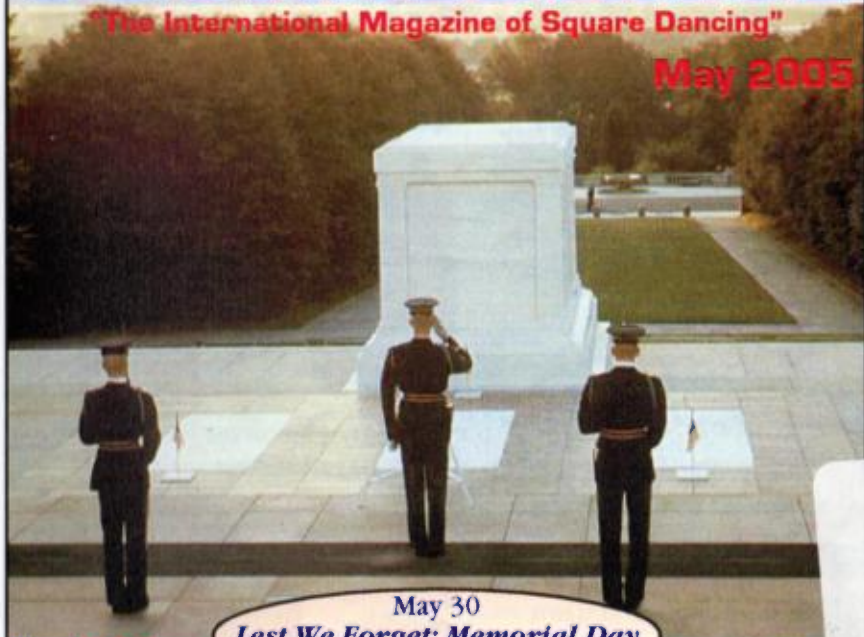


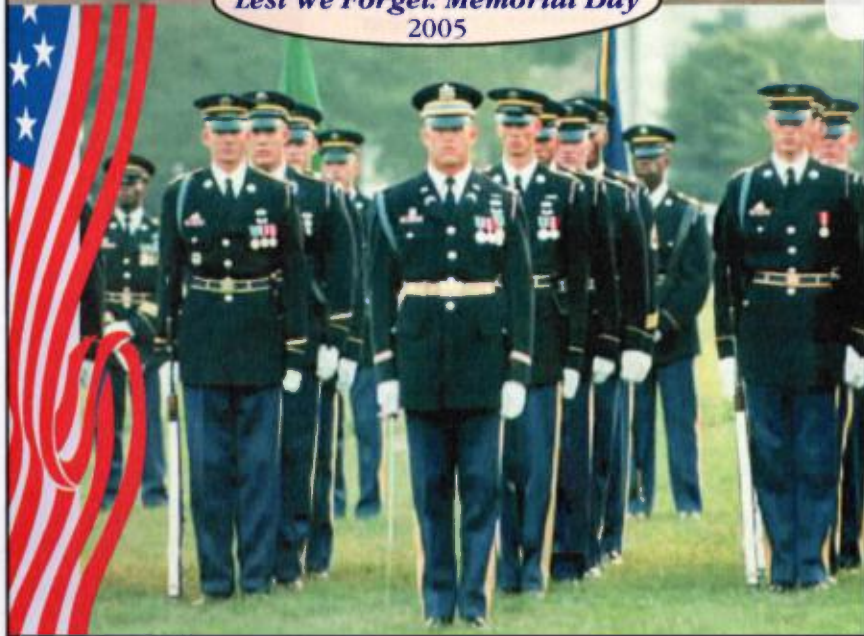
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"The International Magazine of Square Dancing"

May 2005



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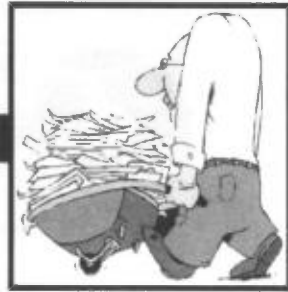
# AMERICAN Volume 60 SQUAREDANCE Number 5 May 2005

"The International Magazine of Square Dancing"

**Publishers/Editors**  
William and Randy Boyd

**Cartoonist**  
Corben Geis

# FROM THE MAIL ROOM



Editor,

Your March and April editions had a lot on what is needed in square dancing. It was very good, but I see a need to respond to Square-up in the March issue.

It is said that we have returned to where we were 15 to 20 years ago. We have been dancing regularly since 1977 and although we stopped dancing between 1967 and 1977, we were dancing with clubs from 1963. So we have seen the whole period. In the mid to late 1980s, the Delaware Valley Convention had 1500 to 2000 dancers attend. The current level is about 400. This is a definite drop from 15 to 20 years ago. I do not have the figures readily available, but I believe the National has seen a similar drop. In the mid to late 1960s, there were four or five clubs in lower Bucks County. Now there are none. Square Dancing is definitely worse off than 15 to 20 years ago in our area.

How did we get involved in Club Square Dancing? We square danced in open dancing at church youth dances, at church summer camps, and at Jones Beach State Park (Long Island, New York). We did this in our late teens and early 20s. As a result, when we heard about the classes, we joined.

What is different about today? The open dances are almost nonexistent. In our area, there is very little dancing available below the plus level. We are asking people to commit themselves to learning through the plus level or they have no place to dance. We need to get back to basics and establish familiarity and fun for people without the commitment so that we lay a foundation for future recruitment to classes. Unfortunately, I do not know how this can be done. I do know that one of the problems is callers that think they have to be advanced or challenge callers to be successful.

**Bob Williams, Pennsylvania**

Hello Bill,

Henry Ford had built a splendid hall for "oldfashioned dancing" and named it in honor of his dancing master "Lovett Hall". This hall still exists at the Henry Ford Museum in Greenfield Village, Dearborn, Michigan. For more than 20 years there were monthly contra dances to fill this hall with Henry Ford's legacy. But last November this was suddenly cancelled. If you now want to use this hall, you must pay a rent of \$600.00, and consume catered food and drink of \$4,000.00. The Henry Ford Museum blatantly violates its own mission statement; but who cares? It is a matter of money.

Karen Missavage has put up an excellent website about this matter and the (hopefully not) last contra dance at Lovett Hall: <http://home.earthlink.net/~karencontracaller/lovett.htm>

I think, this is a matter which affects MWS Dancers too.

Yours squarely,

**Heiner Fischle, Hannover, Germany**

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By: Jack O’Leary



(Caricature by Corben Geis)

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# EDITORIAL

*From*  
*Bill Boyd*



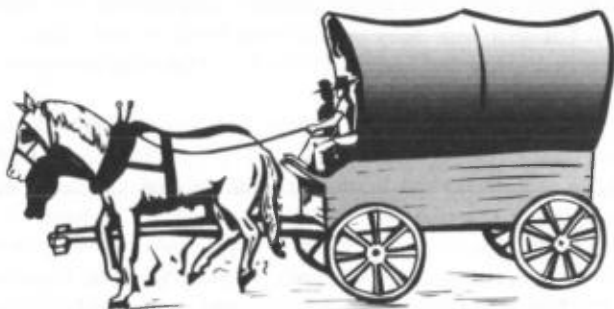
Guess what, there is a large, fun, and exciting square dance event coming in June. By the time you get and read this, it will almost be upon us. There will be welcome parties, Trail-In, Trail-Through and Trail-End dancing. There will be entertainment, education, vendors and concessions for everyone to enjoy. There are hotel rooms, motel rooms and camp sites available. For interest outside dancing, there will be tours and RV Caravanning along the Lewis & Clark Trail. For another good time you can put on your dancing shoes and dance to "Johnny Limbo and the Lugnuts." You can hip hop and rock and roll to a band with showmanship and tremendous energy. Dress up in your favorite 50's costume and dance along. The rest of the week you can dance to live music from the Ghost Riders Squaredance Band. There will even be a Square Dance Cruise!

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One of the most important reasons to be in Portland is, it will be fun. We all know why we square dance – it is fun! We will see you in Portland!





## Peek Into a Cuer's Record Case

Kit Brown and Sandy Turner joined the round dance activity separately in the early 1980's. In 1989, Kit began teaching in the Raleigh, North Carolina, area and in 1990, Sandy began teaching in the Atlanta, Georgia area with her husband, Otto Turner (who passed away in 1995).

Kit met Sandy and Otto at the Mountain Memories dance festival in 1991 in Fontana, North Carolina. After Otto's death, Kit and Sandy began dancing together and were married in September 1996 on the Wednesday afternoon break between Autumn Holiday of Rounds and Mountain Memories.

They are currently the cuers/instructors for one square dance club and one round dance club in Atlanta, Georgia and one round dance club in Murphy, North Carolina. They conduct ongoing classes at Tri-County Community College in Murphy. They also have weekly classes at Martins Creek School in Murphy for the 6th through 8th grades where more than 90 students learn to round and line dance as part of their regular P.E. program.

Kit and Sandy teach and cue annually at Autumn Holiday of Rounds, Christmas In The Mountains, Follow Your Neighbor...to Fontana and Smoky Mountain Memories, all in Fontana, North Carolina. In November 2005, they will join the staff of Turkey Trot that is held in Pigeon Forge, Tennessee. They have taught at Copecrest Square Dance Resort in Georgia and English Mountain Square Dance Resort in Tennessee and have been the Round Dance instructors at many square and round dance weekend festivals in Alabama, Florida, Georgia, Kansas and North Carolina. In 2000, they were the featured round dance instructors for the 8th annual Rocky Tops Party in Tajimi, Japan. Additionally, they conducted figure and dance clinics for the Nagoya Area Round Dance Teachers in 2000 and again in 2003. In 2003, they also taught and cued in New Zealand. Annually, they attend, teach, and cue at the National Square Dance Convention held in various areas of the United States.

In addition to their own Round Dance activities, they sponsor two annual clinics in Murphy, North Carolina with Jerry and Barbara Pierce as the clinicians – one for introducing new rhythms at the Phase III/IV levels and the other for improving dancing at the Phase IV/V levels.

Kit and Sandy are members of the Atlanta Area Round Dance Teachers' Panel, Georgia Round Dance Teachers' Association, North Carolina Round Dance Association (currently as presidents) and Roundalab (currently on the Board of Directors). They are looking forward to the 56th NSDC to be held in Charlotte, North Carolina where they will be the directors of the Showcase of Rounds and Workshops.

They reside in the Hanging Dog Community of Murphy, North Carolina. Together, they have 10 children and plenty of grandchildren and great-grandchildren.





## Peek Into a Caller's Record Case

John Paul Bresnan and his wife Bobbie began square dancing in 1971. It took less than a year after that for John Paul to pick up a microphone and his life as a square dance caller was underway. The Bresnans have a son, John Alan, and a daughter, Charlotte and five grandchildren complete their family.

John Paul joined CALLERLAB in 1976 and has called for as many as five clubs while working full time as an electrician. John Paul and Bobbie have been staff members of Fontana "Fall Jubilee" for ten years; English Mountain for six years and back to Fontana "Octoberfest" for the last six years. John Paul calls Mainstream through A2 and still gets a thrill when teaching new dancers.

Retirement from the electrical profession looms nearer and John Paul and Bobbie are looking forward to loading up their RV and visiting more of this great country. Square dancing has become away of life for the Bresnans and is their hope that this great activity will continue to grow and provide as much pleasure to others as they have enjoyed.

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# SQUARE-UP

*From  
John & Linda Saunders*



Let's square up with Spring colors. For a brief moment between the chill of February and the heat of June, Spring heralds the wonderful colors of the season. Bright yellows, reds, hot pinks, cool blues, a rainbow of colors in bloom. It officially becomes Spring when we switch our closets to bright spring colors. The world changes, but the seasons come and go. In our square dancing activity we are seeing many changes. One of the changes we have occurring is in the clothing we, as square dancers, wear.

When we first went through class we were taught to wear acceptable attire for the activity. This acceptable attire consisted of a long sleeve shirt, comfortable pants and comfortable shoes for the gentlemen and for the ladies a dress or skirt and blouse and flat, comfortable shoes. This way nobody felt that they had to go out and spend money for special outfits to be in the activity.

After we had been in class for a few weeks we wanted to dress as real square dancers, so we obtained the western shirts, full dresses, full petticoats, and boots and dance shoes. We were proud to wear these to square dance functions and enjoyed the comments of non-dancers about our attire. Our dress was an advertisement for our activity.

The dress code has become much more relaxed. We started out by allowing the afternoon workshop and class sessions to wear a comfortable form of dress. It has gradually progressed until we have some clubs that don't stress square dance attire at all. In our neck of the woods here in Florida, we dress casually at most of the dances during the summer months. Why, because it's hot. That doesn't mean we have to dress like we just came out of the garden, the beach or off the golf course.

