

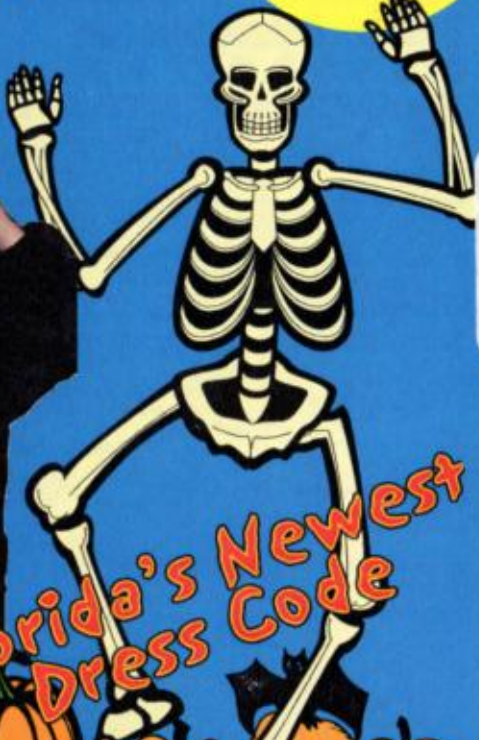
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AMERICAN  **Volume 60**
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Oct. 2005

"The International Magazine of Square Dancing"

Publishers/Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

FROM THE MAIL ROOM



I agree with all of the things Ed Foote stated in his article in the August issue, but I think he should add "SMILE" as number 6, or even number 1. In my opinion, it's most important for the dancers to look like they're having a good time. Too often, the dancers may be bored with the choreography, but they need to understand that if it looks too complicated, those watching may not want to participate, fearing they "couldn't do that!" I just had to add my two cents worth!

Sandy Corey

Dear Bill and Randy;

I was so pleased with your editorial feature in the last issue (August) of ASD Magazine...Sounds like you had some fun with your comments. Hope nobody went away mad, but you gave them something to think about.

Bob Howell

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Peek Into a Caller's Record Case

After many years with the South Carolina Highway State Patrol Donnie DeVore moved back home to manage the family farm (Deer Track Farms) located in Kinards, South Carolina. His parents were square dancing at the time and got Donnie and his wife Martha interested in the activity. Donnie started calling in 1989 and is now calling and teaching for four South Carolina clubs: Legionnaires, Greenville; Kalico Kapers, Columbia; Village Squares, Kinards; and The Spartanburg Plus Squares, Spartanburg.

He has been a member of CALLERLAB since 1993 and is a member and past president of the South Carolina Callers Association. He has held many offices in that association and is the current chairman of the south Carolina State Square and Round Dance Convention. He and his wife Martha were inducted into the South Carolina Square and Round Dance Hall of Fame in 2002. Donnie records for Tar Heel Records and is on their record staff. Donnie and Martha have been married for 40 years and have one daughter Leigh. She and her husband Marty Smith reside in Kanapollis, North Carolina and have a son named Hunter.

Favorite Singing Calls

Before the next Tear Drop Falls, Tar-107
 Streets of Baltimore, Tar-cd137
 Old Rattler, Tar-129
 Long Black Train, ESP-1080
 I Just Want to Dance with You, HH-5104
 Pink Cadillac, RB-017
 I Don't Need No Rocking Chair, ESP-187
 Alabama Jubilee, RR-238

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Boogie Beat, ESP-421
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SQUARE-UP

From
John & Linda Saunders



Let's square-up this month with the knowledge of what the three categories of Dress for the Dance code that now exist are.

1. Traditional is the term for the kind of dress we've always expected in the past: long-sleeved shirts, western ties, western pants, boots for men; square dance dresses with crinolines, pettipants, or prairie dresses for women.
2. Proper Attire includes dress slacks and dress jeans for both men and women, plus short sleeved dress shirts for men. Of course, it's OK to wear Tradition Attire at Proper Attire events.
3. Causal Attire includes ordinary street clothes of "casual, comfortable garb." Traditional and Proper Attire are also OK at these events.

With these three categories available to the square dance community, why are we still having trouble attracting new dancers to the activity? Is it because the Traditional and Proper attire are still the preference of dancers that have supported the square dance activity for so many years?

I would like to share with you a letter from a caller in Oregon that we received about the square dance debate over the clothes:

"My wife LOVES square dance clothes! She views them as a part of the tradition, in fact she loves them so much that when we go to a square dance she takes two outfits for each day (or night). She not only has traditional (Do-Si-Do) clothes but more contemporary (prairie and broom stick) as well, but she wears high heeled shoes, VERY full petticoats and wears all of them when she can. On the other hand she dislikes "club outfits". She says "I'm not going to spend \$200.00 on a Fun & Fancy or Mondiki then wear a club outfit to dances like the Nationals, or to a weekend with national callers. She also knows how to use them! She was taught skirt work. She does feel club outfits serve a purpose to identify a member at a club-sponsored event, but not when a group travels together to an open dance. It seems "clickish" to see a square of club outfits dance together most of the night.

We agree that while we are trying to appeal to today's general public, at what point do we draw a line? Do we let the Casual attire group come into a dance with flip-flops, tank tops, and baseball caps? I agree at workshops and classes more casual may be appropriate. I also agree we should not push dancers toward the traditional attire, but let's try to provide them with alternatives especially for the women.

I think it should ultimately be up to the individual club to decide the attire and they should make it clear on the flyers what the dress code is for the dance, either

Continued on page 17

On The Record SQUARES

Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431
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Vinyl Releases

Livin' On Love (Snow SNW 1104)

Kenny Reese

A cover of an Alan Jackson hit. A good mix of fiddle, harmonica, guitar, steel, bass and piano. The musical riffs add to the fullness of the sound. Enough percussion to make you want to dance. Key change in closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Chain Down the Line, Slide Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Awful Beautiful Life (ESP 331)

Tom Miller

Guitars, piano, bass and lots of rhythm. Although not prominent the melody line is easy to follow. This one will get the dancers moving. Try it for patter. Available on MP3 and CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

As Good As I Once Was (ESP 1091)

Elmer Sheffield

A cover of a recent top 10 country hit. Guitars, steel, bass and keyboard well blended with just enough percussion. A toe tapper. Available on MP3 and CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Follow Your Neighbor and Spread, Same Sex's Trade, Swing Corner, Promenade.*

Tuff Enuff (Lyn-Spin Records LSR 2005)

Gary Sanders

An electronic sound with a solid bass rock beat. Try it for patter. Available on MP3 and CD. *Standard Ferris Wheel figure.*

Party Girl (Down Under Records DWN 114)

Jim Buckingham

Lots of rhythm with just enough melody line. This will liven up your dance. Electronic sound. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing*

Corben's Jargon

Comical Quotes From Our Cartoonist

Concentration and focus are the 'fun' and determination of executing successful maneuvers. In other words, if I have a constipated look on my face, I may be a Challenge level dancer thinking really hard or just a guy who needs a glass of prune juice.

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Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.

Keep A Dream In Your Pocket (Royal RYL 1009)

Tim Marriner

About 3/4 up the energy scale. A good message in the tag lines. A good mix of piano, horns, guitar and bass with just enough percussion. The background runs and riffs add a nice touch. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Tch 1/4, Circulate, Boys Run, Swing Corner, Promenade.*

You Make My Pants Want To Dance (C Bar C CBC 821)

Al Stevens

Lovely lyrics. The energy comes from a fiddle, horns, keyboard, piano and drums. Listen for the slide whistle. Key change in closer. Figure may need to be workshopped. Available on MP3 and CD. *Hds (Sds) Pass the Ocean, Spin the Top, Girls with the Sds (Hds) Make A Right Hand Star, Other Boys Trade, Girls Come Back to the Wave, Center Boys Run, Bend the Line, Square Thru 3, Pass Thru, Allemande Left, Promenade.*

Please, Please Me (Sting SIR 348)

Paul Bristow

Music written by John Lennon and Paul McCartney. A mover from a guitar, horns, fiddle, bass and keyboard with just enough percussion. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Single Hinge, Girls Trade, Swing Thru, Boys Run, Half Tag, Split Circulate, Scoot Back 2 X's, Swing Corner, Promenade.*

Put It There (Silver Sounds SSR 241)

Jack O'Leary / Corbin Geis

A good one to make introductions in the square as you dance. Keyboard, banjo, bass, guitar and drums mixed for a happy sound. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Ferris Wheel, R & L Thru, Slide Thru, Square Thru 2, Shake the Corners Hand, Promenade.*

Recordings reviewed are supplied by
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Singing The Blues (Aussie Tempos A1034)

Mike Davey

A cover of a 50's Rock 'n Roll song. Check out the piano stylings, keyboard, guitar, bass and drums. This one should get the floor moving. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

Little Things Mean A Lot (Rawhide RWH 222)

Jim Kline

A big band sound. Signature Rawhide music. Dancers will glide around the floor to this one. Check it out. *Hds (Sds) Promenade Half, Square Thru 2, Tch 1/4, Split Circulate, Scoot Back, Walk & Dodge, Partner Trade, Square Thru 3, Swing Corner, Promenade.* For the Karaoke, Sing A Long Arrangement order RWH 824. This also includes a Phase II Two Step cue sheet. Both are available on MP3 and CD.

Hoe Downs

Texas Style / Sugar (Pioneer PIO 5036)

Texas Style is a traditional sound from a fiddle, guitar, bass and drums. Rhythm interlude. Sugar features a banjo, guitar, steel, fiddle, bass, piano and drums. Available on MP3 and CD.

Miss Kitty (Silver Sounds SSR 242)

Corben Geis

An energetic tune from a keyboard, piano, bass and drums. A different useable sound. Cory calls interesting DBD on the flip side.

