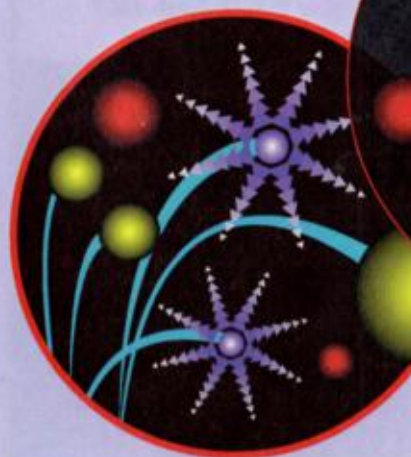


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AMERICAN  **Volume 60**
SQUAREDANCE **Number 7**
July 2005

"The International Magazine of Square Dancing"

Publishers/Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

EDITORIAL

*From
Bill Boyd*



I just attended a State Convention where for the first time in many years they had a teen hall and a 1-54 hall. A teen hall I have heard of, however, what is a 1 to 54 hall? It seems that the convention presenters wanted more attendees. So, they took the best callers in the state, their time donated, and put them in a hall where they called the first 54 calls on the mainstream list. The callers watched the floor and worked hard to assure everyone kept dancing. The callers made it so much fun that the small hall selected for use actually became overcrowded. Mainstream dancers and plus dancers joined in the fun and one thing I know is that the "new dancers" will be back for another convention.

I see multiple lessons here. The callers make the dance fun. It is not necessary to be able to "relay the top" to have fun, you can have just as much fun with "spin the top". Fun is contagious, the more dancers having fun, the more fun you have. The hall was such a great success that next years chairpersons are going to have and expand upon this hall.

The youth hall had two to three squares the whole time they were dancing. The ages ranged from eight years to sixteen years old. The calls were mainstream, but, some of the dancers could have (and some did) just as easily danced plus. The coordinators worked hard to let clubs know that there would be a youth hall and that youth dancers received their ribbons for half price. This was a great concept and it worked well. I hope that this will be repeated in the future.

I found it interesting that the dancers in the mainstream hall came from different types of instruction. One caller works to have weekend classes and has her dancers dancing mainstream in two weekends. Other callers use a more traditional method and have their dancers at mainstream in eighteen to twenty weeks. Both systems seem to be working, and there was no noticeable difference in the mainstream hall between dancers. When I asked the Caller about using the weekend program she said the key was get them into the club to refine their skills and keep them dancing.

I would like to see other convention try a "basics" or 1-54 hall. I would like other convention to make sure the best callers are calling to the newer dancers. I would like us all to have fun and see this activity back on an upward swing.

I'll see you in a square.

Happy Independence Day!



Peek Into a Cuer's Record Case

Allen and Carol Lillefield

Both Allen and Carol began dancing at a young age. At 13, six years after he started to square dance, Allen was asked to join a teenage square dance exhibition group, the Stardettes, and performed at National Square Dance Conventions in Seattle and Anaheim. After taking ballet lessons at an early age, Carol started square dancing when she was 10. She joined a round dance exhibition group called the Silhouettes at age 12 and performed with them for seven years at many dances and conventions in California and across the United States.

They met when dancing at the Conventions and married in 1975. There was a break in their dancing activities from 1976 until moving in 1994 to Indiana, where they didn't know anyone. So, what better way to meet people than to start dancing again? They started taking both square and round dance lessons and fell in love with dancing all over again. In 1997 they started cueing and teaching and now teach beginner through phase VI levels.

Al and Carol have been featured leaders at several weekend festivals in the US and Canada and have taught at the URDC National Convention and the National Square Dance Conventions. They host several phase II-VI all day round dances and phase IV-VI weekends during the year and continue to cue for several Square Dance Clubs in the Indianapolis area. They belong to Dixie Round Dance Council, Roundalab and Universal Round Dance Council. They are currently on the Board of Directors of Roundalab.

They continue their education by attending various weekends given through out the year, as well as Roundalab Annual Convention, National Square Dance Convention, URDC Annual Convention and Round-A-Rama Institute. They also attended East Coast Round Dance Leader College in July 2001, and take weekly lessons with Ballroom Instructors Bridgett Scott, Midwest Smooth Champion and Christina Ilo, National 10 Dance Champion.

They have choreographed the following dances:

Moondance (V Foxtrot),
 A Perfect Year (VI Rumba)
 Moondance IV (IV Foxtrot)
 If I Could (V Bolero)
 My Reflection (V Rumba)
 With more to come.....

Jail House Rock (IV Single Swing),
 River Lullaby (IV Waltz).
 Gee Baby, Ain't I Good To You (IV Foxtrot)
 She's Hot To Go (V Quickstep)
 Beale Street Blues (V Slow Jive)



Peek Into a Caller's Record Case

Paul Henze of Chattanooga Tennessee entered square dancing "through the back door." He and his wife Pattie started clogging at Chattanooga State College. Later, this clogging group moved to the basement of Allemande Hall. Paul's curiosity got the best of him and he started going upstairs to see what was going on – to his surprise, he met a lot of square dancers who challenged him to start lessons.

In September of 1978, he began basic lessons and finished plus lessons in May of 1979. As a surprise to his fellow students in the class, he was given a singing call record to learn to lipsync. Paul misunderstood, learned the record's seven parts and auditioned (sang) at the graduation dance in May, 1979. Out of pity, the dancers clapped, Paul's hat size increased 2 sizes and he was hooked. He began calling in July, 1979 doing mostly singing calls and trying to learn patter.

In July, 1981, he attended his first caller's school led by Cal Golden and Gene Trimmer. By now he was "subbing" for local callers and doing some limited traveling. In September he was asked to become the caller of a newly formed club, Rainbow Riders, in Cleveland Tennessee. That year he taught his first class.

In 1986 he began working with and teaching newer callers. He did five schools for the local caller's association and started serving on the staff of other caller schools.

In 1986 Paul became a member of CALLERLAB. In 1991 he attended the Caller-Coach school taught by Jim Mayo, John Kaltenthaler, Bill Peters and Herb Egender. In November, 1993 he completed the written and oral requirements and became a CALLERLAB Accredited Caller-Coach.

In 1995 Paul was asked to take on the job of Vice Chairman of the CALLERLAB Caller-Coach Committee. In 1998 he became the Chairman of that committee and continues in that capacity till the present.

Paul maintains a home program in Chattanooga, traveling with his wife Pattie doing festivals, dances and conducting caller schools.

Singing Calls

On And On, Royal 307
 Who's Your Daddy, Royal 141
 Waiting For Robert E Lee, BS 2461
 Down In The Boon Docks, Royal 528
 Salty Dog Blues, Red Boot 3099
 Sugar Pie Honey Bunch, Royal 240
 Long Black Train, ESP 1080
 Daydream Believer, Sting 1203

Patter Records

One World, Down Under 106
 Right, Rhythm 309
 Levantando Las Manos, TNT 296
 Boogie Beat, ESP 421
 Twister, ESP 419
 Hot Stuff, Desert Gold 019
 Blue Berry Hill, MCA 79013
 Earth, Wind and Fire, Columbia 13-3380

SQUARE-UP

*From
John & Linda Saunders*



Let's square up on the road again during the summer months. Yes, it's vacation time, time for many of us to hit the highway. You may derive great pleasure in setting out in your car, the RV, train, a cruise or travel by air to your vacation spot and rent your means of transportation.

To enjoy square dancing to the fullest, in last month's ASD article we encouraged all dancers to attend a National Convention. If you find that you're not able to plan a trip that will include attending a National Square Dance Convention, but you love to travel, you are in the majority of folks who love to take a trip. You might enjoy visiting National Parks, view the prairies, the mountains, the lakes and the oceans that make the world such a wonderful place. To many square dancers, this has become a reality, especially when adding a visit to a club in the area you are visiting.

Are you one of those folks who are always in a hurry? Getting there is more important than the journey. The idea of a trip is to enjoy the journey. A song that reminds us to slow down has the lyrics like this "Slow down, you move too fast, you've got to make the morning last." Make time this summer on your journey to make this vacation the most memorable to date. Stop frequently, drive down any road that looks interesting, peek into old churches, sit beneath old trees and share the peace. Then include meeting and making new friends with a square dance club in the area you are visiting. If you travel by yourself or with your partner, or if you travel in a group, the glue that binds you together is dancing. If the journey is across town or across the ocean and done with the intention of good-will and friendship, your journey will be a memory making experience.

With some preplanning before the actual travel gets under way, grab an International Square Dance Directory that lists the clubs (contacts and telephone # are included). Everyone has a computer, if you don't have a computer, check your local library and go online to www.Dosado.com. You will find all the information you will need. You can also check out the area you are visiting, what the area has to offer in attractions and community function or celebrations that may be going on while you're there. There may be some unique and different experiences for you such as the Appalachian style dancing, contra dancing, folk dancing, round dancing, clogging or line dancing. You will have an opportunity to hear callers that you've never heard before and you may have some difficulty, but remember square dancing or any dancing should be fun...everyone makes mistakes dancing... Most clubs count on out-of-town visitors and will go out of their way to see that you have fun. Square Dancing is a friendly activity. It can act as a buffer

Continued on next page

On The Record SQUARES



Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431
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Vinyl Releases

Nobody (Sting SIR 343)

Paul Bristow

A cover of a recent top 10 country hit by Sylvia. A smooth danceable mix of an electronic keyboard, guitar, piano, steel, bass and drums. A keeper. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scootback, Swing Corner, Promenade.*

I Got A Feeling (Mountain MR 142)

Jim Lee

A contemporary electronic sound. Halfway up the energy scale. It has a come and dance feel. Available on CD recorded in 3 keys. *Hds (Sds) Promenade Half, Down the Middle Pass Thru, Separate Around One to a Line of Four, Star Thru, Zoom, Centers Pass Thru, Square Thru 3, Trade By, Swing Corner, Promenade.*

Hearts Don't Forget Something Like That (Double M MMI137)

Ralph Kornegay

A mix with a honky tonk attitude. Piano, guitar, electronic keyboard, bass and drums. Available on CD recorded in 3 keys. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Ferris Wheel, Centers Pass Thru, Swing Corner, Promenade.*

Love Grows (Royal RYL 145)

Jerry Story

A good mix from a steel, fiddle, guitar, bass and drums. Signature royal sound. This will bring smiles. Key change in closer. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Cold Cold Heart (Token TKR 019)

Pauline Tucker

A cover of a Hank Williams hit. A mix of steel, guitar, bass and vibraphone with gentle percussion that glides along. Available on CD. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Ferris Wheel, Double Pass Thru, Cloverleaf, Pass Thru, Swing Corner, Promenade.*

when coming into the area and remember that you have a responsibly to be friendly as well as the club you're visiting must be friendly.

Traveling that includes visiting a club along the way, mixing and making new friends, experiencing new caller, makes your journey a memory making summer event that will have you looking forward to your next on the road again dancing vacation.

May You Always (Silver Sounds SSR 238)

Jack O'Leary

A nice gentle relaxing smooth music from a piano, steel, bass and percussion with a silky string background. Check it out. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2 X's, Swing Corner, Promenade.*

Sailin' Away In My Mind (C Bar C CBC 819)

Lorenz Kuhlee

Check out the guitar stylings with an electronic keyboard and percussion in a laid back number that is pleasant and mellow. Available on CD and MP3. Standard Ferris Wheel Figure.

New York, New York (Blue Star BS 2511)

Mark Clausing

A big band sound on this cover of a Frank Sinatra hit. A nice lilting tune that just makes you want to dance. A good show tune for all you crooners. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Hot Stuff (Sting SIR 904)

Neil Whiston

A mix of a harmonica, keyboard, and fiddle with a driving rhythm that says come let's dance. Key change in closer. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Girls Trade, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Casanova (Desert D 107)

Hanns Pettersson

Uptown modern edge electronic sound for a party atmosphere. Available on CD recorded in 3 keys. Try it for patter. *Hds (Sds) Pass Thru, Separate Around One to a Line of Four, Pass Thru, Ends Crossfold, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Big River (Double M MMI33)

Tom Wallace

This one will add some zest to your dance. A touch of twang with a guitar, keyboard, bass and drums. An energetic melody. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Funny Face (Global GMP 947)

Astrid Heckman

A cover of an old country hit. Energetic sound from a piano and guitar weaving from lead to fill with a bass and drums. This is a toe tapper. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Dancing In The Streets (Aussie Tempos A1035)

Steve Turner

Try this to add some juice to your dance. A bright uptown, electronic sound. Try it for patter. Available on MP3. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Tag the Line, She Goes Left, He Goes Right, Pass By One, Allemande Left, Swing Corner, Promenade.*



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Cheesburger In Paradise (Rhythm RR 257)

Paul Cote

A calypso beat. Co-written by Jimmy Buffett. Xylophone, guitar, bass, electronic keyboard and just enough percussion. There is a drum break in the middle and closer of this active tune. Available on CD in 3 keys. Standard Ferris Wheel Figure.