There are attractive ways to dress casually but that doesn't include ladies in shorts, tank tops or men in shorts and tee shirts. A lot of the clubs have matching shirts that display the club name or the square dance figures, which is worn with slacks by the men and ladies or a skirt for the ladies. Most of the time they are the club colors. This is a very sophisticated way to be comfortable and stylish at the same time. The club could have more than one color for spring and summer, bright and colorful.

We don't need to go out and spend a lot of money to be dressed appropriately for square dancing. We all have comfortable shoes to dress up our attire. We should stress being clean and we should have enough pride in ourselves to look presentable at all square dance functions.

Leaders should stress the proper attire at the evening dances. Square Dancing is Happiness set to Music, but the twirling and swaying of the colors of the rainbow reminds us that Spring is in the air.

Let's take enough pride in our activity to put our best foot forward at all times.

You are what you wear, so look good for the activity.

# On The Record SQUARES

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## Vinyl Releases

### *Georgy Girl (Sting SIR350)*

*Paul Bristow*

A bright happy sound from a guitar and organ with a fiddle and harmonica adding to the mix with just enough percussion to set a good beat. *Hds (Sds) Square Thru, Tch 1/4, Follow Your Neighbor, Left Swing Thru, Recycle, Roll, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

### *Lying Eyes (C Bar C CBC801)*

*Jet Roberts*

An upbeat tune with a good mix of a sax, guitar, piano, bass, and percussion for a full sound. *Hds (Sds) Star Thru, Double Pass Thru, First Couple Left, Next Couple Right to a Line, Forward & Back, Pass Thru, Wheel & Deal, R & L Thru, Pass Thru, Swing Thru, Boys Trade, Swing Corner, Promenade.*

### *Write This Down (Double M MM131)*

*Ingo Schumacher*

Relax and glide around the floor with this mix from a steel, piano, fiddle, guitar and bass with just enough percussion. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Split Circulate Twice, Swing Corner, Promenade.*

### *Can't Stop Lovin' You (Sting SIR409)*

*Robert Bjork*

A gentle smooth relaxer from a fiddle, bells, harmonica, steel, and guitar with gentle percussion. Key change in closer. *Hds (Sds) Square Thru, Spin the Top, Turn Thru, Courtesy Turn, Dixie Style OW, Boys Trade, Recycle, Turn Corner Left - Full Turn, Keep Her Promenade.*

### *Act Naturally (Token Records TKR018)*

*Dave Tucker*

A cover of a Buck Owens hit. A guitar, steel, electronic keyboard and bass merge from lead to background fill. A good dance beat. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

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**Mountain Dew (Square Tunes ST 1005) Brian Hotchkies/Barry Wonson**

A release of an ever popular tune. This one features a rolling banjo, fiddle, a heavy bass and drums. Available on CD. *Four Ladies Chain 3/4, Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru, Pass Thru, Slide Thru, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

**Greased Lightning (Double M MM 130) Ingo Schumacher**

An energetic electronic sound from a keyboard with a bass, piano guitar and drums. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

**Spinning Wheel (7C's 7C115) Barry Wooten**

A smooth electronic sound that the dancers will glide around the floor to. Listen to the called track for an alternate figure. Available on MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Tch 1/4, Walk & Dodge, Partner Trade, Reverse Flutterwheel and Promenade.*

**Elaina (Gold Wing Records GWR 105) Vic Kaaria**

A lively, energetic tune from a fiddle, piano, guitar and drums. Check out the rhythm middle break. Available on MP3. *Hds (Sds) Tch 1/4, Same Boys Run, DoSaDo, Spin Chain & Exchange the Gears, Boys Circulate, Recycle, Swing Corner, Promenade.*

## CD's

**Song Sung Blue (Fine Tunes FTCD107) Rick Hampton**

A melodic arrangement featuring a steel, piano, guitar, and drums with a silky electronic background. A good one for crooners. A toe tapper. Recorded in three keys. *Hds (Sds) Square Thru, DoSaDo, Spin Chain Thru, Girls Circulate 2X's, Spin Chain Thru, Boys Circulate 2X's, Boys Run, Promenade.*

**Clair (BVR Records BVRCD110) Bodo VonRoth**

Change the name and sing this to your significant other. A smooth electronic sound. Available on MP3. *Hds Promenade Half, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

**Country Music Is Here To Stay (Black Hat Productions BHP012CD)**

**Bill Odam**

A relaxed country swing tune from a piano, guitar, bass and drums. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Reverse Flutterwheel, Keep Her Promenade.*

**Still Haven't Found What I'm Looking For (C Bar C CBC818)**

**John Sanderlin**

A mix of a fiddle, guitar, bass, steel and drums. Mid range on the energy scale. Available on vinyl and MP3. *Hds (Sds) Pass the Ocean, Extend, Girls Trade,*

*Recycle, Veer Left, Ferris Wheel, Double Pass Thru, First Couple Left, Next Couple Right, Pass Thru, Bend the Line, R & L Thru, Slide Thru, Pass Thru, Allemande Left, Swing Corner, Promenade.*

## CD Hoedowns

### *Company's Coming / Up Jumped The Devil (BS 2460 CD)*

Company's Coming is a bright peppy contemporary electronic sound that will bring smiles. Check out the rhythm interlude. Up Jumped The Devil is a more traditional sound with lots of energy. This is an oldie. Both the tunes have an extended play track.

### *Snipe Romp (Fine Tunes FTCD104)*

*Rick Hampton*

A rolling banjo with a bass and drums in a rhythm hoedown. Rick calls interesting mainstream on the vocal track. Available on MP3.

### *Back Up and Push It / Flip Flop Hoedown*

*(Black Mountain Valley BMV3078CD)*

Back Up and Push It is a traditional release featuring a fiddle, bass and drums. Flip Flop Hoedown is in the old time style with a fiddle, guitar, bass and drums. Both are extended play.

### *Mad Joe / Joe (Square Tunes STCD 2041)*

Mad Joe is an energetic traditional sound from a banjo, bass, fiddle and drums. Joe is a different instrumental arrangement of the same tune.

### *Woo Mama / Woo Mama 2 (Pioneer 5031CD)*

Woo Mama is a driving sound from a guitar, bass and drums. Woo Mama 2 has the percussion highlighted with emphasis on the rhythm beat. Available on vinyl.

### *Ragtime Annie / Smokey Mountain Fiddler (Square Tunes STCD 2000)*

Ragtime Annie is a release of an oldie in the traditional style with a fiddle, banjo, bass, guitar and drums. Smokey Mountain Fiddle is a blue grass arrangement with a fiddle, banjo bass and drums. Available on vinyl.

Another month of many fine releases. Best wishes to Bill and Peggy Heyman in their retirement. Until next month be happy and have fun calling and dancing.



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# AMERICAN CALLERS' ASSOC. VIEWPOINTS

*By Patrick Demerath*



The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of the years 2001-2005. The American Callers Association appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. American Callers Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

Effective square dancing membership campaigns depend on the club members and club callers of every club in square dancing to proactively get out the word.

The history of country and western square dancing is long, honorable, and full of good people having fun. The roots of square dancing lie in folk dances from many other countries. Despite this rich history, many dancers, callers and clubs are hesitant to tell of the history and fun of square dancing. If we do not tell of the benefits of square dancing, the story will remain untold, and good people will not be attracted to join square dancing.

The ARTS Alliance, National Caller Associations, National Dancer Associations' and National Festival Associations are devoting significant time and resources to membership efforts on the national level. Despite their best efforts square dancing can only grow when we as square dancers and square dance callers tell our non-dancing friends, acquaintances, strangers about the benefits and fun of square dancing. No national advertisement campaign, no matter how well designed, can do more than supplement local square dancers, club callers and clubs' personal efforts.

It is up to each one of us to inform non-dancers about the fun of square dancing and invite them to visit a dance or an open house. We as square dancers and callers have much in which to take pride. How many other social organizations have been providing the fun, friendship, and exercise for the past 50 years? No other social organization has dedicated its efforts to such a global combination of

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fun, friendship, and health.

We have clubs in all 50 states, the District of Columbia and non-English speaking foreign countries: such as Taiwan, Republic of China, Japan, Germany, and Sweden as well as in the United Kingdom. Square dancing provides the fun and benefits to a worldwide population. Despite the efforts of the national organizations like the American Callers' Association to tell the world about square dancing and to assure square dancing's place in the future, the real word must come from the "family" of square dancing, which is the club members and club callers. These are the people who made square dancing grow and can reverse the steep decline in the number of dancers, clubs and callers.

Square dancing offers a path of adding new quality life style benefits to each person who starts square dance lessons. Square dancers do this in a setting of fellowship, friendship and fun, filled with excellent exercise and health benefits. In a fragmented society, square dancing offers connectedness, friendship and fun.

Clearly we have much to be proud, but without arrogance. It is simply a matter of quiet pride in purpose and accomplishment. If you as dancers and callers do not share the story of square dancing with non-dancers, they will never know, and all of these wonderful benefits will be denied to them.

Take the time to show the banner and communicate the benefits of square dancing. You will find that they will want to join you in this marvelous and healthy activity.

Moral of the story: If you ask them, they will come. If you bond with someone's head, you will enjoy them for a little while. If you bond with someone's heart, enjoy them for a lifetime. If we want to recruit and retain square dancers, bond with them in friendship and make them feel wanted and welcome, and they will stay a lifetime.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association at [Loulet@aol.com](mailto:Loulet@aol.com) or Dr. Patrick Demerath at [dpdemerath@troyst.edu](mailto:dpdemerath@troyst.edu). Please visit our website and newsletters at [AmericanCallers.com/news](http://AmericanCallers.com/news).

Until next time, Happy Dancing.

## How Do You Keep 'Em, Once You Get 'Em?

### Part One of Two Parts

*By Pete Wex*

You tried the things we suggested last month. Everybody got on board and gave it some serious effort. Your fliers and posters, demos and free advertising did the job, and now you have a packed open house! Break out the champagne (okay, milk and cookies 'cause you're square dancers); the Club is saved!

I hate to rain on your parade, but so far you're only part way toward achieving anything meaningful. Now you have to deal with the next issue: How many of these people will you keep and turn into long-term square dancers?

Be prepared for an immediate reality check: You will probably lose up to two thirds of them after the very first night. As much as we love it, Modern Western Square Dance isn't for everyone. There's a multitude of reasons why they won't be back, and there's little you can do about it. They won't return because...

Your regular dance night is impossible for them.

They have youngsters at home and no sitter on school nights.

They came tonight because it was free.

They were curious...not really interested...just curious.

"There, I tried it once! Now get off my back!"

and lots of other reasons, all valid from their perspectives.

That's why if you want a meaningful number going forward, you should have three or four times that many the first night. Don't waste any time bemoaning what couldn't be. Focus your efforts and energies on keeping and nurturing those who do have an interest in and an aptitude or potential for becoming square dancers. It's with these folks that you have an opportunity to accomplish something. But be prepared that it, too, won't come easily.

Whenever I see the appalling nationwide statistics of how few new dancers are still dancing after a year, and how many total are lost within the first two years, I'm utterly dismayed at the sheer ineptitude of our clubs, our callers and teachers, and our leadership across the country. How could so many have messed up this wonderful activity so badly?

It makes me nuts! Every one of the people who continued on beyond the first few nights clearly said by his/her presence alone...

"I'm interested in doing this."



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“It appears to be a good fit for me.”

“I’d like to do more of it.”

Out of these, some will have either learning or physical disabilities that preclude their ever becoming competent square dancers, and some will be lost to injury or sickness, and a few will move away. None of that can be helped or avoided. What makes me boil is all those others who began our activity with so much enthusiasm, and within a year or two were reduced to “I’m not interested in this after all, and I’m not going to do it any longer!”

I believe wholeheartedly that it doesn’t have to be that way. There is nothing inherently wrong with MWSD itself. The notion that today’s MWSD has become too complicated is a boatload of hooey, the product of a desperation mentality that cries, “Let’s latch onto something quick and easy, even if it’s incredibly flawed. That notion’s appeal is that it neatly deflects attention and responsibility away from the much tougher real issues: Our hobby today has become dominated by unenthused, lethargic, lazy clubs, taught by uninspiring, talentless, even incompetent callers, under the “leadership” of disinterested, unimaginative, serving-only-by-default officers. Dumbing the dancing down won’t help one iota with any of the truly critical issues MWSD faces. If anything, it will disgust and drive away the devotees the activity does have.

Okay, you aren’t reading this for a rehash of the problems. We (Do-Pas-O), too, have struggled with the retention of dancers issue. Apparently, when compared to nationwide experience, we are doing more than most to overcome it.

There’s a wonderful term that modern technology has brought into everyday language: “user-friendly”. Everybody understands what it means. When products, activities and ideas are marketed, they are touted as user-friendly. Nowhere is user-friendliness more important than in recreational activities, which are entirely discretionary on the participant’s part. Every one of us will choose to do those things (and only those things) that give us the most pleasure and satisfaction. Why would we choose anything else when selecting our leisure pursuits?

