

# AMERICAN



# SQUAREDANCE

"The International Magazine of Square Dancing"



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**AUSIE TEMPOS**  
Presented by Steve Heston

**A 1004 "WHAT A DAY FOR A DAYDREAM"**  
Caller: New McLachlan

**OPENER/CLOSER**  
**SIDES FACE GRAND SQUARE**  
What a day for a daydream  
What a day for a daydreaming boy  
And I'm lost in a daydream  
Been dreaming about my bundle of joy  
Gents star by the night, one time around that ring go  
your corner Allemande Left and Promenade Home  
And you can be sure that if you're feeling right  
A daydream will last along into the night

**FIGURE**  
Heads (Side) Roll away and then Square Thru  
Four hands that way tall you meet the Side (Head) two  
Touch LH and Scoot Back  
Make that wave, Center Trade and Swing Thru I say  
Center Run, Fern's Wheel, the boys go  
Pass Thru, Swing the corner, Promenade home  
And you can be sure that if you're feeling right  
A daydream will last along into the night

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**TAG:** Swing (The Whistler)

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Rew Play FF

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# AMERICAN

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"The International Magazine of Square Dancing"

**Publishers/Editors**  
 William and Randy Boyd

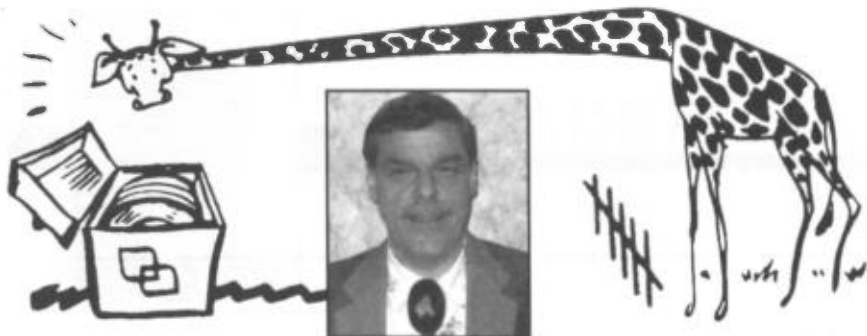
**Cartoonist**  
 Corben Geis

# EDITORIAL

*From  
Bill Boyd*



A friend of mine from South Carolina recently introduced and assisted two friends through basic and mainstream classes. The information he gave me about the class has bothered me ever since I spoke with him. First, he and his wife were the only dancers who attended all the classes that they wanted their friends to attend. Most of the other dancers went to the open house or only one or two dances and then left their invitees on their own. Second, they overheard someone tell one of the new dancers that square dancing was fun only after they learned the calls through Plus. Third, the caller/instructor never emphasized the importance of taking hands and lastly he commented that the caller never once gave the dancers the proper definition of the calls. He was so concerned that not only did he write me, he called me several times asking, "What can I do to correct these problems." First I assured him that this was becoming a nationwide problem. I know that feeling alone does not solve problems but it gives us a foundation on which to begin to correct and improve dancing. We do not have space here to give all the answers, we can begin to look at the problems and discuss resolutions. First, do not send your friends to a square dance class, bring them! A friend that you introduce and take through square dance classes will always remember you and be your friend. Second, any level of square dancing is fun. The callers job when teaching people to dance is to insure that the student dancers dance, enjoy themselves and continue to progress. All Plus, Advanced, and Challenge dancing is just more calls and a continuation of calls built on the basics. Third, see the second, since all square dancing is built on a solid foundation of the basics, teach the basics. This includes taking hands to keep the square close together and taking hands to identify position. There have been many articles written about the importance of hand contact, why callers do not emphasize this is a mystery to me. I recently heard a caller teaching a class using the term "Put your platform up" by which he meant, after each call, put your hand up so another dancer could take your hand. "Put your platform up", I like it! Years ago when I went through class, I was not even aware of levels of dancing. The caller never mentioned Plus 1 or Plus 2, he never mentioned Mainstream. The caller emphasized that we were square dancers, the caller emphasized the fun and enjoyment aspects of dancing. The other dancers were instructed that there was to be no extra twirls, spins of "fancy dancing" while we were learning our basic dance levels. The caller had a sheet of paper that he gave us after each class showing what he had taught with diagrams. We could go home and look at these figures all week with less chance of forgetting. The sheet of paper also had the definition so we could spend time reinforcing what we were taught. I hope that this gives all of us some insight as to the importance of proper teaching. We must teach and prepare students for dancing at all levels by knowing that they understand and can dance the basics.



## Peek Into a Caller's Record Case

Tom Dillander took square dance lessons in Louisville, Kentucky in 1969. In 1973, he went through callers school and then joined the Kentucky Callers Association. In 1974, he formed a "preteen" club for 6-12 year olds. Around that same time Tom also became part of a clogging group, The Kentuckiana Cloggers. Since clogging wasn't his "passion", he stayed with square dancing and calling, and joined a singles club where he met Pam. The two married in 1977. In 1978, they moved to Bowling Green, Kentucky, where Tom continued to call and started two clubs in the surrounding area. He also was hired to call for the Bowling Green Club. Tom then joined the Tri-State Callers Association and was an active member and President for a few years. He was also hired as club caller for the Music City Singles in Nashville, Tennessee. Tom joined the Nashville Callers Association and was very active there, also becoming President. Around 1981, he became involved in the square dance music recording business making square and round dance records. By 1984, Tom was a regional/traveling caller covering an average of 20 states a year calling for club dances, weekends and festivals, while holding down a full-time job as production control manager for a large manufacturing plant. This job later transferred Tom and Pam to Marion, Ohio, in 1988.

In 1990, when Country Western dancing came along, Tom and Pam started teaching line dancing, partner dancing and two-step. In less than a year they were teaching Country Western lessons 15 nights a month along with another 8 to 10 nights of square dance calling.

In 1991, Tom and Pam purchased a square and round dance record mail-order store called Palomino Square and Round Dance Service – later changed to Palomino Records. Over the course of the next 14 years, and several moves, the business continued to grow with the purchases of New England Caller (Sets-In-Order Handbooks), Eddies & Bobbies Records, Merrbach Records, and Yak Stack Speaker Company. Tom is also the Owner/Producer of TNT and Chaparral square dance labels, along with Merry-Go-Round and Star round dance labels. Tom and Pam moved "back home" to Kentucky in 1997. In September, 2003, they purchased a record pressing operation, Rocky Mountain Recording, exclusively to manufacturer Square and Round Dance records. Most recently, in March, 2005, Tom and Pam purchased Hanhurst Record and Tape Service, along with the website, Dosado.com.

Tom currently calls for two clubs in the Louisville, Kentucky area, where Pam teaches lines. Tom and Pam have two children – a daughter (24) and a son (21).



## Mmmmm...Lamb

This is a very simple recipe. Lamb is easy to make and best served medium rare, but is tender no matter how you like it.

- 1 Leg of lamb
- Ground pepper and salt to taste
- 2 tbs of ground cumin
- 3 cloves of garlic, chopped
- Olive oil
- Cut 3 potatoes into wedges

Preheat your oven to 350°. I use a glass casserole pan, but any nice large pan will do. Rub down the lamb with pepper, salt, cumin and garlic. Gently brush on a thin layer of olive oil. Put the potato wedges along the bottom of your pan, making sure they touch the bottom (they will dry out if they don't stay in the lamb juices). Cook in the oven for 1 1/2 hours for medium lamb, and 2 hours for well done. Remove the potatoes from the pan, but let the lamb rest for atleast 5 minutes before cutting into portions. Enjoy!

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# On The Record SQUARES



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## Vinyl Releases

### *California Here I Come (Blue Star BS 2519)*

Big band sound that will get the floor moving. A real rouser. Key change in the closer. Available on CD. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

*Buddy Weaver*

### *The Rose Of San Joaquin (Black Mt Valley BMV 116)*

Guitar, sax, smooth background strings and an electronic keyboard played with enthusiasm with just enough percussion. Available on CD and MP3. The CD is recorded in 3 keys. *Standard Ferris Wheel Figure.*

*Jens Klusmann*

### *Feels Like Love (Crown CR 166)*

Energy from a guitar, steel, fiddle, bass and drums in a good dance tempo. The CD is recorded in 3 keys. Available on MP3. *Hds (Sds) Promenade Half, Lead Right, R & L Thru, Veer Left, Couples Circulate, Bend the Line, R & L Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

*Jerry Junck*

### *Jose (ESP 1095)*

Fun South of the border music. Use it for a theme dance. Trumpet, keyboard, and percussion. Try it for patter. CD recorded in 3 keys. Available as an MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

*Ken Bower*

### *Good Morning Country Rain (ESP 1096)*

Horns, electronic keyboard, guitar, piano, steel, bass and percussion that will add energy to your dance. Available on CD in 3 keys and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

*Elmer Sheffield*

### *Easy Lovin' (Gold Wing GWR 111)*

A cover of an oldie. Guitar, piano, fiddle, bass, and solid percussion. Available on

*Mike Seastrom*

Recordings reviewed are supplied by  
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MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

**Proud Mary (Hi Hat HH 5267)**

**Masaru Wada**

A hand clappin', toe tappin' tune. Electronic keyboard, horns, bass, xylophone and percussion. Dancers will get into this one. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Centers Sweep 1/4, Tch 1/4, Walk & Dodge, Swing Corner, Promenade.*

**I Don't Care (MacGregor MAC 2461)**

**Ivan Koehn**

Happy accordion music with a banjo, bass and drums. CD is in 3 keys. Available as an MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Cast Off 3/4, Walk & Dodge, Partner Trade, Square Thru 3, Swing Corner, Promenade.*

**Blue Moon Of Kentucky (Pioneer PIO 6010)**

**Johnny Eubanks**

A cover of an oldie recorded by Willie Nelson. A mover with a guitar, piano fill, steel, bass, and drums Available as an MP3 download and CD in 3 keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Slide Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

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**Questions? Please contact me by phone, e-mail or FAX:**

**Frank Lescrinier**

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### ***Oh Heart Of Mine (Platinum 224)***

**Jerry Biggerstaff**

Sweet country sounds from a guitar, steel, piano, banjo and percussion. The ending has a 32 beat grand square that can be used as the dancers leave the floor or shut off. CD is recorded in 3 keys. Available as an MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Rollaway, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

### ***Sing The Blues To Daddy (Royal RYL 148)***

**Jerry Story**

Piano, fiddle, harmonica, guitar, steel, bass and drums. Signature Royal music. Halfway up the energy scale. *Hds Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Half Sashay, Turn Thru, Swing Corner, Promenade.*

### ***What Do You Want (Sting SIR 359)***

**Paul Bristow**

A good mix of strings with lots of enthusiasm. Piano, bass and drums. This one will add some zip to your dance. Key change in closer. Available as an MP3 download and CD in 3 keys. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru, Boys Run, Half Tag, Swing Corner, Promenade.*

### ***Kissing In The Backrow (Snow SNW 1004)***

**Tommy Larsen**

Another quality recording from the Sting/Snow label. Harmonica, fiddle, guitar, electronic keyboard, bass and percussion. A sweet mix. The instrumental track has harmony voices. The CD has tracks with and without harmony. Also available as an MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, Slide Thru, Tch 1/4, Follow Your Neighbor, Half Spread, Swing Corner, Promenade.*