Don't Bring Lu Lu (Pioneer PIO 6021)

Brian Hotchkies

A bright happy sound with a piano and accordion sharing the lead with a bass and percussion for rhythm. Available on CD in 3 keys. *Hds (Sds) Pass Thru, Separate Around Two, Lines Forward and Back, Ladies In, Men Sashay, Square Thru 3, Left Allemande, DoSaDo, Swing, Promenade.*

Rose Garden (Sting SIR602)

Jack Borgstrom

A cover of a Lynn Anderson hit. Check out the mix of a fiddle, steel, guitar, bass electronic keyboard and drums. A sing along. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Sweet Sue (MacGregor MAC2453)

Fred Beem

Peppy music from an accordion, banjo, bass and guitar. Some good riffs on this oldie. Available on CD in 3 keys. *Hds (Sds) Promenade Half, R & L Thru, Sds (Hds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Don Juan (Silver Sounds SSR240)

Bruce Williamson

Party time with a piano, electronic keyboard, bass and drums. An easy to follow melody with a honky tonk attitude. *Hds (Sds) Promenade Half, Square Thru, Spin the Top, R & L Thru, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Pride And Joy (Royal RYL 527)

Larry Letson

Strut your stuff with this rock and rollish tune from horns, guitar, piano, bass and drums. This one says "lets dance". *Hds (Sds) Promenade Half, Lead Right,*

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DoSaDo, Swing Thru, Boys Run, Bend the Line, Pass Thru, Tag the Line, Girl Go Left, Boy Go Right, Swing Corner, Promenade.

Ring Of Fire (Blue Star BS2509)

Buddy Weaver

An old Johnny Cash hit. Energetic country sounds from a fiddle, bass, guitar, keyboard steel and drums. Available on CD. *Hds (Sds) Flutterwheel, Square Thru, Swing Thru, Turn Thru, Left Allemande, Walk By Partner, Swing the Next, Promenade.*

Don't Sweetheart Me (Black Mt Valley BMV3008)

Doug Kelly

Trumpet, piano, guitar, bass and drums. A good record for those party nights. Uses only 6 calls. Flip side has traditional eastern style calls. Available on CD. Check it out on your tape service.

Bei Mir Bist Du Schon (MacGregor Mac2455)

Wayne West

Music to remind you of the German Rhine party nights. Peppy sound from an accordion, guitar and bass. Available on CD recorded in 3 keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ladies Trade, Couples Circulate, Tag the Line, Girls Turn Back, Swing Corner, Promenade.*

Vinyl Hoe Downs

Just A Little Bit More / Matuken Samba (TNT298)

Just A Little Bit More: An upbeat electronic sound with a different rhythm feel. Matuken Samba: Big band sound with a different rhythm feel. Both useable. Check them out for variety. Available on CD.

Sasquatch / Devil (Mountain MR5023)

Sasquatch: An electronic rhythm number with a driving beat. Devil: Electronic modern edge feel with lots of energy. Available on CD.

Ida Red / Running Away (Blue Star BS2508)

Ida Red: An updates arrangement of an old traditional hoedown. Cloggers could also use this one. Running Away: The rhythm track from Blue Blue Day. A

melodic number. Available on CD.

57 Hoedown / Britches (Pioneer PIO 5033)

57 Hoedown: A contemporary cut. Not much melody with a good rhythm mix.
Britches: A traditional sound from a fiddle, banjo, bass and drums. Available on CD.

CD's

Just One Of Those Things (Rawhide RWH912)

Craig Abercrombie

Sweet sounds from a piano and vibraphone with subtle harmonies and gentle percussion. Available on MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Single Hinge, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.*

For the Karaoke sing along release with a round dance track by Mike and Michelle Seurer order Rawhide 821. Also available on vinyl and MP3.

Crazy / Twin Fiddles (Dance Ranch DR1054)

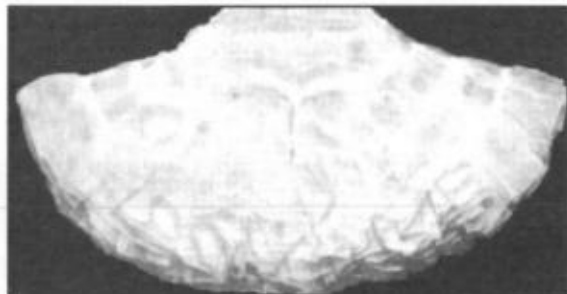
Mary Castleberry

Crazy is a cover of a Patsy Cline hit featuring a mix of fiddle, clarinet, piano, bass, steel and drums. The mix make you want to glide across the floor. *Hds (Sds) Pass Thru, Separate Around One to a Line, Pass Thru, Wheel and Deal, Girls Square Thru 3, Star Thru, Couples Circulate, Wheel Around, Chain Down the*

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Twin Fiddles: A cheery contemporary sound with a strong bass beat. Mary calls plus on the vocal track.

Yellow River (BVR 109)

Bodo von Reth

An electronic contemporary sound. Short on energy. Good strong beat. Try it for patter. Standard Ferris Wheel Figure.

She got Away With My Heart / Chuck Wagon (Dance Ranch DR1055)

Buddy Weaver

She Got Away With My Heart: Melodic sounds from an organ, electronic keyboard, guitar, bass and drums. Halfway up the energy scale. Standard Ferris Wheel Figure.

Chuck Wagon: Good pickin' that will perk up your patter. Buddy calls Mainstream on the vocal track.

The Pub With No Beer (Chicago Country CC127) David Cox and Jack Berg

A bright melodic tune with lots of energy. Recorded in 3 keys. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Swing Corner, Promenade.*

A lot of good recordings that the producers released a month before the Nationals Square Dance Convention. Check them out on your tape service. Hopefully you have been recruiting new dancers for your next 'new dancer' session. Until next month have FUN calling and dancing.

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-328-3800

This & That Squares crossed county lines for our next Demo, it was held at DeGraff Skilled Nursing Facilities in Niagara County, which is north of Buffalo. The line dance is played to the



tune "Elivera." "Hillbilly Hank" plays the washboard and smokes his corn cob pipe as he weaves through the wheelchairs, looking for his girlfriend "Elivera" who is leading the line dance. (l to r) Roy Hankin as "Hillbilly Hank", Norm Kluck, Polly Hartman, Harriet Lindemann.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By *Patrick Demerath*



Home School Dancers

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.

The American Callers' Association would like to thank Mr. Russell and Ms. Eleanor Long, presidents of the Capital City Stars Square Dance Club in Montgomery, Alabama for this story


Square dance new dancer recruitment appears to be at an all time low. Both Mainstream and Mainstream/Plus clubs are having difficulty recruiting new students for square dancing. Square dancing appears to be losing 10% of its dancers per year as membership declines.

One group that recently worked in Montgomery, Alabama to recruit new dancers was to offer square dance lessons to home school organization. The question here may be "What did the Capital City Stars Do to Recruit New Dancers through the Home School Association?"

The first thing that the club did was to locate the particular Christian church that acted as a representative body for the home school families. The church was contacted and the Capital City Stars were put in touch with a representative of the home school families.

The idea of square dancing was explained and was welcomed to be added to their list of activities. The home school activity has one major meeting night in August of each year. Also each of the 500 plus families is given a folder with flyers for each activity desiring to participate in the family evening.

The Capital City Stars printed and hand delivered 500 plus flyers to be

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SSR – 238 “MAY YOU ALWAYS”

By: Jack O’Leary



(Caricature by Corben Geis)

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included in the convocation meeting folders. Also square dancing was added to the program and square dancing was demonstrated over a three hour period with the club dancers dancing and spectators joining in. Easy level line dancing was added to the demonstration. During the demonstration period, club members passed out even more flyers to the families.

The result was that three families consisting of mom, dad and kids attended the Capital City Stars Open Houses. The families joined the lessons and this past year lessons were possible.

It may appear to those who read this article that a lot of work and some expense went into the Capital City Stars Home School Dance program. It is true, but it was worth it as the Capital City Stars are growing in this declining period.

Parents of home school students tell us that their students are looking for social activities where their families can participate. Bonus: In this case not only did the home school students join the square dance lessons, but so did the parents.

There are home school organizations throughout the country. I would encourage square dance clubs to contact them and make things happen. Hard work yes, but with rewards.

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 or Dr. Patrick Demerath at pdemerath@troy.edu. Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, Happy Dancing.

From Corben Geis

Last summer I released a comeback record on the Silver Sounds Label called *Lord Of The Dance (I Danced In The Morning)*. Since the release of this unique singing call, I have had a huge response to the record.

Callers, cuers and prompters all writing to me saying how great of a singing call it is, and how it's good music for a round dance and a line dance and even a contra. Thanks great and I thank you all for the compliments.

The two questions I get the most are, "Can you send me all the lyrics to this hymn?" and "Is there another song to the same music?" So, to answer the questions, Yes and Yes. Enclosed are the words to *Lord Of The Dance* and the words to *Simple Gifts*. And, thanks so much for purchasing this record on Silver Sounds. (If you are interested in the record, go to dosado.com and order it from Hanhurst's Record Service. The number of the record is SSR236)

Lord Of The Dance (I Danced In The Morning)

Singing call as a sing-along written by Sydney Carter 1915

- 1) I danced in the morning when the world was begun,
And I danced in the moon and the stars and the sun,
And I came down from heaven and I danced on the earth;
At Bethlehem I had my birth.

Chorus: Dance then wherever you may be;
I am the Lord of the Dance, said he,
And I'll lead you all, wherever you may be,
I'll lead you all in the dance, said he.

- 2) I danced for the scribe and the pharisee,
But they wouldn't dance, and they wouldn't follow me.
I danced for the fishermen, for James and John;

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- They came with me and the dance went on. (Chorus)
- 3) Instrumental clap hands, then sing chorus
- 4) I danced on the sabbath and I cured the lame,
The holy people said it was a shame.
They whipped and they stripped and they hung me high,
And they left me there on the cross to die. (Chorus)
- 5) I danced on the Friday when the sky turned black,
It's hard to dance with the devil on your back.
They buried my body and they thought I'd gone;
But I am the dance and I still go on. (Chorus)
- 6) Instrumental clap hands, then sing chorus
- 7) They cut me down and I leap up high,
I am the life that'll never, never die,
I'll live in you, if you live in me,
I am the Lord of the Dance, said he. (Chorus)

Simple Gifts Lyrics

'Tis the gift to be simple,
'tis the gift to be free,
'Tis the gift to come down
where we ought to be,

And when we find ourselves
in the place just right,
'Twill be in the valley
of love and delight.

When true simplicity is gain'd
To bow and to bend
we shan't be asham'd,
To turn, turn will be our delight
'Till by turning, turning
we come round right.



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MOORE ON CONTRA

By
Paul Moore



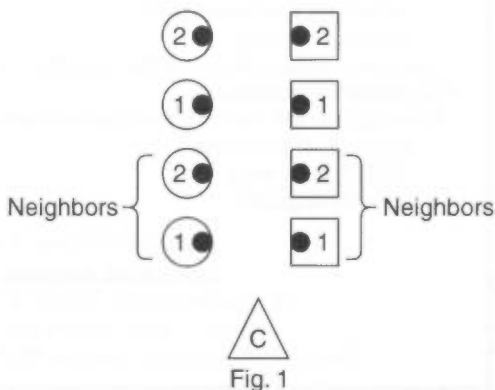
Standing In The Corner

A few months ago we looked at the “proper” formation; that is, where all the men are in the line to the caller’s right and the women are opposite their partners in the line to the caller’s left. The name “proper” expresses some old cultural values; it is only proper for men to dance with men or with their own partner, but not with someone else’s partner. The formation that mixes men and women in the same line is called “improper,” thus reinforcing that cultural perception.