Have you heard of “20 Questions”? Well, we’re going to play “20 Answers”. We will describe 20 things that Do-Pas-O does, or has, or changed, or avoids. Everything is aimed at maximizing the user-friendliness of the Club and the entire square dancing experience, much of it especially for new dancers. The order in which they appear is roughly the order in which the new dancer encounters them.

1.) After working very hard to entice our guests into our house (our dancing site), it’s now up to us to do everything we can to make them feel entirely at home as soon as possible. At the very least, the first night has to be so much fun that they’ll want to see much more of both square dancing and of us.

2.) The caller makes the single, most influential early impression on the new dancer. Our Bill Gordon is an enthusiastic, talented, humorous, endlessly patient teacher and ambassador. In his 13 years with us, not one impatient or sarcastic word has passed his lips. Typical of Bill is his calming reassurance whenever some dancers aren’t getting it right away: “Don’t worry; we’ll do this until I get it right.”

3.) For our parts, the rest of us just love ‘em to death (figuratively, of course). We promptly give them name badges (and we always wear our Club badges), so that we can quickly learn their names and always greet them by name. We’re an

outgoing, friendly, hugging bunch. It takes little time for most of the newcomers to get caught up in the warmth and friendliness. We try to spot right away those few who find hugging a little too much an encroachment on their personal space, and we show our appreciation for them in ways they find less intrusive.

4.) Strategically, we go one day at a time, studiously avoiding any references to “classes” or “lessons”, and we ask for no commitment whatsoever. At the end of the first night (a Saturday), we urge them to come to our next “new dancers” night, if they enjoyed themselves tonight. When they come to the next one (a Monday), we explain that we hold “new dancer” dances every Monday night, and we invite them to keep coming as long as it continues to be fun! Because the Caller will introduce some new calls each night, we encourage them to miss as few nights as possible, so that they can keep up

with everyone. Experience has shown that asking for a long-term commitment too early can push people into bowing out right then and there, before they have a chance to fall in love with the hobby. When we tell them they only have to come as long as they’re having fun, we can’t beat them off with a stick!

5.) We view asking for financial commitments (paying for blocks of weeks in advance, or paying for nights missed) to be equally as counterproductive as asking for time commitments. It can send the message that we’re more interested in their money than in them or in their dancing with us. We don’t care if we break even or not. If there’s a single dollar in the treasury, there isn’t any other investment a club can make that is as absolutely essential to its survival as are its new dancers.

6.) Speaking of investment, how soon to (or whether to at all) purchase “proper square dance attire” is not an issue for our new dancers. Do-Pas-O has no dress code for any of its activities, be they classes, workshops or dances. We don’t believe clothes make the man (or dancer, in this case). For example, we visited a club a few years ago where its women were quite scandalized that several of our dancers sported prairie skirts. Two years later that club no longer existed, while we and our prairie skirts are flourishing. Tradition is good, but clothing with multiple uses is much more user-friendly.

7.) For those dancers who know they’re committed and want square dancing apparel, we hold a big clothing sale every year, usually in late January. The Club has amassed an impressive collection, entirely through voluntary donations by

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former dancers (or by dancers who've experienced meaningful growth, of a physical nature). The prices border on give-away. The new dancers acquire wardrobes at an amazingly low cost; the Club's treasury gets a little boost from the sheer volume sold. Everybody wins!

8.) Do-Pas-O's Caller and dancers fit together beautifully. Both he and we favor energetic, upbeat music and a quick pace. Not only is it livelier and much more fun for the dancers, but they also learn to both process information and move about the square more quickly, which in turn lead to better flow and fewer breakdowns. There's another advantage: Dancers who are experienced at a quicker pace have no problem adjusting to something slower (although they might find it boring or tedious), whereas dancers who know only a slower pace are dead in the water when confronted with having to pick it up.

9.) In the first few months, we absolutely avoid demonstrating to the new dancers what the Club's experienced dancers can do, even if they ask us to. It's tempting to show off a little, to try to impress them with how much we've learned and how "good" we are. But, in reality, the impact on the new dancers is a very negative one. To them, it will look hugely and hopelessly complicated. Rather than impressing them with our skills, it will seriously intimidate and discourage them by revealing how little they really do know at this point, and how far they will have to go. The first time they see us dance our level rather than theirs is at the Club's Christmas dance, open to everyone. By that time, we've stroked and complimented them enough on their progress, and they trust us enough to rely on our assurances that they'll get to and master the level they just saw quicker and easier than they now think. Now, hopefully it becomes more a "goal" and less an intimidation.

10.) There is one thing we do (that we have to do) that we dread: the culling out and cutting loose the few folks who, for one reason or another, will never become dancers. In any group of new dancers, it soon becomes evident who's getting it and who isn't. The "isn'ts" are the ones who can't complete any calls on their own, and who break down every square they're in. As distasteful as we may find it, the Club's leadership has the responsibility to deal with the realities. We owe the rest of our participants the opportunity to progress and experience the satisfaction and joy of "dancing". The longer we delay, the more frustration has to be tolerated and the more valid the question, "If I was doing so badly, why did you let me go this long?" If done quickly, quietly, and tactfully, it inflicts the least pain possible, all around.

We promised you 20 "answers". Because of time and length, we're stopping here this month. These first 10 are particularly useful with new dancers, so this is a logical place to pause.

Next month, we'll share 10 more answers, applicable to both newer and experienced dancers. Check in to see how many of these user-friendly approaches your club already practices, and how many others could add something positive for you.

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

# EASY LEVEL

*From*  
*Bob Howell*



Our first dance this month comes from the book, "Dancing for Fun", published by a group of recreationally oriented dance leaders from Edmonton, Alberta, Canada and is available from Jim New, #101-100 Foxhaven Drive, Sherwood Park, AB. T8A 6B6

## TEXAS CRAPSHOOTER LINE DANCE

*By Sheila New*

**Formation:** Solo, all facing HOH - 4 wall dance. All start feet together.

**Music:** "Texas Crapshooter" or any country western music - 32 beats.

**Routine:**

**Intro:** Wait 4 beats.

Beats

- |    |   |                              |   |
|----|---|------------------------------|---|
| 1. | 4 | 2 PIGEON TOES                | Feet tog, move both heels out and in, & out and in;   |
| 2. | 8 | 4 SIDE TOUCH                 | Touch RF to R side, touch RF to LF; touch RF to R side, close RF to LF; Repeat opposite feet; |
| 3. | 4 | 3 WALK FORWARD AND KICK      | Walk fwd R, L, R, kick L;   |
| 4. | 4 | 3 BACKWARD STEPS AND TOUCH   | Walk bwd L, R, L, touch RF to LF;   |
| 5. | 8 | 2 VINE RIGHT AND LEFT        | Step RF to R side, step LF XIB RF, step RF to R side, touch LF to RF; Repeat opposite feet;   |
| 6. | 4 | 1 STEP TURN 1/4 R & 3 STAMPS | Step RF turn 1/4 R, stamp L, R, L.  |

I have been saving this dance for several months. I am quite surprised how often I am asked for the routine. I thought that I had written it up several years ago, but can find no evidence of it in my previous columns, so here it is courtesy of both the Lloyd Shaw foundation and the Kentucky Dance foundation.

## A MAYPOLE DANCE

*An English Folk Dance*

**Formation:** Single circle facing pole, with dancers numbered around the circle from one to four (1, 2, 3, 4; 1, 2, 3, 4; and so on); ones and twos are partners, threes and fours are partners; ones and threes stand on left side of partner. All hands are joined.

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**Music:** Maypole Dance. Lloyd Shaw Foundation. LS E-9 and the Kentucky Dance Foundation, FDCD-055#6 Meter: 4/4

**Introduction:** 8 counts

**TEACHING THE DANCE**

**Counts**

16 Sixteen skips, circling to the left;

16 Sixteen skips, circling to the right;

8 Each set of four, with their hands joined, circle to the left with eight skips;

8 Circle to the right with eight skips. Finish with each couple facing partner, both hands joined.

16 With sixteen skips turn twice around with partner; finish facing partner, ones and threes with their backs to the pole.

8 With a walking step, back away eight steps from partner;

8 Skip eight steps back to partner and join both hands;

16 With sixteen skips turn twice around partner. Finish in a single circle, facing pole.

8 All walk forward four steps and back four steps;

8 All skip eight steps toward the pole;

8 Pick up ribbons and hold high in RIGHT hands; Eight skips back to place, and face partner.

8 Use full eight counts to bow to partner;

8 Bring ribbons to position for winding, both hands on ribbon about twelve inches apart, palms down. Those facing line of dance (LOD) hold ribbon high and step to outside; those facing reverse line of dance (RLOD) hold ribbon low and step to inside. Keep ribbon taut while winding.

Weave the pole to the desired distance. Those facing line of dance go over first, then under, etc. Those facing RLOD go under first, then over, etc. All weave in and out as in a grand right and left. After the teacher calls "next" or some other

appropriate signal, the children stop the next time they meet their partners. On a signal, they face the pole holding ribbons high in their right hands. On a second signal, they let them flutter to the ground, then join hands with their partners and skip off.

NOTE: If the children do not skip spontaneously, without concentration on footwork, let them walk the first two or three times through the dance. Counts are given for the actions, rather than measures, to permit the teacher to use music of his/her choice for this dance, in addition to that recommended here. The dance and the music will not necessarily come out even, because of the flexibility of time used for the "weaving."

The Maypole, which is supposed to be dedicated to the Goddess of Flowers, stands at least twelve feet from the ground. Its top is dressed with flowers and from it hang long streamers (one for each of the dancers) of various light spring colors.

Following is another gem that I have used for many years and still brings a lot of smiles. It is called - - -

## **PROMENADE THE OUTSIDE RING**

**Formation:** Square

**Music:** Any lively hoedown

**Routine:**

FIRST AND THIRD COUPLES PROMENADE THE OUTSIDE RING WHILE  
THE ROOSTERS CROW AND THE BIRDIES SING

Couple 1 goes to the right, outside of set, around set, and back to home position.

WHEN YOU GET HOME LEAD TO THE RIGHT

AND RIGHT AND LEFT THROUGH WITH THE COUPLE YOU MEET

Couple 1 with 2, 3 with 4.

RIGHT AND LEFT BACK ON THE SAME OLD TRACK

Lines are parallel and run diagonally across the set.

TWO LADIES CHAIN AND CHAIN RIGHT BACK

Simultaneously, lady 1 with 2 and 3 with 4.

FORWARD EIGHT AND BACK IN TIME

PASS RIGHT THRU AND BEND THE LINE

Couple 4 faces 1, 3 faces 2.

NOW RIGHT AND LEFT THRU YOU'RE DOING FINE

FORWARD EIGHT AND BACK ONCE MORE

PASS RIGHT THRU AND BEND THE LINE

Couple 2 faces 1, and 3 faces 4.

GO RIGHT AND LEFT THRU TO YOUR OWN DOOR

ALLEMANDE LEFT LOOK OUT NOW

RIGHT TO YOUR PARTNER, RIGHT AND LEFT GRAND

**American SquareDance Has Email!**  
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And our contra this month was written by the Chairman of CONTRALAB, Art Harvey. He named it the - - -

## WHEEL TURN TEACH ALTERNATE

**Formation:** Proper Duple

**Music:** 32 bar tune

**Routine:**

- A1 Actives Down the Center & Wheel Turn  
Come Back & Cast Off (try unassisted)
- A2 Half Promenade  
Right and Left Thru
- B1 Star Left  
Star Right
- B2 Allemande Left New Neighbor (corner)  
Actives Turn Partner Right Once and a Half

That's it for May.

---

### Ask Arts

*By Del Reed*

Dear ARTS,

I attended an ARTS Benefit dance several months ago and picked up an ARTS flyer. Now, I have misplaced the flyer and I'm still not clear about what ARTS-Dance is. Can you help me? Until I hear from you, I am...

*Sleepless in Seattle*

Dear Sleepless,

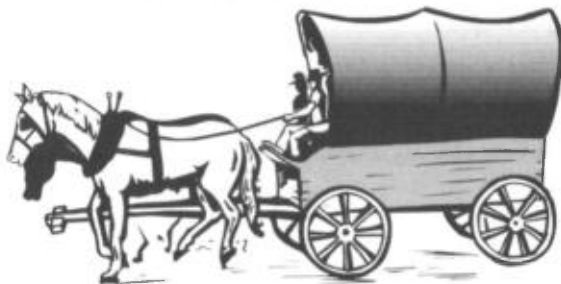
ARTS-DANCE stands for the Alliance of Round, Traditional and Square Dance and bring together multiple organizations with the goal of revitalizing our activity and educating the public on the multiple benefits of dancing. Quite simply, we have this wonderful, healthful, and fun activity, but with so much competition with other leisure pursuits, we want to figure out the best way to bring more people into it.