### ***Live Forever (Silver Streak SSK 119)***

**Stever Ekin**

Electronic keyboard, guitar stylings, bass and drums. The CD is recorded in 3 keys and also has a track without melody for hoedown. Available as an MP3 download. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Pass to the Center, Zoom Square Thru 3, Swing Corner, Promenade.*

**Freight Train (Tar Heel TAR 152)**

**Jim Cosman**

A mix of fiddle, guitar, banjo, steel bass and drums. The CD and MP3 are recorded in 3 keys. *Standard Ferris Wheel Figure.*

**Kawliga (Token Records TKR 022)**

**Dave Tucker**

A cover of an oldie, a smooth mix of xylophone, steel, guitar, bass and drums. Recorded in 3 keys on both the CD and MP3 download. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.*

**Blue Moon Of Kentucky (ESP 140)**

**Sheffield and Oxendine**

The second release of this tune this month. A repress. Fiddle, banjo, guitar, bass and drums in a good mix. Harmonize the tag lines. The CD and MP3 are recorded in 3 keys. *Hds (Sds) Square Thru, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Swing Thru, Boys Run, Girls Trade, Tag the Line, Girls Turn Back, Swing Corner, Promenade.*

**I Have To Say I Love You In A Song (Royal RYL 106)**

**Jerry Story**

A repress of an oldie. A smoothie to sing to your significant other. A mix of fiddle, guitar, keyboard, bass and drums. Good harmony spots. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge, Girls Trade, Recycle, Swing Corner, Promenade.*

**Sweet Georgia Brown (Blue Star BS 2483)**

**Elmer Sheffield**

A good arrangement of an oldie used by the Harlem Globetrotters Exhibition Basket Ball as their theme song. A contemporary sound. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Cast Off 3/4's and a Quarter More, Boys Trade, Turn Thru, Allemande Corner, Promenade.*

## CD's

**Blue Eyes Don't Make An Angel/Cindy (Dance Ranch 1076) Marshall Flippo**

Blue Eyes: A smooth contemporary sound for a relaxer. Piano, strings and rhythm. *Hds (Sds) Promenade Half, Star Thru, Pass Thru, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

Cindy: An upbeat tune with a bass, banjo, piano, guitar and percussion. Extended play. Marshall calls Mainstream on the vocal track.

**Goodnight Sweetheart/Little Britches (Dance Ranch DR1077) Buddy Weaver**

Goodnight Sweetheart: A good one to close out the night. Keyboard, guitar, banjo, bass and drums. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Split Circulate, Boys Fold, Double Pass Thru, Cloverleaf, Girls Square Thru 3, Star Thru, Promenade.*

Little Britches is a traditional sound. Fiddle, bass, drums and guitar. Extended Play. Buddy calls Mainstream on the vocal track.

**Hello Love (Tar Heel TAR 149)**

**Herb Franklin**

A danceable mix of an electronic keyboard, guitar, piano, bass and drums. Available as an MP3. *Standard Ferris Wheel Figure.*

**Don't Be Afraid Of The Dark (Toddy's Tunes TT 015)**

**Astrid Heckman**

Electronic keyboard with a guitar, piano, horns and drums. Try it for patter. Available as an MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing the Corner, Promenade.*

**A Friend Like Me (Desert Gold DGR 014)**

**Johnny Preston**

A swing number with a full band sound. Fun lyrics. This one will add some energy to your dance. Recorded in 3 keys. Available as an MP3 and on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

**Oh Johnny (MacGregor MAC 2042)**

**Fenton Jones**

An old circle mixer. Use it for your party nights. Easy teach. Recorded in 3 keys. Available as an MP3 and on vinyl. *All Circle the Ring, Swing Partner, Swing Gal Behind You, Swing Your Own, Allemande Left, DoSaDo, Promenade Corner.*

**Country Roads (Rhythm RHY225)**

**Wade Driver**

A cover of a John Denver hit. A mix of harmonica, fiddle, guitar, banjo, bass and drums. Recorded in 3 keys. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

**A Hard Days Night (Sting SIR 340)**

**Paul Bristow**

A cover of a Beatles hit. Guitar stylings with a harmonica, bass, steel and percussion. Recorded in 3 keys. Available as an MP3 and on vinyl. *Hds (Sds) Square Thru, Pass the Ocean, Recycle, Flutterwheel, Pass Thru, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

**Three Steps To Heaven (Snow SNW 1002)**

**Tommy Larsen**

A smooth mix of a piano, harmonica, guitar and rhythm. Vocals on the instrumental track. Recorded in 3 keys. Available as an MP 3 and on vinyl. *Hds (Sds) Square Thru, DoSaDo, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

## **Hoedowns: Vinyl**

**Rockabout / Lighting (Pioneer PIO 5039)**

Rockabout: Banjo, bass, piano, and drums. The CD has an extended track and a vocal track with Brian Hotchkies calling.

Lighting: A rhythm hoedown with a guitar, piano and interesting percussion sounds. Available as an MP3 download.

**BH Patter I / BH Patter II**

BH Patter I: Good guitar pickin', keyboard, bass and drums.

BH Patter II: The rhythm track of BH Patter I. The CD has two arrangements of each tune plus a vocal track with Brian Hotchkies calling. Available as an MP3.

**Get Back / Day Tripper (TNT 302)**

Get Back: A synthesizer smooth sound for easy dancing.

Day Tripper: A contemporary sound to add variety. Check them out. Both useable. Available as a CD and MP3.

**CD's**

**Travolta / Ducky's Special / Darn Disco (Disco Duck Productions DDP 2008)**

Three hoedowns reorded in 2 keys. Modern electronic sound. Each different. All useable. Jack Berg calls a sample track for each one. Available as an MP3.

**Shindig / Stars (Blue Star BS 2484)**

Shindig: Guitar stylings plus a banjo, fiddle and drums.

Stars: A smooth modern contemporary sound.

Both useable. Check them out. They also have an extended track. Available on vinyl.

Lots of good releases this month. Check them out on your music review service. Till next month – Happy Dancing and keep it FUN!

# CALLERLAB ACCREDITED CALLER COACHES

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## Sandy and Clark Godfrey

Last month I, the editor who never makes a mistake, left in Mr. and Mrs. Helm's picture for the *Peek Into a Cuer's Record Case*. Hence, I feel obligated to print Mr. and Mrs. Godfrey's picture this month, with my humblest apologies.

*Randy Boyd, Editor*

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## A Step in Time 2-12-06

By Dale Dennison, Eagan, Minnesota

### WHAT'S A WIFE / HUSBAND OR SIGNIFICANT OTHER TO DO?

What are ethics? Webster defines ethics as "the science of ideal human character". I find it extremely hard to make a comparison between ethics and square dance leadership. After further research on the subject, I believe it actually means the methods people use to seek their goals. By goals I mean what would you want to get out of square dancing.

When a man/lady picks up the mike to learn to call squares, he/she is also picking up the responsibilities of leadership that goes with a calling career. This is a profound statement but somewhat incomplete, it fails to include the square dance caller's husband/wife or significant other who also assumes an important leadership role when their significant other starts calling. She/he has much to give to square dancing. Many times the transition from dancer to caller's significant other is difficult. A life style once very organized is suddenly turned upside down and can be described as chaotic.

A few of the responsibilities of a caller's significant other is to be able to speak the same language, to know what a get in or get out means, or zero, a chicken plucker, and how about dabbling a little in choreography ?

Sounding a hall is important as well. The caller's significant other knows what makes your caller sound the best. Do they need more voice or music? Is there too much base or maybe not enough? Develop a set of signals for sounding problems so you can communicate from any place in the hall.

Our square dance clubs are recognizing the round dance cuer's significant other, but we as square dance clubs and dancers are forgetting to recognize our square dance caller's significant other and the many, many hours of dedicated work they donate. Our callers spend many hours at home working on the choreography that they will use at our next dance. What do you think the caller's partner is doing at this time? NO they are not shopping; they are helping our caller so that we can enjoy our next dance to the utmost. The least we can do is recognize them at our club dances. Common courtesy would dictate that the club members would ensure that the caller's other half has the opportunity to dance, not necessarily every tip but some of the tips and not be ignored. Where do our ethics lie or are we taking our callers for granted?

## 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.



## SAGE Swingers

*Brunswick, Maine, January 31, 2005*

In September we had 11 squares at our Open House and had 50 prospective dancers attend. We have been able to retain 23 of those dancers in our Fall Class and they are making tremendous progress. This is a very energetic class that not only arrive a half hour before our workshop starts, to get a little extra instruction, but have also been setting up weekend practice sessions with a new prospective caller. Walt Bull, one of our dancers that started in January 2005, has shown an interest in calling. He has been encouraged by our club caller, Bill Fulton and his wife Norma, to run the early practice at our workshops and he has been doing a wonderful job. When a couple in the new class had to miss a workshop they asked Walt to support a weekend catch-up event which has grown to a pot-luck practice session nearly every weekend. SAGE Swingers as well as our caller, Bill Fulton, are supporting this up and coming caller every way we can.

That brings us to our January Open House sessions for prospective dancers. At our second Open House, we had 17 squares on the floor for the first tip!!!! We did host the local Brownie troop and a few of their moms for that first tip, but that only added one square to the floor. Last week began the regular classes and it looks as though we have almost 40 new students. This has been a really great year for recruiting for the SAGE Swingers. We'll be glad to share how we got to this point with anyone that is interested.

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# AMERICAN CALLERS' ASSOC. VIEWPOINTS



*By Patrick J. Demerath*

## **Program Problems and Dancer Solutions**

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, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001-2005. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA 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.

This month's ACA Viewpoint discusses the thoughts of ACA caller Ben Goldberg on the decline of square dancing. Ben believes that the decline in the number of square dancers is due to the existence of segregating programs and too many calls for the new dancers to learn, which results in new dancers leaving the activity. Another result "potential" new dancers decline invitations to attend a student open house, or attends one open house and has a good time, then learns of the requirements and does not continue. This bombshell hits the students square in the teeth. Lessons last almost a full year! The one year commitment is too much for a potential new dancer to continue, and they drop out of the square dance lessons.

Ben further states that the formal dance programs have caused square dancing to create splinter groups, which segregate the dancers and shrink the size of dances. Ben states that he believes that the ACA International One-Floor program may wake up the square dancing community and unite the vast majority of dancers into dancing together. He sums it up in a very interesting way by looking how square dancing existed 30 years ago: "Few calls/lots of dancers; many calls/fewer dancers and finally many programs/too few dancers in any one program. Today the vast majority of dancers will enjoy the ACA International One-Floor Program."

Ben argues that the shorter the lesson and dance program and the shorter the learning curve the sooner the new dancers are assimilated willingly into square dancing. "The more dancers, the larger the activity. The larger the activity, the more fun which leads to more dancers all over again." Ben also argues that callers themselves and national, state, and local callers' associations must simplify and shorten the number of calls and the number of lessons. Marketing research on demographic age groups clearly show that members of the younger Baby

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Boomers, Generation X and Generation Y will not commit to square dance lessons much past three to four months of one night a week. In higher education, colleges and universities are learning that adult students will commit to a college degree if they are presented shorter terms than the typical 16 week classes. They prefer courses that are 7-8 weeks and are one night a week. Colleges and universities who offer accelerated courses are prospering in revenues and the number of students.