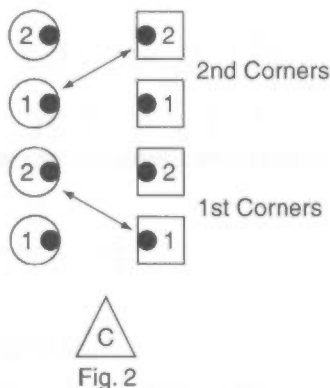
“Proper” tells the dancers the major formation of the dance, but we need to add something to describe the minor formation. “Proper duple” means that the women are in one line and the men in the other and that two couples will be dancing together. In other words, at the beginning of the dance, couple #1 dances with couple #2, couple #3 with #4, etc. After the first sequence, the dancers progress up or down the line so that couple #1 dances with couple #4 and couple #3 dances with #5. The original couple #2 is now standing out at the top of the line with no one to dance with. After the next progression couple #2 can dance with the original couple #4

Rather than keep track of numbers one through..., we identify couples in their minor set. To setup a proper duple, the callers as the dancers form on proper, and then take “hands four.” “Hands four” means the top two couples (four dancers) join hands to make a minor set of two couples, then the next two couples join hands, and so on down the set. In each set the couple closest to the caller is #1 and the other couple is #2. Dancers who start as ones stay as ones all the way down the set. The two progress up the set. When dancers reach either end of the set, they start working up or down with a new identity. When a #2 couples reaches the top of the set, they wait one sequence of the dance, then when they have another #2 couple next to them, they change identity from #2 to #1, and they make their progression down the set.

Figure #1 shows the major formation (proper) and the minor formation (duple), and it identifies the one and twos. The ones will move down the hall



away from the caller while the twos will progress up the hall toward the caller. (In some dance cultures, the ones will be called "actives" and the two will be called "inactives". Most of the calls will be addressed to the actives: e.g. "with the couples below circle left." That tells the ones to circle left with the twos; the twos must counter-dance, or reverse the calls, for the dance to work. So while the ones work with the couple down the set from them, the two work with the couple up the set from them.



Now that we have the ones and two identified, we need to look at another identification.

In each minor set, each dancer has the partner across in the other line. The dancer standing next to you in the same line is your neighbor. And the person on the diagonal? Here is when it gets tricky. The identification is made from the man's point of view. With all the dancers facing across to the partner, for the #1 man, the diagonal dancer is to his right, or the #2 lady. We call the #1 man and the #2 lady "first corners". The #2 man and the #1 lady are second corners. As progression is made the neighbors and corners change, but always the neighbor is down the hall from the #1 couple, and the first corners are the #1 man and the #2 lady in the minor set.



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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*

The following dance is one I modified from a dance in the movie “Emma”. It is close to being a traditional English Country dance, so a piece of music with the English feel works best, but there is no reason not to use other styles of music.

From “Emma” by Paul Moore

Formation: Proper Duple

Intro: ----, ones split the twos and back to place

1-8: ----, -- ones swing to place

9-16: ----, twos split the ones and back to place

17-24: ----, -- twos swing to place

25-32: ----, first corners two hand turn to place

33-40: ----, second corners two hand turn to place

41-48: ----, partner right, slow square thru three

49-56: ----, -- face new couple

57-64: ----, ones split new twos and back to place

Explanation: During the introduction, the ones face down the hall, then on beat one of the first phase of the music, the ones go between the twos, then separate to go around their neighbors to return to place. The ones then go into the center and swing each other and return to their starting position (in this dance we break the swing rule of the lady ending up on the man’s right finish the swing, then fall back into the starting position, facing each other.). The twos then repeat the action of the ones, except the twos face up the hall to split the ones. There is a nice symmetry to the first half of the dance with the ones and two each leading the action. It feels a lot like singing a round or canon.

The second half of the dance continues the symmetry, except that in the first half of the dance it took 16 beats of music to complete each action, in the second half the action takes only 8 counts. First corners (#1 man and #2 lady) turn each other with two hands in 8 beats to return to place; then second corners (#2 man and #1 lady) repeat. To complete the dance and make progression, all dancers face their partners and do a slow square thru for three hands (12 counts and end progressed, but facing out). Everyone turns one-quarter to face either up or down the hall (#1s down, #2s up). That puts all of the dancers in position to start the dance over again.

There are not many modern contra dances that use first and second corners in this manner, but in a future column I will explain “turn contra corners,” a common contra dance figure that uses the corners.

EASY LEVEL

From
Bob Howell



Henry Garfath of Winchester, England, shared a gem with me a few months ago. He wrote this solo dance and named it after the tune - - -

Amarillo

He stated in his email, "Tony Christie is one of those artistes who has always been more popular in the UK than in the USA. Recently the use of his music in the TV series 'Phoenix Nights' appropriately enough led to a renaissance in his popularity, but it was the use of 'Is This The Way To Amarillo' for the Comic Relief charity event that catapulted this 1995 release to the 'number one spot' recently.

Not surprisingly therefore at a Barn Dance evening I was asked for 'Amarillo' as a dance and this simple solo 4 wall line dance routine I put together at the time was the result. It's easy to teach and goes well with the tune."

Formation: Solo. No partner required. Everyone facing the front of the hall.

Music: Is This The Way To Amarillo

Routine:

Starting with right foot walk forward 4 steps, then back up 4.

"Diamond Right", i.e. point right toe forward, to right side, behind and close
"Diamond Left"

Vine Right and touch Left together

Vine Left and touch Right.

Jazz box, turning right, ie cross right over left, side L, turn 1/4 right, close L;
regular Jazz box.

Start over again facing new wall.

And some unknown body forwarded the following. If that someone might have been you, would you please come forward and identify yourself, as I'd like to give credit where credit is due in some future issue.

This is probably the simplest circle mixer I have ever seen. It is indeed a

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“quick-teach” routine.

They entitled it the - - -

Big Set Mixer

Formation: Double circle round the room, men on the inside facing their partners.

Music: Any 32 bar tune

Routine:

1. Right hand turn to partner. (8)
2. Left hand turn to partner. (8)
3. 2 hand turn to partner. (8)
4. Do si do partner. (8)
5. Men, swing girl on left. They become new partners. (16)
6. Promenade new partner. (16)

Calling

- Right hand
- Left hand
- Both hands
- Do si do your partner
- Swing lady on the left. She becomes new partner. Promenade, start dance again.

While researching my files, I came upon the fact that I had never featured the following square dance in my column, so here is an old timer called the - - -

Cumberland Square Eight

Formation: Square for four couples.

Music: Cumberland Square Eight. Available from the Kentucky Dance Foundation

Routine:

Part One. (MUSIC A)

MEAS. 1-8. The head couples, in closed dance position, slide with eight steps across the set, with the men passing back to back. Without turning or changing position, but veering slightly, they slide with eight steps back to place, with the ladies passing back to back.

MEAS. 1-8 (Repeated). Side couples repeat this action.

Part Two. (MUSIC B)

MEAS. 1-8. The head couples form a right hand star, walk clockwise for eight steps, turn, make a left hand star, walk counter-clockwise for eight steps, and return to place.

MEAS. 1-8 (Repeated). Side couples repeat this action.

Part Three. (MUSIC A)

MEAS. 1-8. The head couples form a “basket.” In this case, the two men join hands with each other, behind the ladies’ backs. The ladies extend their hands behind and under the men’s arms, and join hands with each other in front of the

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men. They circle to the left with sixteen buzz steps.
MEAS. 1-8 (Repeated). Side couples repeat this action.

Part Four. (MUSIC B)

MEAS. 1-8. All four couples join hands and circle to the left with eight light polka steps, or sixteen walks or skips.

MEAS. 1-8 (Repeated). Each couple takes promenade position and promenades around the set and back to place, with the same footwork.

Note: A very lively square dance, traditionally English, but also done in the United States.

Our contra offering for this month is one used by Jacqueline and Dudley Laufman of Canterbury, New Hampshire. I do several camp programs during the summer months and I'm anxious to get to use this dance many times over this summer season. They list it under "Kids dancing" and call it - - -

Over The Top

It also could be called The Weaving Dance. Got it from The Shaalds of Foula, a Shetland dance.

Formation: Longways for as many as will

Music: Jig time

Routine: First cpl make a single handed arch with inside hands joined
Dance down over right hand line - one on inside - one on outside.

Line kneels and claps.

Up over the other line who kneel and clap.

Everyone take both hands across - first cpl pousette or zig zag - weave in and out of other cpls to the foot of set.

All swing partners.

That's it for July.

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



We have been asked why we sometimes use "outdated" terms. It is basically because this is the way we learned. So to help the newer callers, we will include current equivalents or the actual action at the start of the column.

This month, let's look at isolating the centers of a line doing a right and left thru, while the ends do something different.

(1p2p = heads lead right and circle to a line of 4)

- | | |
|--|---|
| 1) Heads 1P2P
pass thru
tag the line
face in
CENTERS right and left thru
ENDS pass thru & fold
CENTERS LEFT square thru 3
square thru 3
left allemande | ENDS star thru
If you're looking out cloverleaf
Centers swing thru
extend
swing thru
girls trade
pass thru
wheel and deal
zoom
CENTERS pass thru
left allemande |
| 2) SIDES star thru and spread
NEW CENTERS
right and left thru
ENDS star thru
Left Allemande | 4) SIDES pass thru
separate around 1 to a line
CENTERS right and left thru
ENDS star thru
CENTERS pass the ocean
dixie grand, left allemande |
| 3) Heads 1P2P
box the gnat
CENTERS right and left thru | |

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- 5) HEADS star thru and spread
CENTERS right and left thru
ENDS load the boat
CENTERS pass the ocean
ping pong circulate
dixie grand, left allemande
- 6) SIDES lead right
centers in, cast off 3/4
CENTERS right and left thru
ends fold, zoom
CENTERS swing thru
dixie grand, left allemande
- 7) HEADS touch 1/4 &
CENTERS walk and dodge
centers in
cast off 3/4
CENTERS right and left thru
ends cross fold
double pass thru, track 2
acey deucey
explode & square thru 4
trade by, left allemande
- 8) SIDES square thru 2
centers in
centers run
NEW CENTERS
right and left thru
{ ALL } box the gnat
fan the top
recycle
pass to the center
CENTERS square thru 3
left allemande
- 9) HEADS lead right
centers in, centers run
CENTERS right and left thru
ENDS star thru
If you're looking out cloverleaf
Centers LEFT square thru 3
swing thru
explode & star thru
left allemande
- 10) SIDES pass thru
separate around 2 to a line
CENTERS right and left thru
ENDS circulate 1 1/2
CENTERS pass the ocean
{ EACH SIDE } spin the top
explode the wave
wheel and deal
CENTERS square thru 3
left allemande
- 11) Heads 1P2P
right and left thru
1/2 sashay
CENTERS right and left thru
pass thru
tag the line, face in
pass the ocean
circulate
split circulate TWICE
right and left grand
- 12) SIDES pass thru
separate around 1 to a line

CENTERS right and left thru
 ENDS load the boat
 CENTERS touch 1/4 &
 walk and dodge
 single circle to a wave
 acey deucey
 extend, right and left grand

13) HEADS square thru 3
 separate around 1 to a line
 CENTERS right and left thru
 ENDS LEFT touch 1/4
 CENTERS pass the ocean
 CENTER 6 circulate
 girls run
 CENTERS wheel and deal
 zoom
 CENTERS swing thru
 extend
 right and left grand

14) SIDES lead right
 LEFT touch 1/4
 boys run
 CENTERS right and left thru
 ENDS circulate 1 1/2
 CENTERS pass the ocean
 { EACH SIDE } fan the top
 swing thru
 acey deucey
 explode & slide thru
 left allemande

15) SIDES pass thru
 separate around 2 to a line
 CENTERS right and left thru
 ENDS pass thru & cross fold
 double pass thru
 cloverleaf
 CENTERS turn thru
 LEFT square thru 3
 right and left grand

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THE KOREO KORNER

*From
Steve Kopman*



Let's continue with the centers of a line doing something while the ends do something entirely different.