Specifically, ARTS-DANCE is made up of the American Callers Association, CALLERLAB, CONTRALAB, International Association of Gay Square Dance Clubs (IAGSDC), National Square Dance Campers Association (NSDCA), National Square Dance Convention Executive Committee (NEC), ROUNDALAB, Single Square Dancers USA (SSDUSA), United Square Dancers of America (USDA), Universal Round Dance Council (URDC), and USAWest Square Dance Convention Policy Board (USAWest).

Check out our website at [www.arts-dance.org](http://www.arts-dance.org) for more information or call the toll-free ARTS Hotline at 1-866-445-ARTS (2787).

If you have a question for "Ask ARTS" please send to:  
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# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

This month, let's expand on the mainstream emphasis call of Cloverleaf. At the Advanced level, we call this "Clover and...(Anything)" but, to simply direct this for Mainstream or Plus dancers, you can say... "If you're looking out Cloverleaf, while the centers..."

Have fun!

- |  |  |
|--|--|
| 1) HEADS touch 1/4 & walk and<br>dodge<br>pass thru<br>clover and (touch 1/4 & walk and<br>dodge)<br>pass to the center<br>CENTERS pass thru<br>left allemande | CENTERS square thru 3<br>left allemande  |
| 2) SIDES square thru 2<br>pass thru<br>clover and [pass the ocean]<br>extend<br>swing thru<br>acey deucey<br>right and left grand                              | 4) Heads 1P2P<br>square thru 2<br>clover and [square thru 2]<br>single circle to a wave<br>circulate, right and left grand   |
| 3) HEADS square thru 4<br>pass thru<br>clover and [star thru]  | 5) SIDES lead right<br>pass thru<br>clover and [star thru]<br>double pass thru<br>track 2<br>swing thru<br>circulate<br>scoot back<br>CENTERS scoot back<br>scoot back<br>CENTERS scoot back |

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right and left grand  
(7/8 promenade)

6) Heads 1P2P

pass the ocean  
extend  
clover and [linear cycle]  
CENTERS pass thru  
square thru 3  
left allemande

7) SIDES star thru  
double pass thru  
clover and [partner trade]  
CENTERS LEFT square thru 4  
left allemande

8) HEADS star thru  
double pass thru  
clover and [u turn back]  
CENTERS slide thru  
single circle to a wave  
acey deucey  
boys run

girls hinge  
flip the diamond  
right and left grand

9) SIDES touch 1/4 & walk and  
dodge  
pass thru  
clover and [fan the top]  
dixie grand, left allemande

10) HEADS right and left thru & lead  
left  
pass thru  
clover and [fan the top]  
extend  
spin chain & exchange the gears  
extend  
clover and [linear cycle]  
CENTERS swing thru  
ENDS 1/2 sashay  
extend TWO TIMES  
right and left grand

11) HEADS square thru 2

pass thru  
 clover and [LEFT square thru 2]  
 left allemande

12) SIDES pass thru  
 separate around 1 to a line  
 pass thru  
 wheel and deal  
 double pass thru  
 clover and [trade & and roll]  
 boys swing thru  
 extend  
 TWICE, split circulate  
 cast off 3/4  
 right and left grand

13) HEADS pass thru  
 separate around 1 to a line  
 pass thru  
 3/4 tag  
 clover and [explode the wave]  
 pass to the center  
 CENTERS slide thru  
 at home

14) SIDES lead right  
 swing thru  
 extend  
 clover and [spin the top]  
 ping pong circulate  
 CENTERS swing thru  
 extend  
 girls trade  
 swing thru  
 right and left grand

15) SIDES square thru 4  
 pass thru  
 clover and [swing thru]  
 CENTERS spin the top  
 extend  
 linear cycle  
 load the boat  
 left allemande

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(1,2) I FOUND A NEW BABY .....	BSCD 2458
(1,2) COMPANY'S COMING/UP JUMPED THE DEVIL .....	BSCD 2460
(2) WHERE THE SOUL NEVER DIES .....	TKRCD 017
(2) INJUN HOEDOWN / ROMPING MOLLY .....	BMVCD 3077
(2) SHE CALLED ME BABY, BABY ALL NIGHT LONG .....	STCD 1022
(2) BITTER / UNCLE BUCK .....	STCD 2040

# THE KOREO KORNER

*From  
Steve Kopman*



Let's stay with the theme "Clover and..." but add some spice. On this group of sequences, where you see Cross Clover and..., the dancers looking out Cross Cloverleaf, while the centers take the next call.

HEADS square thru 2  
pass thru  
THEN:

- 1) cross clover and [lead right]  
swing thru  
cast off 3/4  
right and left grand
- 2) cross clover and [pass the ocean]  
extend  
split circulate  
extend, right and left grand
- 3) cross clover and [square thru 4]  
swing thru  
boys trade  
square thru 4  
right and left grand
- 4) cross clover and [fan the top]  
extend  
centers trade  
boys run  
LEFT square thru 2  
left allemande
- 5) cross clover and [swing thru]  
CENTERS spin the top  
extend  
swing thru  
boys trade  
ENDS face in  
at home

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## Fourscorey

By Corben Geis



Corben Geis

1. Who is the author of the cute children's book "Barnyard Dance"?
  - A. Shel Silverstein
  - B. Sandra Boynton
  - C. Dr. Seuss
  - D. Stephen King
2. What is the name of Silver Sounds Records affiliate label?
  - A. Golden Tunes
  - B. Silver Spoons
  - C. Sounds 2000
  - D. Chicago Fire
3. When the ladies do a normal Teacup Chain, and the boys Single File Promenade To The Left, advancing one spot each time, so all of the head boys work with all of the head girls, while arm turning is called what?
  - A. Teacup Chain With Feeling
  - B. Wake Up Boys And Do Something
  - C. Rotary Teacup Chain
  - D. Spin The Teacup
4. What's the square dance distribution business that has a horse for its logo?
  - A. Exquisite Esquestrian Squares
  - B. Hoofbeats Inc.
  - C. Galloping Square Dance Stuff
  - D. Palomino Records

## Answers to April's Fourscorey

1. B. James Coburn
2. A. The Jinx
3. C. Son-in-law
4. C. War Of The Worlds

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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 one of the problem areas in square dancing.

This month we want to examine a very important subject that recurs in Square Dancing. This problem comes up in clubs that are training beginning dancers. Everyone learning to square dance learns at his or own pace and a beginning dancer occasionally needs to be counseled to retrain or improve their skills.



*Jim and Betsy – Your Rovin' Corners*

We all know that square dancing is a joy, a pleasure, and about the most fun we can have. We want to share our fun with others and increase the size of our clubs. We all know how difficult it is to get a non-dancer to come join in with us and learn to dance. We all know that we learn to dance through months of instruction and practice. We all know we must cherish every newer dancer.

Most clubs hold at least one set of lessons each year (some clubs use a multi-cycle approach, but let's discuss that another time.) Club members tell their friends, advertise in the local press, put up flyers and so on. Most clubs have two or more "free" nights of introduction for newer dancers. Finally, the actual lessons begin. Occasionally a late student shows up and we either accept him or her or suggest they return next year. (Arrgh! A whole year without square dancing! Unbelievable!)

As time passes, some beginners quickly see that square dancing is beyond them, and seek other entertainment. Of course, an old dancer like me believes that square dancing should be for everyone from young to old. I often say, "If you can tell your right from your left, and you can walk, you can learn to dance.

Occasionally someone is having a good time, but not really concentrating and breaks down squares with some frequency. Callers occasionally remind student that they need to cooperate, pay attention, and really stay focused. Many callers warn students that if they cannot keep up, if they are always breaking down squares, and they are holding the other students back, they will be asked to leave.

Once in a while a club has a student who is motivated, determined, works hard, is cooperative and demonstrates everything that a square dancer should, but is learning more slowly. Oh, they get it, but it is a struggle. How frustrating that is for the caller! The really good caller will work with great patience, demonstrate the moves, explain, walk through the call, and insure that each student "gets" it. Some callers are better than others at teaching. Some are less so. Most callers manage to get the students through the necessary learning and they graduate. In a club that shall remain nameless, we had such a student. Unfortunately the student

was never told that he/she was in danger of not being able to finish in time. A specific date was set for graduation, putting considerable pressure on the students. The struggling student was popular with his/her fellow students. They all made some mistakes and were supportive of the mistakes of a fellow classmate.

Enter the "Dance Committee." Some officers of the club met, and met with the caller and decided that this student was not cutting it, despite the positive attitude of the student, the great effort of the student, and the support of

other class members and the club members. They set a meeting date without the knowledge of the remainder of the club and told this student to leave now and not come back until fall and start over. Several of the club and class members protested this action. This student was not willing to drop out, but instead wanted to try harder, attend lessons in neighboring clubs and get some of his/her willing friends to get together to practice, and complete the lessons in the current year. The student particularly wanted to stay with the friends he/she had made.

Despite protests from some club members, the mighty "Dance Committee" had spoken and refused to budge. The answer was "NO." It would have been easy for the caller and committee to continue classes, even limp to a finish, but they were adamantly against it.

The student could have been given extra help, taken to other classes, given written definitions, videos, animated web sites, but the "Dance Committee" was intent on the "excommunication" of this student from this club.

The way square dancing is organized, each club is a totally volunteer organization, separate from every other club. Oh there are loose federations, but no one to set standards, or resolve grievances. When a student is banned from classes, no appeal is possible. By their silence, the other club members joined in this "shunning" as of heretics of old. Unfortunately there is no recourse. The student and the other class and club members can only accept or leave.

Fortunately most people are kind, reasonable, and want only to help. Unfortunately, there are others. Generally, most square dancers are patient and willing to help. As in life, when we allow unjust acts to occur, it opens the door for greater miscarriages of justice.

Look at yourself. What will you do when next this arises in your club? I have personally known of several square dancers who have been through this situation and chose the easy way out – they voted with their feet and left square dancing-forever.

We can do better. We must do better.

*Jim and Betsy Pead, Your Rovin' Corners*

## 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

# NOTES IN A NUTSHELL

*A Review by  
Frank Lescrinier*



## CALLER'S NOTES

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

The front page includes suggestions on how Norm teaches Recycle, beginning dancer confidence with Cross Fold.

Linda shares her ideas on the importance of music in the activity, and to stay current on the music the caller uses.

This month's subject of "Adding Creativity To Your Choreography" is looking at other calls preceding Cast Off 3/4 instead of Double Pass Thru and Centers In. Other formations that Cast Off 3/4 can be called from are: Ocean Waves; Columns; Two Faced Lines; 3 & 1 Lines; Lines Facing Out, etc.

The **Mainstream 53 (Basic)** call is Square Thru. "One thing to watch for and correct immediately is the tendency for dancers to Courtesy Turn on the second hand of the Square Thru. This is because it feels like a Right and Left thru.

The **Mainstream** featured call Couples Hinge. The key is to remember that any Hinge is one half of a Trade. In the 'Dancing the Mainstream Program', several dance sequences with Couples Hinge are included.

This month's **Plus Program** section takes a look at Explode the Wave. The following page includes sequences using Explode the Wave, and other Plus calls as well.

For those calling **Advanced**, Norm workshops the calls Grand Follow Your Neighbor and Switch to a Diamond.

## 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 looks at 'Al's Heel Toe Contra', written by Al Brundage.

The **Workshop Ideas** section looks at several calls. The first is called 'Tip A Canoe' written in 1976 by Harville Williams. (The original definition included the call Curlique, and is replaced by Touch a Quarter.) Starting formation: Lines facing in, or Inverted Lines

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



with the centers facing in. Definition: The end dancers Circulate around the outside passing three dancers and then facing to the centers (as in Load the Boat). Meanwhile the Centers Touch 1/4, Box Circulate, and Walk and Dodge. Ending formation depends on the starting formation.

The **Mainstream (1-53) Program** call this month is Star Thru. Recycle from left-hand Waves is the Mainstream Program call for the month.

Dancing the **Plus Program** this month looks at the call Track Two. Teach the dancers moving around the outside to give the center dancers enough room to do their part of the call.

The **Advanced and Challenge Supplement** includes: Ends Bend; Scoot Chain Thru; and Switch to an Interlocked Diamond.

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# On The Record ROUNDS



## *Ralph & Joan Collipi*

122 Millville Street, Salem, NH 03079  
(603) 898-4604 – [ralph.collipi@Verizon.net](mailto:ralph.collipi@Verizon.net)

Take a  at what is just released...

The following 13 Routines were written by Russ and Judy Francis. Please note that the cue sheets only have head cues and no foot prints.

### **At The Hop**

Phase II+1 (Fishtail) - 2 Step - MCA 2411 by Danny and the Juniors or CD Radio Gold CHD 557 Track #23 - Russ and Judy Francis  
Basic 2 step with a wrap and unwrap sequence.

