and DeWayne Baldwin

Merengue, New Yorker, crab walks, umbrella turn, New Yorker, basic cha cha routine.

Arizona Waltz

Phase II+1 (Imp) - Waltz - TNT 231 by Scott Ludwig - Nancy and DeWayne Baldwin

Prog. twinkles and canters are part of this routine that is pure vanilla.

Swingin' Gently

Phase III - 2 Step - MCA 60117 by Earl Grant - Nancy and DeWayne Baldwin

Strolling vine, traveling box, and skate sequence are included in this routine.

Because I Love You

Phase III+2 (Alemana from Fan) - Rumba - Merc 314-562-530 by Mark Wells - Nancy and DeWayne Baldwin

Crab walks, chase lariat, fence line, time step, wheel, tamara and ending is side corte.

Reet Petite

Phase II+1 (Fishtail) - 2 Step - STAR 117 - Nancy and DeWayne Baldwin

Vine, face to face, back to back, basketball turn, struts, and fishtail. A basic 2 step.

Young Love

Phase II+1 (Imp) - Waltz - Hi Hat EN 060 by Alex Johnson - Nancy and DeWayne Baldwin

Basic waltz, with twinkles and box sequences. No surprises.

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The Song We Fell In Love To

Phase II+1 (Fishtail) - 2 Step - Col. 3-10210 by Connie Smith - Nancy and DeWayne Baldwin

Lace sequence, locks, fishtail, open vine, left turning box, and traveling box. Good music.

You Ain't Much Fun

Phase II - 2 Step - Polydor 422 851 728 7 by Toby Keith - Mike and Michelle Seurer

Hitch, scoot, box, reverse box, limp, vine and wrap and unwrap sequence and lace sequence, as wheel as left turning box.

Come A Little Bit Closer

Phase III+2 (Fwd Cha's & Hip Rock 4) - Cha - Col. 6016-B by Jay and the Americans - Marnell and Deryle Bode

Choreographer suggests you slow for comfort. Chase, time step, fence lines, slide doors, circle away in 4 cha's, shoulder to shoulder, and basic cha cha figures are included in this routine.

More Than You'll Ever Know

Phase IV+1 (Cuddles) - Rumba & 2 Step - WB 17606 by Travis Tritt - Richard and Frances Matthews

Crabwalks, wheel, switch cross, sidewalks, and basic rumba amalgamations are included in this routine. The phase 2 portion has basketball turn and pro. scissors included in that portion of the dance.

All My Ex's Live In Texas

Phase II+1 (Fishtail) - 2 Step - Col. 90031 or MCA 53087 by George Strait - Ron and Georgine Woolcock

Basketball turn, fishtail, struts, prog. scissors, walk and manuv. pivot two are portions of this dance. Good CW music.

Sleepless Nights

Phase IV+1 (Triple Traveler) - Slow 2 Step - CURB 9077-7R by the Judds flip of One Man Woman - Roger and Kathy Wright

Side basic, rev. u/a turn, dbl. u/a turn, switches, lunge basics. Left turn inside roll, and right turn outside roll. Ending is sway left and right dip back and twist with the famous leg crawl. This routine is very well done.

Two Teardrops

Phase IV - Rumba - Capitol 72438-58767 by Steve Wariner - Nancy and DeWayne Baldwin

Hockey stick, left lariat, bolero wheel, open break, peek a boo chase double, aida, New Yorker. Ending is side corte.

One Time Round

Phase IV - Cha Cha - ARISTA 12444 by Michelle Wright - Nancy and DeWayne

Baldwin

Spot turns, aida, switch rock, alemana, side walks, time step. Basic routine no surprises.

Lucky Old Colorado

Phase II+1 (Imp) - Waltz - CURB NR 76854 by Merle Haggard - Nancy and DeWayne Baldwin

Left turning box, twinkle, canters, reverse twirl. Ending is side corte.

A Date With The Blues

Phase III - Jive/Foxtrot - Hi Hat EN 058 by Johny Catron - Nancy and DeWayne Baldwin

Chasse, point steps, fallaway, triples, are some of the jive figures. The foxtrot is basic with cross hovers and left turns and box.

The Girl Next Door

Phase IV - Waltz - STAR 162 by Robbins Music - Nancy and DeWayne Baldwin
Diamond turn, drag hesitation, in and out runs, develop, outside swivels. Ending is overspin turn back and corte.

Be My Angel

Phase III - 2 Step - MCAS 7-54440/MCA38654 by Lionel Cartwright - Nancy and DeWayne Baldwin

Circle chase, lace sequence, traveling box, strolling vine and fishtail are some of the figures in this routine.

The Battle Of New Orleans

Phase II - 2 Step - Coll. 13-33004 by Johny Horton - Jerry Buckmaster and Zodie Reigel

Broken box, face to face and back to back, lace sequence and travel box with twirls. Hitches, scoots and struts. Nice snappy 2 step.

North To Alaska

Phase II - 2 Step - Col. 13-33004 - zsp51297 by Johny Horton - Patricia Hintz
Solo left turning box, basketball turn, hitch, scissors, lace sequence, skate sequence. Ending has solo left turning box, skate sequence and basketball turn.