When the programs are cut and paired down to as few as three to four months of lessons, callers will have to also adapt by taking off their blinders and become more skilled and creative in their calling because the more calls the less creative are the callers' dances. This is the same in marketing theory when one looks at the differences between Market Skimming and Market Penetration. Ben continues and states that still today it is argued that the current programs are fine. Ben argues that they are about as useful and contributory to the success of square dancing as the Great Pyramids of Egypt are useful for low rent housing for the poor in Egypt.

The American Callers' Association is currently working on reducing its program to allow for more dancers to successfully complete the lessons and stay in square dancing after graduation. The American Caller's Association is willing to work with all national, state and local caller associations to develop a simplified one-floor dance program.

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

Until next time, happy dancing.

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

## 55th National Square Dance Convention®

San Antonio, Texas – June 21-24, 2006

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For the latest information about the 55th National Square Dance Convention®, visit the Convention Website at: [www.55thnsdc.org](http://www.55thnsdc.org)

### *Contra At The 55th*

For several centuries, in countries such as England, Scotland and France, partners have been standing across from each other in long lines of couples, ready to be thrilled by great music and ready to dance with everyone else in their line. Contra dances across the United States and throughout the world continue this tradition, and these eager, energetic dancers will fill the Contra Room at the 55th National Square Dance Convention in San Antonio this June.

There'll be all kinds of traditional dances – both proper and improper contras, triplets, quadrilles, mixers, set dances, old-time squares and probably a mescolanza or two. Experienced dancers will take care of the beginners, and each other, and all of the dances will be a success, even if there are a couple of missteps or wrong turns. There'll be community, joy, laughter, perspiration, and that special appreciation of music being expressed physically. For the contra callers, it will be a soaring, thrilling feeling, like your first really good golf shot.

Live music will be provided on Friday and Saturday nights in the Contra Room. A great contra band can pick up the dancers' enthusiasm and raise it several notches. Live music reaches into your heart and lifts you into the dance; it removes the word “tired” from your vocabulary.

You can lose yourself in a contra dance. You can absolutely escape. Especially when the rhythm of the music and the coursing of your blood synchronize, and the caller stops calling because everyone's memorized the dance. Then it's just the music and movement and your partner's eyes. The fiddler's bow drags across the strings with a certain, scraping sound that plunges deep into your soul, and you know for sure that your great-grandparent danced to that same sound. They are with you in that moment, and it makes you just so grateful to be alive that you reach down deep and pour even more energy into the dance. The room radiates, vibrates, with goodwill, and the sweetness stays with you in the days that follow.

Sound appealing? Give contra dancing a whirl in San Antonio this June. Every dance is taught and walked through, so no lessons or special preparation is necessary. Once you try it, you'll talk about it for weeks and seek it out as often as possible.



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## Peek Into a Cuer's Record Case

### Jeanne and Warren Shane

Warren and Jeanne have taught and cued Round Dancing for 15 years. In Kansas, they cue for several Square Dance clubs as well as Shane's Country Rounds. They teach Phase II-VI Round Dancing.

After retiring (Jeanne from teaching elementary school and Warren from Ft. Riley Civil Service), they headed to Arizona to spend the winters. In Arizona, they cue for two Square Dance Clubs and teach Round Dancing at three RV resorts.

Warren and Jeanne belong to Roundalab, Universal Round Dance Council, Kansas Round Dance Association, Dixie Round Dance Council, Kansas Square Dance Association, and Kansas Square Dance Caller's Association.

They attended Round-a-Rama, school for Teachers of Round Dance and Figure Clinic in Hagerstown, Maryland. They feel that it is very important that teachers should always be in the process of improving their skills.

Warren and Jeanne have show cased and taught at several National Square Dance Conventions and taught at several festivals in Nebraska and Kansas. Dances they have choreographed include School Days, I've Got It Made, I'd Love You All Over Again, Sold, Ragtime 2 Step, Knock 3 Times, Dancing on the Ceiling and Punta Prima.

They have served several times as Vice President and President of the Kansas Round Dance Association and currently are President of the association. They are currently serving as Chairman of the Teaching Progression Manual Committee for Roundalab. They are also the Vice Chairman of Rounds for the National Square Dance Convention 2008 in Wichita, Kansas.

They have 6 children and 10 grandchildren to help occupy their time when not dancing or traveling. Three of their grandchildren square dance with them.

Jeanne and Warren feel Roundalab is important at every level of teaching. Whether you are a beginning teacher or have taught for several years, Roundalab has something for you. Their involvement in Roundalab has given them the opportunity to increase their knowledge of Round Dancing, help to perfect their teaching and dancing skills, and above all enjoy the friendships developed around the world. Education is the number one priority of the Shanes. They love to Round Dance and they show this by the way they teach others to Round Dance.

# EASY LEVEL

*From*  
*Bob Howell*



With the flowers beginning to pop up, lets begin the column this month with a dance about a flower.

## **When You Wore A Tulip**

**Formation:** Couples in circle facing center. Lady at man's right.

**Music:** When You Wore A Tulip.

**Routine:** Couples in circle facing center. Lady at man's right.

A left hand 'round your corner, a right hand 'round your partner

Ladies star left around the ring

Back by the right in a right hand star

Meet your partner and give her a swing

A left your corner, walk right by your partner

Swing the next gal, swing her 'round and 'round

Then promenade this honey, she's got the money

And you've got a big red rose.

I can't believe that in the past two months I have had a request to put on a schottische. One request was made at a Military reunion and another with a group of teenagers. Following is the most basic schottische that I know. It is a quick-teach gem.

## **Schottische**

**Formation:** Couples in a circle facing counter-clockwise with the men on the left.

Inside hands are joined.

**Music:** Any good schottische music. I like "Balen I Karlstad Schottische". Kentucky Dance Foundation FDCD-036 #1

**Routine:**

WALK, 2, 3, HOP; WALK, 2, 3, HOP

Starting with the left foot walk forward three steps and hop on the left foot.

Starting with the right foot walk forward three steps and hop on the right foot.

STEP-HOP, STEP-HOP, STEP-HOP, STEP HOP

Step on the left foot and hop. Step on the right foot and hop. Repeat. On the last two step-hops, the man moves forward to a new partner.

*We would love to send you complimentary copies of American square Dance for your graduating class! We just need to know when and how many!*

Our square dance for this month is called the - - -

## **Mountaineer Loop**

**Formation:** Square

**Music:** Hoedown, slowed to dance comfortably.

**Routine:**

The call:

1. Circle left
2. Mountaineer Loop.
3. Circle left
4. Half way back
5. Swing your corner, and then your own.

**Description:**

1. Dance to the left.
2. The even gentlemen and lady raise their arms for the odd gentlemen and lady to pass under. Following the odd couple, they pass under their own uplifted arms. The odd gentleman and lady drop hands as soon as they have passed under the arms of the even couple, but retain their handclasps with the latter. The odd gentleman turns to the left and the odd lady to the right. They join hands when they meet, thus reforming the circle.
3. Dance to the left.
4. Dance to the right.
5. The gentleman swings his corner lady and then swings his partner.

Glen Nickerson of Kent, Washington, sends this little beauty along. It is a slight variation of Don Armstrong's "Betty's Favorite", which he prompted to "I'm Forever Blowing Bubbles". It flows beautifully.

## **Betty's Favorite,**

(CONTRA)

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

**Music:** Bubbles - Top 25175

**Routine:**

- Intro: Do-sa-do the one below
- -- Same girl swing
- Allemande left new corner -
- Actives into the middle and swing
- Actives down the center-
- Turn alone, come on back
- Cast off and the ladies chain
- -- Chain back
- Ends trade to a do-sa-do.

This dance involves a double progression.



# CREATIVE CHOREOGRAPHY

*From  
Lee & Steve Kopman*



Here are some new scoot back positions to try with your dancers.

- 1) HEADS pass the ocean  
scoot back  
If you're looking out cloverleaf,  
Centers spin the top  
extend  
swing thru  
boys trade  
pass the ocean  
recycle  
right and left grand  
right and left thru  
centers courtesy turn  
a full turn  
CENTERS swing thru  
scoot back  
CENTERS recycle  
ends peel off  
star thru  
CENTERS square thru 3  
left allemande
- 2) SIDES pass the ocean  
scoot back  
If you're looking out cloverleaf,  
Centers swing thru  
CENTERS explode the wave  
touch 1/4  
centers trade  
girls trade  
LEFT square thru 4  
left allemande
- 3) HEADS square thru 2
- 4) HEADS pass the ocean  
scoot back  
girls run  
CENTERS wheel and deal &  
sweep 1/4  
ENDS face in  
square thru 4  
trade by, left allemande
- 5) HEADS lead right  
right and left thru  
swing thru

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extend

ENDS trade

scoot back

boys run

BOYS pass thru

If you're looking out cloverleaf

Centers explode the wave

touch 1/4

split circulate **THREE TIMES**

right and left grand

- 7) SIDES pass the ocean  
scoot back  
CENTERS spin the top  
ENDS trade & roll  
GRAND swing thru  
hinge  
circulate  
boys run  
CENTERS swing thru  
ENDS 1/2 sashay  
extend **TWICE**  
right and left grand

- 8) HEADS pass the ocean  
scoot back  
CENTERS explode & star thru  
centers in, cast off 3/4  
square thru 4  
right and left grand

- 9) Heads lead right and circle to a line  
box the gnat  
CENTERS fan the top  
ENDS face in  
scoot back  
girls run  
CENTERS crossfire  
girls pass thru  
ALL face in

star thru

dixie grand, left allemande

- 10) SIDES square thru 2  
touch 1/4  
girls fold  
boys pass thru  
star thru, acey deucey  
boys run  
right and left grand

- 11) SIDES pass the ocean  
scoot back  
boys run  
CENTERS crossfire  
ends trade  
GIRLS pass thru  
CENTERS pass thru  
centers in, cast off 3/4  
touch 1/4  
circulate  
girls run  
touch 1/4  
boys trade  
pass the ocean  
right and left grand

- 12) SIDES pass the ocean  
scoot back  
girls run  
CENTERS wheel and deal  
and roll  
ENDS face in  
CENTERS walk and dodge  
centers run  
square thru 2  
right and left grand

- 13) SIDES spin the top  
heads 1/2 sashay

scoot back  
boys run  
CENTER 6 hinge  
CENTER DIAMOND flip the  
diamond

New CENTER DIAMOND  
circulate

ALL move along to a line  
box the gnat

ENDS load the boat

Centers square thru 4

pass thru, left allemande

14) SIDES star thru and spread

ENDS: load the boat Centers pass  
the ocean

scoot back

CENTERS explode & star thru  
ends peel off  
centers run & roll  
at home

15) HEADS square thru 2

touch 1/4

extend

If you're looking out cloverleaf

Centers spin the top

scoot back

If you're looking out cloverleaf

Centers explode the wave

touch 1/4

centers trade

swing thru

right and left grand



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***AmericanSquareDance@earthlink.net***

# THE KOREO KORNER

*From*  
*Steve Kopman*



Let's stay with the scootback theme from a 1/4 tag position but add some spice:  
HEADS Right and left thru & dixie style to a wave  
{LEFTY} scoot back  
THEN:

- 1) CENTERS explode & star thru  
peel off  
touch 1/4  
coordinate  
wheel and deal  
pass to the center  
CENTERS square thru 3  
left allemande
- 2) CENTERS explode & star thru  
ends Peel off  
cast off 3/4 & roll  
right and left thru  
swing thru  
right and left grand
- 3) If you're looking out cloverleaf,  
Centers explode the wave  
swing thru  
circulate  
scoot back  
right and left grand
- 4) boys run  
CENTERS wheel and deal &  
sweep 1/4  
ENDS face in  
pass the ocean  
swing thru  
right and left grand
- 5) CENTERS recycle  
right and left grand

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## Your Rovin' Corners

*Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to continue our story of square dancing in Russia.*

We have been telling you about the growth of square dancing in Russia, largely due to the efforts, drive, and determination of Eberhard Walz, a German square dancer and caller. Eberhard was determined to bring square dancing to Russia, and particularly to St. Petersburg. In September of 2005 a group of dancers (from Germany and Belgium) and Jim and Betsy were present when the St. Petersburg dance seminar began. The Russian dancers were total beginners, and none of them had ever had any square dancing experience before. Several, however, were experienced folk dancers. Their enthusiasm and determination to learn to Square Dance was heart warming.