HEADS pass thru
separate around 1 to a line
CENTERS square thru 4
THEN:

- 1) ENDS box the gnat & slide thru
centers in, cast off 3/4
star thru, zoom
CENTERS pass thru
left allemande
 - 2) ENDS touch 1/4
centers in, cast off 3/4
CENTERS pass the ocean
diamond circulate
CENTERS swing thru
ENDS face in, extend
swing thru 1 & 1/2
right and left grand
 - 3) ENDS LEFT touch 1/4
centers in, centers run
 - 4) ENDS star thru
swing thru, acey deucey
circulate, right and left grand
 - 5) ENDS star thru
pass to the center
CENTERS pass thru
left allemande
- NEW CENTERS walk and dodge
centers run, star thru
cloverleaf, zoom
CENTERS swing thru
ENDS face in
right and left grand

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Fourscorey

By Corben Geis



Corben Geis

1. What does the acronym DBD and APD stand for?
 - A. Dancing Builds Determination & A Patter Dance
 - B. Divide-Backtrack-Dive Thru & All Plus Dancers
 - C. Dancing By Dummies & Advanced Plus Dancing
 - D. Dance By Definition & All Position Dancing
2. "Square Dancing Today" is published how many times per year?
 - A. Monthly
 - B. Bi-monthly
 - C. Quarterly
 - D. Weekly
3. A square inside a square inside a square inside a square is what?
 - A. Just plain crazy
 - B. Kaliedescope squares
 - C. Given with a grain of salt
 - D. How callers keep dancers from wandering
4. Finish the singing call lyrics... "Billy does your bull dog ..."
 - A. Sit
 - B. Stay
 - C. Bark
 - D. Bite

Changing the format of Fourscorey a little bit, the answers to this month's questions can be found on page 54.

Answers to May's Fourscorey

1. C. Tandem
2. B. When one dancer stands in place, but can only swivel turn
3. C. Mark Clausing
4. D. A purple heart fun dangle

If a woman is dancing the man's part, wouldn't pants be considered proper square dance attire? Or if a man is dancing the woman's part should he be wearing a skirt? - Randy Boyd, Editor

Rovin' Corner

We 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 the 54th National Square Dance Convention.

As most of you know, Betsy and Jim served on the committee for the 54th National Square Dance Convention for nearly four years-and have mentioned it in numerous "Rovin' Corner" articles. (Thanks editors!)

We volunteered to work on International Publicity when Portland received the bid in 2001 at the 50th National Convention in Anaheim. We met Lee and Barbie Ashwill, 54th General Chairpersons, at the last Portland Convention in 1994. We knew what great people they were and expected them to organize a great convention! What a great, well-organized, friendly, group of people they had assembled! The convention ran smoothly, and gave a maximum return of fun for the delegates.

We left Texas on June 7 to participate in our first Texas State Convention, and then made the long trek to Portland by car. We arrived the 19th, in time to meet and greet some of the convention delegates.

Convention attendees gathered in Portland during the week prior to the convention to tour the Pacific Northwest, both on organized tours sponsored by the convention and independently. Many toured Seattle, parts of British Columbia, and certainly all over Oregon!

Portland is actually a great place for a National Convention because it is in the center of such a wonderful tourist area, has a great climate, has excellent transportation connections, and the convention center there is a sight to behold! Many dancers will fly in to the Portland Airport and simply stroll down the foyer of the airport to the Max (light rail) Line and whiz right to the convention center and all of the hotel rooms in the vicinity. Portland has a large "free ride" section of their

transit line, including all of downtown and across the river to the convention center and back. The Max Line has prices for children, adults, and "honored citizens." This gives you some idea of the attitude Portland has to citizens and visitors.

Many participants came to Portland by RV, following the route of the Lewis and Clark Expedition. This is the 200th Anniversary of that nation-altering event. The 54th National Convention



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actually organized a special RV Caravan from St. Louis to Portland in the two weeks or so preceding the convention. Several callers traveled with the caravan and all camping had been arranged as well as special dance sites along the way. Some had a special adventure by rail! Amtrak picked up square dancers in San Diego and trundle up the West Coast, gathering dancers like a snowball rolling down hill!

Regular readers of this column know that we accepted the job of Directors of International Publicity and we were looking forward to meeting all of the

International participants, many of whom we recruited. We made a special effort to be sure they enjoyed and took delight in the convention. We spent a lot of our time in the International Hospitality Room and that was one good place to meet dancers from outside of the USA! A great place to set up contacts for that long delayed tour of Europe or Asia, enjoying our favorite activity – Square Dancing! We had 337 Internationals registered for the Convention with an additional 18 from Mainland China who were still waiting for their visas. This was the first year we had delegates from France.

Our seminar, "International Dancing" was one of the highlights (at least for us!) of the education program. Hopefully you got a program book for a full listing of all of the activities, and in order to get the daily programs. Many of the International Dancers were there, as well as at the "International Afterparty."

We will look for you there, across the square.

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
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NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



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 asks, "Why should you be interested in Contra's?" Some of the answers might be: They add spice to your Square Dance program; They allow you to dance with more people; They're not too difficult to teach; They don't require months of instruction; They promote smoothness that carries over into the Square Dance.

John looks at a possible new approach to bring new dancers into the activity in the Workshop Ideas section. This new approach is called the A-B-C Marketing Engine. "The concept is to teach a limited number of calls in a short time. This marketing program is based on the premise that you can easily get people to come to a one nighter, so why not have three separate one nighters?" This would entail having an 'A' dance the first night, the 'B' dance the second night, and the 'C' dance on the third night. This is not a CALLERLAB program, nor is it an American Caller's Association program.

The Mainstream (1-53) Program call this month is Reverse Flutterwheel. Eight Chain Thru (1-8 hands) is the Mainstream Program call for the month. The Courtesy Turn should be emphasized to the dancers to prevent the formation from changing from a Column into a Circle.

Dancing the Plus Program this month looks at the call Fan the Top.

The Advanced and Challenge Supplement includes: Grand Quarter Thru; Transfer and (Anything); Dixie Sashay.

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


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

On The Record ROUNDS

Ralph & Joan Collipi

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Take a  at what is just released...

Cool To Be A Fool

Phase II+1 (Fishtail) - 2 Step - Universal B0001371-21A by Joe Nichols - Tony Speranzo

Good music to a nice easy 2 step, with fishtail, lace across sequence, traveling box.

A Bar In Bakersfield

Phase II+2 (Fishtail/Strol. Vine) - 2 Step - CURB NB-76854 by Merle Haggard - Nancy and DeWayne Baldwin

Country Western music to a 2 step which has broken box, hitches, lace sequence, traveling doors, scoot.

Moon Over My Shoulder

Phase III+2 (Hockey Stick/Fan) - Rumba - DARRCD 531 - Fran and Jim Kropf
Bolero wheel, fenceline, hockey stick, and all basic Phase III rumba figures.

England Swings

Phase II - 2 Step - DARRCD 530 - Fran and Jim Kropf

Basic 2 step with run 3 and swing sequence and basketball turn, and wrap and unwrap amalgamations.

Friends For Life

Phase IV+2 (Nat. Top/Mod. Cuban Breaks) - Rumba/Cha - STAR 514C Ross Mitchell or Ross Mitchell Opening Night - Annette and Frank Woodruff

Reverse Underarm turn, front Cubans and side Cubans (modified), fence line, are some of the figures in Part A, and B is a combination of Rumba and Cha, with a hop, New Yorker, spot turn and also has a rumba alemana.

Star Spangled Banner Waving Somewhere

Phase II - 2 Step - RWH-CD909 by the Rawhide Swing Band - Mike and Michelle Seurer

Open vine, face to face, back to back, lace sequence, and heel and toe choreography included in this routine.

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August 26, 27, 2005 - Chesapeake Round-E-Vous Round Dance Weekend

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Sentimental Journey

Phase II - 2 Step - BUC-CD 901 by The Rawhide Swing Band - Jim and Kathie Kline

Hitch, scissors, circle chase and 2 turning 2 steps as well as a skate sequence are in this choreography.

Take Me Home Country Roads

Phase II - 2 Step - RWH CD 910 by Rawhide Swing Band - Mike and Michelle Seurer

Lace sequence hitch, traveling box, fwd lock and circle chase are some of the figures in this routine.

Hand Over Your Heart

Phase IV - Foxtrot - STAR 163 by Lorrie Morgan - Bob and Jackie Scott
Prom. weave, 3 step, feather, open impetus, chair and slip, hover corte, back whisk, nat. hover fallaway. Nice routine to good music.

When Can I Touch You II

Phase II+2 (Hover & Chair) - Waltz - STAR 113 - Jerry Buckmaster and Zodie Reigel

Nice to see this music used at the Phase II level. Box, twinkles, prog. twinkles, waltz away and wrap, left turning box, canter and dance ends with a chair.

North to Alaska

Phase II+1 (Trav. Doors) - 2 Step - Col. 13-33004 by Johny Horton - Pat and Bob Kelm

Traveling box, open vine, broken box, circle chase are figures in this pure vanilla routine.

When The Sun Goes Down

Phase III+2 (Glide & Aida) - Rumba/Merengue - Platinum PLM 219 - Don and Linda Hichman

Parts A and B are rumba with kiki walks, sliding doors, crab walks and basic rumba figures. Parts C and D are merengue, glide, conga walks arm slide, prom.

Walk. Ending is rumba aida and hold.

Blue Ribbon Blues (Two)

Phase II+1 (Strol. Vine) - 2 Step - C901 Chaparrel Records by the Roadrunners - Zail Greenbain

Basic 2 step, basketball turn, Charleston sequence, strut, fwd. locks, quick vine end and wrap and sit (Lady sits on man's knee).

Bali Ha'i

Phase III+2 (Fan/Alemana) - Rumba - STAR 197 - Bill and Linda Maisch Alemana, lariat, New Yorker, serpiente, chase peek a boo, u/a turn, shoulder to shoulder. Nice routine to nice music.

Ruthless

Phase II - 2 Step - Col. 13-33134 by the Statler Brothers - Jerry Buckmaster and Zodie Reigel

Trav. box, circle chase, basketball turn, limp, strut, hitch, scoot, are part of this choreography to nice catchy music.

My Guy Foxtrot

Phase III+1 (Dia. Trns) - Foxtrot - Coll. 426 or Motown 426 My Guy by Mary Wells - Mike and Michelle Seurer

Nice phase 3 foxtrot to nice music. Prog. fox. box, left turns, whisk, wing, cross

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ROUND DANCING

11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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hover, box, ending is hover to a chair and hold.

Blessed Time Up There

Phase II - 2 Step - MCA P- 2694A or Coll. 90244 - Wonderful Time Up There by Pat Boone - R. Knight

Hitch 6, half box, scis. thru, scoot, open vine, and lace sequence. Choreographer suggests you slow for comfort.

I've Got A Feelin'

Phase IV+1 (Stop & Go) - 2 Step & Jive - Universal 198321A By Billy Currington - Tony Speranzo

The only Phase IV figure in this routine is Stop & Go, which is why it is phased at this level. It is basically a Phase III routine. Part A is 2 step, all basic figures including a fishtail. Part B is jive and has Jive walks, chasse left and right, kick ball change, throwaway, ending is 2 step. Nicely done.

One More time

Phase IV+1 (Cuddles) - Rumba - Arista 82876-50983-7 or AS 50893 by Kenny G- Chris and Gail Johnson

Nice easy routine to nice music. Cuddles, spot turn basic time step cucaracha with arms. A nice addition to your record box.

West Coast One Step

Phase IV+2 (Sugar bump/Whip turn) - West Coast Swing - Arhoolie 45-528 by Clifton Chenier - Bob and Jackie Scott

Nice intro to West Coast Swing. Wrapped whip, chicken walks, sugar push, tuck and spin. This routine gently brings west coast into your dance program.

There's A New Moon

Phase II+2 (Fishtail) - 2 Step - DARRCD 529 by the Carolina Boys - Frank and Jim Kropf

Choreographer suggests you slow for comfort. This is a basic 2 step, with basketball turns, broken box and fishtail.

CUE TIPS

*Selected by
Fran & Jim Kropf*



This summer we are going to watch "Oh Susanna" go "Dancing Round And Round".