### **Love Me Do**

Phase II+2 (Whaletail, Fishtail) - 2 Step - Capitol 56785 by the Beatles - Russ and Judy Francis  
Basic 2 step with traveling door, and fishtail.

### **Sweet Nothin's**

Phase II+1 (Fishtail) - 2 Step - Coll. 90221 by Brenda Lee - Russ and Judy Francis  
Basic 2 step with scoot and fishtail.

### **Sugar Pie Honey Bunch**

Phase II+2 (Fishtail, Strolling Vine) - 2 Step - Coll. 429 I Can't Help Myself by the 4 Tops - Russ and Judy Francis  
Basic 2 step with strolling vine and fishtail, and 2 step with knee across sequence.

## *Round Dance with Ralph & Joan Collipi*

**June 14-18, 2005 White Mountains Square & Round Dance Festival, Madison, New Hampshire**  
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Contact: [www.PuritySpring.com/WM](http://www.PuritySpring.com/WM); Collipi ([ralph.Collipi@verizon.net](mailto:ralph.Collipi@verizon.net)); Cuddy ([cuddy128@mac.com](mailto:cuddy128@mac.com))

**August 26, 27, 2005 -Chesapeake Round E Vous Round Dance Weekend**  
Phases III-(Soft)VI – Cherry Hill Campground, College Park, Maryland  
Staff: Collipi (New Hampshire); Filardo (Maryland)  
Contact: Dom Filardo 1-301-862-4928; email: [domfil@gmpexpress.net](mailto:domfil@gmpexpress.net)

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### Everything Waltz

Phase II - Waltz - Coll. 4292 There Goes My Everything by Engelburt  
Humperdink - Russ and Judy Francis  
Twisty balance, twinkles, reverse twirl. Pure vanilla waltz no surprises.

### Rockin' Robin

Phase II+1 (Fishtail) - 2 Step - Coll. 3897 by Bobby Day - Russ and Judy Francis  
Traveling door, strolling vine, scoot and skate sequence are included in this  
routine.

### Yesterday

Phase IV+1 (Natural Hover Cross) - Foxtrot - Capitol 18901 by the Beatles - Russ  
and Judy Francis  
Reverse turn, hover telemark, in and out runs, natural hover cross are some of the  
figures in this routine. Ending is step forward and slow hinge.

### Y.M.C.A.

Phase IV+2 (Open Hip Twist, Stop N'Go Hockey Stick) - Cha Cha - Coll. 4337  
by the Village People - Russ and Judy Francis  
Umbrella turn, open hip twist, peek a boo chase, stop and go hockey stick,  
crabwalk, and meregue's are included in this cha cha.

### Moulin Rouge

Phase IV - Waltz - Coll. 13-33007 by Percy Faith Orchestra - Russ and Judy  
Francis

Chair and slip, whisk, in and out runs, cross hover, sways, and basic waltz figures at the Phase III/IV level.

### **Days Of Wine And Roses**

Phase IV+1 (Horseshoe Turn) - Bolero - Coll. 4599 by Henry Mancini - Russ and Judy Francis

Choreographers suggest you speed to 50 rpm's. Turning basic, left pass, fenceline, crabwalk. Basic latin figures included in this bolero.

### **Dear Heart**

Phase IV - Waltz - Coll. 4797 by Henry Mancini - Russ and Judy Francis

Chair, cross pivot, twinkles, box finish. Suggest you speed to 47 rpms.

### **The Last Waltz**

Phase IV - Waltz - Coll. 4291 by Engelburt Humperdink - Russ and Judy Francis

Telemark, hover fallaway, diamond turn 1/2 followed by quick diamond in 4. Ending is promenade sway and change sway.

### **Rockin' Pneumonia**

Phase V - Jive - Coll. 6133 or EMI 5708 artist Johny Rivers or CD Coll. 9645 Track 10 - Russ and Judy Francis

Pretzel turn, change hands behind the back, she go, he go, neck slide, rolling off the arm, American spin, triple wheel, shoulder shove. Suggest you speed to 48 rpm's.

### **Walkin' After Midnight 4**

Phase IV+1 (Triple Traveler) - Slow 2 Step - MCA60061/Coll 3154 by Patsy Cline - Chris & Gail Johnson

Lunge basic, left turn w/inside roll, triple traveler. Nice basic slow 2 step.

### **Wish Me A Rainbow**

Phase IV - Waltz - Roper 137- Dorothy Sanders

Spin turn, cross hovers, weave, diamond turn, whisk, in and out runs. Ending is canter and apart.

### **Down In The Boondox**

Phase II - 2 Step - Columbia 13-33191 by Billy Joe Royal - Susan Healea

Choreographer suggests you slow speed for comfort. Scoot, basketball turn, traveling door in parts A & B. Part C has vine and wrap and unwrap sequence.

## **Free Stuff**

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

## **L-O-V-E-**

Phase II - 2 Step - MGR 062 - Susan Healea

Scoot, scissors, limp, and a tarmara sequence are included in this routine.

## **My Way**

Phase V - Rumba - Roper JH 423A - Dorothy and John Szabo

Slow hip rocks, alemana, cuddles, flirt, open hip twist, cross hand underarm turn, wheel, latin whisk, ending is aida with exploding arms.

## **Beauty And The Beast**

Phase V+2 (Rope Spin, Curl) - Bolero - EPIC 34-74090 by Celine Dion and Peabo Bryson - Peg and John Kincaid

This is a lovely bolero, don't pass this one up. Opening out, rev. rope spin syncopated, 1/2 moon, opening out, horseshoe turn, riff turn, solo hip lifts. Music and routine blend to make for a nice bolero.

## **Dancing Like Lovers VI**

Phase VI - Waltz - STAR 178A - Ken and Dianne Pratt

Lilt pivot, big top, hover telemark, ripple chasse, quick open reverse, overturned spin and twist, natural weave. Nice music and the choreography flows very nicely.

## **No Meat & Potato Man**

Phase II+2 - 2 Step - Arista 07863-69049 - by Alan Jackson - Shirley and Don Heiny

Choreographers suggests you speed for comfort. Progressive box, strolling vine, traveling door. Also has a lace sequence. Good CW beat to the music.

## **That's The Way I Like It**

Phase IV+1+3 (Push Pull, Ronde, Chasse & Hip Twist Chasse - Cha - Coll. 0317 flip Queen of Clubs by KC & The Sunshine Band - Dorothy & John Szabo

Choreographers suggests you speed for comfort. Disco arms, conga walks L & R, fwd. & bk, ronde chasse, hip twist chasse, and some interesting choreography accompanies this music.

## **Bad Leroy Brown Jive**

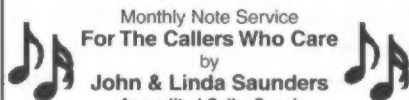
Phase IV+2 (Stop & Go, Chasse Roll) - Jive - Roper JH 419 - Bob Paull

Chicken walks, jive chasse, link rocks, lindy catch, pretzel turn, fallaways, and point steps. Good jive music.

## **I Need To Know Cha**

Phase IV+2 (Double Cuban Breaks, Sweetheart) - Rumba/Cha Cha - Col. 1999 or

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



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38-79250 - Chris and Gail Johnson  
This routine incorporates all basic latin figures nicely. Some of the figures are, open break, fenceline, triple cha's fwd and back, alemana, double Cuban breaks. New Yorker.

Recordings reviewed  
are supplied by  
**Palomino Records, Inc.**  
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### **Daddy's Tango**

Phase IV+2 - Tango - STAR 159 - Bob and Judith Haworth

Nice basic tango figures included in this routine. Spanish drag, open reverse finish, prog. link, diamond turn, rev turn to a close finish. Good to workshop tango figures prior to teaching this nice routine.

### **What A Wiggle In '04**

Phase IV+1 (Sweethearts) - Cha Cha - STAR 141A - Bob Paul

Time step, whip/twirl, flirt, parallel chase, lariat with lady doing a transition, wheel, umbrella turn. Quick apart point and smile.

---

## **Joe and Rosa Griffith of Strathmore**

Joe and Rosa Griffith of Strathmore, Alberta joined a Square Dance club in Flin Flon, Manitoba in 1954. In 1955, he became this club's Caller, as the other one retired. Over the past 50 years, he has Called and Cued for 15 Clubs in Manitoba, Saskatchewan and Alberta. He started five new clubs in these three Provinces. After moving to Strathmore, Alberta in 1974, he started The Wheatland Whirlers Square Dance Club with 29 dancers. Current membership 43, mostly farmers.

Joe was on the program at Penticton, B.C. Jamboree for 15 years. Helped to organise program for 1986 Canadian National Convention in Calgary, Alberta. Helped to organise and participated at Annual Banff Square Dance Institute for 12 years. Charter Member of Calgary Callers Association & Member of Alberta Callers Association. Member of Callerlab and Roundalab.

Participated in Opening Ceremonies of the 1988 Calgary Winter Olympics and 1997 Calgary Police and Fireman Games. In 2002 started a Junior Square Dance Club for Grades 2 to 5, at Westmount Elementary School in Strathmore. Currently has 35 children participating every Wednesday afternoon, after school.

Recipients of Alberta Rose Award and Award of Excellence from Canadian Square and Round Dance Society.

On Sunday 6th February 2005, 350 Square Dancers from Calgary and surrounding area honoured Joe and Rosa for Calling and Cueing for 50 years. Following the many presentations by Square Dance Organisations, and Town of Strathmore, we all sat down to a Barbequed Beef Dinner, before spending the evening dancing to Joe and Rosa. They still Call and Cue for The Wheatland Whirlers Square and Round Dance Club every Wednesday night in Strathmore, Alberta.

Congratulations, Joe and Rosa!

**John and Anne Godzman, Vice President Couple Wheatland Whirlers**

# CUE TIPS

*Selected by  
Fran & Jim Kropf*



Spring is here and The Flowers are blooming and smelling so sweet and "The Breeze And I" are looking for an evening with our Gal Oh "Here Comes My Baby" now.

## THE BREEZE AND I

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

**Record:** STAR 196

**Footwork:** Opposite, except where noted

**Phase:** III - RHYTHM RB

**Sequence:** INT A B A B

### INT

BFLY;; CUCARACHA L & R;;

### -A-

FC-FC; BK-BK; OP RK FWD 3; RK FWD 3;

CIRCLE AWAY & TOG BJO;; BOLERO WHEEL;;

CP BROKEN BOX;;;;

SD 2STP LOP; RK BK & REC; SD 2STP HOP; RK BK & REC;

### -B-

LACE UP; FWD 3; LACE BK; FWD FC BFLY;

BASIC;; NY TWICE;;

1/2 BASIC; UNDERARM TRN; LARIAT;;

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SHLDR-SHLDR TWICE;; CUCARACHA L & R;;  
\* 2ND TIME; MEAS 15-16 BECOME;  
CUCARACHA L; RK SD, REC, PT RLOD;

## HERE COMES MY BABY

**Choreography:** David and Teri Meyer, 27115 Harmony Hills, San Antonio, TX 78258

**Record:** "Here Comes My Baby", The Tremeloes (available from choreographer (at correct speed) or on Napster for .99¢)

**Footwork:** Opposite except where noted

**Rhythm:** Two Step; Roundalab Phase II+2 (Fishtail, Strolling Vine)

**Suggested Speed:** 44 rpm

**Sequence:** Intro AB Int AB Int C B End

**Introduction:** Cues start when guitar starts (about 8 measures, band members will say "1, -, 2, -, 1, 2, 3, 4); have dancers clap with band until that point if you have the full version.

WAIT;; APT, PT; TOG, TCH; BROKEN BOX;;;;

### Part A

2 FWD 2-STEPS;; 2 TRNG 2-STEPS;;

FACE-TO-FACE; BACK-TO-BACK; BASKETBALL TURN;;

SLO TRAVELING DOOR;; 2 SLOW SD CL;;

SLO TRAVELING DOOR;; 2 SLOW SD CL;;

### Part B

CIRCLE AWY 2 2-STEPS;; STRUT TOG 4;;

SCIS SCAR; SCIS BJO; FISHTAIL; WK, FC;

TRAVELING BOX; (OPTIONAL TWIRL);;

CIRCLE AWAY 2 2-STEPS;; STRUT TOG 4;;

### Interlude

BROKEN BOX;;;;

### Part C

SKATE L & R; SD 2-STEP L; SKATE R & L; SD 2-STEP R;

LACE ACR; 2-STEP TO FC; BASKETBALL TRN;;

SKATE L & R; SD 2-STEP L; SKATE R & L; SD 2-STEP R;

LACE ACR; 2-STEP TO FC; 2 TRNG 2-STEPS;;

### End

STROLLING VINE;;;;

SLO TRAVELING DOORS;;;;

CIRCLE AWY 2 2-STEPS;; STRUT TOG 4;;

TWIRL 2; APT, PT;



# ALL THINGS CONSIDERED

By  
*Ed Foote*



## **The National Square Dance Convention - Part 3**

The last two articles looked at how the National Convention is run, discussed Final Reports, and looked at the complaints which occur on a regular basis. This month we propose a solution.