*Jim and Betsy – Your Rovin' Corners*

The next phase was for Eberhard and Traudel, his wife, to go back to St. Petersburg in the depth of winter to spend a long weekend working with Svetlana (their caller) and the Russian dancers. We heard from Eberhard, Traudel, Svetlana, and some other dancers who were in St. Petersburg in February. They all agreed that the weather was bone chilling, some of the coldest in recent memory. They also agreed that the fun and warmth of square dancing quickly thawed them out and everyone had a wonderful time. One of the dancers reported that she was having a hard time getting the singing calls out of her mind so she could concentrate on her other studies!

They have also been asked to help form a square dance club in Murmansk – Russia's ice-free port on the Barents Sea. Eberhard and Traudel said they will be in Murmansk in March to start yet another square dance club! The date for that trip is March 4th to the 12th. What intrepid travelers they are! And they always appreciate square dance supporters who go to help.

When Eberhard decided to bring Square Dancing to St. Petersburg he knew he



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would have to develop callers there because Square Dancing needs callers and teachers to succeed. Svetlana Stern is the newly minted caller in St. Petersburg and she is taking on the daunting task of learning to Square Dance and to call at the same time. She has sound equipment on loan and Eberhard has provided her with some teaching materials and music. She has limited access to the internet and thus the support of the materials from Dosado, Callerlab, and elsewhere.

Besides joining the German-Russian Square Dance Friends club (the booster club which supports the growth of Square Dancing in Russia), we have invited Svetlana to Texas for the 55th National Square Dance Convention. She will be here for about six weeks and will attend the "2006 Trail Thru Caller College" right here in Livingston, Texas. The Caller College will be held on June 15, 16, 17, 18, and 19, the week before the Nationals. The outstanding dynamic duo who are teaching are Nasser Shukayr and Doug Davis. We have made arrangements with local dancers to help out by providing free housing, making this a very economical opportunity to learn to call with two real masters of the activity. At this writing, there are only five spots still available.

A "big" dance, the first special dance in Russia will be held on June 3 of 2006, with the noted German caller Uli Shingen. Uli has been helping the German-Russian Friends already with sound equipment and fund-raising dances in Germany. The dancers from St. Petersburg will graduate, and will be joined by the dancers from Pskov and Petrosovask, and many members of the German-Russian Friends Square Dance Club. This trip is sold out, with 36 dancers from Northern

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Further, in September 2007, German-Russian Friends with Eberhard and Traudel hope that some American dancers will join them on a tour by ship to Petrosavodsk, Russia with some days in St. Petersburg. This will be your chance to undertake a wonderful square dance excursion and help the German-Russian Friends Square Dance Club.

A new square dance club is a little like a hothouse plant – tender, weak, and trying to succeed. The Russians could certainly use some square dance clothes and supplies, particularly petticoats and pettipants. These are in short supply in Russia, as you may well imagine. Records, tapes, CDs and other square dance music would be welcome, as well as instructional tapes. Most of all, they need the encouragement and support of the square dance community from around the world. One good way to support them would be to join them in June at their graduation or email them. Another would be to plan to visit them in September 2007. Contact [E.Walz@gmx.de](mailto:E.Walz@gmx.de) or [jimbetsy@aol.com](mailto:jimbetsy@aol.com).

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## I Want To Hold Your Hand

*By Tone Howard, May 2005 – Continued from January '05 ASD)*

11. Pass Thru: This is where you bring back the wheel around from the first tip, all promenade, heads wheel around and make lines of four, forward and back, pass thru, hold hands facing out.

12. U Turn Back: Done it before for girls and boys in the big circle. Don't do it too often it might become a habit, it's a reassuring move to rejoin hands even if they are half sashayed but don't hang around or they might try and move the girls over, call pass thru again and U turn back to the safety of normal lines!

13. Lead Right: The next three moves I will suggest you call and teach all in one sentence, your half way thru before they know what hit them. "Heads lead right, that's walk out to the couple on the right, face them, both couples

14. Veer To The Left: (a little foot work here) side close side step forwards, you are a two faced line (two faces one way, two faces the other.)

15. Bend The Line: And face the same two, forward and back. All pass thru, you're facing out, centers back up, ends walk forwards, bend the line again and face the same two, forward and back with a great big yell (1p 2p line). Call a couple of times more with less smatter patter.

At this point quit while you are ahead and call circle left or circle right - try it, it works. You can also use boys quarter right girls quarter left and a right and left grand – Good luck. That concludes the first session.

### WEEK 2

A little recap but start teaching half way thru the first tip – you can do it from a big circle.

16. Rollaway: Roll your girl from your right hand side to your left hand side on the hoof, or teach Bingo Waltz.

5. (Again) Promenade All The Way Around: Outside for heads and sides. Promenade half way around outside for heads and sides. Promenade half way around to the middle pass thru and a wheel around in preparation for right and left thru – think about 'courtesy' it is not a word understood by the young so modernize.

17. Right and Left Thru: From lines all touch right hands as you pass thru and wheel around (take left hand across, right hand behind). Practice some from lines.

18. Four Ladies Promenade/Boys: They don't even have a number or a listing on the Callerlab list but you'll be doing singing calls by now and you will need some simple moves to use.

19. Allemande Left: Pure techno speak, but the dancers would think us crazy to change the name. Please don't yet call Allemande left and a right and left grand, that's too many directions in one go so stick to allemande left do sa do or swing for now.

20. Turn Thru: With the partner (55 on the Callerlab list). Use this instead of allemande right or partner by the right and you will save yourself a lot of hassle later. One other time saver when you allemande left at a box four position don't keep doing right and left grand and promenade, do some allemande left you're home! The dancers will think what a wonderful job you're doing and the students will think they are to!

21. Star thru/Snap thru: Great move, really opens up lots of possibilities but the new dancers hate it. Its not the quarter right or quarter left or the boys right, girls left hand – it's the name. When you start calling star they will make right hand stars, left hand stars, four hand stars, eight hand stars, etc. You can lessen the damage by calling in front of you star thru but you cannot keep that up forever. In 1952 two callers came up with this move, one called his star thru, the other called his snaperoo (see Burlesons 396). As far as new dancers go the wrong one won. Because I often did not have any angels during the week long classes, I did try calling "snap thru" which went very well; got some funny looks from experienced dancers when they visited, but they had no trouble dancing the call when it was explained. So how much do we want new dancers to be winners! Keep these "snap thrus" to around the outside of the set to start with other versions later (corner star thru, rollaway, allemande left).

22. Separate around two: Hook on the end and make lines of four. You can call pass thru, turn your back on your partner, separate around two without stopping the music even though it is a no hands movement. Lines forward and back, but don't hang around as they are half sashayed and might try and put it right so just allemande left you are home!

23. Grand Square: See earlier comments – takes a little time but worth the feel good factor.

24. Two ladies chain: Teach from lines, two ladies step forward right hand and pass by, boys hold out your left and step forwards arm around, wheel around to face the same two. Do four ladies chain next session so that is sufficient for week two.

Straight into **WEEK 3**, we did two ladies chain last time so onwards.

24. (Again) Four ladies chain across: From a squared set right star across for the girls, boys step forwards left hand and arm around and wheel around. More with less!

22. (Again) Separate around one: Heads pass thru, turn your back on your partner, separate around one squeeze in (sides step apart and let them in) lines forward and back (delicate moment) its two boys and two girls together lets make it feel better center boy roll the girl away – that's OK each boy has a girl all the boys roll a girl away, allemande left you're home – another case of keep the music going and talk them thru. A useful sequence fits well here: Four ladies chain, heads promenade half way, to the middle pass thru, separate around one, forward and back, all star thru, centres pass thru, allemande left. Promenade 4 steps home.

25. California Twirl: Best taught from home. All four couples face partner, star thru you're facing out you just did a California Twirl do it again, hold the handy hand keeping it held face the partner, hold the hand up, star thru all in one movement you're home. Practice a couple of times and then do it from lines facing out.

26. Split the Outside Two: Best teach this simply from home, heads step forwards turn back on your partner and split the outside two and go between them (sides step apart and then back together) go around one and hooks on the ends and make lines of four. Forward and back, all left home.


*Continued next month*

# On The Record ROUNDS

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## **Jelly Roll Quickstep**

Phase III+2 (Vien. Trm, & Qtr Trms & Pro. Chasse) – QS/TS – The Ultimate Ballroom Album 7 “I Ain’t Gonna Give None of My Jelly Roll by Bobby Darin and Johnny Mercer – Betty Ann and Skip Brown

Great music and a very nice routine, you may slow for comfort if you wish. The quickstep portion contains only a couple of basic q/s steps. 2 step portion is easy...don’t pass this one up.

## **My Regret**

Phase IV+1 (Curved Feather) – Waltz – CD Days Of Wine And Roses Track Pozhale by Claudio Casanova and His Orchestra – Corinne and Ed Renauld

Nice flowing waltz. Cross checks, box finish to skaters, weaves, diamond turns, ending is promenade sway and oversway.

## **Promise Her Anything**

Phase IV+2 (Back Lilt & Chk & Weave) – Foxtrot/Jive – CD Swingin’ with Dino Trk 10 by Dean Martin – Milo and Terry Molitoris

Wonderful foxtrot music and a very nice foxtrot/jive. 3 step, circle snaps, feather finish, back feather, side lock check and weave. Jive is basic jive steps with sole tap and American spin.

## **WOO-EE Baby**

Phase IV+2+1 (Unph. Solo Left Trmg Basic) – Jive – CD 60129 Track 6 No fun Allowed by Glenn Frey – Aubrey and Joann Smelser

Catchy music, routine makes you smile. It has basic jive steps in it and also sailor shuffles, chicken walks, chasse rolls. Good basic jive.