Oh Susanna

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

Footwork: Opposite Direction For Man unless indicated

Rhythm: TWO STEP, Ph 2+2, Speed to suit

Record: Dance A Round DARRCD 538

Music: Carolina Boys CD may be purchased at Palomino Records

Sequence: Intro-A-B-C-A END

1-6 WAIT 2 MEAS;; TRAVLING DOOR BOTH WAYS;;;

PART A

1-4 STROLLING VINE;;;

5-8 OPEN VINE 4;; 2 TRNG TWO STEPS ;;

9-12 LACE UP ;;;

13-16 FC TO FC; BK TO BK; VINE APT; TOG BFLY;

17-20 VINE; WRAP; UNWRAP; CHG SDS;

21-24 VINE; WRAP; UNWRAP; CHG SDS; CP/W

PART B

1-4 BOX;; REV BOX;;

5-8 SCIS THRU; WALK 2; SCIS THRU; WALK 2 BFLY;

9-10 VINE 8;;

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11-14 BOX;; REV BOX;;
15-18 SCIS THRU; WALK 2; SCIS THRU; WALK 2 BFLY;
19-20 VINE 8;;

PART C

1-4 BASKETBALL TRN;; FULL HITCH;; CP/W
5-8 BROKEN BOX;;;;
9-12 SCIS SDCAR; SCIS BJO CK; FISHTAIL; WALK & FC;
13-16 TRAVLING BOX;;;;
17-20 2 FWD TWO STEPS;; SCP FWD LK FWD; FWD LK FWD;
21-24 VINE APT 3 TCH; VINE TOG 3 BFLY; LIMP 4; SD DRAW CL;

ENDING

1-4 LEFT FC TRNG BOX;;;
5-8 BK HITCH; SCIS THRU; TWIRL VINE 3 TCH; WRAP & HUG;

Dancing Round And Round

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

Footwork: Opposite Direction For Man unless indicated

Rhythm: Cha Cha, Ph 3+2 (Alemana, Cross Body), Speed to suit

Record: Dance A Round, DARRCD 539

Music: Carolina Boys CD may be purchased at Palomino Records

Sequence: Intro-A-B-C--A-B-D- B Mod -End

1-2 INTRO OP/LOD WAIT 2 MEAS;;

PART A

1-4 CIRCLE AWAY & TOG CHA;; NEW YORKER TWICE;; BFLY Wall;
OPEN BREAK; WHIP TURN; FENCE LINE TWICE;;

PART B

1-4 CROSS BODY;; FULL BASIC;;
5-8 SHOULDER TO SHOULDER TWICE;; TIME STEP TWICE;;

PART C

1-4 CHASE PEEK-A-BOO DOUBLE;;;;

5-8 CONT PEEK-A-BOO;;;;

PART D

1-4 SLIDING DOOR; APT, REC, FWD CHA; WALK, TRN IN, BK CHA;
RK BK, REC, FWD CHA;

5-8 SLIDING DOOR; APT, REC, FWD CHA; WALK TRN IN BK CHA;
RK BK REC FWD CHA BFLY/W;

9-12 ALEMANA;; LARIAT TO BFLY;;

13-16 HAND TO HAND TWICE;; CUCARACHA TWICE;;

MOD PART B

1-4 FENCE LINE TWICE;; FULL BASIC;;

5-8 SHOULDER TO SHOULDER TWICE;; TIME STEP TWICE;

END

1-4 HAND TO HAND TWICE;; NEW YORKER BOTH WAYS;;

5-8 1/2 BASIC; UNDERARM TURN; TRAVLING DOOR;;

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ALL THINGS CONSIDERED

By
Ed Foote



“Official” Definitions

In the March issue of American Square Dance Henry Israel, president of the American Callers Association, wrote in that organization’s column that the definitions of calls in the Burleson Square Dance Encyclopedia “are the ONLY official definitions.” This is wrong.

What does “official” mean? Well, in some sense it can be in the eye of the beholder. The dictionary says “official” means “approved by an organization.” Unfortunately, an organization of 10 people could label something “official”, another organization of 50 people could label something similar but different as “official” etc. So for purposes of this article we need to look further and describe “official” as: That which is accepted by the majority of people.

Burleson Encyclopedia. This book is a wonderful historical document, giving the definitions of over 5000 calls. It is a valuable reference book for calls which are no longer in general use. It should be owned by every caller organization, individual callers who like to experiment for a night with calls not in general use, and by those who are interested in reading about calls. But can the definitions be relied upon?

Bill Burleson was a dancer, not a caller, and first published his book in 1970 with about 200 definitions. He initially wrote the book for himself, so he could have one place to go to find definitions, but others saw the book and suggested he publish it. The definitions were taken from caller note services, and he added to the book each year with three supplements of additional calls from the note services. He did this every year thru the mid-1980s.

For 15 years I helped Bill with each supplement. He would set down the definitions, often changing them from what appeared in the note services so as to be more complete. For example, many authors would define their calls in terms of “boys” and “girls”, and Bill would change this to “left-side dancer” and right-side dancer.” Once his supplement was done he would meet with me so I could proofread the final product, which involved making many changes to improve clarity and grammar. Unfortunately, even though I explained every change I made, he might choose to subsequently ignore some suggestions before sending the supplement to the printer. If the square dance world later adopted a revised definition of a call, he would rarely go back and change it.

Due to ill health Bill eventually sold the Encyclopedia. Subsequent publishers improved the layout and graphics and continued to add calls, but did not go back and re-write definitions of calls already in the Encyclopedia.

The Encyclopedia had large popularity in the 1970s, because it was the only

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place where one could find the definitions of all calls. Once Callerlab established its lists of calls in the late 1970s and began to publish definitions for them, interest in the Encyclopedia dropped. Dancers and callers were focusing on the calls on the lists, and interest in experimentals dropped.

Definitions Today. The only list of definitions today beside the Burleson Encyclopedia is from CALLERLAB. These definitions cover the calls on the CALLERLAB programs of Mainstream, Plus, Advanced and Challenge. These definitions are continually updated as conditions and usages change. Over the years literally hundreds of callers have been involved in keeping the definitions current. For several years there has been a permanent CALLERLAB Definitions Committee, whose task is to keep definitions current, clear and without ambiguity. All proposed definition changes are voted upon by members of each CALLERLAB program committee (Mainstream Committee votes on Mainstream definitions, Plus Committee votes on Plus definitions, etc.).

So, which would you rather have be "official" for you: definitions under constant review and vote by numerous callers and accepted worldwide, or definitions from one person copied 20 years ago from caller note services and not updated?

The CALLERLAB definitions for the Mainstream, Plus, Advanced and Challenge programs have to be considered "official" because of the sheer weight of caller names behind them - and the thousands of callers and dancers who consider them "official." The only "official" definitions in the Burleson Encyclopedia are those which are on no call list anywhere.

In other words, for all the calls that count, the CALLERLAB definitions are "official." For the calls that don't count, the Burleson definitions are acceptable.

THE COUNTRY LINE

From
Mike Salerno



Welcome back folks to the wonderful world of line dancing. Recently there has been much discussion in the dance world about continually learning new dances or using older dances. Many people feel that there are just too many new dances being choreographed. Does a new song require a new dance or can an older dance be done to a new song? Personally, I enjoy some of the new dances that are unique, but quite often choreographers are using sequences of steps that are similar to those in other dances. You would think that it is not necessarily a bad thing until you find yourself performing one dance then ending up in another. This can be quite frustrating, especially when your body's muscle memory just takes over. Having said that, I prefer not to dance the same dance I did 10 or 15 years ago unless it is a truly classic dance. It just becomes boring. Some people like to hold on to prehistoric dances that were not that good to begin with but have a nostalgic value. There is no definitive answer to this dilemma. Some dances are classic dances, some will be classic dances, many never will be classic dances, and most never were classic dances. Whether the dance is new or old, ask yourself is it enjoyable, does it flow well and does it have some good fundamental basic steps in it.

This month's dance is a classic waltz dance. I used this dance a few years ago. It is a relatively easy dance that most dancers can pick up in just a few minutes, but it provides us with an opportunity to learn a classic dance rhythm. The Waltz is the oldest of our modern ballroom dances. Its origins can be traced all the way back to 18th century Austria. The Waltz, in its most basic form, consists of one step per beat of music. The musical time signature of Waltz consists of 3 beats per measure of music. A complete waltz basic is composed of a two-measure unit and

is counted as "1, 2, 3; 4, 5, 6." The most distinctive feature of waltz is the utilization of "Rise and Fall" in the dance. There are different types of "Rise and Fall." The simplest way to achieve "Rise and Fall" is by taking a longer step on counts 1 and 4 of the 6 count basic. Think of the basic pattern as one long step, using a heel lead forward or a toe lead backwards, and two normal steps, using the balls of the feet. This month's dance can also be done with a partner beginning in Right Side-by-

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Side (Sweetheart) Position. Although there are many partner variations, I have presented only one basic variation due to space constraints. As usual, I have provided some music "suggestions," but your favorite waltz will work just fine. I often vary the song I use for this dance depending on the mood, age, and skill level of the dancers. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

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Special plus dance on Sept. 4, Rounds 2:00pm, Squares 2:30-5:00

This Month's Line Dance: Rita's Waltz

Basic Steps (Official NTA Definitions):

BASIC STEPS: Rise and Fall, Forward and Backward Waltz Balance, Left and Right Spirals (Twinkles)

Basic Steps:

Line of Dance (LOD): Counter Clockwise circle of dance used in couples dancing. In line dancing the line of dance would be the facing wall at the beginning of the current sequence of steps.

Rise and Fall: Coming up on the ball of the foot, bracing the ankles and stretching the spine, then lowering to the heels.

Rhythm:

Music: The repetitive sound pattern created by the playing of notes, with their accents, which forms the basic pulse of the composition.

Dance: The recurring step pattern created by the dancer as he performs a particular dance.

Forward Left Waltz Balance:

- 1.) Step Left Foot Forward using a Heel Lead
- 2.) Step Ball of Right Foot Beside Left Foot
- 3.) Step Ball of Left Foot Beside Right Foot

Backwards Right Waltz Balance:

- 4.) Step Right Foot Backwards reaching back with Toe
- 5.) Step Ball of Left Foot Beside Right Foot
- 6.) Step Ball of Right Foot Beside Left Foot

Left Spiral (Twinkle):

- 1.) Turning slightly to face Forward Right Diagonal, Cross/Step Left Foot in front of Right Foot.
- 2.) Step on ball of Right Foot to Right Side turning slightly to face Forward Left Diagonal.
- 3.) Step Left Foot in Place still facing Forward Left Diagonal.

Right Spiral (Twinkle):

- 1.) Turning slightly to face Forward Left Diagonal, Cross/Step Right Foot in front of Left Foot.
- 2.) Step on ball of Left Foot to Left Side turning slightly to face Forward Right Diagonal.

3.) Step Right Foot in place still facing Forward Left Diagonal.

* Prompting Cues are in Bold Lettering

NAME: Rita's Waltz

DESCRIPTION: 24 Count 4 Wall, Beginner/Intermediate Line Dance

CHOREOGRAPHERS: Jo Thompson, Highlands Ranch, Colorado

MUSIC TEMPO SUGGESTIONS:

Slow - Stars Across Texas - Tracy Lawrence (96 BPM)

Medium - Alibis - Tracy Lawrence (108 BPM)

Fast - Dream On Texas Ladies - John Michael Montgomery (116 BPM)

COUNTS/STEP DESCRIPTION

Waltz Balance Forward, Back, Forward, Back

- 1.) Step Left Foot Forward using Heel Lead
- 2.) Step Ball of Right Foot Beside Left Foot
- 3.) Step Ball of Left Foot in Place Beside Right Foot
- 4.) Step Right Foot Backwards reaching back with Toe
- 5.) Step Ball of Left Foot Beside Right Foot
- 6.) Step Ball of Right Foot in Place Beside Left Foot
- 7.) - 12.) Repeat Steps 1.) - 6.) Above

Left Spiral, Right Spiral

- 13.) Turning slightly to face Forward Right Diagonal, Cross/Step Left Foot in Front of Right Foot
- 14.) Step on ball of Right Foot to Right Side turning slightly to face Forward Left Diagonal
- 15.) Replace Weight to Left Foot With Body Facing Slightly Left
- 16.) Cross/Step Right Foot in Front of Left Foot
- 17.) Step on ball of Left Foot to Left Side, turning slightly to face Forward Right Diagonal
- 18.) Replace Weight to Right Foot With Body Facing Slightly Right

Left Spiral, Right Spiral With A 3/4 Turn Right

- 19.) Cross/Step Left Foot in Front of Right Foot
- 20.) Step on ball of Right Foot to Right Side turning slightly to face Forward Left Diagonal
- 21.) Replace Weight to Left Foot With Body Facing Slightly Left

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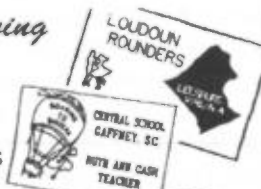
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- 22.) Cross/Step Right Foot in Front of Left Foot
- 23.) Turning 1/4 Right, Step Left Foot Backwards
- 24.) Turning 1/2 Right, Step Right Foot Forward

Repeat

OPTIONAL PARTNER VARIATION:

Waltz Balances Forward, Back, Forward, Back

Partners will be in Right Side by Side (Sweetheart) position for balances.