**SOLUTION.** Sound and bus service represent major complaints by the dancers over the years. Yet the National has run for over 50 years – why do the same problems keep happening over the over again? Answer: lack of consistency.

No one knows what works and what doesn't work, because new people are involved every year, and often these new people do not bother to research the history of their area of responsibility by reading Final Reports of previous Nationals, assuming that there are any good Final Reports for their area.

The solution is simple – have one or more permanent Senior Advisors that will work with each individual city. These Advisors will be people who have detailed knowledge of what worked and what didn't work for each committee at previous Nationals, going back 15-20 years.

For example, San Antonio in 2006 wants to do something and a Senior Advisor says: "No, St. Louis tried that in 1993 and it didn't work." Charlotte in 2007 may ask which Nationals had the best sound in the past 15 years and why did it work. A Senior Advisor has the answer.

Someone might say that we already have these Senior Advisors in the makeup of the National Executive Committee. Not so. Remember, the National Executive Committee's primary job is to select the city to host the National and to make sure it follows very general guidelines. That's it. They do not get involved with the detail work that a particular city must do. The proof that these people can not function as Senior Advisors is the fact that sound and bus problems keep recurring on a regular basis.

Consistency is the key. Right now the National is consistent at being inconsistent – each year it is a gamble for the dancers as to whether things will be done correctly. This should not be the case with the showcase event of our activity.

Of course, I made this suggestion for Senior Advisors over 20 years ago to members of the National Executive Committee and nothing has been done about it. So don't hold your breath expecting that anything will happen now. At least you will not be surprised when you see problems occur year after year, because now you know the background. But remember that when you do see the same problems recur on a regular basis, that there is a better way to do this.

# MOORE ON CONTRA

By  
Paul Moore



*I have been doing some research for a workshop on the history of square dance that I will be presenting at the National Square Dance Convention® in Portland. So, this month, and in future months, I would like to present some outstanding articles which have been written on the history of square dance and contra dance. The first of these articles is from 30 years ago (March 1975) as the Nation was preparing for the bi-centennial. Bob Osgood, the publisher of Square Dancing/ Sets in Order, wrote this as an introduction to the history of American dance; he had the goal of raising people's awareness of dance in history and of getting people to resurrect some of the old dances. At the end of the article is a request for people to send stories about dancing. I would like to make the same request. If you have a story about dancing, a caller, favorite music, etc., please send it to me at [pmmmoore@js-net.com](mailto:pmmmoore@js-net.com) or to Paul Moore, c/o American Square Dance Magazine.*

While the year is young, and before it gets much older, you will be reading of many features that will be celebrated during this country's 200th birthday. "Plan to see our exhibit of costumes going back to revolutionary times;" "Come to Jamestown and see how America lived in 1776;" "The television networks are planning several outstanding series connected with America's Bicentennial." These are but a handful of the many invitations the public will be receiving to watch a rerun of history.

Being a spectator is nothing unusual. However, being a square dancer means that we won't necessarily have to take a back seat in reviewing two hundred years of our nation's history. America has been a dancing nation. It has its folk dance, and we as square dancers have an opportunity to participate in the history-telling in 1976 and actually dance two hundred years of our country's history.

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looking forward to the Bicentennial. They have been thinking of ways to make not only square dancers but non-dancers aware of the part that this dance has played during the past two centuries. At one point a very elaborate presentation was made to the Bicentennial Commission and as a result the 25th Annual National Square Dance Convention (Anaheim, California, June 24, 25 and 26, 1976) has been officially designated a part of the Bicentennial Celebration.

This opened the doors. As word was circulated that square dancing would play an official part in the festivities, a number of areas around the country announced their intention of presenting pageants and local festivals spotlighting American history. Already a number of square dance groups have been contacted in their own areas to help out with the celebration and leaders are busily researching to determine just what the various ingredients are that make up the American Folk Dance.

For today's average square dancer, square dancing history started the day "I began square dancing." This presents a bit of dilemma. In looking at contemporary square dancing, today's dancer is looking at the end result of many decades of dancing, of many dance styles, of many formations and of an almost unlimited variety of music.

And so, for today's dancer who will help to portray the past of American dancing it's going to mean turning back the pages of dance history and becoming more familiar perhaps with the dances of our grandparents and great-grandparents and those before them. If we are interested in exhibiting the history of American Dance, then we are going to have to gain the knowledge of all that has gone into the activity up to now.

Perhaps it is not stretching the truth too far to say that our people have *always* danced. Before the 1920s and before motion pictures became popular and before the end of World War II and the opening of the era of television, Americans, when they had time to play, included dance as an important part of their social life. Much of the old dancing that we hear about is somehow connected with a special event and for that reason has been written up in old newspapers, letters, etc. A

housewarming often meant that neighbors from miles around piled into their buggies and, with gifts for the new neighbors, converged to dance throughout the night to "warm the house" in proper style.

The spirit of a new nation was captured with barn raisings where the neighbors pitched in to build a barn and then join in squares and circles to put their final blessing on the project. We read of weddings where the bride and groom danced until dawn with their guests. We gather from what we've heard and read that our ancestors firmly believed that to dance with friends is the very peak of hospitality.

### **Original Americans Danced**

Of course if you wanted to go back far enough, you would be reminded that the original Americans, the Indians, took dance seriously as a part of their way of life. As a philosopher said after watching one of the ritualistic dances "I couldn't tell whether they were praying a dance or dancing a prayer."

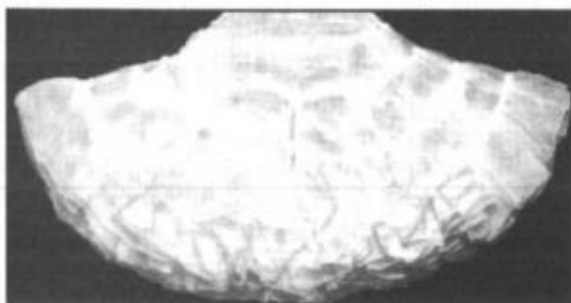
America has always been called the melting pot of the world, People from virtually every country immigrated to the "new land" during the country's first 200 years. With them they brought their customs, their languages, their skills and their dances. At first grouped into ethnic concentrations in different parts of the country, they enjoyed their dances in the (more or less) pure form in which they were brought from their homelands.

Then as people spread throughout the country, migrated West and moved from one city to another, the cultures became more and more mixed with the end result that in our contemporary square dancing we see evidence of the folk dances of

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many nations.

We see the square formation in the Jewish Sher and, of course, in other quadrilles we see the grand right and left and alle-mande left, a swing, a promenade. When we watch an English country dance we see the lines that form

a part of our contemporary square dance and our contras. We begin to feel very close to the rest of the world when we notice one of our pioneer dances, The Varsouviana, being danced in various forms, but to almost the same music, in Mexico City, in Manila, and in Dubrovnik, Yugoslavia.

Of course, in order to make this a truly American creation, the Americans themselves had to add something that was a bit unique. This innovation was the caller. Also considerably unique in folk dancing is the extemporaneous aspect, the taking of a designated number of basic movements and weaving them into dances. No matter how much Americans may have *borrowed*, they did create this distinction.

To portray two hundred years of history as reflected in dance, we are going to have to go back to some of the areas where the different styles grew up. For instance, a trip back to the 1920s and Dearborn Village will show us the quadrilles and couple dances of Henry Ford's time. For this we have good documentation from Benjamin Lovett and others.

### *It's A Big Story*

Of course, the original 13 colonies and particularly the New England States will have their story to tell relative to the contras, quadrilles and lancers. Tennessee and Kentucky have their authorities who will fill us in on the running sets and the mountain dances.

Some of the forms will be strangers to a number of us. As an example one whole segment of our history was influenced by the church. "Dancing is sinful; primarily because it's accompanied by musicians and instruments. And instruments – particularly the violin which is an instrument of the devil and is synonymous with sinning and carrying on – just do not belong in a Christian atmosphere!" As a result of a dictum of this type, a large segment of the population stopped "dancing." However, they kept the entire idea alive by calling the dances games. They substituted songs in place of instruments. These play party games included "Left My Brown Jug Downtown," "Scooping Up Paw Paws," and "Skip to my Lou," to name just three of many.

You will discover some very interesting aspects of the square dance as it traveled across the country with the pioneers and as it settled down in different communities. Many of the same patterns existed, but with different calls and with different names.

The United States of America Dance Map



### ***Slows Down With Time***

Dance styling changed too. In looking at square dancing in different parts of Texas, it almost appeared that as the musicians who played for square dancers grew older they began to play the instruments more slowly. This, of course, meant that the dancers also slowed down so that instead of dancing at a tempo 130 metronome beats per minute (which is customary in the 1970s) some of them had slowed down to 112 or 110 mbpm. Unable, or unwilling, to poke along at this pace, young people adapted by putting in extra steps so that the dance might prove more of a challenge. From this we get the running set, the Abilene and Sweetwater Lift and two-step. Then, though perhaps for not the same reason, we watch the authentic clog and the virtually hundreds of styling interpretations scattered across the country.

The research people who have offered to work with us on this project are indeed experts. While the list of "advisors" does include some who are research minded, the majority will be coming from areas where the different dances have been handed down from one generation to the next. The dances that will appear retain an almost accurate representation of dances done 75, 100 and 200 years ago.

One thing that is bound to come out of this project is the "discovery" of unique dances that might be all but forgotten: Here again, this is a participation program. We'd like to get you involved. So, before we get too far along with the articles, drop us a line if you have a recollection of a dance, a humorous incident tied in with a dance held many years ago, a picture, an old dance program, or just some memories that you may have heard somewhere that you would like to share. The end result should be a deeper awareness for us all in "the great American Folk Dance."

---

### **Club Celebrates 60 Years**

The Green Bay Squares celebrated 60 years of dancing, without a break, on May 12, 2005. The Club was started by John Gardner and in the beginning had between 400 and 500 members. They originally danced at the Bay Beach Pavilion, where they used two halls. Through the years the club also danced at Riverside Ballroom, Basten's Hall, The Glenmore Opera House and currently at Wertel's tap.

The current President is Irv and Vi Peeters. He is the son of one of the charter members and has danced with the club over 55 years. They also teach the newcomers at their home. Tuesday night classes have become like a party, so that by the time the newcomers are ready to join the club they know most of the members and feel very comfortable.

The late John Gardner was the first caller and he had an assistant Charley Allen, who called until he was 90. Other callers include Ivan Draize, the late Lloyd Bungert, Joe Loberger, the late Clayton Pigeon, Larry Cockrum and the present caller Lloyd Vertz.

The Club dances on the second and fourth Thursday's of the month. All are welcome to come dance, or just watch, at anytime.

# THE COUNTRY LINE



*From*  
*Mike Salerno*

Spring is in full swing. Welcome back to Line Dancing 101. The essence of most kinds of dancing is to know everything about your basics. Once you know the basics, most other movements are either combinations of basic movements or variations of those same movements. This month's dance offers slightly different combinations and variations of patterns you already know. I hope you enjoy it. If you have any questions about this month's dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## This Month's Dance: It's About Time

Basic Steps (Official NTA Definitions):

**Ball, Change:** A change of weight from the ball of one foot to the other.

**Grapevine:** Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and/or in front in 3rd or 5th position.

**Heel, Ball, Cross:** A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. 1) Tap Heel forward, &) Step on the ball of un-weighted foot, 2) Cross other foot in front changing weight.

**Jazz Triangle:** A dance pattern with four weight changes. It is similar to a Jazz Box (Square) but ends with the feet together.

**Kick, Ball, Change:** A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. 1) Kick foot forward, &) Step on the ball of un-weighted foot, 2) Change weight to other foot.

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

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

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

**Sailor Step:** A dance pattern accomplished by leaning in the opposite direction of the back crossing foot. In a Left Sailor Step, lean to the left as the left foot goes back of the right foot. A Sailor Step is a triple rhythm movement, counted 1&2, that changes direction from side to side. Example of a Left Sailor Step: 1.) Cross/Step Left foot behind Right foot in 5th position, (&.) Step Right foot to Right side in 2nd Position. 2.) Step Left foot to Left side in 2nd Position.