## **Too Good to Be Cha Cha**

Phase IV (Unphased Whip & Wrap & Stop & Go Hockeystick) – Rumba and Cha – Philips 40446 or LM0008 Can’t Take My eyes Off You by Frankie Valli – Russ Booz

Triple cha’s, sliding door, and basic steps with a little twist in them in the

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cha portion. Rumba has serpiente, chair rec. slip.

Good rumba and cha music.

### **Till The Water Stops Running**

Phase II – 2 Step – ABC Label 11379 by Bill Crash Craddock – Russ Booz

Broken box, lace sequence, hitches, wrap and unwrap sequence in this routine.

Good one for your record box.

### **Coming Home**

Phase V+2 – Bolero – CD Tom Jones Greatest Hits The Complete TJ – Bob and Jackie Scott

This bolero starts in shadow and intro has contra break included in that portion. Other bolero figures are: double hand hold opening out, syn. curl to shadow into sweethearts. Also has a leg crawl, riff turn, half moon. Ending is accompanied with an arm sweep. Very nice bolero.

### **All The While**

Phase III+2 (Should. Shove & Am. Spin) – Jive – STAR 220B – Peg and John Kincaid

Basic jive with link rocks, chasses left and right, change hands behind the back, shoulder shove, point steps. Good one to introduce jive after you have cliniced the figures.

### **Under The Sea**

Phase IV – 2 Step/Samba – STAR 220A – Peg and John Kincaid

This is an intro to samba with a smidgen of 2 step included. Samba steps are traveling volta's, criss cross voltas, spot voltas, samba turns. Another good one to introduce a new rhythm to the dancers.

### **Marshmallow World**

Phase III+2 (Op. Tel. & Dia. Trn) – Foxtrot – Dino CD Track #10 CD – Milo and Terry Molitoris

Great phase 3 foxtrot. Left turns, hover, whisk, back hover, diamond turn, cross hovers, chair rec. point to a chasse. Don't pass this one up.

## *Round Dance with Ralph & Joan Collipi*

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### **Angels Don't Lie**

Phase IV+1 (Op. Hip Twist) – Rumba – STAR 173 or RCA 47-9800 – Nancy and DeWayne Baldwin

Basic rumba, has time steps, open hip twist, New Yorkers, umbrella turns, open break. Ending is twist and kiss.

### **I'm Sorry I Answered The Phone**

Phase II+1 (Unph. Front Twisty Vine) – Waltz/2Step – STAR 173 – Shigeyuki and Miwae Yamashita

Parts A and B are basic waltz steps. Twinkles, left turning box, twisty vine, prog. twinkles. Parts C and D are 2 step, vine and clap sequence with side touches, and step brushes. Ending is side lunge and tilt.

### **A Little Bit More**

Phase III+2 (Hockey Stick & Um. Trns) – Rumba – STAR 214 – Nancy and DeWayne Baldwin

Nice basic rumba to good music. Hockey stick peek-a-boo double, crab walks. Ending is New Yorker in 4 and point.

### **Could It Be Magic**

Phase IV+1 (Dbl Cubans) – Cha – STAR 214 – Nancy and DeWayne Baldwin

Open hip twist, fan hockey stick, alemana, parallel chase, lady lariats. Lady has transitions in this routine. Ending is stomp 3 times.

### **Happy Trumpeter**

Phase III – 2 Step – Desert Gold Recording DGR018 – Ronnie and Bonnie Bond  
Choreographer says slow to dance comfortably. Hip rocks, circle 2 step, fishtail, merengue 4, open vine, strolling vine, Charleston in closed position. Ending is cute look back & wink.

### **Silver Wings 2 Step**

Phase II+1 (Fishtail) – Blue Ribbon 1018 Dance Ranch CD 1053 – Dee Smith  
Basic 2 step, with fishtail, lace sequence, hitches, and 2 turning 2 steps.

# CUE TIPS

*Selected by  
Fran & Jim Kropf*



Happy Easter!

I Love You "MORE TODAY THAN YESTERDAY", "LET'S GO HOPPIN" at this weekend's dance.

## More Today Than Yesterday

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

**Record:** Columbia 13-33166, "More Today Than Yesterday" by Spiral Staircase," flip "No One For Me To Turn To"

**Rhythm/Phase:** Jive, ROUNDALAB Phase III+2 (Amer Spin, Windmill)

**Position:** INTRO - CP WALL, DANCE - CP WALL

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

**Time:** 3:00 @ 42-43 RPM

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

### INTRO

[CP WALL] WAIT; WAIT; CHASSE L & R; FALLAWAY THROWAWAY - OVERTURN to fc WALL [LOP, BOTH fcg WALL];;

[LOP, BOTH fcg WALL] RK BK, REC, SD CHASSE - LADY in FRONT [OP, BOTH fcg WALL];

[LOP, BOTH fcg WALL] RK BK, REC, SD CHASSE - MAN in FRONT [LOP, M fcg LOD];

[LOP, M fcg LOD] LINK RK to CP [CP WALL];;

### PART A

[CP WALL] FALLAWAY ROCK ~ CHG PLCS R to L [LOP, M fcg LOD];;;  
CHG PLCS L to R ~ LINK RK to CP [CP WALL];;;

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[CP WALL] RT TURNING FALLAWAY [CP COH] ~ JIVE WALKS to RLOD  
[SCP RLOD];;; THROWAWAY [LOP, M fcg RLOD];  
[LOP, M fcg RLOD] CHG PLCS R to L to BFLY [BFLY WALL] ~ WINDMILL  
- 2X ~ BASIC RK [CP WALL];;;;;;

### **PART B**

[CP WALL] FALLAWAY THROWAWAY ~ AMER SPIN [LOP, M fcg LOD];;;  
[LOP, M fcg LOD] CHG HANDS BEH BK - 2X BOTH TRN to fc WALL [LOP,  
BOTH fcg WALL];;;  
[LOP, BOTH fcg WALL] RK BK, REC, SD CHASSE - LADY in FRONT [OP,  
BOTH fcg WALL];  
[LOP, BOTH fcg WALL] RK BK, REC, SD CHASSE - MAN in FRONT [LOP,  
M fcg LOD];  
[LOP, M fcg LOD] CHG PLCS L to R to BFLY [BFLY WALL] ~ PROG RK into  
2 RT TURNING TRIPLES [CP COH] ~  
[CP COH] RT TRNG FALLAWAY [CP WALL];;;;;; WINDMILL - 2X [BFLY  
WALL];;;

### **PART C**

[BFLY WALL] CHG PLCS R to L [LOP, M fcg LOD] ~ RK APT, REC, WRAP  
in 2 TRIPLES [WRAPPED POS fcg LOD];;;  
[WRAPPED POS fcg LOD] JIVE WALKS ~ THROWAWAY to LOW BFLY  
[LOW BFLY, M fcg LOD] ~ DBL RK APT ~  
[LOW BFLY, M fcg LOD] 2 FWD TRIPLES ~ RK APT, REC, WRAP in 2  
TRIPLES [WRAPPED POS LOD];;;;;;  
[WRAPPED POS LOD] JIVE WALKS ~ THROWAWAY [LOP, M fcg LOD] ~  
AMER SPIN [LOP, M, fcg LOD];;;  
[LOP, M fcg LOD] CHG PLCS R to L fc COH [LOP, M fcg COH] ~ LINK RK to  
CP WALL;;;

### **END**

[CP WALL] FALLAWAY ROCK ~ RK BK, REC, SWIVEL 2 [SCP LOD] ~  
[SCP LOD] THROWAWAY BOTH TRN to fc WALL [LOP, BOTH fcg  
WALL] ~  
[LOP, BOTH fcg WALL] RK BK, REC, SD CHASSE - LADY in FRONT [OP,  
BOTH fcg WALL];  
[LOP, BOTH fcg WALL] RK BK, REC, SD CHASSE - MAN in FRONT [LOP,  
M fcg LOD];  
[LOP, M fcg LOD] CHG PLCS L to R [LOP, M fcg WALL] ~ RK APT, REC, PT  
to LOD & HOLD;;;;;;

## **Let's Go Hoppin'**

**Choreo:** Shirley & Don Heiny, 11047 E. 550 N. Idaville, IN 47950  
(Nov-Mar) 1900 Grace Ave. Lot 433, Harlingen, TX 7855

**Record:** Star 106A Bandstand Boogie (Flip) More Than Ever

**Footwork:** Opposite



**Rhythm:** Two-Step, Phase II+1

**Sequence:** A-B-B-A(1-8)-C-A(1-6)-ENDING **SPEED** 45

**INTRO**

WAIT; WAIT; CIRCLE SNAP 4 TO CP WALL

**PART A**

LEFT TRNG BOX W / HOPS;;; FC TO FC; BK TO BK; \*BASKETBALL TRN;; 2 FWD 2 STEPS;; LACE UP;;; VINE APT; VINE TOG BFLY;

**PART B**

SD TCH SD TCH; SD 2 STEP; SD TCH SD TCH; SD 2 STEP; BACK AWAY 3 KICK & CLAP TWICE;; STRUT TOG 4;;

**PART C**

2 FWD 2 STEPS;; PROG SCIS CK;; FISHTAIL; WALK FC; 2 TRNG 2 STEPS;; SD DRAW CL TWICE;; 2 SD CLS; SD THRU; HITCH 6;; SCOOT 4; WALK FC;

**ENDING**

TWIRL VINE 2; STEP APT PT;

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# ALL THINGS CONSIDERED

By  
*Ed Foote*



## England Trip

Last October I made my 11th calling trip to England. In previous articles I have discussed that English dancers, and really all of Northern Europe, can dance material much better than U.S. dancers, so we won't go into that again. What struck me on this trip was how well the dancers danced to the music.

While European dancers have always "danced," as compared to many U.S. dancers who "walk," it was particularly evident on this trip. A floor of 12 squares danced in rhythm to the beat, and did this for 3 days, all while dancing difficult material. They had perfect timing for all the calls, so I did not have to "drop beats" in order for them to keep up. Seeing this from the stage was a visual experience I will long remember; it felt like riding a great stallion and being in perfect tune with every motion of the animal's body. If you've seen the movie "Seabiscuit", the last 20 seconds of the movie that shows horse and rider moving to the finish line in slow motion is a good example of the feeling.

The experience reminded me that this is the way people should look while dancing, at any program. By the way, the programs were C-1 and C-2, and the age mixture was about the same as in the U.S. (I mention this for those who say that Challenge dancers are awkward and not smooth, and that age causes people to walk instead of dance.)

One other item that I found interesting. At weekends in the U.S., from Mainstream right through Challenge, the standard procedure is for callers to workshop material. This is usually done heavily on Saturday morning and afternoon, as well as on Sunday if there is dancing then. Not in England. They told me "don't workshop - just call." They want to "dance" on their weekends, not walk material. Their feeling is that there is plenty of time to walk material and practice in the weeks and months before a weekend, and that a weekend represents the opportunity to dance what they have learned, not to walk more material.