Lady Is A Tramp

Phase IV+2+1 (Chasse Weave) - Quickstep - Roper JH 416B - John and Dorothy Szabo

Qtr. turn and prog. chasse, running fwd locks, half natural, whaletail, tipple chasse, vien. turns, and strut 4. Ending is right lunge.

Recordings reviewed
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CUE TIPS

*Selected by
Fran & Jim Kropf*



What a "Wonderful World" that we live in where we can go to "Some Beach" and have our Saint Patricks Day Dance. Don't forget to wear your Irish green and have a blast.

Wonderful World

Choreography: John Gealy, 5334 Hidalgo St., Houston, TX 77056

Record: RCA 447-0578 (Flip: Everybody Loves to Cha Cha Cha)

Artist: Sam Cooke; Available Palomino Records

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

Rhythm: Cha Cha, Roundalab Phase IV+2 (full natural top, sweetheart)

Sequence: Intro-A-B-C-D-E-A-B(mod)-E-Ending (42.5 rpm)

Intro

Wait Two Measures Butterfly Wall;;

Part A

Traveling Door Twice (to Open LOD);; Sliding Door; Cucaracha (to Face);

Traveling Door Twice (to Open RLOD);; Sliding Door; Cucaracha (to Face);

Part B

Hand to Hand 2x to Left Hand Star (M face RLOD);;

Modified Umbrella Turn (to low bfly M face RLOD);;;

Part C

Rk Fwd, Rec, Triple Chas Back;; Rk Bk, Rec, Triple Chas Fwd (M fcg RLOD);;

Alemana Overturned (M fc COH bfly);; Cucaracha Twice;;

Part D

Open Break to Full Natural Top (M face COH);;; Cross Body;;

Part E

Flirt;; Sweethearts Twice (W turn to Face);; Chase Peek-a-Boo;;;

Part B (Modified)

Hand to Hand 2x to Left Hand Star (M face RLOD);;

Modified Umbrella Turn to Face Wall;;;

Ending

Hand to Hand 2x to Left Hand Star (M face RLOD);;

Modified Umbrella Turn Three;;; Both Rock Back-Recov-Point RLOD in left half-open;

Some Beach

Choreography: Ken and Dianne Pratt, 128 N.E. Hayes, Hillsboro, Oregon 97124

Music: "Some Beach" by Blake Shelton Bar & Grill CD WB 48728-2

Track 1 or Download single track from MainStreetMusic.com

Rhythm & Phase: Phase 3+2 Cha Cha (Alem/Cross Body) **Speed:** CD/Speed

Sequence: INTRO, A, B, A, B, C, B, END

INTRO

WAIT; Cucarachas;;

PART A

Basic;; Brk Bk Op; Wlk & Cha; Sliding Doors;; Circle Awy & Tog Cha;; Alem ;; Lariat ;;

PART B

Chase Peek-A-Boo;;; Hnd/Hnd 2X;; Op Brk; Spt Trn ;
Cross Body;; NY 2X;; Cross Body;; NY 2X;;

Repeat "A"

Repeat "B"

PART C

1/2 Basic; Crab Walks;; Spt Trn; Fenceline & Whip ;;
1/2 Basic; Crab Walks;; Spt Trn; Fenceline & Whip ;;

Repeat "B"

END

Chase Peek-A-Boo Bfly;;; 2 Sd Cl's; Sd Corte;



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ALL THINGS CONSIDERED

By
Ed Foote



7th iPAC Convention

The 7th International Plus, Advanced and Challenge Convention (iPAC) will be held in Barnstedt, Germany (just north of Hamburg) Friday, July 8 through Sunday, July 10, 2005, with a Trail-End Dance on Thursday, July 7.

This event began in 1993 and is held every other year. It is an outstanding convention which is very well run and, with an attendance of over 1,000 dancers, it has become a major international square dance event.

Dancers attend from numerous European countries and from around the world. Many dancers from the U.S. have attended over the years and have come home raving about the friendliness and hospitality of the people and the quality of the calling and dancing.

In 2005 there will be eight halls, as follows: Plus (22 hours); A-1 (16 hours); A-2 (16 hours); C-1 (19 hours); C-2, C-3A and C-3B (16 hours each); and C-4 (3 hours). There will also be contra dancing and an open air dance in the center of town on Sunday. Trail-End Dances are Plus on Thursday, July 7 and C-1 on Wednesday, July 6.

There will be nine Staff Callers from five countries as follows: Clark Baker and Sandra Bryant from the U.S.; Barry Clasper and Anne Uebelacker from Canada; Dave Wilson from Sweden; Osamu Otsuka from Japan; Thorsten Hubmann, Jurgen Loder and Nils Trottmann from Germany. In addition, four other callers from Germany and Sweden will call guest tips.