Saddle Up / Rockin (Blue Star BS 2512)

Saddle Up is a rhythm number from a bass, banjo, guitar and percussion. Rockin is a contemporary rhythm sound. Both useable. Available on CD.

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CD's

Mississippi Squirrel Revival / Prairie Hoedown (Dance Ranch DRCD1062)

Brian Hotchkies

A remake of a novelty tune from a few years back. Keyboard, guitar, horns, bass, piano, banjo and drums. An energetic tune that will bring smiles as you dance along and listen to the lyrics. *Hds (Sds) R & L Thru, Pass the Ocean, Extend, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Prairie Hoedown is a rhythm number with piano stylings, guitar and drums. Brian calls Mainstream on the vocal track.

If Loving You Is Wrong / Ballgame Hoedown (Dance Ranch DRCD 1063)

Buddy Weaver

Steel, guitar, piano, bass and drums in a smooth but energetic tune. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Reverse the Flutterwheel, Sweep 1/4, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Ballgame Hoedown is an arrangement of "Take Me Out To The Ballgame" with a keyboard, banjo, tuba, guitar and drums. Buddy calls Mainstream on the vocal track.

Hey Li Lee (Tar Heel TARCD 146)

Hal Dodson

Lots of energy from a piano, guitar, horns, bass and drums in this oldie. Available on MP3. *Standard Ferris Wheel Figure.*

Coconuts (Tar Heel TARCD 145)

Chuck Mashburn

A cheery arrangement of an oldie. Guitar, banjo, piano, bass and drums. *Hds (Sds) Star Thru, Pass Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Left Hand Star, Hds (Sds) Star Right Full Turn, Swing Corner, Promenade.*

Maggies Slippers / Hell Among The Yearlings (Black Mt Valley BMV 3081CD)

Maggies Slippers is a traditional sound with a fiddle, bass, guitar, banjo and drums. An arrangement of "Golden Slippers".

Hell Among the Yearlings is a traditional sound from a guitar, piano, bass and drums.

A short month for releases but many keepers. Check them out on your tape service. Hope your fall new dancer recruiting was successful. Till next month, keep it FUN.

Free Stuff

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

North Carolina Square Dance Federation: A Long History of Charity!

The Folk Round & Square Dance Federation of North Carolina was founded in 1951, comprised of square dance clubs from across the state. Many of these clubs already had a history of charitable work in their separate communities, helping fellow square dancers and other local citizens in times of need, and special charitable organizations in their area.

From the very beginning, the North Carolina Federation carried on with this fine tradition by lending support to all of these local efforts. At various times the Federation used state-wide efforts to support some of these local or area-wide charities by the local clubs.

In 1978, it was decided that, in addition to these one-time charitable acts, the Federation needed to become involved in some major, organized, state-wide effort. With that, the President's Charity Ball effort was launched.

The first three years, 1979, 1980 and 1981, the selected charity was the brand new burn treatment center at North Carolina Memorial Hospital, part of the UNC School of Medicine. Those three years saw \$87,933 contributed toward the furnishing of the Burn Center.

In 1982, \$26,541 was raised to establish a cardiac research fellowship at the Duke University School of Medicine.

In 1983, the Federation raised \$24,500 toward the start-up of the Rainbow House, at Baptist Hospital, Bowman Gray School of Medicine, at Wake Forest University. Rainbow House, partly due to the efforts of the Federation charity drive, was accepted as the second Ronald McDonald House in North Carolina, the first time any state had been allowed to have two such facilities.

From 1985 thru 1989, the President's Charity Ball benefited Easter Seals Camp Easter in the Pines, which was located in the sand-hills of central North Carolina. In those years, the Federation contribution totaled \$185,174.

Finally, in 1989, it was decided that Hospice of North Carolina, in particular the local area hospice organizations, would be our state charity. The first year, 1990, the event raised \$15,921, a figure which has been surpassed every year since. As of the latest campaign, which ended in November 2004, a total of \$490,740 has been given to Hospice of North Carolina and its area organizations.

From 1979 thru 2004, the Federation has made total contributions to charity of \$824,889.

The interesting thing about this amount is that it represents some 97% of the total monies raised, as most expenses were absorbed by the Federation general account. From the mid-1990's the Federation has absorbed all of the cost of the campaign, allowing 100% of the raised funds to be given to the charity for their work.

As the Federation approaches its 55th anniversary, and the \$1,000,000 mark, there is a commitment to continue this charitable effort for many years to come.

Ralph Kornegay, Publicity Chairman

Folk Round & Square Dance Federation of North Carolina

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Suggestions on New Dancer Open Houses

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.

As everyone gets ready for the fall dance schedule, and our thoughts turn to new dancers, we should be thinking about different ways to get people involved in square dancing. If what you have been doing has not worked, forget about what everybody else is doing or thinks and try something different. The American Callers' Association gets calls and emails all the time from callers that are trying different things to recruit new dancers. We have to do things differently this day and time if we are to get people to be a part of square dancing.

Promotion: A very sobering note is that if square dancing had the biggest advertising campaign in the world; if we had a spot on television every hour on the hour; if we had corporate sponsorship that would spend mega bucks to promote square dancing; if we had lobbyist supporting square dancing; it might not attract new dancers. This is not intended to dissuade advertising, but to encourage club members to invite people. Flyers, brochures, and square dance name cards placed in doctors', dentists', veterinarians', store windows, and church bulletins and bul-

The Foundation

For the Preservation and Promotion of Square Dancing

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

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

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

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

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

letin boards are reported to us as the most effective promotion and advertising.

WHAT WORKS BEST: The most effective way we will ever get people in square dancing is one-on-one people getting people. In order for this to happen we must have club members with the intense desire to bring new people into square dancing. The members and the caller must be friendly and patient to make the new dancers feel welcome and wanted.

The big thing is to get people to try square dancing. Once we get them there, we must impress them with the sound of the music and the fun and entertainment. This is not a time for perfection. Get them dancing and having fun. That first impression will bring them in or drive them away from square dancing.

New Dancer Open House Suggestions

The New Dancer Open House requires a leader or a caller who is a good teacher, exceptionally patient, but can provide a pleasant reassurance to everyone present. A caller must be 'Prepared' to organize the full evening of fun activities, and be able to change the program when the time arises. If you have children present, include them in your program. If you make everyone happy, your evening will be a success.

REMEMBER, they did not come to learn to Square Dance. They came for Fun and Fellowship and to Meet New People.

PLEASE KEEP THE FOLLOWING NEW DANCER OPEN HOUSE PRINCIPLES IN MIND ALL EVENING:

1. KEEP THE EMPHASIS ON FUN
2. GET EVERYONE INVOLVED DANCING.
3. KEEP IT SIMPLE & EASY
4. CALL WITH SIMPLE WORDS THAT AREN'T CONFUSING
5. USE FUN-FILLED MUSIC
6. DRESS PROFESSIONALLY
7. BE FRIENDLY & PATIENT
8. MAINTAIN A FEELING OF ONENESS BETWEEN THE NEW DANCERS AND CLUB MEMBERS.
9. DON'T OVER DO IT - LET THEM LEAVE WANTING MORE AND WANTING TO RETURN.

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.



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55th National Square Dance Convention®

San Antonio, Texas – June 21-24, 2006

“Circle Eight in the Lone Star State”

Welcome to the Lone Star State - Texas

Texas, from a Native American word meaning friends, invites you to attend the 55th National Square Dance Convention® in San Antonio, June 21-24, 2006. We look forward to hosting our friends from around the world as they dance to the best callers, cuers, directors and prompters there are.

From the beginning Texas has been a force to be reckoned with. The people of Texas started fighting for their freedom and independence in 1836. The fight continued until Texas became the 28th state accepted into the United States of America on December 29, 1845.

Texas is the largest of the continual continental states. Being such a large state, Texas is a vacation destination with something for just about everyone – from working cattle ranches to the urban meccas of our cities. We are truly a vacation destination.

San Antonio is a city of intriguing and often surprising contrasts, where you may see an 18th century Spanish mission standing alongside a modern office tower. Now the eighth largest city in the United States, the city has retained its sense of history and tradition, while carefully blending in cosmopolitan progress. The city has always been a crossroads and a meeting place. Sounds and flavors of Native Americans, Old Mexico, Germans, the Wild West, African-Americans and the Deep South mingle and merge. “Remember the Alamo” became the rallying point of the Texan revolution against Mexico. This shrine and museum is located within walking distance of the Convention Center.

Dancing, for the 55th NSDC, will be at the Henry B Gonzalez Convention Center. The convention center, nestled in the heart of historic downtown San Antonio and built as part of the 1968 HemisFair, has expanded into a beautifully decorated and spacious facility. Scenic plazas, fountains and waterfalls complement the facility making it truly a beautiful dance facility.

The special event “It’s About to Get Western” is a country/western performer from Nashville, performing with his band. It’s a show you won’t want to miss and a start to a truly memorable dance experience. Register early to assure seating.

“Education Puts You A Step Ahead”. Panels, Clinics, Seminars, Sew and Save, Club Leadership Certification are available to enhance your ongoing dance experience.

Registration forms are available for downloading from the convention website (www.55thnsdc.org), phone (210-521-7185) or email (registration55thnsdc.org).

English Mountain Now Open Under New Management

If you would like to be on the staff of one of the programs,
contact Virgil Troxell at 574-936-1672.

Ron Schneider & Virgle will be Staff Callers for the mountain.

Baked Eggplant Parmesan

A "Yee-haa" recipe by Jennifer Thomas

I have to admit that for years I couldn't make eggplant taste good. Every time I made eggplant it was bitter. Yuck! A very good friend of mine recently gave me an eggplant making tip (thanks Richard!) and now I'm giving it to you. It will keep your eggplant from being as bitter as your in-laws and you will actually enjoy eating a meal that's good for you!