**English mindset.** I happened to have a discussion with an English caller about the difference in mindset of U.S. dancers and English dancers. In the U.S. if a caller, at Mainstream, Plus, Advanced and sometimes Challenge does a piece of creative choreography and most of the floor has difficulty with it and breaks down, the dancers will consider the material a gimmick and look down on the caller for having presented it. If the caller asks: "Do you want to try that again?" the answer from the floor is usually a loud "NO!"

In England the reaction is "YES!" I asked the caller why. He said the dancers want to learn from the material, because this will improve their dancing. So they always want to try it again.

**Grand Square.** According to a dancer in England who is knowledgeable in the history of folk dancing, Grand Square first appeared in print in 1651, and it had been in existence some time before that. The name of the dance was not Grand Square, but the footprint action was exactly the same.

# THE COUNTRY LINE

By  
*Mike Salerno*



Welcome back to our monthly conversation about line dancing. I just returned from my annual trip to the Dance Camp sponsored by the National Teacher's Association for Country Western Dance (NTA). We learned lots of dances, renewed old friendships, and began new ones. I spent most of my time in technique classes learning the best and most efficient way to execute movements. The application of even a little technique makes dancing effortless and fun. The most basic application of technique requires using the five major and four minor foot positions. I have listed the positions below. Try, as you stand with good posture, to apply the foot positions to each movement you execute. This will make you look like a confident and polished dancer.

I generally dislike dances that are not choreographed in sets of eight counts (sets of six counts for Waltz dances) because they do not fit the musical phrasing. Like this month's dance, some classic dances fall into this category. Flying Eights is an easy classic dance that I hope you will enjoy. This dance has been around for a while and has regional differences. This is the version I use in my area. Give it a try. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## **This Month's Line Dance: Flying Eights aka Flying 8's**

### **Basic Steps (Official NTA Definitions):**

**Basic Steps:** Every step you take should be in one of these Five Major or Four Minor Foot Positions.

#### **Five Major Foot Positions**

**1st Position:** Stand with feet together. Heels together. Toes slightly apart.

**2nd Position:** Stand with feet shoulder width apart.

**3rd Position:** Heel of one foot to the instep of the other foot. Used for triple steps or rock steps.

**4th Position:** Walking step forward or backward.

**5th Position:** Heel of one foot to the toe of the other foot with both feet

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turned out. Used for rock steps and create torque for spins turns.

**Four Minor Foot Positions:**

**Extended 3rd Position:** Start in 3rd position and take a step forward with lead foot.

**Extended 5th Position:** Start in 5th position and take a step forward with lead foot.

**Locked 1st Position:** Cross one foot either in front of or behind the other in 1st Position.

**Locked 2nd Position:** Cross one foot either in front of or behind the other in 2nd Position.

**Dance Posture:** Align the head over shoulders over hips over knees over the balls of the feet.

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

**Scuff:** To brush the heel forward.

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

**Stomp:** To step with a change of weight

\* Prompting Cues are in Bold Lettering

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## NAME: Flyin' Eights

**DESCRIPTION:** 20 Count, 2 Wall, Beginner Line Dance

**CHOREOGRAPHER:** Unknown

**MUSIC TEMPO SUGGESTIONS:**

**Slow** - Who's Cheatin' Who by Alan Jackson (132 BPM)

**Medium** - Hillbilly Rock by Marty Stuart (140 BPM)

**Fast** - Third Rock From the Sun by Joe Diffie (154 BPM) or Any Moderate to Fast Tempo

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## COUNTS/STEP DESCRIPTION

### Vine Left, Vine Right With A 1/4 Turn Right

Dance Begins in 1st Position

- 1-2) Step Left Foot to Left Side (2nd Position), Cross/Step Right Foot Behind Left (3rd or 5th position)
- 3-4) Step Left Foot to Left Side (2nd Position), Scuff Right Foot Beside Left Foot (1st Position)
- 5-6) Step Right Foot to Right Side (2nd Position), Cross/Step Left Foot Behind Right Foot (3rd or 5th position)
- 7) 1/4 Turn Right on Ball of Left Foot, Step Right Foot Forward (4th Position)
- 8) Scuff Left Foot Beside Right Foot (1st Position)

### Vine Left With A 3/4 Turn Left, Stomp, Stomp, Stomp, Scuff

- 9-10) Step Left Foot to Left Side (2nd Position), Cross/Step Right Foot Behind Left Foot (3rd or 5th position)
- 11) 1/4 Turn Left on Ball of Right Foot, Step Left Foot Forward in 5th Position (to prepare for 1/2 turn left)
- 12) Hitch Right Knee (1st Position) as you Pivot 1/2 Turn Left on Ball of Left Foot
- 13-14) Stomp Right Foot Forward (4th Position), Stomp Left Foot Forward (4th Position)
- 15-16) Stomp Right Foot Forward (4th Position), Scuff Left Foot Forward (1st Position)

### Step, Scuff, Step, Scuff

- 17-18) Step Left Foot Forward (4th Position), Scuff Right Foot Forward (1st Position)
- 19-20) Step Right Foot Forward (4th Position), Scuff Left Foot Forward (1st Position)

Let's Dance It Again & Again

# MOORE ON CONTRA

By  
*Paul Moore*



## Poetry in Motion

Almost all callers use rhyme in their patter, whether they are calling contras, old time squares, or modern squares. Usually the rhymes show up during a promenade: “swing that gal and home you go, like a chicken in the bread pan pickin’ out dough,” or “meet your honey and swing and whirl, promenade go around the world.” These are ways to keep the rhythm of the dance going vocally, and they are to add a little entertainment filler.

Several figures lend themselves to poetry patter, such as Square Thru 4, Swing, and Promenade. We no longer dance one of the greatest figures for verse: DoSiDo. A what!? Yes, Virginia, there is an old figure called DoSiDo, and until it was dropped from the standard list of basics, it was one of the most popular figures in square dancing.

Easterners (and now Modern Western Square Dancers) are used to DoSaDo. This term derives from the French, meaning back-to-back (dos a dos). And back-to-back is still the correct way to dance it. (Where the waist around dosado comes from is another story.) But, in the early part of the 20th century, up until about 1960, dancers from the West knew a figure called DoSiDo, which derives from the Spanish for two and two.

DoSaDo is for two dancers, while DoSiDo is for four dancers. The simple version starts with two couples facing each other. Each couple turns partner by the left, then faces across to the other couple, and with the men passing back to back with each other, turn the opposite lady by the right; the men again go back to back to the partner to turn by the left (and often right into a promenade or a progression to the next couple).

The story from Dr. Lloyd ‘Pappy’ Shaw is that dancers in London could pronounce DoSaDo correctly, but once you got out of town, pronunciation was anything but standardized. For example, the word “Bethlehem” was pronounced “Bedlam” (and how bedlam got its modern meaning is yet another story). Anyway, the dear Scots and the folks of Appalachia said DoSiDo instead. Pappy tells of someone taking notes at a dance where he was using DoSiDo. At the end of the



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dance, the man came up to Pappy with a drawing of a cute little deer coming over a hill; the caption was Docey-Doe. That became the spelling Pappy used from then on.

Dr. Shaw describes Docey-doe as two couples circling to the left. Each lady then drops hands with both men, steps in front of the man to her right (the opposite); the two ladies then go back to back with each other to give a left hand to their partners. Everybody pulls the partner by with the left and reaches across the set to turn the opposite by the right. The men can go back to back to reach out to the partner with the left and roll into promenade position.

What a great time for a little filler poetry! And old time callers had some great stuff (and some really corny stuff, too). Here are some samples.

Found a jaybird, shot him down  
Picked him clean and fried him brown  
Took a big bite and wallowed it around  
Backed my ears and swallowed him down.

Rabbit in the pea patch, pickin up peas  
Along came a wild cat kickin' up his knees  
A goose chewin' tobacco, a duck drinkin' wine  
A hen plays a fiddle on an old gourd vine.

California boys are fast  
Whistlin' when the girls go past  
Mountain boys are debonair  
They just grab you by the hair.



But, few of us can hear the difference between DoSado and Docey-doe when we are dancing – not to mention how many callers don't hear the difference either. There was mass confusion: did the caller mean back to back, or did he mean partner left...? The solution came out of Lloyd Shaw's caller schools. It was

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decided that DoSaDo would stay unchanged. Docey-doe would stay with old time squares. But, what to do with Docey-doe in Modern Western Square Dance? The solution was a stroke of genius: 1) slightly change how the figure was danced, and 2) change the name.

The figured changed from two couple figure to a circle of eight (or an all eight promenade). From the circle, dancers could drop hands, turn to the partner and turn left, go to the corner to turn right, and back to the partner to turn left. You have probably figured out that the name of the figure is DoPaso, named for the Texas border town. Unfortunately too many callers are stuck on only one or two ways to set the call up. Some of the more creative callers use DoPaso in very imaginative ways.

DoPaso also shows up in some contra dances. Here is a dance that uses DoPaso to great effect.

## North of Juarez by Paul Moore

- Intro: ----, corner dosado  
1-8: ----, Actives start DoPaso (partner left)  
9-16: -- Corner right, Partner left (courtesy turn), Down in 4  
17-24: --- Turn alone, -- Come back  
25-32: -- Bend the line, -- Ladies chain  
33-40: ----, -- Flutterwheel  
41-48: ----, -- Right and left thru  
49-56: ----, -- Same four star left  
57-64: ----, New corner dosado

Happy dancing.



# CALLERLAB VIEWPOINTS

By  
*Tim Crawford*



Its convention time again!!! Annually CALLERLAB members and guests meet around the country for 4 days of fellowship, fun, education and a lot of dedicated hard work for the betterment of our Calling Craft and dancing in general.

The 2006 Annual CALLERLAB Convention will be held on April 9-12, 2006, at the Renaissance Suites Hotel ([www.callerlab.org/convention/hotel.asp](http://www.callerlab.org/convention/hotel.asp)) in Charlotte, North Carolina. I hope to see you there!!! More than that I want you to be there so you can be part of the discussions, the education and probably most importantly the camaraderie!

This year is the triennial review year so the program committee's will be considering the programs and enhancements to them. If you have any feelings on the programs, this would be the year to attend so you can have the benefit of discussion surrounding our programs.

While CALLERLAB's focus is the programs and the maintenance of them, it is only part of what happens at Convention. Subjects like professional conduct, history of our dance, traditional dancing, technical aspects of choreography, and promotion and preservation of Square and Traditional Dancing will be discussed. Modern technology has emerged in Calling these days and we will have sessions on digital music and computers during the convention.

CALLERLAB's Convention is a time to improve what we do. A time to be part of the discussions that help shape our future as callers and leaders. Attend the convention and be heard...it's your choice!!!

I look forward to seeing you there!!!