If you have ever considered sight-seeing in Europe combined with square dancing, you cannot find a better way to do this than with iPAC this coming July. For information write: Steffen Mauring, Hauptstrasse 16, C-25469 Halstenbek, Germany. E-mail: SMAuring@aol.com

(National Square Dance Convention – Part 2 will be next month)



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MOORE ON CONTRA



By
Paul Moore

Saint Paddy's Day...B'Gosh

When my wife and I started dancing, back before Saint Patrick drove the snakes out of Ireland, there was very little contra dancing in the square dance world. Granted, there were the live music folk, but those of us in Modern Western Square Dancing did not know about them. In Southern California there was only one contra club that had square dancers in mind: Courtly Contras, hosted by Bob and Becky Osgood at the old Sets In Order hall in Los Angeles. To attend one of Bob's dances for the first time, you had to be sponsored by a member; to attend a second time, you had to have Becky's invitation to come back again.

Many callers would claim to do contras, but then they would complain that they couldn't seem to get the dancers really interested. Well...it seems that these callers did one contra a year for Saint Patrick's Day, and that dance was "Slaunch to Donegal" (Windsor 4183). "Slaunch..." was unusual because it was a singing contra.

Really. If you can listen to the called side, you'll hear the great Don and Marie Armstrong. Don prompts the dance as a standard contra. Then Marie sings it. They alternate until the last chorus when they both sing. (Aside: for those who did not know it, Don Armstrong was an electrifying square dance caller before he went exclusively to contras and folk dance. Marie is still great!)

Slaunch to Donegal Beckett (Windsor 4183)

Allemenade left your corner, go home and swing you do
Swing your gal...slant left and right and left thru
To the left you go then straight across new two right and left thru
Take your time and turn your Jane then the ladies chain
She's not yours, what a shame, chain her back again
Keep in step with the piper's band and star with the old left hand
Around you mill and around you wheel come back with the right hand all
Turn the star go home again get back to Donegal

Square dance callers loved "Slaunch" because they could sing it like any

*If a caller calls and no square dancers are
around to hear, did he really call?*

*If square dancers dance without calls,
is it still a square dance?*

The Florida Dance Web

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singing call, and they did not have to learn to prompt. Also, "Slaunch" was one of the very rare contras available on record that had a called version on the flip side. Callers could learn to do the dance simply by imitating Don and Marie. Also, the music is really lively. (Aside: the music was so lively that Don, who played drums in the band, slid his drum set off the stage. If you listen closely at the end you can hear a little crash that they could not edit out – that's Don's drum going over the edge.)

But, quite sadly, there are some built-in problems with "Slaunch." The first is the overflow of the dance. There are four courtesy turns plus a left hand star and an allemande left. I remember the first time I danced this I got so dizzy by the third time thru that I could not see straight. The second problem is that dancers have some trouble figuring out who to dance with. First, you separate from your partner for the allemande left, though that resolves with a partner swing. Then, instead of dancing with couple straight across, you slant left to do a right and left thru with a different couple. That is immediately followed with another right and left thru, but with yet another couple straight across. On the first right and left thru, if you do not move far enough to take the place of that other couple, you do not get in position for the second right and left thru. And, most square dancers want to square off with the couple they did a right and left thru with, so many end up facing back to where they came from instead of across the set.

Then there are two ladies chain. That means there have been four courtesy turns in a row for the men. These poor guys feel like they have been going backwards around in circles. Without experience, it is difficult for many dancers to convert from the courtesy turn into stars. (The trick is to keep the left hands from the courtesy turn joined and step forward into the left hand star.) Just as soon as you think you know who you are dancing with (5 figures in a row with the same couple: right and left thru, two chains, and two stars), you have to separate from your partner again for the allemande left. At least the corner stays the same throughout the dance, as does your partner.

There is another problem with "Slaunch" which is not inherent. The tempo on

the record is about 132 beats per minute. For most square dancers that is not overly fast (though I think a lot of callers have slowed down to 128bpm or slower), but it is very fast for contra dancing. That tempo forces dancers to rush through figures instead of relaxing into the phrase of the music. Also, the speed heightens the sense of dizziness. Callers could slow the record down, but then it doesn't "sound right" because it is not the same tempo as the patter and singing calls. A change of tempo is part of the idea of using contras in a square dance program. Why do the different thing if it does not really feel different.

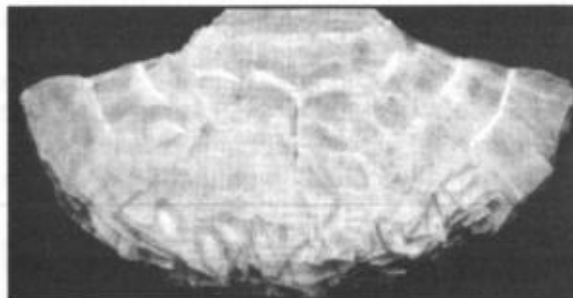
If the tempo does not change and the caller sings the song, the only change is that the dancers have to learn a new formation that is uncomfortable. The dancers get lost and dizzy. "Slaunch to Donegal" really is a good dance, in spite of everything I've said about it so far. (Aside: I got to dance "Slaunch" with Marie Armstrong and Erich Fritz of Germany singing. Marie sang in English, Erich sang it in his dialect of German. The two alternated choruses, then sang the last together. They had turned the tempo down to be comfortable. The crowd went crazy!) But "Slaunch" is not a good first exposure to contra dancing for square dancers because of all of the factors already mentioned. There is one more factor that makes it a disaster: most callers who use it do not understand it and therefore cannot present it well. The experience is frustrating for everyone.