INGREDIENTS:

3 eggplant	4 cups Italian seasoned bread crumbs
3 eggs, beaten	6 cups spaghetti sauce
1/2 cup grated Parmesan cheese	dried basil
1 (16 ounce) package mozzarella cheese, shredded	

EGGPLANT TIP: At least five hours before you start cooking your eggplant, peel it and thinly slice it. Lay the eggplant out flat and shake salt on each side. Cover it and let it sit. When you're ready to cook it, rinse the salt off.

DIRECTIONS: Preheat oven to 350 degrees F (175 degrees C). Dip eggplant slices in egg, then in bread crumbs. Place a single layer on a baking sheet. Bake in preheated oven for 5 minutes on each side. In a 9x13 inch baking dish spread a spaghetti sauce layer over the bottom. Place a layer of eggplant slices on top of the sauce. Sprinkle with mozzarella and Parmesan cheeses. Repeat layers with remaining ingredients, making sure you end with the cheeses on top. Sprinkle basil over the top layer. Bake in preheated oven for 35 minutes, or until golden brown.

Continued from page 8

day or night dances. The same as they advertise the level of the dances."

I think the problem today is that many of the younger generation are still busy trying to manage a career, kids, school and etc. That is why square dancing numbers are down, not because of the clothes, turkey in the straw music or all of the other things we try to blame for the decline. I agree we need to make some changes and like many of you I don't have the answer.

We asked the caller and his partner if it was OK to use his comments. I know many of you have debated over what is correct attire. We find ourselves agreeing with many of his comments. We have found many square dancers just didn't know there were three different categories of square dance attire. They enjoyed the traditional as it shows the public our activity is unique. We have found the majority wants to show their PRIDE in a great activity, square dancing.

No matter what you're feelings are about the dress for the dance code, our main focus and priority should be how to get people interested in the square dance activity. If our focus is on all the things wrong with the activity, then we are losing time, money and energy on debates that will not matter if we don't have new dancers coming into the activity to Square-Up with.

Enjoy your dancing while it lasts with new dancers and spread the word.

Square Dancers for Katrina Relief

September 4, 2005 – An open letter to all dancers worldwide:

By now we have all seen the devastation left in the wake of hurricane Katrina. Thousands of people along the Gulf Coast have been left homeless. These people need shelter, food, and clothing.

It is time for square dancers world wide to unite. Together, we can make a difference. Over the years, square dancers have shown themselves to be some of the most caring people in the world. There is not time to establish a new non-profit corporation for square dancers to donate to, so Grand Square Inc., a US 501(c)(3) non-profit foundation, has volunteered to funnel the monies collected. Make your checks out to Grand Square Inc., and CLEARLY mark on the check that the money is to be earmarked for the **Square Dancers for Katrina Fund**. All donations are 100% tax deductible and ALL of the monies collected will be hand-delivered to the appropriate charitable organization(s). If you like, you can donate using Visa, Mastercard, or PayPal via our secure website – www.squaredancers4katrina.org/. Make your tax deductible check to:

GSI

Dancers for Hurricane Katrina Fund

1100 East Morehead Street, Suite 100

Charlotte, NC 28204

The Curlee family (founders of GSI) has donated warehouse space in Charlotte to house all the supplies that we collect. Area Charlotte dancers will provide the manpower to organize everything (handling the warehouse, loading trucks, etc.). If you would like to send packages, you may use the above address as well. Some (not all) of the needed supplies include the following:

- School Supplies
- Building Supplies
- Clothing
- Medical Supplies - SEALED (bandages, aspirin, etc)
- Non Perishable Food
- Housing Supplies (toilet tissue, paper towels, cloth towels, etc.)
- Children Supplies (disposal diapers, toys, etc.)

TIME IS CRITICAL. Our goal is to send a check and truckloads of supplies to the affected areas on October 3, 2005. We will be in contact with FEMA to find out exactly where to deliver everything, and to determine what organization(s) to give the monies collected. Our goal is to send at least one semi-truck full of supplies and to hand over a check for **ONE MILLION DOLLARS**.

We will be updating the website (www.squaredancers4katrina.org) on a daily basis to keep everyone abreast of our progress. Please check the site often. We need to get the word out quickly to as many square dancers worldwide as we possibly can. If you have a website, please post a prominent link to ours on your page. If possible, send this letter out to any friends you have on the internet.

Many of you have already donated to local charities for this same purpose. However, if we, as a square dance community, can come together for the good of all, look at the impact that this may have. Imagine if we can actually write a check for a million dollars...Surely it will be picked up by CNN or one (maybe all) of the

major TV networks. Finally, square dancing can be shown in a positive light to a worldwide audience. It is truly a "win-win" situation. We will be doing a wonderful civic deed for people desperately needing assistance, and just MAYBE we'll get some coverage for it as well.

Some fund raising ideas:

- Special fund raising dance (admission could be money or some type of supplies)
- Donate the proceeds of a regular club dance
- Collect money at all of your club dances from now until October 1
- Solicit money (supplies) from your area business
- Contact your local or state dance/caller association for a donation
- Sponsor a club Yard Sale
- Or you can come up with some of your own...

Our goal is to raise one million dollars in 30 days. Let's show the world that square dancers, in addition to being the nicest people in the world, are also the most giving.

If you have any further questions, please email us at info@squaredancers4katrina.org. We will keep you updated via the website. We thank you in advance,

Tony Oxendine, Grand Square Inc.

The following dance leaders support the efforts of the Square Dancers for Katrina Fund:

Kim Curlee (President, GSI)

Everette Curlee (Founder, GSI)

Tim Crawford (Chairman, CALLERLAB)

Ray Brigance (President, ACA)

Wayne and Janice Bowman (Chairmen, 56th NSDC)

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EASY LEVEL

From
Bob Howell



I'm starting with a real "Quickie" this month. I researched it from a booklet published in 1956 called 50 Musical Mixers by Ray Olson and have about got the entire book taped together with Scotch tape. I'm still using this mixer currently. It is called - - -

Couples Separate

Formation: Couples in a circle facing partner with man's back to center.

Music: Any seasonal tune.

Routine: Couples separate, if you please

(Take four steps backward)

Clap your hands and slap your knees

*Swing the girl at your right

(Men walk out to a new partner to their right)

And promenade for half the night.

* Other calls may be substituted for swing.

Examples: bow, do-sa-do, wave, etc.

Following is still another use for your Yankee Doodle music, especially when you have an evening with a gender imbalance facing you.

Yankee Doodle

Formation: Lines of three facing CCW around circle. Two men and one lady or two ladies and one man with odd person in center and hands joined.

Music: Yankee Doodle.

Routine:

WALK FORWARD: Starting with left foot walk forward sixteen steps around the circle.

HOOK ELBOWS AT RIGHT AND SWING: Drop hands and person in center of line hooks right elbows with person at right and they turn around twice in eight steps. Lonesome person claps in time to the music.

HOOK ELBOWS AT LEFT AND SWING: Person in center then hooks left elbows with person at left and they turn around twice in eight steps. Lonesome person claps in time to the music.

American SquareDance Has Email!
AmericanSquareDance@earthlink.net

My two year old granddaughter, Ava Urbanick, has developed into quite a “magpie”, singing tunes that she has been taught. One of them is, “Camptown Races” which she calls, “DUDE-AH”. Following is a routine that I called 60 years ago while attending graduate school. I called it for a class party.

The “Dude-ah” Quadrille

Formation: Square

Music: Camptown Races

Routine:

- Salute your partners.
Salute the corners.
Swing your partners.
Allemande left (Swing corner and own partner; but do not follow with grand right and left).
- (Sing) The head lady swings with the right hand gent,
With the right hand round, the right hand round.
Comes back to her partner with the left hand round
Swing the lady in the center, and the seven hands round.
- Right and left your corners all (Head couples – right and left with couples on their right).
The dude-ah! The dude-ah!
Right and left your corners all (Return).
The dude-ah! Dude-ah Day!

CALLERLAB ACCREDITED CALLER COACHES

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Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724-935-2734
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Jon Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
Jerry Junck	908 Brooke Dr., Wayne, NE 68787, 402-375-2420
John Kaltenthaler	PO Box 679, Pocono Pines, PA 18350, 570-646-2945
Joe Kromer	Stankert Str. 35, D-78052 VS-Tannheim, Germany, +49-7705 97044
Frank Lescrinier	9836 E. Foothill Blvd. #6108, Rancho Cucamonga, CA 91730, 909-229-3031
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603-329-5492
Tim Marriner	PO Box 320, Register, GA 30452, 912-764-5185
Randy Page	40 Orchard St. #3, Danbury, CT 06810, 203-794-0053
Kenny Reese	Freidrich-Ebert-Str 116, 64347 Griesheim, Germany +49 6155-828-6046
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All balance to corners (Salute)

Listen while I sing,

Now swing your partner,

And cut a pigeon wing!

4. Right and left the other way (Head couples right and left with couples on their left.)

The dude-ah! The dude-ah!

Do just exactly as I say,

The dude-ah! Dude-ah Day!

All balance corners, etc. (Repeat as above).

- Repeat Nos. 2, 3 and 4 with each couple, beginning second time with the words "The next lady swings with the right-hand gent, etc."

Our contra this month has been around for many years. It is a fun dance and very easily taught. It is called - - -

Lady Of The Lake

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

Music: 32 bar bar tune.