*Tim Crawford, Chairman of the Board (CALLERLAB.ORG)*

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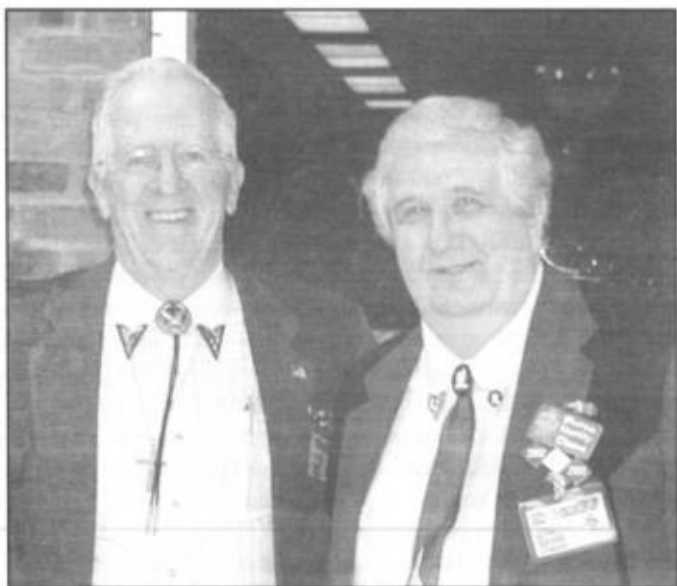
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## Berea Children's Home & Family Services (BCHFS)

**Berea, Ohio – January 20, 2006** — Great dancing music echoed through the Berea High School auditorium on January 8, 2006. This was the scene for the 24th Annual Charity Northeast Ohio Square Dancers event, in which over 200 dancers from the Northeast Ohio came to dance the afternoon away and raise over \$3,600 for Berea Children's Home & Family Services.

Groups came from the Youngstown area and Sandusky, down through Steubenville and right up to the heart of Berea. In addition to having different callers announce traditional square dance steps, there was also a silent auction which included gift certificates to restaurants, baskets, and collectibles; a 'caller' raffle; and teddy bear collection. Through the years, the group has raised nearly \$50,000 for BCHFS. Funds were initially immediately used for priority needs at the agency, including blankets, diapers, toiletries, and counseling services for families in need.

In 2003, the group decided to use all future funds raised through the dance to establish the permanent Northeast Ohio Charity Square Dancers Endowment Fund. Funds in the endowment are invested wisely, with the principal allowed to grow from year to year. Each year, only a portion of the interest earned is distributed for current priority needs at BCHFS, such as graduation expenses, emergency utility payments, and more. Since 2003, this Endowment Fund currently holds nearly \$12,000.



*Ray Miller and Tom Rudebock*

Each year, only a portion of the interest earned is distributed for current priority needs at BCHFS, such as graduation expenses, emergency utility payments, and more. Since 2003, this Endowment Fund currently holds nearly \$12,000.

"We are proud to have formed this relationship with the square dancers," said Rich Frank, BCHFS president and CEO. "We value this partnership and rely on philanthropically-minded individuals so that we can best-serve the children and families of the community."

Special thanks goes out to Tom Rudebock and Ray Miller for coordinating the specific pre- and post- planning of the event, and to Vicki Gillum at Berea High School for arranging the logistics and setup at the dance.

BCHFS serves over 9,000 children and families a year through 37 social

service programs; 94% live at or below the poverty level. Founded in 1864, BCHFS operates on the belief that children and families have hopes and dreams that can one day be the reality of their future.

*Callers and cuers donating their time were: Danny Beck, Nowalk, Ohio; Hank Butler, Brecksville, Ohio; Charlie Brown, Mantua, Ohio; Ken Campbell, Chardon; Mike Hall, Howard, Ohio; Bruce Haslip, Steubenville, Ohio; Jay & Thelma Kaser, Canton, Ohio; Kristy Lake, Hanoverton, Ohio; Ray Miller, Middlefield, Ohio; Skip Reuschman, Mogadore, Ohio; Tom Rudebock, Leetonia, Ohio; Jody Serlick, Cuyahoga Falls, Ohio; Tom Strickland, Kipton, Ohio; Al Wolff, Brunswick, Ohio.*



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# POINT OF ORDER



*From Kappie Kappenman*

## **INTERIOR DECORATION**

Believe it or not, your interior decorations are very important to your club atmosphere. You may have your usual hall decorations, provided you are in a facility that is used by many square dance clubs, or you may be using a church facility or a grange hall which needs a little sprucing up each time you dance. Many clubs find that just a few table decorations or flowers help to liven the mood for the dance, or potluck and save the elaborate decorations for special holiday occasions. When special decorations are needed for a dance, it is an opportunity for your new club members to help and feel a part of the club. This is quite often when you find what hidden talents you have in your new members. They need to feel active and a part of your club. Many members who have been members for some time, find this decoration preparation sometimes “boring”, whereas new club members find it to be quite exciting. Should you have active members who enjoy doing the decorating all the time, a good solution would be to have some of the new dancers work with them, and get your new ideas from the new dancers who are not aware as to how it has been accomplished in the past.

We all become a little “old-fashioned”, no matter how young or old we are and need a boost from those new dancers who are just learning all about square dancing! Most clubs get a new boost of enthusiasm when their class people graduate. The caller also gets a new boost in his blood and the club members have to pay a little more attention at the dances to keep up with those dancers just out of classes. Keep your club activities interesting to all your club members and don't forget any of them. Each and every member is what keeps your club going. Part of your “interior decorations” should be your greeters at the door each dance. If they radiate heat and excitement, the dancers will continue to do so, on into the evening.

## **ELECTRICITY**

The electricity of your club will be your new members. Most often, your new members will be from your graduation class. They could very well be from your guests, who have found a good place to dance and enjoy the friendliness of your members, or especially like the location of your dances. If they visit your club more than two or three times in succession, maybe it is a good time to invite them into your club (depending upon how your club takes in new members). Occasionally these dancers are looking for a new “home”, and will be shy and other times they may be quite “open” and just tell one of your members they wish to join. This is when it pays to have rules and regulations in your club by-laws regarding membership. If your club is a teen club, you wouldn't want a couple in their twenties in your club, or if your club is mainly senior citizens, you wouldn't want a couple of collect-age dancers in your club. Maybe your club takes singles and

couples, or maybe your club takes only couples. It is best to have rules regarding club membership so that no great problems arise.

Your club needs electricity running through it at all times. If you have something that is unusual or something that runs smooth, let other dancers know about it. Do your advertising, and let everyone know that you have a super caller, cuer, or a new dance plateau. Advertising is one of the key points to a successful club. If your club is small and cannot spend a great amount of money on advertising, seek out and use some "inexpensive advertising". Let your dancers do the advertising by word of mouth, and visit other clubs and invite dancers back to dance with you. Almost all successful clubs do this sort of advertising and have a good supply of dancers that "brag" about their dancers or their caller. This is where it is extremely important that your members wear their club badges when visiting, or caravanning to another club. They will remember who they enjoyed dancing with.

### **FIREPLACE AND HEATING**

In addition to your electricity in your club, you need the fireplace to keep the home fires burning. You new members kindle your fire and beware of any "loggerheads" that complain and moan! The warmth you have in your club is important. If the warmth in your club dies down, it is sometimes very difficult to rekindle the fire and rejuvenate it again. Many long established clubs sometimes have this problem arise. Almost every member has been an officer, and after a few years, they do not even have anyone to bring to classes, since all of their friends have square danced or are dancing. A club has a terrible time pulling themselves out of this rut, and quite often, a club ends up disbanding, after this has happened. Following several attempts to get a new class started, and after a year or two of no new club members, there is not a fire, or even the electricity to keep a club in existence. Without new classes and the kindling these new members bring, it is often the downfall of a club. Many clubs realize this in time and join with another club and then **just survive** on their small membership and keep the close friendship of square dancing holding some of them together.

### **WINDOWS AND DOORS**

Our windows and doors of our club should always be open or closed. Our doors, however, sometimes should remain closed to problems within the club. Small club problems should remain within the club, and should not be carried out the doors. This is important to remember for any club. Many times things discussed between the president and the caller, or officers should not be carried out the doors, or things discussed at club meetings should be taken care of within the "doors" of the club. Your greatest desire should be for other dancers to look "in" and see a pleasant atmosphere and "nice setting".

*To be continued*

### **Corben's Jargon**

*If you are ever having a bad night square dancing, just repeat these words to yourself over and over again. "It's just a hobby. It's just a hobby. It's just a hobby..."*

## Palindrome

*Clark Baker of Belmont, Massachusetts*

February's issue had an informative article by Paul Moore on Symmetry. He described the elegant symmetry that is present in contra dance music and in certain contra dances. The following sentence prompted this article: The victim of MWSD choreography has been smoothness, music awareness, and symmetry.

A palindrome is a word, phrase, or line of verse which reads the same forward or backwards. The number 123454321 would be a palindrome (quick, what is its square root?). The name "Eve" is a palindrome. The sentence "Able was I ere I saw Elba" is a palindrome (though a little stilted). Consider also, "A man, a plan, a canal, Panama!" where the spaces have to be placed appropriately.

While palindromes also exist in music and in regions of DNA you may be interested to know that they also exist in MWSD in at least two forms. Consider the following C-1 call:

**Swing the Fractions** – From parallel waves, or other appropriate: Those who can Turn 1/4 by the Right, those who can Turn 1/2 by the Left, those who can Turn 3/4 by the Right, those who can Turn 1/2 by the Left, and those who can Turn 1/4 by the Right.

It has 5 parts and the parts read the same from beginning to end or from end to beginning. Swing Thru Once And A Half would also be a palindrome. Can you think of others?

I was recently exposed to another form of palindrome by one of the most creative Challenge callers in the business — Vic Ceder. With his permission, consider the following C-1 sequence of calls:

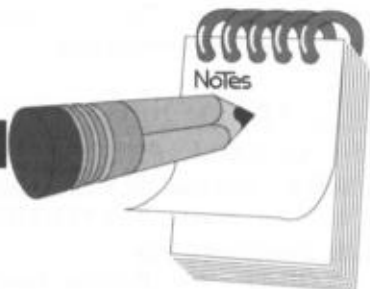
Heads Recycle  
Sides Divide & Star Thru  
Extend  
Relay The Top  
Scatter Scoot  
Swing The Fractions  
Split Circulate  
Split Circulate  
Swing The Fractions  
Scatter Scoot  
Relay The Top  
Extend  
Sides Divide & Star Thru  
Heads Recycle  
HOME



It starts and ends in a squared set at home. You can start at the beginning and dance to the end, or start at the end and dance to the beginning. It reads the same both ways!

Vic has created dozens of these sequences for C-3 and C-4 dancers. The large number of calls and concepts available at C-4 allows the creation sequences that exhibit these symmetries. More information on Vic can be found at [www.ceder.net](http://www.ceder.net).