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

**Triple Step:** AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

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

**NAME:** It's About Time

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

**CHOREOGRAPHER:** Mike Salerno, Topeka, KS

**MUSIC TEMPO SUGGESTIONS:**

**Slow:** Black Velvet by Robin Lee (98 BPM)

**Medium:** Take it Back by Reba McEntire (110 BPM)

**Fast:** Big Time By Trace Adkins (132 BPM) or Any Medium/Fast WCS Tempo

**COUNTS/STEP DESCRIPTION**

Heel-Ball-Cross, Point Right, Point Left, Kick-Ball-Change, 1/2 Pivot

1&) Tap Right Heel Forward, Step on Ball of Right Foot Beside Left Heel

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

3&) Point Right Toe to Right Side, (&) Step Right Foot Beside Left Foot

4.) Point Left Toe to Left Side

5&) Kick Left Foot Forward, (&) Step on Ball of Left Foot Beside Right Heel



6.) Step Right Foot Beside Left Foot

7-8.) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

### Left Jazz Triangle, Cross Over, Vine Left With A Touch

9-10.) Cross/Step Left Foot in Front of Right Foot, Step Right Foot Backwards

11-12.) Step Left Foot to Left Side, Cross/Step Right Foot in Front of Left Foot

13-14.) Step Left to Left Side, Cross/Step Right Foot Behind Left Foot

15-16.) Step Left To Left Side, Touch Right Foot Beside Left Foot

### Point Toe, Tap Heel, Ball-Cross, Hold, Repeat

17-18.) Point Right Toe Down to Right Side, Knee In, Touch Right Heel in Place

&) Step Ball of Right Foot Beside and Slightly Behind Left Foot

19-20.) Cross/Step Left Foot in Front of Right Foot, Hold

21-24.) Repeat Steps 17-20.) Above

### Triple Step, Rock/Step, Triple Step, Rock/Step

25&) Step Right Foot to Right Side (&) Step Left Foot Beside Right Foot

26.) Step Right Foot to Right Side

27-28.) Step Ball of Left Foot Behind Right Foot, Step Right Foot in Place

29&) Step Left Foot to Left Side (&) Step Right Foot Beside Left Foot

30.) Step Left Foot to Left Side

31-32.) Step Ball of Right Foot Behind Left Foot, Step Left Foot in Place

Repeat

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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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# CALLERLAB VIEWPOINTS



*By  
Mike Seastrom*

I couldn't help recently being challenged to refer to Merriam Webster's Dictionary to look up the definition of Mainstream. I saw absolutely no reference to "average" at all. In fact, the definition reads: "a prevailing current or direction of activity or influence".

It seems that most of us would really like to be considered as part of the main group and not hanging out alone by ourselves and totally isolated. Since square dancing is a team dance and since one finest and unique attributes of our activity is the incredible social opportunity it affords its participants, being part of the group is being part of what is most popular. In short, Mainstream is where it's at, and where it all begins.

When one does an actual count of all the calls at a club dance or festival, the calls that rank at the top of the most frequently called movements are the calls on the current CALLERLAB Mainstream program. This program contains calls that everyone learns when they first start to dance and those that make up or are a part of most of our dances. They are also the calls that form the foundation of knowledge that square dancers need, no matter what dance program they enjoy. They are the main calls in our dance.

The CALLERLAB Mainstream Program has been very stable since 1976 and is made up of most of the calls in the old "Sets In Order" Basic and Extended Basic Program. When the number of square dance calls being written by callers and dancers exploded in the mid 1960's, different areas in the country started creating their own lists of calls to try and define which ones were being called in their area. It became increasingly difficult to dance in another state or even in another part of the same city, because different groups of these new calls were being called at clubs and festivals.

Most areas divided their dances with terms like, Fun, Intermediate, and Advanced Level. Other areas labeled their dances A, B, C, and D. Different programs, levels, and labels were around long before CALLERLAB was even formed. As a matter of fact, it was all this confusion that prompted Bob Osgood, Editor of "Sets In Order" American Square Dance Magazine to summon together the most prominent caller leaders in the activity at that time to seek a solution to this chaos.

Under Bob's extraordinary and unselfish leadership, CALLERLAB was formed with the help of the most influential caller leaders at that time. Did Bob's efforts come too late? After all, the flood of new calls was affecting the activity for quite awhile before anyone knew the real consequences of all this caller and dancer creativity. Many were caught up in the fun of "choreographic puzzle

solving to music” and for many, this is still one of the highlights of their square dance involvement.

While there is absolutely nothing wrong with dancers enjoying the extemporaneous mental challenge that is so unique to our dance form, there have always been problems created when mixing dancers who are new with those who are experienced, and with those who don't want the mental challenge with those who love it. Being tolerant and totally accepting of each other, when we have different recreational preferences, is unfortunately not the norm in human nature. This issue still plagues us today and always will. Being more tolerant of our differences would make the world a much more pleasant place.

Well, the leaders at that time did the best they could do with the activity. After all, the momentum was so strong and the explosion of calls was already history. They were hanging on to a giant with whatever ropes and chains they could, to calm the wild beast. In my opinion, our “separate” programs, from Mainstream all the way through the Challenge, are still a very good way to allow dancers with different interest levels to enjoy what they like in dancing. If you throw in other parts of our dancing activity, like round dancing, line dancing, contra dancing, and being in a dancer leadership position in a club or association, it further “separates or divides” our activity.

There is no way to change the fact that human nature, different preferences in dancing, and the amount of time one can devote to a single recreation is going to “separate and divide” square dancers. Isn't it about time that we stop trying to promote different lists of calls to our callers and dancers? We're just dividing ourselves further and creating more confusion. We're wasting precious leadership time, which is at a premium with most of us today, on this one issue.

CALLERLAB Programs have been the standard in the world for many years now, and while not perfect and in review every three years, they allow us all to know exactly what to expect, within reason, wherever we dance and call.

The single issue of which entry program is the right one for square dancing is an issue that will be in debate for a long time. There's nothing wrong with continuing to find an easier way to introduce and keep our new dancers, but let's not further “divide people into classes” by carrying around and promoting another list of calls.

There is so much more to do, to promote and preserve the joy of square

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dancing for future generations. We all agree that this is one of the healthiest and enjoyable recreational activities this is and has ever been around. So let's continue to work together and combine all of our energies into the more important issues that will carry us into the future.

Let's turn down the bickering on this issue, but continue to work together to tweak it into something more successful. Let's channel our energies into more important areas like education of our existing caller and dance leaders, recruiting new and younger callers and dance leaders, changing our less than accurate image, positioning ourselves to afford and use modern marketing and promotional techniques, arguing less and just having more fun with one another.

There is more than enough room for all the associations and groups that make our activity go, so let's all do what we do best, stop the duplication of efforts, promote each other, and most importantly, work together in harmony to make our activity more available and popular for future generations to enjoy.

*Mike Seastrom is the current Chairman of the Mainstream Program, retired member of the Board of Governors, and Past Chairman of the Board of CALLERLAB.*

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## **News from the SCVSDA 49th Jubilee Jubilee Returns To San Jose Fairgrounds**

"The Santa Clara Valley Square Dancers Association annual JUBILEE will be held this fall at the Santa Clara County Fairgrounds in San Jose," 49th Jubilee General Chairman Mary Gingell has announced. The festival will take place Friday, October 14, through Sunday, October 16.

For a number of years while the Jubilee was a two-day festival held in Watsonville, dancers expressed their desire both for a longer program and a location more convenient to the population center of the SCVSDA area. Last year, both wishes were partly addressed when the Jubilee was held at Blackford High School.

"Last year we were able to bring the Jubilee back to San Jose, and add a Sunday morning program, but one problem with the Blackford location was very limited RV parking. This year, by holding the event at the fairgrounds in San Jose, we will have both a convenient location and good RV facilities, and we will be able to expand our Sunday hours", Gingell said.

Last year's schedule added a Clogging program, and this year a Challenge program is being added as well. The festival will continue to include a full Plus and Advanced program, along with Rounds, and special activities for youth dancers.

Information about the 49th Jubilee is available through the Jubilee web site at: <http://www.scvsda.org/jubilee.html>. A printable flyer is available at: <http://www.scvsda.org/jubilee-flyer.pdf>

For further information contact:

Mary Gingell: 650-858-1842 or [jubilee@scvsda.org](mailto:jubilee@scvsda.org)

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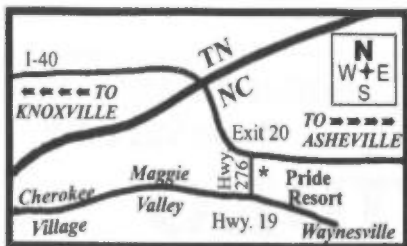


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## 2005 Schedule

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

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# ROUND DANCE PULSE POLL



*From  
Bev & Bob Casteel*

Dear Readers and Friends,

It is so nice to finally see some wonderful weather. We hope each of you are enjoying the beautiful sunshine and some wonderful dancing. Thank you for your selections each month.

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

**Teach of the Month April 2005**

Ph II: Flowers on the Wall (Buckmaster/Reigel) Mercury 088-172-152-7

## **North California Round Dance Teachers Association**

**Round of the Month February 2005**

Ph II: When Can I Touch You (Buckmaster/Reigel) Star 113

Ph III: Making Memories (Paull) MCA D-2406 or Coll 3702 (Frankie Lane)

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

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

P.O. Box 1539, Ranier, OR 97048-1539

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



Ph IV: Are You Lonesome IV (Chico) Roper 137 or Engelbert Greatest Hits Tk17

## Michigan Round Dance Teachers Association

### Round of the Month January 2005

Ph II: Everybody Wants To Be A Cat (Pilachowski) Two Step/Star 199

Ph III: Forever In Blue Jeans (LeBau) Cha/Col 3-10897

Ph IV: When Can I Touch You (Buckmaster/Reigel) Star 113

Ph V: Primrose Lane (Gloodt) Foxtrot/Jive/Eric 270

### Round of the Month February 2005

Ph II: Beguine (Seurer) Two Step/Star 126

Ph III: Drinking Champagne (Baldwin) Foxtrot/Jive/MCA79070 or MCA54277

Ph IV: What We Danced Danced Danced (Wolf) Waltz/Roper JH400

## Wisconsin Rounds Of The Month For April/May 2005

Ph II: Java (Col 4586) – Sanders

Blessed Time Up There (MCA 2694 or Col 90244) – Knight

Ph III: Flowers On The Wall (Columbia 13-33134) – Baldwin

Ph IV: Little Deuce Coupe (Col 6037) – Scott

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

## **THOUGHTS IN GENERAL ON SQUARE DANCING IN PARTICULAR**

*By Arnie Kronenberger, Glendale, California  
Sets in Order, December '59*

It has been something over ten years since I first passed myself as caller and gathered about me six squares of new dancers (better known to the trade as beginners), and kept one page ahead of them in teaching the (then) simple and (then) gentle art of square dancing. Much has happened in this ten years period, not only to yours truly but to square dancing in particular and it is the latter that we want to speak of in this little dissertation.

Our subjects will not necessary be in chronological order or listed in importance (whose to say which is the most important?) but only as they come to mind.

### ***Traveling Callers***

The big question – have they helped or hindered? There are arguments on both sides as to the value of traveling callers to the movement. Actually, there is possibly less need for the traveling caller today than in the early '50's when square dancing was in its more formative stages in many parts of the country, without the traveling caller of the early '50's, the spread of square dancing would not have been as rapid as it was. The traveling caller, with his workshops, dances and clinics, helped to make dancing nationally more uniform. It is possible now for dancers from Florida, the Washington, D.C. area, etc., to dance with groups in Denver, Albuquerque, Kansas City, Los Angeles, etc., without having to adjust their style completely, as was the case in many areas ten years ago.

Generally speaking, while the traveling caller of today doesn't serve the basic usefulness that he might have in those days, his function remains as an element of variety which helps maintain enthusiasm and interest across the country.

The harm of the traveling caller lies in the fact that there are those traveling who are not perhaps, not yet quite ready to take on this burden of responsibility.

### ***National Conventions***

There is a definite need for gatherings such as the National Conventions, but the format to date has not been established a truly adequate realization of the conventions' original purpose or potential. Admittedly, I first went to National Conventions to make contacts and to be heard and I am sure that this remains the case with many callers who attend these affairs. Having been one of these embryo callers myself, it's apparent that I have nothing against this method of "show-casing." However, the purpose of a National Convention should be more than just a "show-casing" of callers' wares or of giving the dancers twelve hours of

dancing a day.

When the lawyers or physicists or the carpenters meet in convention, they go to learn. While they also expect to enjoy themselves, they do expect a return on their money that will benefit them directly in their work in the years to come. Possibly the answer lies in having a paid staff of callers who are sufficiently experienced to impart adequate information to callers and dancers alike, to enable them to reap the benefits of the time, energy and expenditure invested in attending a National Convention.

### ***Round Dancing***

It's been my recent experience in a club that has among its dancers some of the more avid round dancers, to have been requested by same to spend a few minutes of an evening's dance in teaching a suitable round. To define my idea of a "suitable" round, it is one that can be taught to a group of square dancers in a period of not more than ten minutes. This should be qualified to the extent that the round dance takes ten minutes to teach to one group may take twenty minutes to teach another. The basic formula is not to tax the dancers' ability or memory unnecessarily, but to give them a dance, which can be enjoyed and remembered for a gratifying period of time.