This month's column was, to some extent, a list of things not to do when presenting contra dancing to square dancers. In the future we'll look at some things to do so that everyone wins.

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Berea Children's Home Charity Dance

Two hundred thirty five square dancers opened their hearts and pockets for the Annual Charity Dance for the benefit of the Berea Ohio Children's Home and Family Services held at Berea High School, Berea, OH on January 9, 2005. Sixteen callers and cuers donated their talents for dancing in 2 different halls.

A total of \$4,223.00 was donated to the home. These funds were raised from donations, admissions, "chinese" auction, silent auction, 'split the pot' and a raffle. Both 'split the pot' winners donated their winnings. Also included in the donation were the proceeds from Bob Cadman's Caller For A Dollar. Throughout the year Bob Cadman sells raffle tickets and then will call a free square dance at the club of the winners choice.

Three years ago the Northeast Ohio Charity Square Dancers Endowment Fund was established at the Berea Children's Home. With this year's contribution and a very generous donation from an anonymous square dancer the endowment fund now exceeds \$54,000.00. Only the earnings from this endowment fund are used for the benefit of the children.

The Berea Children's Home and Family Services provides residual foster care, counseling and parent education for over 9,000 children all over Ohio through their many programs, which have a positive influence with children and families in peril. The Berea Children's Home has a covenant relationship with the United Methodist Church.

Callers and cuers donating their time were: Charlie Brown, Mantua, OH; Phyliss Burdette, Howard, OH; Hank Butler, Brecksville, OH; Bob Cadman, Mineral Ridge, OH; Ken Campbell, Chardon, OH; Mike Hall, Howard, OH; Bruce Haslip, Steubenville, OH; Dennis Kalal, Brunswick, OH; Jay & Thelma Kaser, Canton, OH; Kristy Lake, Hanoverton, OH; Al Pizzuto, Struthers, OH; Ray Miller, Middlefield, OH; Tom Rudebock, Leetonia, OH; Tom Strickland, Kipton, OH; and Al Wolff, Brunswick, OH.

In addition to the callers and cuers, there were many clubs and individuals that assisted by selling tickets, conducting the auctions and with donations to the auctions. All dancers helped with refreshments by donating a plate of cookies.

The coordinating committee was callers Bob Cadman, Ray Miller and Tom Rudebock.



In the picture, left to right: Tom Rudebock; Laurel Wirtanen, Annual Giving Manager, Berea Children's Home; Bob Cadman; Ray Miller.

THE COUNTRY LINE

From
Mike Salerno



Oh Danny boy, the pipes, the pipes are calling. From glen to glen, and down the mountain side. Hello dancers. It is March, classes are winding down and everyone can now concentrate on learning a new line dance. Part of your New Year's resolution should be to try to learn one new dance a month. This month's dance is a relatively easy and repetitious dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance: Rockin'

Basic Steps (Official NTA Definitions):

Coaster Step: A Triple Step that changes direction forward and back. A syncopated rhythm with three weight changes in two beats of music, counted 1 & 2. Coaster steps can begin with either foot and move either forward or backwards on Count 1. Bring the feet together and transfer weight on the & Count. Step in the opposite direction of the first step.

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

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

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

Triple Step: AKA Polka Step. A syncopated rhythm with three weight changes in two beats of music, counted 1 & 2.

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

NAME: Rockin'

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

CHOREOGRAPHER: Anita McNab
(Canada)

MUSIC TEMPO SUGGESTIONS:

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COUNTS/STEP DESCRIPTION

Walk, Walk, Triple Step, Rock/Step, 1/2 Turning Triple Step

1-2) Step Right Foot Forward, Step Left Foot Forward

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

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

7) Turn 1/4 Left on Ball of Right Foot, Step Left Foot to Left Side

&) Step Right Foot Beside Left Foot

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

Walk, Walk, Triple Step, Rock/Step, 1/2 Turning Triple Step

9-16) Repeat Steps 1-8) Above to face front wall

Toe Switches, Walk, Walk, Toe Switches, Walk, Walk

17 &) Slide and Touch Right Toe Forward, Step Right Foot Beside Left Foot

18 &) Slide and Touch Left Toe Forward, Step Left Foot Beside Right Foot

19-20) Step Right Foot Forward, Step Left Foot Forward

21 &) Slide and Touch Right Toe Forward, Step Right Foot Beside Left Foot

22 &) Slide and Touch Left Toe Forward, Step Left Foot Beside Right Foot

23-24) Step Right Foot Forward, Step Left Foot Forward

Rock/Step, 1/4 Turn Right, Side Triple Step, Cross, Side, Coaster Step

25-26) Rock/Step Right Foot in Front of Left Foot, Step Left Foot in Place

&) 1/4 Turn Right on Ball of Left Foot

27 & 28) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot to Right Side

29-30) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side

31 & 32) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

Repeat

Friendship Set to Music

By Dee Scott

Since the story about Minnesota's cable TV show, "Friendship Set to Music," in the January issue, many calls and questions have come in. The answers to some of these inquiries might be useful to others.