Routine:

1-16 With the one below balance and swing

17-32 Active couples balance and swing

33-40 Active couples down the center

41-48 Turn alone, come back

49-54 Cast off and ladies chain

55-64 Chain them back

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CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



We have been asked why we sometimes use “outdated” terms. 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, lets 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 | CENTERS right and left thru
ENDS star thru
If you're looking out cloverleaf
Centers swing thru
extend
swing thru
girls trade
pass thru
wheel and deal
zoom |
| 2) SIDES star thru and spread
NEW CENTERS
right and left thru
ENDS star thru
Left Allemande | CENTERS pass thru
left allemande |
| 3) Heads 1P2P
box the gnat | 4) SIDES pass thru
separate around 1 to a line
CENTERS right and left thru
ENDS star thru
CENTERS pass the ocean |

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___ MS ___ PLUS ___ A2 ___ C1 (New "Soft" Set)

___ MS ___ PLUS ___ A2 ___ C1 (Hard Set)

dixie grand, left allemande

- 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

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(1,2) CHEESEBURGER IN PARADISE	RHY-257

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 | centers in, centers run
NEW CENTERS walk and dodge
centers run, star thru
cloverleaf, zoom
CENTERS swing thru
ENDS face in
right and left grand |
| 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 | 4) ENDS star thru
swing thru, acey deucey
circulate, right and left grand |
| 3) ENDS LEFT touch 1/4 | 5) ENDS star thru
pass to the center
CENTERS pass thru
left allemande |

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Fourscorey

By Corben Geis



Corben Geis

1. Is it possible to square dance with an odd number of people?
2. Is there square dancing in the Middle East?
3. Where did the term "Tip" in square dancing originate?
 - A. From dancers tossing coins into a caller's hat after each set
 - B. From the term "Teach In Position"
 - C. It was named after Tip O'Neill
 - D. Derived from President William Henry Harrison's political campaign slogan, "Tippacanoe And Tyler Too."
4. Advanced dancing is divided into two parts, A1 and A2. What other level used to be in two parts until both programs were merged about 20 years ago?
 - A. Basic 1 and Basic 2
 - B. Mainstream 1 and Mainstream 2
 - C. Plus 1 and Plus 2 (C Is Correct)
 - D. Challenge 1 and Challenge 2

Answers on page 49

The Florida Dance Web

News and items of interest to Dancers

Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

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Visit http://squaredancing.org/web_design.htm for all the details

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5 EAASDC, IAGSDC Recruiting

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we are looking at recruiting, and keeping newer dancers.

As you read this, we will be in Bergheim, Germany, dancing at the 50th Anniversary of the European Association of American Square Dance Clubs. This is not the 50th Anniversary of square dancing in Germany, as square dancing was going on before the EAASDC was formed. It is the celebration of 50 years of "organized" dancing. The Archway Happy Hoppers of Bergheim and their caller, Ingeborg Koerber-Luecker are organizing the party and expect a great turnout. We will then go to St. Petersburg, Russia to help the German-Russian Friendship Square Dance Club, both dancers and callers, who are bringing square dancing to St. Petersburg. Finally we will return to Paris for the 7th Annual Paris Special and dance under the Eiffel Tower. We hope to report to you from the road!



Jim and Betsy – Your Rovin' Corners

Several months ago we mentioned all of the "50th" anniversaries we have been to, and a reader wrote to tell us about Gerald McWhirter who has been calling for the Silver Spurs in OKC for 55 years! Congratulations, Gerald! May you call for another 55 years! We know square dancing keeps us all young! Thanks for the input!

Last month in ASD, John Saunders, a Florida caller and writer wrote an impassioned article on how to kill a square dance club: "Don't Advertise!" I am sure that club members and club leaders all over the world took his advice and had strong, effective, and interesting advertising campaigns and attracted large numbers of newer dancers. It is so important to see what good clubs and leaders are doing to recruit newer dancers and follow their lead. We all know that the best way to attract new dancers is to take them by the hand and bring them to a fun night, but all forms of media contribute to recruiting.

Now that we have recruited dancers, it is important to quickly bond with them and bring them into the square dancing fold. The most important thing is a good teacher/caller who can transmit the fun and good times of square dancing to the dancers. Club members are also important in this. We have all heard the horror stories of newer dancers being turned off by club members who are cliquish, uncommunicative, and just plain glum. Hide those long faces whenever newer dancers are around! A newer dancer is a delicate thing and needs a good positive hothouse environment to grow and develop.

One club found their membership grew when each newer dancer had a club member volunteer to be a special "mentor." The club member could telephone each week to be sure the newer dancer gets out to class and be a special friend.

One club found their membership grew when each newer dancer had a club member volunteer to be a special "mentor." The club member could telephone each week to be sure the newer dancer gets out to class and be a special friend.

Club members made a point to talk with the newer people! Possibilities: Find out what they like! Invite them over for dinner! Include them in all club activities! Give them jobs right away. (Nothing like being a host and being recognized to boost self-esteem.)

We spent years living in California without ever getting to know our neighbors, when it would have been so easy to have them over, get to know them. It is natural in people to fear the unknown and stay within our own comfort zone. It is easy to just “walk on by” newer people. It is important to walk up to a new person, stick out your hand and say, “Welcome to the XYZ square dance club! We are glad you are here! My name is Joe Blow and I have been dancing for umpteen years and find it the best thing that has ever come into my life. Have you ever danced before?” If the newer dancer starts to tell you about him- or her-self, LISTEN! The most interesting person you will ever meet is someone who is interested in what you have to say.

One couple in our club attends with their 13-year old son. They are quick to say that they would never have come into square dancing but for their boy. He saw an exhibition at his school and found it fascinating. He chose square dancing over sports and insisted that his parents join with him. (Great family bonding!) Now they are all three active, dedicated dancers and the 13-year old is thinking about learning to call!

There are many ways to support newer dancers. First and foremost, dance with them. Be tolerant of their mistakes. (You were once new!) If they are progressing slowly, suggest that they augment their lessons at a second club. Floor time is all-important! Take them to other clubs – not every caller can teach every dancer but every dancer can learn from some caller. Many clubs have a video library of dancing instructions and demonstrations to loan to newer members. (Not for copying, just watch and return.) Many callers are willing to help smooth out rough spots a few minutes before beginning regular instruction. Some will even help organize a special session in someone’s garage for newer dancers who are really struggling.

Most important: if you truly love and care about square dancing, find a way to help every newer dancer learn to share in this wonderful activity. That is the only way it is going to grow and prosper.

Many of you have great success stories to share with all of us. DO NOT keep them a secret, let us all in on them! If you are doing it right, it is something we all need to learn! Write a story about your successes and send them to us and we will see that they get spread around!

Jim and Betsy Pead, Your Rovin Corners

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe

even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. – *Randy Boyd, Editor*

NOTES IN A NUTSHELL

*A Review by
Frank Lescrinier*



John's Notes

John Saunders (johnnysa@aol.com)

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.

Many clubs have a "Christmas in July" dance. In the Blast From The Past section, Don Ward uses the Merry Christmas Polka on the TNT label (228) to dance the 'Snow Mountain Reel. The dance is in Becket formation. Partners are standing side by side facing another couple across the set.

In the **Workshop Ideas** section John features a new move called Move Your Neighbor, which is an extension of Follow Your Neighbor. Starting formation: Two parallel ocean waves. Definition: The infacing dancers Extend to an ocean wave and Swing Thru and then the centers turn 3/4 with the adjacent ends to become the centers of a new ocean wave. Meanwhile, the dancers facing out turn 3/4 toward their adjacent infacing dancer and do a Zoom to become ends in the new parallel ocean waves. Timing: 14 beats.

The **Mainstream (1-53) Program** call this month is Separate. "This call is normally used from a formation set up by having the Heads or Sides Pass Thru and then Separate and go around one or two to make a line. It is also used as Separate around one or two and come into the center.

Centers In is the highlighted call in the **Dancing the Mainstream Program**. This is usually called from a completed Double Pass thru formation.

Dancing the **Plus Program** this month looks at the call Relay the Deucey. "This call moves the dancers exactly half way around the square with the dancers ending in the same ocean they started in except across the square. It is the equivalent of All 8 Circulate 2 positions."

The **Advanced and Challenge Supplement** includes: Double Star Thru; Trade Circulate (Ocean Waves); and the Siamese Concept.

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

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On The Record ROUNDS

Ralph & Joan Collipi

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Take a  at what is just released...

It's all In the Game

Phase II – Waltz – STAR 203B – Susan Healea

Choreographer suggests speeding 46 to 47 rpm's. Solo turn to bfly wall, lady wrap sequence, left turning box and twinkles. Ending is dip back and hold.

Two Poppies

Phase II+1 (Lariat) – STAR 131 – 2 Step – Dorothy Sanders

Side 2 step, lady under and around to a lariat. Traveling box, hitch, solo lf turning box, and broken box. Ending is side lunge and twist. This dance can be done on cues.

Good Neighbor Waltz

Phase IV – Waltz – STAR 162 – Dorothy Sanders

Choreographer does not mention what side of the record this is, but we think it is the Girl Next Door. Diamond turns, cross hovers, back waltzes, impetus. Spin turn, drag hesitation, outside change. Ending is dip back and twist and kiss your good neighbor.

Yakkity Sax

Phase II+1 – 2 Step – STAR 151B – Bob and Jackie Scott

Traveling box with twirl, scissors, hitch, lace sequence. Part B has slow rock the boat with trombone action. Cue dance.

Famous Last Words

Phase II – Waltz - MCA-53512 by George Strait Famous Last Words of a Fool – Max King

Left turning box, solo waltz turns, spin maneuver, canter are some of the figures in this cue and do waltz.