L Spiral, R Spiral, L Spiral

During the spirals, the man should be slightly behind the lady so both can comfortably turn from side to side.

R Spiral With A 3/4 Turn Right

The Basic Outside Turn: The man will not do the 3/4 turn but instead will do a forward waltz stepping R, L, R toward the new wall. She will do the 3/4 turn under the right joined hands on counts 23-24, releasing the left hands and rejoining them on count 1 in front to start again.

Corben's Jargon

Comical Quotes From Our Cartoonist

*It's safer dancing in squares that keep their sets close together.
It's also more enjoyable to be in a square that laughs a lot together.
Summary; Tightly packed, loosely wrapped and practice safe sets.*

Program Policy Initiative

By Clark Baker

This is the text of the speech given by Board of Governors member Clark Baker at the Opening Session of the 2005 CALLERLAB Convention in Louisville, Kentucky. The speech explains the new Program Policy Initiative and its final goal of getting more people involved in square dancing.

Last year the Board Of Governors (BOG) approved a proposal from the Program Policy Committee (PPC) to support experimentation with CALLERLAB Dance Programs. This proposal has been named the "Program Policy Initiative" or "PPI." This initiative was introduced at the 2005 CALLERLAB Convention in Louisville, Kentucky and the information below provides more detail. The basic idea of the PPI is to encourage callers, clubs, associations, and others to conduct "experiments" of ways to get more people involved with square dancing. It must be stressed that these experiments are NOT intended to impact the current dancing community; they are intended to be a way to introduce square dancing to a large number of people. Some of these people MAY, at some future time, wish to join the activity, as we know it today. The remainder of these people, it is hoped, will continue to enjoy the activity in a new way. Please read the following information carefully and if you have questions or concerns contact the CALLERLAB office (800-331-2577) or email: CALLERLAB@aol.com

The following has been said of the PPI: "My view of the PPI is that it is an attempt to discover and provide alternative ways for people to enjoy square dancing. It should not be viewed as a way of directly increasing membership in the existing clubs."

The following is information introducing the PPI was presented at the 2005 CALLERLAB Convention.

As you know, we all teach and call according to a series of dance programs, which were codified in the 1970's. I am talking about Mainstream, Plus, Advanced, and the various Challenge programs. You must also be aware that our efficiency at recruiting new dancers into Mainstream has fallen sharply over the last 10 to 15 years. Individually and collectively we have tried to increase attendance in our classes and clubs. This has had limited success. Surveys and study groups indicate that few are willing to join an activity, which requires such a long commitment (say 15 to 30 weeks) just to learn to be an entry-level dancer. After that we hope they will sign up for what amounts to a lifetime commitment, including becoming club members and, later, club officers.

There have been some successes in changing how we teach Mainstream, for example, multi-cycle classes. Many of these successes have been documented as Winning Ways and are available on our web site. I hope each of you has taken the time to read and get inspired by these stories.

Our recent attempts to reduce the teaching time of Mainstream have met with resistance. Even if we knock 1/3 off the current teach time of Mainstream we have no evidence that we will succeed in recruiting or retaining any new dancers. To

Many people asked for the full version of Mr. Baker's Initiative, so here it is. – Randy Boyd, Editor

most people the idea of 20 weeks of lessons sounds just as daunting as 30 weeks of lessons. Also, every time we make even the smallest of changes to Mainstream, we upset our existing dancer base, which consists of the very dancers who support us week after week.

At the CALLERLAB Convention in 2004, the Program Policy Committee (PPC) met and brainstormed this situation. I am not about to tell you that we came up with a solution and if you all just follow it, we will all have larger classes, more dancers, and fewer broken squares. However, we did come up with some thinking that I believe can have a positive impact on the future of square dancing. It mostly depends on what you do. I would like to share this thinking with you. It goes under the name of the PPC Initiative and was presented to and approved by our Board of Governors.

First, we acknowledge that our existing dancers have been resistant to change. The minor changes we have tried haven't worked and won't help recruit and retain new dancers. None of what I am about to say proposes any changes to our existing dance programs, or club structures, etc. They are in the capable hands of our program chairman and will continue on, mostly unchanged, serving our existing dancers.

Our thinking, and the main reason I am talking to you today, is that we want everyone to feel free to experiment in how they offer square dancing to those new to our activity. This may not sound like much. After all, we have always had callers who experiment or just plain do things their own way. Others carefully follow the rules and need to be told that it is OK to experiment.

I am a concrete thinker and like concrete examples instead of just an exhortation to "go out and experiment – it's OK now." Well, the initiative doesn't come with a lot of examples. However, with a little thinking, especially based on my calling and dancing background, here are some ideas for you. Remember, none of this has anything to do with our existing dancers – keep them out of it. Perhaps at the end of this talk we can rethink this and see if and where it might be appropriate to include them.

We know that rules and definitions are important. However, a new dancer is not interested in rules and definitions (unless he is an engineer). Instead he is interested in having fun, trying something new, and meeting people. He is relying on the caller to provide him with this experience. I bet most of us here can provide this kind of experience at a One Night Stand. So why not continue the enthusiasm in a dance series format?

Tony Oxendine has been successfully experimenting with a new group of dancers in his area. The goal of this year-round series is to have fun and be entertained each week. They are not doing this by learning Mainstream, but by having Tony teach them enough to dance and have fun. Tony says, "I teach about 40 calls in 10 - 12 weeks. I can tell you - It ain't easy getting people to come out for lessons (no matter how short the teaching time). I do know this, however, most of the ones that started lessons are still dancing."

Think about the snowbirds – those folks who travel to Arizona, Florida, Texas or some other Southern location to escape the cold each winter. They want a fun activity and they are willing to learn. Callers in the snowbird areas have a very

short season to teach square dancing. It is impractical to teach full Mainstream so they teach some subset. Some of those callers have been doing this for so long they could create a list and a teaching order of what these people will know when they return home. If the snowbird callers all want to get together and bang out such a list and teaching order, why not? And then, why not have some dancing available for them when they return home?

Another radical idea is an open dance format similar to what I experience at traditional squares and contras. This would be something more than a One Time Party Dance but not too much more. At these types of dances I find the following: most all the figures are taught, new dancers are expected and welcomed each week (though 95% of the attendees have danced before), everyone changes partners each tip, and the dance series is not run with a club structure. Why can't we do something similar with our MWSD form of dancing? My understanding is that Dragonwood Public Square Dances in Westchester County, New York and Open Country Hannover in Germany have implemented this format.

Jim Mayo has pointed out that ours is a great activity, able to be enjoyed in many different ways. For some reason, with all our rules, regulations, and standardization we offer it in exactly one way – learn Mainstream in 27 weeks and you are a square dancer – one size fits all. He and I both encourage you to continue serving your existing dancers but figure out a new way to offer square dancing to a new group of people. Get fired up about it. Support and encourage your calling buddies who are doing the same. Be a cheerleader. Break some rules. Put a smile on the faces of some strangers because they did some square dancing.

The point is that we want everyone to know that it is OK to experiment. Not only OK, but we want you to be a cheerleader when you hear of others experimenting. The PPC and the BOG are not just saying that it is now fine to experiment, but that in our opinion, such experimentation in how we offer square dancing to the non-dancing public is vital to our continued success.

Now we have to do some awfulizing. Do you know what awfulizing is? It is when you are afraid of something and to avoid it you think of all the reasons that you shouldn't do it. Sometimes when you face up to "what is the worst that can happen" you see that it isn't so bad. What is the worst that can happen if we all leave this convention and actually experiment and implement and get some people dancing? I don't know. Perhaps we end up with 300 geographically dispersed groups of between one and four squares of dancers all of whom know something, none of whom know the same thing, and none of whom can attend any Mainstream dance or convention. Heck, they don't even wear the right clothes!

Would this be so bad? Which would you prefer, 2000 to 6000 new people square dancing a year from now, or our status quo? Heck, I would take the new dancers any day. It doesn't matter if they don't all know the same calls, if they can't travel to dance, etc. All we want for a start is to have you, yes you personally, not the "you" sitting beside you or the "you" who is really "let someone else do it". We want you to get at least a square of new people dancing any way you can, especially if it is not teaching Mainstream in the usual way. As soon as they are hooked, let them get some friends in. Build your group. Don't let it get too far from the basics.

If any of these ideas are successful, we want to hear about it. If we are all successful and cause all the problems that some feel are sure to follow, we can deal with them. Perhaps we will form a committee. First, we have to get far enough to even have the problems.

Finally, I want to address some comments I have received over the last year. More than one caller has told me that the most important thing CALLERLAB could do would be to enforce the styling code and get dancers to stop doing the "arm around the waist" DOSADO. Others say we should enforce the definition of CIRCLE TO A LINE. Can't we please eliminate the slide and slap variation.

I acknowledge that styling and proper call execution is important, but what we are talking about today is the big picture problem of how to attract and retain new dancers. A big part of that is providing them with a fun dance experience.

Instead of getting upset with our existing dancers and our existing rules and regulations, I invite you to start with some new dancers, teach them your way, and don't take them all the way to Mainstream. Do one of the experimental ideas mentioned above and keep them having fun. As a caller you have the skills. You can do it. Trust me, it will be more fun for you teaching and calling for 1-4 squares of new folks than teaching 1-4 dancers 27 weeks of Mainstream.

National Folk Dance Committee Update

As of March 24, 2005 no US House of Representative has agreed to sponsor a bill in the 109th Congress designating Square Dance the national folk dance. We still need all dancers to ask their US Senator to sign on with US Senator Blanche Lincoln, AR, also ask their US House of Representative to either sponsor or co-sponsor a bill in the 109th Congress to designate Square Dance the national folk dance.

Senator Blanche Lincoln, AR, agreed to sponsor a bill designating Square Dance as the national folk dance of America in the 109th Congress. But Senator Lincoln would prefer a Republican as an initial Co-Sponsor.

In December 2004 US Representative Ed Whitfield respectively declined to re-sponsor HR 645 in the 109th Congress.

A total of 31 US House of Representatives were Co-Sponsors of the "Promenade Act" HR 645 during the 108th Congress.

In February 2005 all United Square Dancers of American Affiliate Presidents were asked to have all their dancers ask their respective US Senator and US House of Representative for support in designating Square Dance the national folk dance of America, also, to find someone to act as a Coordinator at the state level. One person has volunteered to become a State Coordinator (Cheryl Miller, FL). If anyone is interested in being a State Coordinator, please contact Mark at 501-988-2385.

When a new bill is submitted designating square dance the national folk dance, action will be taken in an attempt to inform all dancers, asking them to contact their respective US Senator and US House of Representative to become a co-sponsor.

Mark Howard A. Grumbine National Folk Dance Chairman, USDA

CALLERLAB VIEWPOINTS



From
Tim Crawford

This is the text of the speech given by our Chairman of the Board, Tim Crawford, during the CALLERLAB Convention this year in Louisville, Kentucky. Tim discusses the new Program Policy Initiative and it's goal of helping to make square dancing available to more people.

Many years ago, 14 actually, I attended my first convention...just a kid really...looking for a way to get involved...If you had asked this boy from Canada those many years ago, if I thought I might hold a position on the Board, I would've told you that CALLERLAB isn't ready for us "young guys"...and here I am the first young (sort of), Foreign Chairman of the board! I continue to be honored to this day!

In just my 30 years of calling, 15 years of association with CALLERLAB, I know we've come a long way in our thinking. We are thinking beyond the borders of the past...both territorial and mechanically. We have, and most certainly will continue to recognize that different regions do and will continue to apply our art of calling differently. Is Plus the destination level in your area, is it Mainstream? Whatever the situation, we are coming to grips with the fact that in certain areas, dancer numbers or hall costs and availability, sometimes dictate the utility of the programs, and it might be outside the model of the past. Our membership, you, continue to find ways to work a new model, yet hang on to the fundamental premise of standardization...the principle that allows our dancers to venture worldwide and take part in a dance: something that we should forever be proud of!