What was your main purpose when you started producing this show? To educate the viewers about square and round dancing, i.e., to let people know that their neighbors and friends and relatives are dancing all over the world and that they can join by simply making a phone call.

Are there viewer-response phone numbers on the screen? Yes, there are two phone numbers that are frequently flashed on the screen so viewers can call with questions or comments. There are also lots of other graphics which give details about square and round dancing and encourage the viewers to join the fun.

Will these phone numbers get the viewer in any of the fifty states local information for their areas? Yes. Both phones have a national directory beside them so viewers will be referred to a club or caller or dancer near their homes. Some cable stations are also willing to run a bulletin-board announcement when the show ends that gives a local phone number – either their viewer-response number or one that you supply to them.

How do we get these tapes on the air in our area? You need to contact your local cable TV station (not usually the cable company) and ask if they will air the show if you bring tapes to them or if the tapes are mailed to them. (Some stations will want you to sign a "hold harmless" form for each tape.) If they say "yes" they will air tapes you bring them, you need to call Dee to buy tapes. Or, you need to get a crew together and start making your own shows for airing in your area. The purpose of cable TV is to serve the local subscribers – play what they request or what they create. Most stations eagerly accept good, clean, entertaining programming. Many have enthusiastic station managers (like our Jim Lundberg) who will be more than willing to help your club make your own shows for the local viewers.

What is the content of the show? For the first year, we did an educational format combined with lots of square and round dancing. In the hour-long format, there were three or four round dances, six or seven singing calls, and three segments when the hosts interviewed the square dancers on the show about attire at a dance, when, where and how often a person can dance, how long it takes to learn to dance, the purpose of angels and queens, memorable experiences such as conventions or special dances, and details about the club or region being spotlighted. The caller also taught one basic or mainstream call to one square for about three minutes. All shows except one use mainstream calls. One show is a "plus" show; one has a live band on the show.

What is the format for 2005? More dancing, less talking; more guest call-

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ers and cuers; more youth on the shows. We're going to be doing a couple of four-generation shows: kids, teens, adults, seniors. (We currently have 40 children at a private school taking square dance lessons and they will be coming on the show to dance.) The theme for the show: Square dancing is for the whole family!

How can any of the shows be used to promote square and round dancing? First and foremost: get them on the cable station that you watch. You want your area to know that square dancing is alive and well.

Who else might play them? Give copies to nursing homes in your areas. They can play them during their activity periods or in their entertainment area. The residents have lots of visitors who will see these tapes plus the residents will be telling their relatives and friends about this great activity. Leave brochures about your club with the tapes.

If your community has a fair or a community showcase where groups can set up booths, rent a booth, bring a TV and play the shows during the fair. Wear your outfits and have your club's brochures ready to hand to the visitors.

Take tapes to your community center or the senior center. Those folks will love watching and listening to them while they are at the center. They'll tell their family and friends about them. Again, leave a few brochures about your club and your lessons.

Give tapes to the phys. ed. teachers at your schools. They could use a show to introduce the unit on dancing, hopefully square dancing. Give tapes to friends or neighbors who are home schooling their children. The show would be a great way for them to introduce dancing to their children (and often square dancing can qualify as a phys. ed. credit). Give tapes to shut-ins – what a wonderful way to share your favorite pastime.

Cutest question asked by a viewer: "Where do you get all those professional dancers on the show?" If you have more questions or want tapes or would like help starting your own show, call Dee at 952-472-0006.

Deadlines For American Square Dance

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

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CALLERLAB VIEWPOINTS



By
Norm Wilcox

How To Use A Note Service

What is a Note Service?

It is a means to disseminate information, primarily about Square Dance Choreography. Note Services are also relatively inexpensive. For the cost of the nightly dance fees for two to four couples once a year, you have access to a wealth of information.

History

In the past there were several famous Note Services. These included:

- The National Callers Report by Will Orlich,
- Notes for Callers by Jack Lasry
- News 'N' Notes originally published by Earl Johnston, Al Brundage and Deuce Williams, and later published by Ed Foote.
- Choreo Breakdown by Bill Peters.

None of these note services are being published today.

In many cases, these older note services were the only way that local callers could get information about the new calls that were being written. During the 60's, 70's and 80's these new calls were coming out at the rate of up to 20 each month. The only other way to find out about them was to go to a travelling caller dance. I remember learning Spin The Top at a dance called by Les Gotcher who was a famous travelling caller.

What's Available Today?

Today this focus has changed. There are no new calls being written today, or if there are, they are very few and far between. I believe we have exhausted just about all the possibilities. There is not much more that can be invented for eight human square dancers who only have two arms, two legs and can only turn in multiples of 90°.

Today's note services focus on providing choreography for teaching and using the calls we have on our current program lists in varied and interesting ways.

Why Subscribe To A Note Service?

The basic reason to subscribe to a note service is to get choreographic ideas.

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This includes how to use calls in combinations that are interesting and ideas on how to teach these calls. We all lead very busy lives and there often isn't time to sit down and come up with new and fresh ways to present our choreography. If a caller subscribes to a note service, he or she has access to different ideas every month.