### ***New Material***

This is completely out of hand. My thoughts coincide completely with what Joe Lewis has said in his article in the September issue of this publication. I can only suggest that you read and pay heed to his admonitions. It is certainly making it more difficult for callers to become proficient in the file, when so much "new" material is being introduced. They are spending more time learning the latest razzle dazzle than in learning the necessary techniques to make this material acceptable. For the dancers to dance comfortably, it is necessary that the caller be aware of the timing required to execute each given command – and, given the necessary time, razzle dazzle is no longer razzle dazzle.

### ***Philosophy***

A really unfortunate aspect of our square dance scene today is that the basic philosophy of this whole activity is not being passed along to any great extent. Some of callers who come into the activity about the same time I did, had the privilege of attending the one institute that was going at that time. "Pappy" Shaw's in Colorado Springs. Callers in their first glow of enthusiasm attended that class and were treated to Pappy's unforgettable wisdom and sincerity. It was to these callers that we all looked for guidance and because a good deal of Pappy's school was devoted to philosophy, callers brought it back and we let it rub off on us, even though we couldn't attend the classes directly. In our present set-up, with the exception of a few callers who are occasionally frowned upon by the dancers for "lecturing," no one is really giving the dancers or callers the highly important basic background, which makes square dancing so great.

We have come full circle. The first rough dancing which was smoothed out through Pappy's efforts and influence has now returned. It is creeping back in because callers are so busy teaching the upteen thousand "new" basic figures that

they don't take the time to smooth the dancers out and teach them the correct styling for comfortable dancing.

In looking back over the activity for the past ten years, however, square dancing has flourished through its infancy of trial and error, the "fad" stage, and even through the "hot-rods", where it is squirming with some discomfort right now. For an activity which provides more pleasure per dollar invested than perhaps any other hobby that one can think of, it has had its share of growing pains (coming out of the barn), of bright spots, of dismal failures and yet has succeeded in establishing itself as a lasting part of our American way of life today and, I am sure we will continue as a part of the American scene for many years to come.

*Note: Arnie Kronenberger passed away in January, 2004. He had recorded on Sets in Order and on Warner Brothers Records. This article, although written 46 years ago, still includes knowledgeable information, which is of value to the current callers and dancers.*

## Daddy Calls My Song

*By Draí Bearwomyn*

*For Kelli & Jerry Haag With Love*

*My daddy is the square dance man.*

*And I, of course, his greatest fan.*

*I didn't know till now that he's my hero.*

*In foregone days the road he traveled.*

*Swingin' folks in dance halls hallowed.*

*His magic bent the line and made me smile.*

*His face flashed by the ladies star.*

*To catch his eye was never hard.*

*I was his twirling princess in soft shoes.*

*Dresses swirled, men they bowed*

*As daddy do sa do'ed that crowd.*

*My daddy called his song, his life, his passion.*

*Now amidst our family square.*

*The yodel's choked, the pain is there.*

*My cancer came and daddy wept out loud.*

*But his love is fiercely strong.*

*Now daddy calls my living song.*

*His "howdy" is my comfort and I thank him.*

*His courage, hope and twinklin' eyes,*

*Ease my bodies groans and sighs*

*As daddy holds my hand and won't let go.*

*We'll sashay across the floors*

*Dancing through the wounded doors.*

*We'll slip the clutch and find our way from there.*

*Yes! Our love is fiercely strong.*

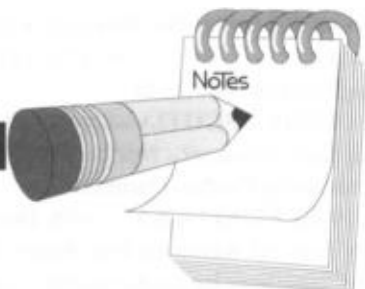
*Please daddy, call my spirit song.*

*We'll grand swing through  
and shoot the stars together.*

Our youngest daughter, Kelli, has been fighting stage 4 breast cancer for two and a half years. It is designated stage 4 because when discovered it had spread to the bone, liver and lymph glands.

Kelli and her friend Draí, came to one of Jerry's dances. Draí had never seen square dancing and following the dance she wrote this poem. We think it is lovely and thought it would be nice to share with all the dancers. – Sherry Haag

# 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 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 1-4, 2005 – Santa Clara, CA

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

## MAY 2005

1 **ILLINOIS** - Spring Fling Dance, B'n'B Flossmoor (Chicago area); Tom: t o m M 5 1 9 7 @ a o l . c o m ; www.bnbflossmoor.com

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

12 – **WISCONSIN** – Green Bay Square Dance Club's 60th Anniversary, Wertel's Tap, 2545 Manitowoc Rd., Green Bay; Vi Peeters 920-336-8345; Dee Denis 920-863-6141; Ethel Mileski 920-468-1651; 2444 Morning Star Trail, Green Bay, WI 54302; mileski@prodigy.net

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

13-14 **GEORGIA** - Georgia State Singles Association of Square and Round Dancers 22nd Anniversary Dance, Crowne Plaza, 108 First Street,

Macon; Pat Inglis 404-294-0268 or Kay Reed 478-474-8827; pinglis@agnesscott.edu

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

20-21 **NEW MEXICO** - 58th New Mexico Square Dance Festival, Albuquerque Square Dance Center; Jim and Lynne Martel, 1740 Laird Court SE, Rio Rancho, NM 87124.; Jmart820@aol.com

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 Com-

munity 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 JackKathy1@wmconnect.com; 904-249-3224

28-29 **NEBRASKA** - 22nd Annual Single Wheelers Memorial Weekend Square Dance, Gymnasium at Nebraska Christian College, 1800 Syracuse Avenue, Norfolk; Mary Wilson 402-371-9276; marylw@kdsi.net

## JUNE 2005

3-4 **MONTANA** - The Mountain Mixer for the Solo Stars, Lolo, Montana Dance Center; Ray McQueary sqdancer1437@msn.com

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

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10 **TEXAS** – 43rd Annual TSFSRD, Amarillo Civic Center, Amarillo; [www.top-tex.org](http://www.top-tex.org)

10-12 **MINNESOTA** – Minnesota State Square and Round Convention, Convention Center, Rochester; Mary McFarland, P.O. Box 5963, Rochester, MN 55903; [marylmcfarland@aol.com](mailto: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; [tsnelsonsr@gmail.com](mailto:tsnelsonsr@gmail.com)

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](http://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](mailto: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](mailto: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](mailto:norman.farmer@acsalaska.net); [www.alaska.net/~charley/stfo5.htm](http://www.alaska.net/~charley/stfo5.htm)

## JULY 2005

1-2 **NEW MEXICO** - Something 4 Everyone Weekend — ASDC Hall,

4915 Hawkins NE, Albuquerque; Gerri & Loren Dunbar 839-4962 or [dukecitydancer123@aol.com](mailto:dukecitydancer123@aol.com); Larada Horner 323-7098 or [larada@earthlink.net](mailto:larada@earthlink.net)

1-4 **CALIFORNIA** - Star Thru the Silicon Galaxy, the 22nd Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Santa Clara Marriott, Santa Clara; [info1@SiliconGalaxy.org](mailto:info1@SiliconGalaxy.org); [www.silicongalaxy.org](http://www.silicongalaxy.org); Star Thru the Silicon Galaxy, PO Box 1941, Mountain View, CA 94042-1941

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

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

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

14-16 **MARYLAND** – Star Spangled Banner Festival, Marriott Hunt Valley Inn, Hunt Valley; 410-751-5491; [ebbs@infionline.net](mailto:ebbs@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](mailto:Frank253@hotmail.com); [Frank253.tripod.com](http://Frank253.tripod.com)

22-24 **WASHINGTON** - 25th An-

nual Summerama, Western Dance Center, N. 1901 Sullivan Rd. Exit 291B, 406-826-8951 or 509-484-7273

30-31 **OKLAHOMA** - The Singles 23rd Annual Float Trip at Sparrow Hawk Camp, Talequah; Robert Orman and Billie Davis 405-387-3126

## AUGUST 2005

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

5-6 **TEXAS** - Wichita Roundup. 812 Travis, Wichita Falls; Jerry and Tommy Jo Epley 940-761-2414

5-6 **NORTH CAROLINA** - Queen City Ball, Oasis Shrine Temple, 604 Doug Mayes Place, Charlotte; 704-377-5554, Info@GrandSquareInc.com

12-13 **PENNSYLVANIA** - Pennsylvania Square & Round Dance Federation 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

19-20 **MICHIGAN** - Square & Round Dance Convention; Radisson Hotel in Kalamazoo; Norman and Cheryl Johnson, 517-646-6028, Cdjcrafts@hotmail.com; Lloyd and Linda Catey 517-646-6028 catey@msu.edu

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

1-4 **OHIO** - 35th Annual National Singles Dance-A-Rama, Hyatt Regency Hotel, Columbus; Velma Doyle 614-837-6974; velmadoyle@ssdusa.org; dar2005.ssdusa.org

3-5 **MONTANA** - 50th Knothead Jamboree, Union Pacific Dining Lodge, West Yellowstone; George and Betty Moore, 459 Killarney Street, Billings, MT 59105; 406-252-4965; geebeesqmp@imt.net

23-24 **NEW JERSEY** - 41st Delaware Valley Square & Round Dance Convention Fiesta, Hilton at Cherry Hill; www.Fiesta2005.com; Housing/Registration: Casey and Joe Bradshaw, registration@fiesta2005.com

23-24 **NEW MEXICO** - Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque, NM; Larada Horner 323-7098 or larada@earthlink.net

23-25 **COLORADO** - Colorado Singles Annual dance, YMCA camp, Estes Park; Ben Moore, 303-831-1730; GomarWump@aol.com or BDouglas0628@aol.com

24-27 **NORTH CAROLINA** - Smoky Mountain Memories, Fontana Village, Fontana Dam; Bob Price 919-467-8697 or 919-693-4852; www.clis.com/bobprice/jubilee.html

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

7-8 **MINNESOTA** - Minnesota's 5th Annual Singles Square and Round Dance Convention, Brimhall Community Center, 1744 West County RD B, Roseville; Donna Byrne General Chair, 439 Betty Lane, West St Paul, MN 55118, 651-453-0944; waltzmaple@comcast.net

14-15 **ARKANSAS** - Arkansas State Square Dance Convention, The Robinson Center, Little Rock; Alvin and Ellen Gentry, 4078 Hwy. 5, Benton, AR 72015

21-22 **FLORIDA** - 27th Annual Single-Rama, sponsored by Florida Association of Square and Round Dancers at the Kenilworth Lodge, Sebring; Penny Green, 863-967-5004/ pgreen@squaredancing.org or Mary Lou Pelz, 904-733-1869/ maryloupelz@aol.com.

21-23 **NEVADA** - Bachelors 'n' Bachelorettes' 56th Anniversary Dance, Four Queens Hotel, Las Vegas; Jeannie McKinney 626-446-0421 or 626-864-6686; mjkjni3@global.net

## DECEMBER 2005

16-17 **NEW MEXICO** - 4th Annual Holiday Hoedown, ASDC Hall, 4915 Hawkins NE, Albuquerque; Larada Horner- 323-7098 or larada@earthlink.net

## MAY 2006

5-6 **NEW MEXICO** - 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Cecilia Pounds 505-821-3597 or ckpounds@aol.com

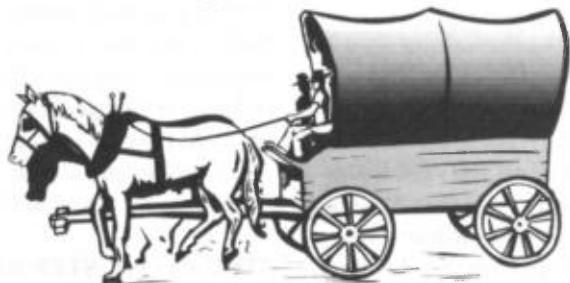
## AUGUST 2006

9-12 **HAWAII** - 7th USA West Square Dance Convention, Honolulu; Tim and Melissa Voss, Trvoss@aol.com; 808-668-1598; Tom and Elaine Ehrhorn, USAWest@TheEhrhorns.org

## SEPTEMBER 2006

1-4 **NEW YORK** - 36th Annual National Singles Dance-A-Rama, Rochester, Hyatt Regency Hotel; Nancy Mirabal: 585-621-5596; nancyilm@localnet.com.

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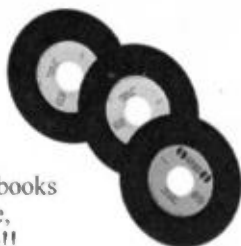
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