Mechanically, we are seeing a wider use of 10 week programs, revolving door programs, continual one night stand efforts, Multi-cycle, as well as some efforts that don't even have a title...other than carrying the title of a "Winning Way". Each of these efforts offers us the opportunity to possibly populate our current infrastructure with new people. We need to not only support these many efforts to recruit but to embrace a thinking that widens our scope to include as many unique ways as possible to introduce the experience of square dancing to our prospects. It is possible the answer is beyond, maybe even way beyond, the current guidelines we have



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now. We need to embrace a thinking that invites ideas and innovations and one that is not bound by the baggage of the past.

If we are successful in any of the new approaches, the next question would be, would our current form be palatable to a group of new folks, recruited on a premise that departs from the model...“many weeks of time, able to join in any of three weeks in September, and if you miss a couple of weeks you’re too far behind to remain a part of the activity.”

Am I talking about a complete overhaul, an abandonment of the existing product? Maybe! What if one of you applied a new technique of recruiting based on some premise of the dance form that is far beyond the current model...say and it was so successful, that you were able populate not only your group, but others as well. What if this new paradigm was fast becoming the norm across many regions? Ask yourself, would I be in a position to change?

What if a successful new model had elements like: no requirement for dress code; beer was now part of the dance; spandex is now widely accepted as attire; a new program of 10 weeks of dancing included the call Relay The Deucey; every dance was corporately sponsored and attendees had to endure; dancing was now an outdoor activity only; competition was the norm and clubs were competitors for some CALLERLAB award; suppose the most successful approach was “no change.”

Ask yourself, would I be in a position to change my thinking?

Do you care about the survival of square dancing, or do you care about the survival of your square dancing?

Now don’t go thinking that Crawford is a radical. All I suggest here is that change is not necessarily a bad thing, and that we should be open to change. Change does not happen overnight either. It generally is a slow process and can be effectively managed by a well organized effort...enter CALLERLAB.

I firmly believe that CALLERLAB can be instrumental in starting the flywheel approach. Slowly and consistently we can start to embrace successful ideas that are being introduced and communicate them to the rest of the mainstream dancing’s resources (the people). We can get the flywheel turning slowly. Eventually one or more of the approaches may catch on, the flywheel will start to turn a bit faster, then momentum might take over and we’ll find ourselves desperately

trying to keep up with the flywheel, until eventually the flywheel will be turning so fast, that it won't need anyone to help keep it turning.

Recently the Board of Governors endorsed an initiative from the Program Policy Committee, called the Program Policy Initiative paper (PPI). Get it read it and talk about it. It helps legitimize the premise of experimentation. It is a tooth on the flywheel. It says to our leaders that the solution may not be obvious, or singular, but the solutions are out there...read the Winning Ways collection...the solutions are out there. Our opposition to change quite often stems from the lack of evidence that an idea will work, however, where a successful experiment is tried, documented, reported, and supported by the initiative, we can effectively manage it, and obviously implement it.

The PPI encourages organized experimentations with any facet of the activity. It accomplishes this without affecting our current infrastructure. The working groups of the PPI will run their experiments, and have a place to report back to...the PPC. The PPC will identify successful elements of each experiment, and report to the BOG. If you currently have an "experiment" on the go, but were shy about telling us about it, don't be. We want to hear about it. The PPC wants you.

We know the square dance world does not support unsubstantiated change. The PPI will provide the data that we can use to support the change, should a solution is found...and I do believe that, to find solutions, we must look for it, and look for it with a different mindset.

Albert Einstein said, "We cannot solve the significant problems in our life using the same level of thinking we were at when we created them."

Over the last decade I am excited to have noticed a change in attitudes. There has been much more talk about changing square dancing. Our purpose? To try to repopulate its ranks. We have commissioned studies on who we are, where we came from, what our likes and dislikes are, what kind of cars we drive, soda pop we drink, our income levels, if we surf the web, what kind of music we like, how far from a city we live, and on and on. Our purpose? To repopulate square dancing by using data that supports corporate fund raising efforts. Those efforts will provide the funds that can help us actively implement any of the successful ideas. Too many good ideas are lost because the resources don't exist to support them.

We actively participate in the ARTS as a governing board member with other like-minded, purpose motivated groups. They too want a repopulation. We have dedicated committee's to recruiting, marketing, research and development, grant writing. Again, to meet our purpose! I believe we are in a good position to deliver the successful message as it unveils itself.

Whatever our message ends up being, we will need to pass it on...you will be asked to pass on the message, and I hope to be in a position to provide you with what to say, why to say it, when to say it, and maybe even to whom. Point is, whatever the message, if we can't or don't tell anyone, it's not a message.

This is something we can do!

Thank you.

American SquareDance Has Email!
AmericanSquareDance@earthlink.net

ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

Happy 4th of July. Have a wonderful holiday and please remember our men and women who are away from their families at this special time. Pray that they may soon return to us safely.

Wisconsin Rounds Of The Month For June 2005

Phase	Dance Name	Record #	Choreo.
Phase II	There Goes My Everything	Coll 4292	Francis
Phase II+	Lucky Old Colorado	Curb NR-76854	Baldwin
Phase III	Laughter In The Rain	Col 4945	Seurer
Phase IV	Pretty Poppy	STAR 131	Morrison

Greater Cincinnati Rounds Of The Quarter

2nd Quarter 2005

Submitted by Carl and Carol Schappacher

Phase II: The Song We Fell In Love To (Baldwin) Two Step – Col 3-10210

Phase IV: A Wink And A Smile (Weiss) Foxtrot/Jive – MAP 105 CD

Dixie Round Dance Council Popular Teaches

DRDC Teaches for May 2005

1. Apassionata (Finch) V/Waltz
Tampa Jive (Macuci) V/Jive
 2. Got A Brand New Bag (Lillefield) IV/Jive
I'll See You In My Dreams (Slater) VI/Foxtrot
No Matter What III (Fisher) III/Rumba
 3. A.K.O.E. III (Molitoris) III/Waltz
Looking Thru Your Eyes (Read) IV/Rumba
New York New York (Cooper) III/Two Step
Rachel's Song (Stairwalt) IV/Slow Two Step
- 29 Tied for 4th place

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POINT OF ORDER



From Kappie Kappenman

House By The Side Of The Road

Author Unknown

She was the smartest as well as cutest girl in our school. Elsie Brown was often the star of assembly programs, and her recitations will never be forgotten by me. I liked especially her version of "I want to live in a house by the side of the road and be a friend to man." I think that mankind needs friends.

There is another person who impresses me very much with his friendliness. He lives here in Pharr and his residence is beside the main highway to our downtown. I do not know his name; however, he stands by the road with a friendly smile and waves to all passerbys expectantly. If he is not at his usual spot, we miss him very much. He makes my day! I never feel as happy when he is absent, but when I have his friendly wave, we have communicated good feelings.

Some square dancers are full of fun, friendship and friendlieness. It seems that there is a friend beside the road to insure that you have had a good time. This should not be the sole obligation of the caller. You leave always with a feeling that you had a wonderfully good evening of dancing, fellowship, and fun.

I have been to square dances, where no friendly people mixed with the visitors. It seemed that everyone was leaving it up to "George" to do it, and "George" had failed to come. When you leave a dance like that, you never feel satisfied, even though the calling was excellent.

It seems to me that square dancing should satisfy our desires and intentions for fun, fellowship, and exercise. That, in essence, meets the satisfaction of the three area of our being – mental, physical and social.

I urge all of those in our wonderful world of square dancers to be friends to all the dancers. Let us keep the fun and fellowship in our fabulous activity.

Happy square dancing. Y'all

Answers to This Month's Fourscorey

1. D. Dance By Definition & All Position Dancing
2. C. Quarterly
3. B. Kaliedescope squares
4. D. Bite

The editor (myself) being an in ambiguous state of mind could not think of anything to put in this space. So I am filling it with miscellaneous rambling of nothing at all. – Sincerely, Randy Boyd, Editor

What Is, A “Blast” Class?

Reprinted from USDA News

What does “blast” mean? “Blast Class refers to a fast-paced, one-day, intensive class focused on a specific level of dance where participants are taught the dance moves usually taught during a series of classes held over several weeks. For the classes being conducted by the River City Rugratz, based in Northern California, and by the Croakers in Orange County, this has consisted of a series of three one day classes. The information shared below is how we’ve structured the Rugratz classes (which is basically followed by the Croakers)...feel free to use it as a guideline or a starting point, then tweak it into a formula that will work for you.

Who can come?...The Rugratz initially set up the class to attract youth dancers, and we continue to strive for that audience, but our overall goal is to bring in new dancers, period. The age level of the classes can be structured however will work best for your club. Our first series in the Fall of 2004 attracted 3 squares, including 11 new dancers ranging in age from 5-18 years. In Orange County they had 2 squares for Phase I of their program. Phase I of “Blast Class Manteca,” co-sponsored by the Rugratz and Penny Arcades in January of 2005, saw a total of 6 squares dancing, 29 of them new dancers, including several adults. For the Manteca class we got several adults who had started local classes last Fall but for various reasons fell behind and then dropped out. This class was a way for them to catch up with their “traditional” class. Some of the others came because they were not able to commit to a weekly class format, but wanted to quickly learn so that they could go out with their dancing friends.

The set-up...Start by finding a hall and a caller. In selecting your caller you want to find someone who is not only a good teacher, but someone good with young people, and is willing to use a fast-paced teaching schedule backed by fun, high energy music. The Rugratz have been lucky enough to have Bill Silver and Scot Byars as instructors for our classes. Our classes begin at 10:00am and end at 4:00pm, although in reality most of the dancers have reached “maximum absorption” levels by 3:00pm (but if you tell them it’s going to end at 3:00pm they start leaving at 2:00pm). We have listed a “recommended minimum age of 8 years old” on our flyers, but have had some younger participants. In some cases the younger ones have left by noon, but we tend to see them back at the next class.

The fee structure...We have been charging \$15 per new dancer, \$7.50 for Angels and \$3.50 for what we call “taxi drivers”...a fun term that has caught people’s attention, but really just means a parent or guardian who is willing to transport the dancer but doesn’t want to participate. All fees include lunch and some basic snacks. While the fee may seem high, we clearly state in all flyers and other promotion that this class is equivalent to 7 to 10 “regular” square dance lessons at an average of \$3.00 to \$5.00 per lesson. We feel it is important that, while inexpensive square dancing is not “free.” We have not found any objections to this fee structure that we know of, and feel it is important that we keep our fees consistent when the Rugratz sponsor or co-sponsor a class.

You need the “Angels”...Besides a good caller, you need a strong group of angels to support your class. We have found that many of the new dancers will come with an experienced dancer, and we’ve been lucky enough to have people who come in just to support the youth program and help out. The stronger your group of Angels the faster your group will progress throughout the day.

Promotion...I'm not sure what method the Croakers used to promote their class, but the Rugratz have primarily used flyers, the ASDSC website (www.ASDSC.org) and e-mail, as well as the all-important word-of-mouth. By far the final method is the MOST important, as most of the people who have come to our classes have come with a friend or family member. And once again, we are seeing that a lot of the young people who are coming to classes are being brought by either a peer/friend or by a GRANDPARENT! Don't dismiss this audience/age group when it comes to promoting your classes – many of the parents are “too busy” to participate, but we continue to see more and more of our youth dancers being brought in by their grandparents.

Phase #1 - The Basics...Our first class, or Phase I, generally covers the first 35 basics on the CALLERLAB calling list. Assuming you get everyone there at the beginning of the class, you should be able to get through at least 30 basics before lunch. Keep your breaks fairly short and don't let the dancers “wander around” too much in between. It's important to keep everyone up dancing for every tip if you can, because several calls are taught during each tip. By lunchtime we've found that most people have “maxed out” on learning so after lunch we devote the time to reviewing all of the calls learned during the morning session. The afternoon is also when we throw in a full-level, high-energy Plus tip, with maybe even a singing call. This gives the Angels a chance to “show off a bit” and gives the “newbies” the opportunity to see what they have to look forward to. Other than the Plus tip we have not focused on singing calls during the lesson portion of the day.

Phase #2 - The Blast To Plus...Just like it says, Phase 2 goes through the Mainstream program and will often touch on a few Plus calls. The first tip of Phase 2 is a review of the basics learned in Phase 1. Hopefully most of our students have found opportunities to dance somewhere in between the classes. Then, the second tip starts right off with the Mainstream calls. The format is basically the same...teach in the morning and review during the afternoon session.