Any caller who writes a note service spends a good part of his time every month writing choreography. Just to give you an idea of how much this entails, I have been publishing Callers Notes for 14 years. I write 12 pages of choreography every month for 10 months each year. This adds up to 120 pages of choreography every year and for 14 years, this adds up to 1680 pages of choreography. When a caller subscribes to a note service, he or she has access to a wealth of experience in choreographic writing.

Choreographic Accuracy

All the choreography that goes into a note service is checked for accuracy. I use computer checker programs to ensure that mine is accurate and I'm sure other publishers do likewise.

Before we go on, we need to clear up something about computer checker programs. These programs do not write the choreography. They act like a normal set of checkers with the exception that a computer pushes them around instead of you pushing them around by hand. You have to tell the computer program what you want the checkers to do.

However, very occasionally, errors creep in between the computer checker program and the word processor programs that we use to edit and format the choreography.

Body Flow

I am very conscious of body flow when I call and so I try to ensure the choreography I write also has good body flow. There are a couple of ways you can check for good or bad body flow.

- You can visualize the choreography in your mind.
- You have knowledge, built up over the years, of what call combinations flow well together what combinations don't. Look for these combinations as you scan the choreography.
- You can push checkers around on the table and check for body flow.
- One of the best ways is to use a computer checker program. In the program, Callers Angels you can activate the "Animate" feature. This feature allows you to see the checkers moving as they execute each call. The program WinHash has this feature activated all the time.

What To Look For In A Note Service

A lot depends of your needs. You should look at a variety of note services and compare them to see which one(s) provide the information you want in the format you can use it best.

How To Use A Note Service

It doesn't matter what system of choreographic control you use, you can

benefit from a note service. A lot of us use Sight Calling as our primary method of controlling the dancers. A Sight Caller may not use an entire sequence from a note service, but he or she may lift ideas out of the sequences on the page and use those in combination with his or her own patterns.

- Before you use any choreography from a note service, you should push your own checkers through it.
- Check for accuracy, body flow and hand availability. For instance if you see a combination of calls such as: HEADS SLIDE THRU - SQUARE THRU 3/4 - RIGHT & LEFT THRU, you know that right hands are not available for the Right & Left Thru and you need to add a Dosado. Don't let any of these things surprise you when you are calling a dance.
- Check for any difficult combinations of calls.

After that you have several options.

- You could read the sequences off the page. This is not necessarily the best approach, but I know for a fact that it is done.
- You could transfer the sequences to cards and use those.
- You could take one or more sequences that appeal to you, put them on cards and use them one at a time over and over again until each one becomes knowledge.
- You could memorize the sequences.
- You could pick out small portions of the sequences and use them as modules.
- You could scan the choreography for ideas and use those ideas in your own sequences.

Now what?

You have checked the choreography for errors, body flow and hand availability. Now you want to use the choreography at a dance or a workshop. Hopefully, I have given you some ideas to work with.

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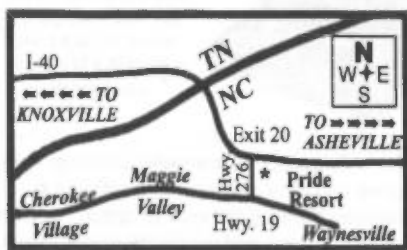


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<p>JUNE 19-23 A-2 w/ C-1 Tips Darryl Lipscomb & Jerry Story</p>	<p>JULY 24-28 A-2 w/ C-1 Tips Tim Crawford & Jerry Story</p>	<p>JULY 31-AUG. 4 Plus Larry Letson & Jerry Story</p>
<p>AUGUST 7-11 Plus Larry Letson & Jerry Story</p>	<p>AUGUST 14-18 Plus Tony Oxendine & Jerry Story</p>	<p>AUGUST 21-25 Plus DBD Tony Oxendine & Jerry Story</p>
<p>SEPTEMBER 11-15 Plus Marshall Filppo & Larry Letson</p>	<p>SEPTEMBER 18-22 A-2 w/ C-1 Tips Johnny Preston & Jerry Story</p>	<p>SEPTEMBER 25-29 C-1 w/ C-2 Tips Darryl Lipscomb & Jerry Story</p>

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ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

It is already March 2005 and Easter is here. We hope you have a fun filled Easter Holiday with your families and may you find some wonderful dances to enjoy from this article. Happy Easter.

Chicagoland Round Dance Leaders' Society

Teach of the Month for February 2005

Submitted by Jayne and George Sheldon

Phase II: The Beguine II (Seuer) Star 126

Phase III: Land of Enchantment (Scott) Album New Mexico Michae Buble

Phase IV: No Matter What (Harcourt) Star 202

Phase V: And That Reminds Me (Vogt) Album Great Gentlemen of Song - Al Martino

Phase VI: Scheherazade (Moore) CD 101045

Dixie Round Dance Council Popular Dances/Teaches

As Reported in the January 2005 Newsletter

Submitted by John and Misty Hannah

1. Boom Boom (Rumble) V/Cha/Mergengue/Dance House CD 22004
2. No Matter What (Fisher) III/Rumba/Star 202
3. All In The Game (Buck) IV/Waltz/Star 203B
4. Feliz Navidad (Anderberg) IV/Rumba
5. Hey Mambo (Cibula) IV/Mambo/Pop CD
6. Look At Me I'm Sandra Dee (Goss) V/VW