Billy Dale

Phase III+1 (Diamond turn) – Foxtrot – DARRCD-535 Billy Dale by Dance A Round Records by The Carolina Boys – Ted and Ann Carigg

Prog. Box, left turns, hover, wing, cross hover, box finish, diamond turn. Whisk, wing, telemark, all basic foxtrot figures. Canter twice and slow slide apt is the ending. Nice job.

If Your Heart's Not In It

Phase III – Waltz – DARR 534 by The Carolina Boys – Ted and Ann Carrigg
Diamond turn, spin turn, canters, waltz away and lady wrap, weave 6. Nice flowing amalgamations in this routine.

For The Good Time

Phase IV – Foxtrot – DARRCD-532 by the Carolina Boys – Fran and Jim Kropf
Whisk, wing, telemark, hover, cross hovers, diamond turn, drag hesitation. Open impetus, promenade weave. Ending is prom. sway change of sway. Routine makes for smooth dancing.

Let Me Call You Sweetheart

Phase II – Waltz – DARRCD 536 by The Carolina Boys – Fran and Jim Kropf
Twist balances, twisty vine, lace sequence. Twinkles, canter is included in this choreography. Plain vanilla, can be danced on cues and these dances are always popular ones to keep in your record box.

Over the Waves

Phase II+I (Hover) – Waltz – DARRCD 533 by The Carolina Boys – Fran and Jim Kropf

Waltz sequences included are left turning box, canters, lace sequence with man across first, hover. Backup waltz back draw touch and twinkle. Ending is vine 3 thru sd close, dip back and twist...enjoy.

They Can't Take That Away From Me

Phase VI – Foxtrot – STAR 516CD – Flip I'd Be Surprisingly Good For You – Bill and Carol Goss

Great music accompanies this challenging routine. Reverse wave check and weave with hinge ending. Double ronde extended twist turn. Zizzag to hover cross, quick lilt back feather. tumble turn, prom. sway, quick cg. sway to fallaway ronde.

Ramblin' Rose

Phase IV+I (Nat. Hov. X) – Foxtrot – CD EMI Capitol GZS 1127 Nat King

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Cole's Greatest Hits – Allemande Al and Martha Wolff

Great music to this nice foxtrot. 3 step, spin turn, nat. hover cross, fishtail, diamond turn, chair and slip. Ending is dip twist and hold with an optional leg crawl.

That Girl From Rio

Phase IV+1 (Op. Hip Tw.) – Rumba – Grenn 14296 That Girl flip w/ Miss Peabody Brown or Grenn 17283 or Grenn 17056 – Allemande Al and Martha Wolff

Circle snap, basic, shoulder to shoulder, open break, and basic rumba steps in Part A. Part B has a lady tamara and wheel, with open hip twist and hockey stick as part of the routine.

Rock Around the Clock Tonight

Phase III – 2 Step/Jive – MCA 60025 Bill Haley and His Comets flip w/ 13 Women – Allemande Al and Martha Wolff

Part A is 2 Step with a circle chase in the choreography. Part B is basic jive steps. Good routine to introduce 2 rhythms to your dancers.

Have I told You Lately?

Phase III+2 (Dia. Trn & X Pivot) – Foxtrot – Decca 32427 flip w/ We Need One More Chance by Kitty Wells and Red Foley – Allemande Al and Martha Wolff
Good CW beat to this music. Fwd and run 2, left turns, twisty vine, left turning box, whisk, cross hovers, and diamond turn, ending dip. Twist and kiss.

I Remember A Foxtrot

Phase III – Foxtrot – TNT 1531 Remember – Allemande Al and Martha Wolff

Basic foxtrot, with box and reverse box, short routine, ending is dip twist and hold.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



When the moon is out and the breeze is light "Tell Him" to take you out for a "Slow Walk".

Tell Him

Dance By: Bev Oren, 2265 E. Lakeside Place #302, Corona, CA 92879

Record: Collectables 60577 "Tell Him" by The Exciters, flip "Love Potion No. 9" by The Clovers

Rhythm/Phase: Two Step. ROUNDALAB Phase II+1 (Strolling Vine)

Position: INTRO – Fcg, M fcg WALL, 4 feet Apart, DANCE – CP WALL

Footwork: Opposite, directions for M (except where noted)

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

Time: 2:40 @ 45 RPM

INTRO

[FCG PTRN & WALL 4 FT APT] WAIT; WAIT; SKATE TOG 4 [CP WALL];;

PART A

[CP WALL] CIRCLE BOX [LOP FCG];; LACE ACROSS [LOP LOD]; FWD 2 STEP to BLY [BFLY COH];

[BFLY COH] VINE 3 & TCH; WRAP [WRAPPED POS RLOD]; UNWRAP [OP RLOD]; SPIN MANUV [CP LOD];

[CP LOD] 2 FWD 2 STEPS;; PROG SCIS – DBL [BJO DLW];;

[BJO DLW] FWD, LK, FWD – DBL [BJO DLW];; FWD HITCH; HITCH/SCIS to SCP [SCP LOD];

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PART B

[SCP LOD] STROLLING VINE [CP WALL];;;

1-2
[CP WALL] SD 2 STEP; REV TWIRL VINE 3; BACK APT 3 & CLAP; TOG
3** [CP WALL];;

**Note: 2nd time thru Meas 8 Part B, blend to SCP LOD

PART C

[SCP LOD] 2 FWD 2 STEPS;; OPEN VINE 4 [OP LOD];;

[OP LOD] HITCH - DBL;; VINE APT 3 & CLAP; VINE TOG - LADY ROLL
IN [CP WALL];;

[CP WALL] 2 TURNING 2 STEPS;; TWIRL VINE 2; WALK 2 [OP LOD];

[OP LOD] CIRCLE AWAY 2 - 2 STEPS;; SKATE TOG 4;;

ENDING

[CP WALL] LEFT TURNING BOX [CP WALL];;;

[CP WALL] LIMP 4; SD, -, THRU, - [SCP LOD]; CIRCLE AWAY & TOG to
BFLY [BFLY WALL];;

[BFLY WALL] TRAVELING DOOR - DBL [BFLY WALL];;;

[BFLY WALL] TWIRL VINE 2 [SCP LOD]; 2 FWD 2 STEPS w/MANUV [CP
RLOD];; PIVOT 2 to fc WALL [CP WALL];

[CP WALL] 2 TURNING 2 STEPS;; TWIRL VINE 2; STEP APT & PT;

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Music: Collectable 4819 "Slow Walk" by Sil Austin available Perry's Place and Palomino Records

Rhythm: Mixed RAL Phase III + 2 [wrapped whip, tuck & spin]

[Jive Options: lindy catch, American spin]

Sequence: Intro A B A Bridge B(1-8) A(1-8) End

Speed: 47rpm adjust for comfort

Footwork: Opposite unless otherwise indicated.

INTRO

1-2 WAIT;;

PART A

1-6 WRAPPED WHIP;; VINE 3 TCH; VINE 3 TCH; 4 TRAVELING TRIPLES;;

REPEAT MEAS 5 PART A;

NOTE: JIVE OPTION – change wrapped whip to lindy catch

7-12 PRESS & HOLD (SLOW TRNG HIP BUMPS);; WRAPPED WHIP;;
CHNG PNT CHNG PNT; SD DRAW CL;

PART B

1-4 SWVL WLKS 4 Q; THROWAWAY; SUGAR TUCK & SPIN – KICK BALL CHNG;;

NOTE: JIVE OPTION – change sugar tuck & spin to American spin

5-8 SWVL WLKS 4 Q; THROWAWAY; SUGAR TUCK & SPIN – KICK BALL CHNG;;

5-9 REPEAT MEAS 1-4 PART B begin fcg RLOD & end fcg LOD;;;;

9-12 SWVL WLKS 4 SLO;; SUGAR TUCK & SPIN – KICK BALL CHNG;;
REPEAT MEAS 9 PART B;

[SUGAR TUCK & SPIN – KICK BALL CHNG] REPEAT MEAS 3 & 4 PART B;;

REPEAT PART A

BRIDGE

1-4 SWVL TOG & SWVL AWAY;; SWVL TOG & AWAY;;

1-5 [SWVL TOG & AWAY} REPEAT MEAS 1 & 2 BRIDGE;;
REPEAT PART B (1-8) and REPEAT PART A (1-8)

END

1-4 SUGAR TUCK & SPIN – KICK BALL CHNG;; START WRAPPED WHIP; LOOK – CHNG PNT;

ALL THINGS CONSIDERED

By
Ed Foote



Contracts & Ethics

Contracts between callers and clubs is the norm in our activity, yet many people, unless they are a club officer, will never be involved with these contracts.

The Code of Ethics of the United Square Dancers of America says the following about contracts: "The essence of ethical behavior is to honor fully, in word and in spirit, all agreements, once made. In contractual matters, club officers should assure that all expectations and requirements, such as schedules, fees, expenses, etc. are clearly stated in writing and are understood by all contracting parties prior to signature."

Breach of contracts – callers. Over the years both callers and clubs, on a limited basis, have failed to honor contracts. Some callers will book with two clubs for the same night, decide which is more convenient or will pay more, and then cancel the other club with a couple weeks notice. The cancelled club has spent money on advertising one caller and then has to scramble to find a replacement at the last minute. Dancers show up expecting one caller and find another.

Regrettably, some callers have established a reputation for such behavior. In fact, one of the reasons CALLERLAB was founded in the early 1970s was because some well-known callers were not showing up for contracted dances and the clubs could do nothing about it. Many callers were upset at what fellow callers were doing and wanted an organization established with strong ethics that would curb this behavior.

CALLERLAB quickly established a strong Code of Ethics along with a grievance procedure, and the number of complaints about callers dropped sharply. Today, any club which feels a CALLERLAB member has violated ethics can, after trying to work through the caller's local callers organization, contact CALLERLAB and have the matter considered.