Phase #3 - Plus Blast...This final session takes the dancers the rest of the way through the Plus program. Depending on your group you might need two sessions for this, but we've found that we have been able to do it in one. Again, your caller and Angels are a very important part of making this happen. Don't restrict your later phase classes to people who have taken your earlier classes. In fact, for “Blast Class 3 - Manteca” we've already been told there is a group of Mainstream dancers planning to participate in that class level.

And It Goes On...Scot Byars has taken a group of teen dancers from the Petaluma area and conducted A1, A2, and even C-1 level Blast Classes for them.

What we've learned...A lot, but this is still new to us too, and we learn with every class we conduct! There is no “Perfect Formula” to having a successful new dancer class, and what works in one area may not work in another area. We know that these types of classes are not the only way to go, and shouldn't be...But we have found that the older youth and younger-to-middle aged adults like this format and seemed anxious to bring their friends to the next class. The Rugratz have found that Sundays work best to avoid the youth soccer, football, and other activities held on Saturdays, but we do run into conflicts with church, although knowing it is a one-day class people are more willing to give up church for one day where they wouldn't give it up on a weekly basis. Both the Rugratz and the Croakers scheduled their classes prior to a “big event” (Jubilee, Harvest Hoedown, Jamboree by the Sea) which gives the new dancers something to look forward to and starts them right off

thinking about “traveling” and attending the “party events.” In particular, it gives the youth dancers that all-important opportunity to meet other youth dancers and realize they aren’t the only ones doing this “square dance stuff.” That has been the key to keeping a lot of the youth dancers involved and willing to bring their friends.

Some tips...Here are some tips we can offer...

- Have badges available so that everyone has a name tag.
- Don’t set a dress code...even for the Angels. Some will come in square dance attire, and that’s fine, but don’t make it an issue. (By the way, Andrea of Square D Fashions in Sacramento has a great “quick start” for dancers that provides girls/ladies with a circle skirt, slip, and pettipants for a nominal fee, and men/boys with a shirt, tie, also for a nominal fee. Plus, she will mail order.)
- Don’t “lay claim” to the dancers as your “own”...we have found that dancers will drive a long distance for a one day class (we’ve had them come from as far as five hours away!) Make every effort to have information available on clubs in their area, and make them feel welcome at your club, but leave the final choices up to them. Again, the goal is to get them dancing.
- Have them fill out forms with name, address, phone number and emails so that you are able to follow up with them on reminders for your future phases, special events, etc.
- Don’t be afraid to break up weak squares and move people around if you see “pat squares” starting, implement some method to mix them up like the “card draw” where one member of the couple draws a card from a deck... all the “aces” dance together, the “twos” together, etc. Next tip they draw new cards. Get them used to dancing with everyone in the group.
- Be open to “non-gender specific” dancing. As many clubs have found, there are often more women than men. If your numbers are off, encourage women to learn the men’s part or vice versa. This works for all ages, but particularly with the kids who love the added challenge of learning a different position. Many of our young teen girls who are currently dancers have brought their female friends and danced with them...its part of the fun for them and they all get to dance. Same goes for your Angels – if there is a position to be filled and you need to switch your “gender” to do it, go for it. The important thing is to keep all your class members dancing. You might consider having a supply of “Boy” and “Girl” badges available, or other ways to distinguish the roles if you have a lot of this in your group.

GOOD LUCK! Remember, this is not only our idea (we heard about the concept at the National Convention in Denver!), nor is it the only solution. It is just a program that seems to be working for us so we wanted to share it with you. You will still have drop-outs, you will likely have people who can’t keep up, and there is no guarantee you will ever see them again after the class is over, but there are no guarantees from your “regular” classes either. And, we’re sure there are lots of ways to improve this program. We’re “tweaking it” all the time! All we knew was that the “traditional” system of teaching did not work for us so we needed to try something else.

FOR MORE INFORMATION CONTACT:

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CA Square Dance Council, Inc. Youth Advisory Committee
River City Rugratz, Club Administrator
Bob Kamuf, Treasurer, River City Rugratz – RWKamuf@aol.com
CA Youth Advisory Committee

A Square Dance Story

By Willis Cook

Some years ago my wife and I were new members in a "big city" square dance club. Although we had been club members for only about a year, we were elected presidents (as often happens: the new members are the only ones who haven't been presidents). The club started a new series of lessons and a couple came in who, it quickly became apparent, would never succeed in square dancing. As the weeks went by the club members became more and more unhappy and the caller got more upset.

One night, after a particularly trying tip, the caller grabbed the vice-president and me, led us out to the foyer of the hall and told us: "Get those people out of here! Give them their money back, and \$50 extra, and get rid of them!" Since I was the president, I figured that was my job, and I asked if I could wait till the end of class. The caller agreed.

After class, I called the couple aside and tried diplomatically to suggest that they drop out. The man readily agreed, but his wife was offended, created a scene, and embarrassed everyone. I made a mental promise that I would never do that again.

Five years later, I was a caller myself. We had open house to introduce square dance lessons and I was delighted to have a beautiful, vivacious young lady in her twenties as one of the students. She also brought her grandmother. At the next class, the young lady wasn't there, but Grandma was. The granddaughter had simply come to get her grandmother started in the class.

The grandmother was an elderly, country woman with no education. Her husband had died some months before and she suffered from grief and depression. Like many women of her generation, she had devoted her entire life to her husband and family. The children were grown and gone and her husband was dead. She had her church but she needed more than that. But she could not learn to square dance. I don't remember her ever doing a complete Square Thru and she was apt to promenade the wrong way. Tag the Line was out of the question.

It was so bad that I told the angels that I didn't want Mabel (not her real name) dancing with the other students. It just ruined their tip and they didn't learn anything. So for every tip we had seven angels in Mabel's square. The arrangement was that each man had to dance with her only once. (You couldn't stand it more than that.) I took my turn too: we have another caller in the club and I danced with Mabel when he called. Afterwards I felt like I had been run over by a truck.

But I remembered the couple I had kicked out before and held my tongue. Besides, this was a small town club: everyone knew Mabel's circumstances and, although it was difficult, we all helped to make her class experience enjoyable. And it was: she never missed a one.

Graduation approached. I knew most other callers would not have let Mabel graduate, but I made up a diploma for her, too. Her granddaughter came to the graduation and Mabel beamed with pride.

We started another class and Mabel came as an angel. It was the same thing all over again, so the angels continued to fill Mabel's square. Finally, after a couple

of months Mabel missed a class. It was wonderful – the best class we had had in almost a year. In the middle of the week someone called to tell me that Mabel was in the hospital and it was serious. The day before the next class they called again to say that she had died. I think it was cancer of the brain.

As a club we went to the funeral home. I had some misgivings about meeting her pastor. In the South many fundamentalist preachers don't approve of dancing. But the pastor came up to me and took me aside. "I just want you to know," he said, "how much your club meant to Mabel. When she first started square dancing she came to me and asked if I thought it was all right. I told her it was fine; there was absolutely nothing wrong with it. You really made a difference in her life."

I didn't hug the man, but I could have. Suddenly a year's worth of frustration seemed worthwhile. We learned that Mabel had told everyone in her church how much she enjoyed square dancing. Many, many people told us what a wonderful opportunity we had given her. All I could think was: "Dear God, thank you for not letting me say anything to discourage her."

That's my story. Mabel taught me something. Although I am a caller and naturally very anxious for the dancers to dance well, I have learned that a lonely lady's feelings are more important than my club's dancing level. You will have Mabels in your classes. I don't know if my decision would be the right one for you, but I have no doubt that it was the right one for me – and for Mabel.

The Ballad Of Chet And Thel

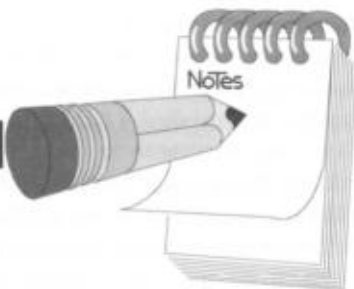
By Corben Gels

*There was a good caller named Thel,
and square dancing she surely could sell.
She made flyers and ads,
encouraged all moms and dads,
to learn square and round dancing as well.
Thel was a caller who pep talked to lots,
taught dancing to seniors all the way down to tots.
Advertised on TV,
posted signs on the trees,
and made dancing appeal to a lot.
Thel gets a small group, enough for 3 sets,
but will she keep plugging and promoting? You bet!
She seldom seems tired,
is motivated and wired,
and by next class, 3 more she will get.*

*There was a good caller named Chet,
and he really thought he was all set.
He had a good club with fifty,
and thought it was nifty,
that dancers came, because he was "Chet".
He's had the same dancers for awhile,
but certainly no new dancers in miles.
He taken the notes,
but wouldn't promote,
Not even by picking up the dial.
Now, Chet keeps his dancers real slick,
and they even form their little cliques.
No new classes in the plans,
So, now all Chet can,
is work on tough plus and some tricks.*

Are you a Chet or a Thel?

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

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; Larada Horner 323-7098 or 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; www.silicongalaxy.org; Star Thru the Silicon Galaxy, PO Box 1941, Moun-

tain View, CA 94042-1941

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

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

8-9 **GEORGIA** – Double Firecracker Dance, Atlanta; Dolores 404 680-3357 or Deanna-770 385-6400 or email ddial@bellsouth.net

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; ebs@infionline.net

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

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

22-24 **WASHINGTON** - 25th Annual 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, Burriged 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; bobellen@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

16-17 **NEBRASKA** – 35th Nebraska State Convention, Adams County Fairgrounds, Hastings; Harold and Eileen Debban, 3114 Ave. G, Kearney, NE 68847; 308-237-5404

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** - Ad-
vanced 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 Commu-
nity 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 As-
sociation of Square and Round Danc-
ers at the Kenilworth Lodge, Sebring;
Penny Green, 863-967-5004/
pgreen@squaredancing.org or Mary
Lou Pelz, 904-733-1869/
maryloupelz@aol.com.

21-22 **KANSAS** - Wichita Fall
Square and Round Dance Festival,
Cessna Activity Center, 2741 S. George
Washington Blvd; David and Charlotte
Stone 316-942-6853, 3510 Hiram St.
Wichita, KS 67217;
stonedavidc@juno.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

21-23 **VERMONT** - Tumbling
Leaves Festival, Bennington College,
Bennington; Red Bates,
redbates@juno.com; Oct.-May 5134
Latham Terrace, Port Charlotte, FL
33981, 941-828-0481; June-Sept. P.O.
Box 1197, Rangeley, ME 04970, 941-
223-0987

21-23 **HAWAII** - Hot Foot Stomp,
Kilauea Military Camp, Volcano Na-
tional Park; Bill Yoeman, 808-967-
8333; wmyoeman@aol.com

NOVEMBER 2005

4-5 **SOUTH DAKOTA** - Hoedown
XXV, Sioux Falls; Connie and Ray
Luke, 921 S. Praries, Sioux Falls, SD
57104; 605-336-7745

DECEMBER 2005

2-3 **NEW MEXICO** - Something 4
Everyone Weekend, ASDC Hall, 4915
Hawkins NE, Albuquerque; Gerri and
Loren Dunbar 839-4962;
dukecitydancer123@aol.com

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

MARCH 2006

10-12 **TEXAS** - 32nd Annual
TASSD Round-up, Lubbock Memoria
Civic Center, 1501 6th Street, Lubbock;
Nettie Pritchard, 806-799-6734;
netjop@hotmail.com; June Lange 806-
762-2651; jlsolo2006@aol.com

17-18 **GEORGIA** - Annual Fuzzy
Navel Dance sponsored by the Florida
and Georgia Singles Associations,
Holiday Inn Beach Resort on the beach
at Jekyll Island (1-888-868-5397 for

room reservations); Mary Lou Pelz 904-733-1869, maryloupelz@aol.com; Penny Green sqdncfan@aol.com

31-April 2 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Walt and Donna 209-295-3568

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

31-Sept. 3 **NEW YORK** - 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention Center Rochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

SEPTEMBER 2006

26-Oct. 1 **MISSOURI** - Branson Swang Holiday, Branson; Danny Robinson 407-671-7748

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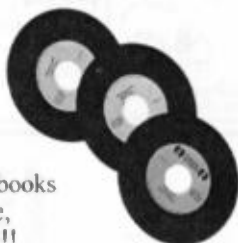
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