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7. Looking Through Your Eyes (Read) IV/Rumba/CD 83097-2
 8. This Is The Life (Rumble) IV/Foxtrot/CD Matt Monroe
 Note 20 Dances tied for 9th

Dixie Round Dance Council Popular Dances/Teaches

As Reported in the February 2005 Newsletter

Submitted by John and Misty Hannah

9. Dark Waltz (Vogt) VI/Waltz
 10. Gone With The Wind (Worlock) IV/Foxtrot
 LeCynge (Shibata) VI/Waltz
 Look At Me I'm Sandra Dee (Goss) V/V Waltz
 Say No More (Moore) VI/Bolero/SP CD 2807441
 The Man That I Love (Imamura) VI/Bolero
 The Sun, The Sea, & The Sky (Bradt) V/Waltz/CD R2CD 5027
 Yellow Bird (Liberti) III/Rumba/Sydney Thompson EP 611
 11. And That Reminds Me (Vogt) V/Foxtrot/Al Martino
 Ascot's Rumba (Kennedy) III/Rumba/Roper JHG 421B
 Change Everything (Hager) IV/Rumba
 Hey Mambo (Cibula) IV/Mambo/Pop CD
 Looking Through Your Eyes (Read) IV/Rumba/CD 83097-2
 Merengue Si (Barton) III/Merengue/CD
 Night Train (Lawson) III/Jive/Belco B370A
 No Matter What (Fisher) III/Rumba/Star 202
 Rachel's Song (Stairwalt) IV/Slow Two Step/DMC 001-A

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From Kappie Kappenman

Choreo Corner With Kenny Farris

Reprinted from an unknown source

A warm welcome to the wonderful world of square dancing to our newest “corners” and welcome back to the rest of you squares! Thought we’d start the new dance season off with a few reminders on styling.

When holding hands with dancers facing the same direction, men hold palms up, ladies place palms down on men’s hands. This also holds true for Promenade. If same gender are beside each other, the dancer on the left will adopt the men’s styling and the dancer on the right will adopt that of the ladies.

The CALLERLAB recommended Ocean Wave handhold is hands up, crossed palms, with thumbs “gently closed on the back of the opposing dancer’s hand” – not right-on, not forearms, not hands down low. But do expect to face all of these variations on occasion.

Use a handshake handhold for pull-by calls like R & L Grand, Ladies Chain, Square Thru, etc. Use a forearm for arm turns that do not begin and end in waves, i.e. Turn Thru, Allemande Left, Shoot the Star, and Do Paso. A forearm is also used by leaders in Flutterwheel and by scooters in Scoot Back.

In Ferris Wheel the couples facing in step straight ahead to momentarily form a two-faced line in the center. Only then do they start the Wheel and Deal. No one should be dragged caveman-style through the middle!

Recycle is a no-hands call – ends Cross Fold as the centers of the wave Fold in behind the ends, follow them around, and then face in and take hands to end in

Wow! Congratulations! 60 years for ASD. What memories that invokes for Cathie and me, since we were a part of that history for 23 of those 60 years.

And of course the bright rooster logo on the cover, and your mention that I had created it, brought back the image of our very first cover design of October 1968 when I first drew that character. We wanted to make a good first impression so I had to create several plates which, combined gave us the full color design we wanted. Color was not an option, but a rarity in those days.

Happy New Year and many more successful years with ASD – It’s great!

Regards, Stan (Cathie, too) Burdick



facing couples. Linear Cycle is also a no-hands call after the Single Hinge. Dancers are holding hands in a wave, they Hinge, then hands are let go as the dancers who are facing out Fold and follow. Hands are taken again at the completion of the Peel action.

Square dancing, like everything else in life, has trends. Once upon a time everyone did a Dosado back to back, which is what the French expression "Dos a dos" means. Then the trend was to do the Hungarian Swing (with no apologies to the French, I might add). And now back-to-back is back.

How far should you Promenade? It depends. The handbook suggests everyone Promenade at least a quarter, meaning, if need be, we pass home for another full time around. The trend today is to just stop at home if you are there. This has become accepted as the norm. In fact, many callers have jumped on this trend by occasionally completing a sequence of calls where the dancers end up exactly at home and saying, "You ought to be," and the dancers shout, "Home!"

BUT, in the singing call PLEASE Promenade at least one half. Most callers try to have the Corner Swing take place at or near home, so that you will do a full promenade. (Sometimes you only have to go half or 3/4.) When you just stop at home without Promenading, you have to stand there doing nothing while the caller sings the refrain – we thought you came to dance!

Relax and enjoy yourself. Most people would rather dance with Mr. Fun-loving-smooth-dancer who breaks down once in a while than Mr. I'll-just-die-if-our-square-breaks-down who pulls and yanks every arm in sight.

Have fun out there! And remember to take hands with people on either side of you at the completion of each call. See you on the dance floor!

NSDC – THE YOUTH TRAIL

Welcome to Oregon, June 22-25, 2005. Your hosts, Oregon and Washington dancers, are inviting all Youth to come and join us for the 54th National Square Dance Convention.