Breach of contracts – clubs. Unfortunately, when clubs are unethical toward callers, the callers have no recourse. Often, except for club officers, most members do not even know their club is being unethical.

The most common form of unethical behavior by clubs toward callers is refusing to honor a contract. The club will decide to do something else that night, so it will cancel the caller. The problem is the cancellation usually occurs less than six months before the dance, but clubs in the area are booking two or more years ahead, so it is almost impossible for the caller to find another booking. The response by the club is usually: "We don't care, this is what we want to do."

Almost never will a club offer a cancellation fee, claiming such a fee is not in the contract. But legally, such a claim is meaningless, and if the caller took the

club to court for breach of contract, damages would be awarded. So the legal and ethical thing to do is to offer the caller a cancellation fee. Of course, it is too costly for the caller to go to court and the clubs know this, so the caller is stuck.

Some clubs are intentionally biased towards callers. They will have a clause in the contract that says: "Either party may cancel up to 6 months (sometimes 90 days) before the dance." If the caller cancels, is the club hurt? No, because the club can always find another caller and the dance will happen. If the club cancels, is the caller hurt? Yes, because with most clubs booking two or more years ahead, there is no way the caller can fill the date only six months or less ahead.

If most clubs in an area have this clause in their contract, the callers have to go along and sign or else they would not get any bookings. So they sign and pray the club will honor its agreement.

Summary. The callers, at least the ones in CALLERLAB, have provided clubs a way to address unethical behavior by callers. Callers have no way to address the same behavior by clubs.

Since the United Square Dancers of America is the closest thing we have to a national dancers' association, it would be logical for it to establish a grievance procedure based on its established Code of Ethics, whereby callers and clubs could air grievances. While any opinion rendered would not have any enforcement weight behind it, at least it would provide a forum for airing grievances where none exists now.



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THE COUNTRY LINE

By
Mike Salerno



Over the years, I have found that life offers us many trials and tribulations and thankfully the strength to overcome them. Unfortunately, some things are beyond our control. Yet, we have many avenues to help ourselves deal with the stresses of our complex lives. Dancing is one such avenue. If you let it, dancing will always bring you some relief, at least by taking your mind off your troubles temporarily. Dancing provides us with many well-documented physical and mental health benefits. So, let go of your worries and troubles for just a little while and enjoy the benefits of dancing. Well, enough dance philosophy. 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 email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Coastin' West

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

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

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

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

* Prompting Cues are in Bold Lettering

NAME: Coastin' West

DESCRIPTION: 2 Wall Beginner Line Dance

CHOREOGRAPHER: Annette Fragale, Minnesota

MUSIC TEMPO SUGGESTIONS:

Slow: No One Else on Earth by Wynonna Judd (98 BPM)

Med.: Big Bad Beat of My Broken Heart by The Smokin' Armadillos (108BPM)

Fast: No News by Lonestar (116BPM) or any moderate West Coast Swing tempo

COUNTS/STEP DESCRIPTION

Step, Step, Tap, Step, Coaster Step

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

3-4) Tap Right Toe Beside Left Foot, Step Right Foot Backwards

5&) Step Left Foot Backwards, Step Right Foot Beside Left Foot

6) Step Left Foot Forward

Step, Step, Tap, Step, Coaster Step

7-12) Repeat Steps 1-6 Above

Cross, Toe, Heel, Cross, Toe, Heel

13) Cross/Step Right Foot in front of Left Foot With Body Facing 10:00

14) Tap Left Toe Beside Right Foot Twisting Body to Face 2:00

15) Tap Left Heel Beside Right Foot Twisting Body to Face 10:00

16) Cross/Step Left Foot in front of Right Foot With Body Facing 2:00

17) Tap Right Toe Beside Left Foot Twisting Body to Face 10:00

18) Tap Right Heel Beside Left Foot Twisting Body to Face Center

Cross, Toe, Heel, Cross, Toe, Heel

19-24) Repeat Steps 13-18 Above

Step, Step, Point, Step, 1/2 Pivot, Coaster Step

25-26) Step Right Foot Forward, Step Left Foot Forward

27-28) Point Right Toe to Right Side Step Right Foot Forward

29-30) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

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

32) Step Left Foot Forward

Repeat

MOORE ON CONTRA

By
Paul Moore



Turn Contra Corners

There is no more figure that is specifically contra dance than “turn contra corners.” To begin to understand this figure, we must clarify that there are dancers who are “contra corners” – that is, they are people. Then there is “turn contra corners,” which is the figure.

We need three couples to have contra corners. Look at the following diagram: the active couple is between two inactive couples. And to keep it simple, the formation is proper: men in one line and women opposite their partners.

Each dancer has two corners who are in the opposite line. Diagonally to each dancer’s right is the first corner. In Figure 1, the Actives’ first corner is to the right of their partner, and the same is true for the Inactives. Notice, however, that in this formation of only three couples, two dancers do not have someone to the right, so they do not have a first corner.

Figure 2 takes the same formation, but now the Second Corners are identified as the person in the opposite line to the left of the partner. Notice again that there are two inactive dancers without a second corner, but those dancers are at the opposite ends of the formation.

I find it easiest to identify the contra corners by having all the dancers point at their partner with the right hand, then swing the hand lightly to the right to point at that dancer. They should find someone pointing back at them: that is the first corner. Then repeat the same motion with the left hand, and there is the second corner.

Here is a traditional dance that I think is the “granddaddy” of all contra dances. It is called “Chorus Jig.” There is a tune written for this dance of the same title. If you are going to call “Chorus Jig,” please do not use any other tune. (By the way, the tune is not a jig, but is actually a reel – that is it is written in 2/4 rather than 6/8).

The original version of the dance was written as a proper triple. Dancers would form on with all the men to the caller’s right and the women opposite their partners to the caller’s left. Then they would take “hands six from the top”: the

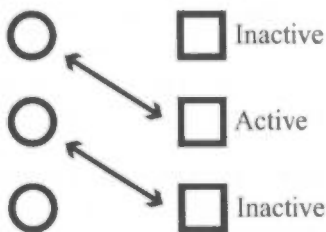


Fig. 1: First Corners

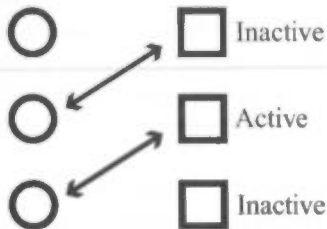


Fig. 2: Second Corners

first three couples (six dancers) would join hands, the next three couples, etc. A little while back we looked at how a triple progression works, so I will not go into it now. Let me just comment that a lot of dancers do not care for triples because the Inactives do a lot of standing while the actives get all the fun.

With all that said, here is "Chorus Jig" done in an updated version. Rather than proper triple, it is a proper duple. Dancers form on proper, then take hands four from the top; that breaks the long line into groups of two couples, the first couple in each group being active and the second being inactive. Since the dance is proper, there is no crossover: men stay in the men's line and women in the women's line.

Chorus Jig – Traditional Music: Title Tune

Intro: ----, Actives roll out, go down the outside

1-8: ----, -- Turn and come back

9-16: ----, - Actives go down the inside

17-24: ----, -- Turn, come back

25-32: -- Cast-off, -- Turn contra corners

33-40: ----, ----

41-48: ----, Actives balance and swing partner

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

57-64: Actives face up, Roll out down the outside

To start the dance, the Actives rollout – that is, turn toward the caller and around to face the back of the hall – and promenade single file down the hall. At the end of the phrase of music, they turn alone and back-track, or come right back to where they started. Traditionally, as the Actives start to rollout, they dip a bit toward each other and flirt. When it is time form to turn, they will peak at each other across the lines.

The second part of the dance has the Actives go down the center, between the lines of Inactives. As the Actives turn to come back, the Inactives face up the hall and take one or two steps toward the caller; this keeps the line from drifting toward the back of the hall. The Actives return to stand between their Inactive couple. For square dancers, this is much like "centers in," except, do not hook elbows, but just hold the inside hand. The Inactives pivot while the Actives cast

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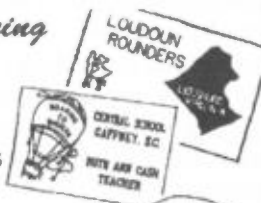
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3/4 around them. The Actives have now progressed down one place and have an Inactive couple on either side of them. (See Figures 1 and 2.)

Here comes “turn contra corners.” The Actives go into the center to turn their own partner by the right (palms up in pigeon wing style) and go about three steps so the Actives can go to their first corner (see Fig. 1). The Inactives must stay awake and look to their own right to find the Actives coming to them. The Actives then turn the first corner by the left (again in pigeon wing). The Actives go back to the center to turn their own partners again by the right; this time they go about 3/4 to the second corner to turn left. The Actives end up back in the center facing each other. The whole “turn contra corners” should take 16 beats of music.

The Actives then balance with the partner (4 counts) and swing (12 counts). At the end of the swing, the Actives face up (toward the caller), putting the man on the man’s side of the set and the woman on the women’s side. They should be in the center of the set in the gap between their corners.

With any luck at all, the Actives can then roll out the gap down on position from where they started, and the dance begins again. There will be one Inactive couple standing out at the top of the hall: they do not cross over, but wait one turn to become Active. At the far end of the hall, the Actives must dance even if they have only one couple to work with. When the Actives have no other couple to roll past, they wait one turn, do not cross over, and become Inactive.

This is one of those dances that is a magical mix of dance and music. When the dancers dance it with style (and a lot of flirting), magic happens.

Square Dance Live – Volunteers and Contributors

We have been promoting and preserving square dancing for years, walking together hand and hand, sharing square dancing with family and friends.

The desire to serve is an important motivating factor for square dancers everywhere, but it is not the only reason we volunteer and donate. The opportunity to meet and be with people with similar interests or to fill our life with worthwhile activities such as square dancing motivates many of us. Some of us feel life has been especially good to us. Helping others to promote and contribute, or learn many different levels of square dancing has made us feel even better. Square dance volunteering and contributing also offers a special place for exercising the skills and talents gained through a lifetime of experience. Square dancers can learn and develop new skills and self confidence, possibly even fulfill life long dreams. Square dance volunteering has a positive effect on our attitudes and morale. Square dancers experience renewed vigor and enthusiasm that assist in keeping square dancing alive.

Love, peace, and joy to all volunteers and contributors of "Square Dance Live."

SQUARE DANCE LIVE STATION SCHEDULES

(Public access/community channels)

San Jose/Campbell Cable 15 Friday 7:30pm
Los Gatos/Monte Sereno Cable 15 Wednesday 6:00pm
Atherton, East Palo Alto,
Menlo Park, Palo Alto, Stanford Cable 27 Monday & Friday 7:30pm
Tuesday & Saturday 11:30am
Saratoga Cable 15 Friday 8:30pm

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CALLERLAB VIEWPOINTS

By
Bev Sutter



For 38 years (35 married years) Dave and I have been doing this square dance hobby together. He has a few years ahead of me, because he's been calling for over 40 years. Every year we start a new class (not calling them beginner lessons). Dave uses the latest music and some old favorites the dancers may recognize.

We start our first class with an icebreaker potluck dinner. Food, made by someone else, always tastes the best. Participants start to exchange recipes and new friendships are born. We mix our new people with the more experienced dancers. After the first night they are now new dancers – not beginners. After all, they have been dancing all night. They are now dancers. Those who have been persuaded (or blackmailed) to attend the class are the first ones the next week asking why it's taking so long to get ready to go. The next classes are accompanied by light snacks, coffee and water. It doesn't take long before the class starts bringing snacks too. This participation is the beginning for them becoming members of the club and club activities. They've already learned that we all work together to set up, tear down, bring snacks and leave the hall in the same if not better condition than when we arrived. ALL square dancers are the greatest.

On graduation night, they are the special guests and there is a graduation candle ceremony. We give them a written test, with obviously easy answers, and some are silly questions like; who is the teacher or what is dosado? Answers to these are Dave, of course and the license plates on my truck. After an initiation game, not related to square dancing, they are more relaxed and having a great time.

Our officers are great with their creativity in making themes for our club dances. Special food nights, featuring pies, cakes, fruit, pizza, candy treats, chili night, mulligan stew, hard times dances, Halloween night with eye of newt desert, anything red night for Valentines Day, green for St Patrick's Day. Black and white night goes for the clothes and the food for the Indy 500 weekend and with the Kentucky Derby, comes fancy hat night. Popcorn night, in all its varieties, includes some 'jewelry' or pins made from real popcorn. This does take some prep time and hot glue. Everyone does the 50's-60's dances. We see dancers wearing the letter and leather jackets, poodle skirts, saddle shoes and candy cigs wrapped in t-shirt sleeves. We've done lip-sync to the music of the era and you should see the costumes they wear and the props they make for it. All the songs come with completely costumed cast members. Our piano man made a piano by putting black and white tape on the edge of a table to resemble piano keys. He made a great Jerry Lee Lewis. Dave didn't mind being Fred sitting in the back seat



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- PLUS SQUARE DANCE IN "D.B.D."** with Don McWhirter
 - Vol. 1: Tea Cup Chain to Relay the Deucey
 - Vol. 2: Cross Fire to Spin Chain & Exchange the Gears
- A-1 SQUARE DANCE** with Mike Sikorsky
 - Vol. 1: Acey Deucey to Cross Over Circulate
 - Vol. 2: Quarter In to Mix
- A-2 SQUARE DANCE** with Mike Sikorsky
 - Vol. 1: Pass The Sea to Zig Zag/Zag Zig
 - Vol. 2: Switch To A Diamond to Trail Off
- ROUND DANCE** with Bob & Edna Faudree
 - Phase I & II: Fraulein: St. Louis Blues
 - Phase III: Answer Me; Desert Song
 - Phase III: Latin Basics (Four Dances)
- ROUND DANCE** with Joyce (Doss) Lane & Jim Lane
 - Phase IV: Till Tomorrow; Audios: Rainbow Connection
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with all the girls.

The best fun for our caller is when we have amateur night. Dave gives out any singing call a dancer asks for, they take it home, practice it, and do the 'calling' at the next dance. Most people don't have 45 record players, so we tape them and include the calling and singing side and provide them with the cue sheet. I don't know who has more fun or is more nervous, the caller, the dancers or the amateur. It's just great fun.

How do you spice up your dances? I don't mean the caller can't make the dances fun. That is the job they enjoy, but there's always room for a little variety. Have you done a Badge Night? There are innumerable fun ways to earn your badges. In one night Dave and I helped a club gain 10 badges. House warming, grasshopper, crackpot, police escort, jailbird, squirrel, mummy, caravan, dilly and some got caller hauler badges. Bed Bug was my favorite as we totally surprised Dave. You should contact your favorite badge maker and ask for a list of the Fun Badges you can earn. Some are obvious in what they are and others take some time to figure out and earn. They are all in fun

With all the ways the entertainment dollar can be spent, aren't you glad you use yours for Square Dancing?

Bev Sutter is Chairman of the Partners Committee from Asbury, Iowa. She is a Round Dance Cuer, wife of caller Dave Sutter, mother of four, and gramma to three.

Square Dance Publications

Several dancers have asked about various publications from time to time and we thought this information would be of help to all dancers. PLEASE make a copy of this for your flyer table to share this information with others. Thanks...

AMERICAN SQUARE DANCE MAGAZINE

Editor: Bill Boyd, Apopka, Florida – 1-888-588-2362

This national publication is issued monthly and covers just about every facet of our recreation. We have been a subscriber for over 30 years. One of the main functions of this magazine is to present many different points of views that affect our great recreation; extremely interesting. From time to time subjects such as sewing, dancing tips, record reviews, articles from national organizations, and much more appear. The web site is: www.americansquaredance.com.

NATIONAL SQUARES MAGAZINE

Editor in Chief: Dick and Linda Peterson, Greenbelt, Maryland

This national magazine is published on a quarterly basis and is the only magazine that exclusively covers the National Square Dance Convention*. The most recent issue was just received and is the first full coverage of the 55th NSDC that will be held in San Antonio Texas in June 2006. If you want more information on this convention, visit their web site at www.55thnsdc.org. Registration forms are available at this web location. The magazine only costs \$7.00 per year and if you wish you can subscribe more than one year at a time. Make checks payable to National Squares and mail to:

Circulation Mgr. Gene & Connie Triplett, 2760 Polo Club Blvd, Matthews, NC 28105

THE PROMENADE

Managing Editor: Gloria McDonald, Greensboro, North Carolina

This is the official publication of the Folk, Round & Square Dance Federation of North Carolina. Contents covers statewide issues, club news, procedures for award programs by the FRSDf. The Promenade is issued quarterly just before the Federation Dance/Meetings. All clubs, who are members of the State Federation, receive a copy of the magazine and are usually picked up during the Federation meetings, all others are mailed. Subscription rate is \$20.00 per year. Make your check payable to: NC Federation. Mail to:

Gloria McDonald, 1012 N. Raleigh Street, Greensboro, NC 27405

THE ROUND UP

Editors: Pat and Hope O'Shields, Mauldin, South Carolina – 864-288-6640; proshields@aol.com

This magazine is published Bi-Monthly and is primarily for the western part of South Carolina. The publication covers activities of the National Convention, club news, and complete club listings. The Round-Up is published for and by square dancers of the Piedmont Square Dance Association (PSDA). Subscriptions for PSDA Club Members is \$8.00 per year and should be made through your

home club. For Non PSDA members the subscriptions rate is \$12.00 per year and should be mailed to:

The Round Up, c/o Pat & Hope O'Shields, 15 Circle Drive, Mauldin, SC 29662

CAROLINA CALLER

Editors: Carroll and Virginia Frick, Chapin, South Carolina

This month marks the 35th anniversary of the Carolina Caller. Carroll and Virginia have been the only editors, starting the Carolina Caller in 1970. What a record! This is a monthly publication and there is a lot of information on clubs throughout the central and eastern part of South Carolina. Information from club news, National Convention, State Convention and, what I would call, Tid Bits is provided for the reader. The subscription rate is only \$10.00 for the year and you can make your check payable to: Carolina Caller and mail to:

The Carolina Caller, P.O. Box 430, Chapin, SC 29036-0430

SQUARE DANCING TODAY

Editor: Tony Oxendine, Charlotte, North Carolina – 704-377-5554

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Square Dancing Today, 1100 East Morehead St Suite 100, Charlotte, NC 28204

Footnote: We subscribe to all six publications and look forward to reading each one. From time to time we even recopy an article or two and send it along with our "Square Dance Bits & Pieces" (we do obtain permission first). You will be glad to start your subscription to any one of these or to all.

There are well over 280 fine publications throughout our square dance world and you can find many of these listed on web site www.dosado.com under "Organizations."

See you in a square real soon!

Paul and Nita Walker

Answers to This Month's Fourscorey

1. Yes
2. Yes
3. A. From dancers tossing coins into a caller's hat after each set.
4. C Plus 1 and Plus 2

ROUND DANCE PULSE POLL

From
Bev & Bob Casteel



Dear Friends and Readers,

Here is a list of rounds of the month or quarter just received from the "Cue Sheet Magazine".