We are planning a comprehensive Youth program. We will include Square Dance, Round Dance, Contra, Clogging and Western. We hope to have something for everyone to enjoy. We want to expose Youth square dancers to these other forms of dancing in a roomful of people their own size and age.

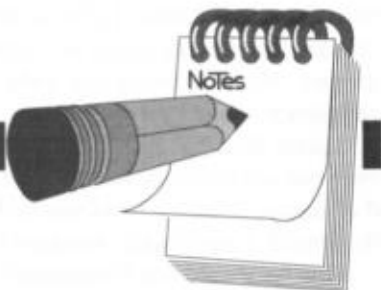
The Youth Hall will be open to any Youth (18 and under) square dancers. Parents, relatives and friends not meeting this description may observe, but not dance, in the Youth Hall. Youth dancers are not limited to dancing in the Youth Hall. They may take part in the full Convention; however, the Youth Hall will provide an excellent place for dancing and socializing with peers.

The Youth Committee has planned a Convention-long fun badge event called "Build-a-Frog". The badge has five parts. There will be six opportunities to earn the five parts.

For the first time in National Square Dance Convention (& history), a Youth Singing Call Showcase in a main hall will take place. Youth, age 18 and under, who are capable of performing a full singing call for a large audience, may apply

Continued on page 61

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

MARCH 2005

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

25-26 **CALIFORNIA** – 37th Annual Redding Square Dance Jamboree (Swing Into Spring); Redding Convention Center, Redding; Sally and Dave Capp, 530-365-3411, saldav@access4less.net; Bob and Adeline Longnecker, 530-221-3555, adbbob50@aol.com

APRIL 2005

1-3 **CALIFORNIA** – Spring Jamboree, 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

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-

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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

20-22 **MICHIGAN** – 50th Spring Fling, St. Francis High School, 123 East 11th Street, Traverse City; Ron and Sue Hensel, 4375 S. Rainbow Ct., Williamsburg, MI 49690; 231-938-1985; ronsue@netonecom.net

21 **VERMONT** – 29th Annual Square & Round Dance Convention, Barre Town School, Barre; Warren Johnston, PO Box 1039, Lyndonville, VT 05851; 802-626-9748; PapaFrito@USADatanet.net

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

9-11 **IDAHO** – 41st Annual Idaho State Square & Round Dance Festival, West Minico Middle School, Paul; Jerry and Eleanor Washburn, 2451 Stadium Blvd., Twin Falls, ID 83301;

jtwash@rmci.net; 208-733-1792

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

10-12 **COLORADO** – 50th Colorado State Square Dance Festival, “County Fair Days”, Island Grove Regional Park, Greeley; Tom and Sue Nelson 970-352-6850; tsnelsonsrd@comcast.net

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

17-19 **CANADA** – 49th Annual South Cariboo Square Dance, Lac La Hache Community Hall (17th and 19th), 100 Mile House Jr. Secondary School (18th); 250-395-2865; babbs@bcinternet.net

30-July 3 **ALASKA** – 39th Alaska State Square & Round Dance Festival, Anchorage Square & Round Dance Center, 432 E. Harvard Ave., Anchorage; Norm Farmer 907-333-4682; norman.farmer@acsalaska.net; www.alaska.net/~charley/stfo5.htm

JULY 2005

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

nics.html

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

8-10 **GERMANY** – 7th International Plus, Advanced and Challenge Convention, Barnstedt, Germany (just north of Hamburg)

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

17-22 **CALIFORNIA** – California Caller College, Clovis; Frank Lescrier, 909-229-3031; Frank253@hotmail.com; Frank253.tripod.com

AUGUST 2005

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

12-13 **PENNSYLVANIA** – Pennsylvania Square & Round Dance Fed-

eration Convention, Radisson Penn Harris Hotel, Camp Hill; Bob & Ellen Williams, 2159 Palomino Dr., Warrington, PA 18976-2171; 215-343-2969; bob-ellen@juno.com; members.tripod.com/psrdf; PASquaredance.org

12-14 **WISCONSIN** – 46th Wisconsin Square & Round Dance Convention, Appleton, 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** – North-east Callers School, Mill-a-round Dance Center; Ken Ritucci 413-734-0591; KenRitucci@aol.com

Continued from page 57

for a spot in the Showcase. There will be times in the Youth Hall for Youth callers and cuers as well. The Youth interested in applying, can do so through the Registration Form for the Convention, making sure they mark they are a Youth caller, or with a profile to the Vice-Chairman of Square Dance and the Vice-Chairman of Youth. These people are on the 54th NSDC website, and Les Seeley has his own website for profiles, seeleycaller.com. The E-Mail address for Ann Skoe, Vice-Chairman Youth is annskoe@aol.com.

We will have more on the Youth singing call Showcase soon. Be looking for more information in the National Squares and other publications.

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Heads (Sides) Roll away and then Square Then,
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To the LA and Scott Back
Mates that were, Center Trade and Spring Then I say
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Fast Then, Swing the corner, From inside home
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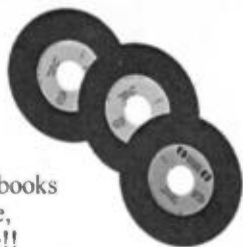
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