SOUTHERN CALIFORNIA

Phase 2 Two Stepping in Roma Woodruff
Phase 3 Quick 'n Happy Feet Tirrell
Featured Classic Apres L'Entreinte Dahl

SAN DIEGO CALIFORNIA

Phase 2 Singing Piano Paul
Phase 4 Waltz to Sorrento McCue

OREGON

Phase 2 What A Wonderful World Pilachowske
Phase ? f/s Ev'rybody Wants to Be A Cat Unknown

COLORADO

Phase 2 The Song We Fell In Love To Baldwin
Phase 3 Todo 3 Gert-Jan/Rotscheid

NORTHERN CALIFORNIA

Phase 2 One Love Scherrer
Phase 4 Half Heaven Half Heartache Oren

MINNESOTA – September & October

Phase 2 Forever More Labau
Phase 3 Big Man Molitoris
Phase 3 (Tie) He Broke Your Memory Sperzano
Phase 4 (Tie) All Kinds Of Everything Kammerer
Phase 4 (Tie) Little Mama Clovers
Phase 4 (Tie) River Lullaby Littlefield

IDAHO

Phase 2 When Can I Touch You Buckmaster/Reigel

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

POINT OF ORDER



From Kappie Kappenman

Was It A Dream?

Author Unknown

It was in the year B.C. (Before Callerlab). There were a number of wise callers sitting around the turntable trying to figure out what was right, or wrong about square dancing that things were apparently going in the wrong direction.

There were those who thought that the number of basics being presented were the main problem. There were others who insisted that it was not the basics, but the way they were being presented at the dances. Then again, there were those who insisted that it was time to "standardize" the movements in order that the dancers could go anywhere, and dance everything. To some, that sounded more like "the impossible dream". Consequently, they continued to discuss and rediscuss everything that had been discussed previously through the years. Now remember, these wise men all had taught and called square dances for years, and had all been very evident in the early stages of "Modern Western Square Dancing".

After many meetings and much correspondence, the group came upon the basis for the organization to become known as Callerlab.

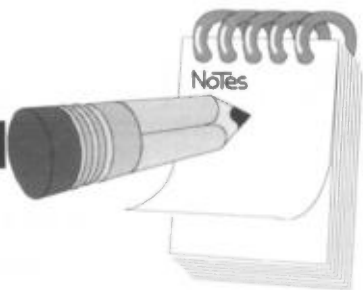
This was going to be the format by which all dancers everywhere, were going to be able to dance everything in the program of their choice. This group, did indeed, lay the foundation, but unfortunately, many of those who followed were not dedicated to the promotion of the activity, as the original group, and rather than the promotion of the movement, it was the dedication to their own personal compensation that was foremost in their minds. Many of those to follow actually used the program concept of Callerlab to encourage dancers to move into plateaus of dancing at which they were, as many of those ahead of them, not ready. Too many dancers began moving up the ladder of programs who were, by no means competent in many instances at the program they were currently dancing, whether it was the mainstream or plus. This, in turn created problems at the established programs, as those who were experienced at these "higher" programs often gave the outward appearance that new arrivals were not desired as their ability was not the same as those who had been in the program for a considerable length of time.

Still, callers would complete a mainstream class and immediately invite the class into the plus class, that was forming. Now, is this promotion for the movement or promotion for profit by the party or parties sponsoring the class?

Why not give the new dancers sufficient time to absorb what they have learned in their first series of lessons before putting them into the position of possibly being discouraged and thus quit square dancing completely, as many have done. Whereas if the instructor had provided a place for these people, and given them time to "jell", then that person would be truly promoting the movement rather than simply promoting his, or her own pocket book.

With the declining number of dancers, soon, if the mainstream dancers are not encouraged to stay at that plateau, until they are comfortable, then soon, there will be no entry level program from which the other programs, and the round dancers will have to draw their membership. Granted, every plateau is not for every dancer, but the dancer should have the opportunity to seek his or her comfortable plateau and not be encouraged to move up, when it could mean move out of square dancing completely.

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.

Please send us the event information as early as you want, but we prefer to receive it more than six months in advance of the event's scheduled date.

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

OCTOBER 2005

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

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

7-8 **TEXAS** – San Angelo Area Festival Association Fiesta Del Concho, Fort Concho Commissary, 630 S. Oakes Street, San Angelo; Nora Green, jngeen@wtxs.net; 3842 Butterfield

Road, San Angelo, TX 76904; 352-944-1439

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

15 **FLORIDA** – The Donna Hicken Foundation Benefit Dance, Tynes Elementary School; Dee Dee Stovall, STOVALLDD@AOL.com; 904-744-7560; Jack McKinney 904-249-3224; JacknKathy1@wmconnect.com

16 **CALIFORNIA** – 6th Annual Breast Cancer Square Dance, Beaumont Civic Center, 550 East 6th Street, Beaumont; Diane or Emil Welden 760-200-2027; Peggy or Cliff Simpson 760-343-0290

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

21-22 **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.

21-22, **IOWA** – Central Iowa
Singles Weekend, USWA Hall, 125
NW Broadway, Des Moines;. Carol
Thompson, 515-967-8416; Email:
cj8416@aol.com

21-23 **NEVADA** – Bachelors 'n'
Bachelorettes' 56th Anniversary
Dance, Four Queens Hotel, Las Vegas;
Jeannie McKinney 626-446-0421 or
626-864-6686; mjkcni3@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 808-967-8333,
Volcano National Park; Bill Yoeman,
808-968-6091; 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

4-6 **CALIFORNIA** – Fiesta 2005,
55th Fiesta de la Cuadrilla, San Diego,
Balboa Park; Jim and Pam Kidwell
619-235-8151; fiesta@sdsda.org;
www.sdsda.org/fiesta

11-12 **NOVA SCOTIA** – 36th
Maritime Square & Round Dance Con-
vention, Prince Edward Delta, 18
Queen St, Charlottetown, PEI; Wilma
and Laurie Illsley, RR 3
Lawrencetown, Anna. Co., NS B0S
1M0; 902-584-3080.

13 **NEW JERSEY** – NNJSDA Mini
Festival, Bridgewater Middle School
(tentative), Bridgewater; Rich and

Georgi Flandera 973-427-2889; Bob
and Mary King 908-218-9007

19-20 **FLORIDA** – NEFSARDA
Fall Festival, Resurrection Catholic
Church, Jacksonville; Charlie
Newsome 904-683-3512;
Newsome.charles@comcast.net; Jack
McKinney 904-249-3224;
JacknKathy1@wmconnect.com

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

JANUARY 2006

19-21 **ARIZONA** – Southern Ari-
zona Dance Festival, Tucson Conven-
tion Center, 260 Church Ave., Tucson;
Jim and Genny Young 520-885-6273;
jimgeny@aol.com; www.sardasa.com

24-29 **HAWAII** – 41st Annual
Aloha State Square & Round Dance
Festival, Honolulu; Henry Staehle
8 0 8 - 6 7 2 - 3 6 4 6 ;
registrar@squaredancehawaii.org;
www.squaredancehawaii.org

27-28 **LOUISIANA** – Lottie's Loui-
siana Hoedown, Ruston Civic Center;
Lottie Ainsworth, 1475 Okaloosa
Road, Eros, LA 71238; 318-249-4157;
lotTNray@centurytel.net

MARCH 2006

3-5 **CALIFORNIA** – 25th Annual
Central California Wing Ding, Merced
County Fairgrounds, Martin Luther
King Blvd., Merced; Tom and Henny

deHaas, 17610 Scenic Heights Dr., Sonora, CA 95370; 209-586-4060

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

16-18 **VIRGINIA** – WASCA Gold Jubilation, Hilton Alexandria Mark Center Hotel, Alexandria; Arbell Thompson, 19375 Cypress Ridge Terrace #406, Lansdowne, VA 20176; 703-729-2109; ArbellT@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

17-18 **TEXAS** – TopTex Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde, 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

24-25 **GEORGIA** – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island; Mary Lou Pelz, 904-733-1869 or 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

APRIL 2006

7-9 **ARKANSAS** – 14th Annual Jamboree, Pine Bluff Convention Center, Pine Bluff; Ray and Juanice Jones, 306 Monk Road, Pine Bluff, AR 71602; 870-247-4848

20-24, **AUSTRALIA** — Australia's

47th National Square Dance Convention, Gosford, Central Coast NSW; Amanda Kingsley, Publicity Manager, www.47ansdc.org.au

21-22 **OKLAHOMA** – HASSDA'S 26th Annual Spring Festival, "Okie from Muskogee", Muskogee, Oklahoma Civic Center

MAY 2006

5-7 **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

JUNE 2006

9-10 **COLORADO** – 51st Colorado State Square Dance Festival (Teddy Bear Picnic), Douglas County Fairgrounds, Castle Rock; Bill and Paul Heiny, 8256 Johnson Ct., Arvada, CO 80005; b_heiny@yahoo.com; 303-420-8700

20 **TEXAS** – Waterloo Squares Trail In Dance, South Austin Activity Center, 3911 Manchaca Road, Austin; Brad 512-282-7402; www.asrda.org/clubs/waterloo

21-24 **TEXAS** – 55th National Square Dance Convention, San Antonio Convention Center, San Antonio; P.O. Box 160639, San Antonio, TX 78280; registration@55thnsdc.org; 210-521-7185

JULY 2006

13-15 **CANADA** – Canadian National Convention, John/Abbott Macdonald College Campus, Ste Anne de Bellevue, Montreal; Earleen & Russell Biggs eandrbiggs@aol.com; 450-923-0412; www.geocities.com/convention2006

AUGUST 2006

4-6 **COLORADO** – New Hi Country Weekend, Westcliffe School Gym, Sponsored by Southeast Area Square Dance Council.

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

MARCH 2007

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