# 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.*

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

### USA National Square Dance Conv.

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

### 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

## APRIL 2006

7-8 **IOWA** – The Iowa State Square and Round Dance Convention, Cedar Rapids Marriott, 1200 Collins Rd., NE, Cedar Rapids; Dean AND Ruth Ann Deemer, 2622 Jordans Grove Rd. Marion, IA 52302; phone 319-377-5190; radfdd@netzero.net

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

10-12 **NORTH CAROLINA** – CALLERLAB Convention, Renaissance Charlotte Suites Hotel, Charlotte; www.callerlab.org

20-24 **AUSTRALIA** – Australia's 47th National Square Dance Convention, Gosford, Central Coast NSW; Amanda Kingsley, Publicity Manager, www.47ansdc.org.au

21-22 **IDAHO** – 7th Annual Rocky Mountain Shindig, Salmon Elks Club, Salmon; Virginia Perry, 37 Lover's Lane, Salmon ID 83467; 208-756-3166; vpp521@yahoo.com

21-22 **KANSAS** – Spring Festival, Wichita, Wholesale Fireworks Building, 7150 So. Broadway, Haysville; David and Charlotte Stone, 3510 So. Hiram St., Wichita, KS 67217; 316-942-6852; stonedavidc@cox.net

21-22 **OKLAHOMA** – HASSDA'S 26th Annual Spring Festival, "Okie from Muskogee", Muskogee, Oklahoma Civic Center; Dave Hitchcock, 918-409-8072; Varch1@aol.com; www.wesquarredance.com/HASSDA\_Festival/

21-23 **PENNSYLVANIA** – Operation Pocono Manor; Sheila 610-799-6336 or Cathy 610-282-0436

28-29 **NORTH DAKOTA** – 54th Annual Square, Round and Clogging Convention, Jamestown Civic Center, Jamestown; Harold and Sylvia Broeckel, PO Box 591, McClusky, ND

58463; 701-363-2464;  
SHBbroeckel@pocketmail.com

## MAY 2006

5-6 **CANADA, BRITISH COLUMBIA** – Mayfest '06, Chase; Dennis and Pat Pinske 250-573-3568; dennis\_pinske@shaw.ca

5-6 **OHIO** – 46th Buckeye Dance Convention, Dayton Convention Center, 22 East Fifth Street, Dayton; Steve and Sharry Hayden 937-233-7180; steve@HaydenInc.com

5-7 **NEW MEXICO** – 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Kathleen Rogers 505-897-4313; kathiraver@earthlink.net or redoc99@aol.com

6 **NEBRASKA** – The 66th Annual Lincoln Festival, Lincoln Northstar High School, 5801 North 33rd Street, Lincoln; Ruth Tenopir 402-464-0368.; mema0601@netscape.com

11-13 **CANADA** – Toronto and District 45th Annual International Square and Round Dance Convention, St. Catharines, Ontario; Dorothy Budge, 111 Ontario Street, North, Apt. #401, Milton, ON. L9T 2T2; 905-875-0268; budge@sympatico.ca

12-14 **NEVADA** – 59th Silver State Square & Round Dance Festival, Reno Hilton/Grand Sierra Resort, 2500 E. 2nd St, Reno; Registration: garyceleste@hotmail.com; Website: www.SquareDanceNevada.com; Don Swartz 775-883-2937

18-20 **VIRGINIA** – 18th Annual Virginia Square and Round Dance Association (VASARDA) State Convention - "Kiki Walk to a Luau"; Holiday Inn and Conference Center, Hampton; Joyce Halfhill, 757-426-6195; boo2boo@cox.net; Marie Ingerson,

757-368-9177; tei199@cox.net;  
www.vasquaredance.com

19-20 **GEORGIA** – 24th Anniversary Dance by Georgia State Singles, Crowne Plaza, 108 First Street, Macon; John Dean 770/971-8610; aojd60@yahoo.com; Kay Reed 478/474-8827; kay.reed@robins.af.mil

20 **VERMONT** – Vermont 30th State Square & Round Dance Convention, Barre Town Elementary School, Barre; Bud and Judy Clifford, P.O. Box 54, W. Danville VT 05873; 802-563-2777; jclifford@danvillek-12vt.org

26 **GEORGIA** – Salute To America, Howard Community Club, 5645 Forsyth Road, Macon; Joyce Mosely 935-8364

26-28 **FLORIDA** – Florida State Convention – Lakeland Center, Lakeland; Garland and Carole McKenzie

27-28 **NEBRASKA** – 23rd Annual Single Wheelers Memorial Weekend Square Dance, Gymnasium at Nebraska Christian College, 1800 Syracuse Avenue, Norfolk; Mary Wilson 402-371-9276; marylw@kdsi.net

## JUNE 2006

1-3 **NORTH DAKOTA** – 47th Annual Square, Round and Clogging Convention, Bismarck; Ray Hall at 47conv@bis.midco.net; http://47th.rayrose.com

2-4 **NEW ZEALAND** - New Zealand National Convention, Palmerston North; www.geocities.com/sdnz01/convention

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

9-11 **MINNESOTA** – 54th Minne-



sota State Convention, St. Cloud Civic Center, St. Cloud; Roger and Julie Schackman 320-597-2053; Genevieve Jerke 320-598-3308

12-16 **TENNESSEE** – Don's Callers' Schools, Charray Inn, Greeneville; Don Williamson, 52 Crest Drive, Greeneville, TN 37745

16-18 **CANADA, BRITISH COLUMBIA** – South Cariboo Square Dance Jamboree, Lac La Hache community Hall, South Cariboo; 250-395-2865 or 250-397-2076

20 **TEXAS** – Waterloo Squares Trail In Dance, South Austin Activity Center, 3911 Manchaca Road, Austin; Brad 512-282-7402; [www.asrda.org/clubs/waterloo](http://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](mailto:registration@55thnsdc.org); 210-521-7185

30 - July 3 **CALIFORNIA** – Wish Upon A Thar, 23rd Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Anaheim Marriott Hotel, Anaheim; [info@wishuponathar.org](mailto:info@wishuponathar.org); [www.wishuponathar.org](http://www.wishuponathar.org); Wish Upon A Thar, 4335 Van Nuys Blvd. Ste 240, Sherman Oaks CA 91403-3727

## JULY 2006

7-8 **ILLINOIS** – Midsummer Mania, Hinsdale Community House, 415 West Eighth Street, Hinsdale; [www.midsummermania.com](http://www.midsummermania.com); [maniac@midsummermania.com](mailto:maniac@midsummermania.com); Jim and Lauren 630-941-1960

10-14 **TENNESSEE** – Don's Callers' Schools, Charray Inn, Greeneville; Don Williamson, 52 Crest Drive, Greeneville, TN 37745

13-15 **CANADA** – Canadian Na-

tional Convention, Macdonald College, John/Abbott Campus, Ste Anne de Bellevue, Quebec; Earleen and Russell Biggs [eandrbiggs@aol.com](mailto:eandrbiggs@aol.com); 450-923-0412; [www.geocities.com/convention2006](http://www.geocities.com/convention2006)

23-28 **CALIFORNIA** – California Caller College, Clovis; Frank Lesclinier, [Frank253@hotmail.com](mailto:Frank253@hotmail.com); [Frank253.tripod.com](http://Frank253.tripod.com); (909) 229-3031; FAX (714) 525-8845

28-30 **ILLINOIS** – 23rd Illinois Square & Round Dance Convention, Northern Illinois University, Holmes Student Center, DeKalb; Tim and Donna Cardwell, 28065 N. Spring Court, Mundelein, IL 60060; 847-526-5414; [drtc28065@direcway.com](mailto:drtc28065@direcway.com); [www.ilsquaredanceconvention.com](http://www.ilsquaredanceconvention.com)

28-30 **WASHINGTON** – Summerama, Spokane

## AUGUST 2006

4-6 **COLORADO** – Hi Country Weekend, Westcliffe School Gym, [www.squaredancing.com/seasdc/special\\_dances.htm](http://www.squaredancing.com/seasdc/special_dances.htm); Info: HCW-Colorado@earthlink.net; Don Meyer 719-685-1873

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

18-19 **MICHIGAN** – Michigan State Square and Round Dance Convention, Radisson Hotel, Kalamazoo; Louis Friedlander 517-322-2571; [Luckeyracer@comcast.net](mailto:Luckeyracer@comcast.net)

18-19 **NEW MEXICO** – 20th Summer Sounds Festival, ASDC Hall, 4915 Hawkins NE, Albuquerque; Del and Margaret Kercher 505-892-5576

18-19 **NORTH CAROLINA** – 17th North Carolina State Convention,

North Raleigh Hilton, Raleigh

18-19 **PENNSYLVANIA** – 13th Annual Pennsylvania Square & Round Dance Convention, The Penn Stater Conference Center Hotel, State College; [members.tripod.com/psrdf/convention.html](http://members.tripod.com/psrdf/convention.html) or [PASquaredance.org](http://PASquaredance.org)

25-26 **MARYLAND** – Chesapeake Round-E-Vous Round Dance Weekend, Cherry Hill Campground, College Park; Dom Fialrdo, 301-862-4928, [domfil@gmpexpress.net](mailto:domfil@gmpexpress.net)

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](mailto:nancylm@localnet.com)

## SEPTEMBER 2006

2-3 **MONTANA** – 51st Annual Knothead Jamboree, West Yellowstone Montana; George and Betty Moore, 459 Killarney St., Billings, MT 59105; 406-259-4965

15-16 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; [DukeDancer123@aol.com](mailto:DukeDancer123@aol.com); Larada Horner 323-7098; [larada@earthlink.net](mailto:larada@earthlink.net)

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

## OCTOBER 2006

5-9 **NEW HAMPSHIRE** – Northeast Callers School, Mill-A-Round Dance Center, Manchester; Ken Ritucci 413-734-0591; [kenritucci@aol.com](mailto:kenritucci@aol.com); [www.kenritucci.com](http://www.kenritucci.com)

13-14 **ARKANSAS** – Shoot for the Stars, Arkansas State Square Dance, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AK 72032

20-21 **FLORIDA** – Single-Rama,

historic Kenilworth Lodge, Sebring

20-22 **HAWAII** – Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; [wmyoeman@aol.com](mailto:wmyoeman@aol.com)

20-22 **VERMONT** – Tumbling Leaves Festival, Bennington College, Bennington; Red Bates, [redbates@juno.com](mailto:redbates@juno.com), (thru March: 5134 Latham Terrace, Port Charlotte, FL 33981; 941-828-0481), (June thru October: PO Box 1197, Rangeley, ME 04970; 207-864-2524),

21 **NEW MEXICO** – Saturday with Pat!, ASDC Hall, 4915 Hawkins NE, Albuquerque, Larada Horner 323-7098; [larada@earthlink.net](mailto:larada@earthlink.net)

## NOVEMBER 2006

10-11 **FLORIDA** – West Coast Fall Fun Fest, Lakeland Center, Lakeland

17-18 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; [DukeDancer123@aol.com](mailto:DukeDancer123@aol.com); Larada Horner 323-7098; [larada@earthlink.net](mailto:larada@earthlink.net)

## DECEMBER 2006

28 - Jan 1, 2007 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, [bharrelson1juno.com](mailto:bharrelson1juno.com); [www.geocities.com/bharrelson1](http://www.geocities.com/bharrelson1)

## JANUARY 2007

10-14 **CANCUN, MEXICO** – Winter Retreat, Moon Palace Resort; 888-448-4224; [www.winterretreat.com](http://www.winterretreat.com)

## MARCH 2007

16-17 **TEXAS** – TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118;

denise@myrnahillcpa.com;  
www.toptex.org

## APRIL 2007

20-22 **NEW HAMPSHIRE** –  
Round-E-Vous At Woodbound Round  
Dance Weekend, Woodbound Inn,  
Rindge; Ralph and Joan Collipi,  
ralph.collipi@verizon.net; 603-898-  
4604

## MAY 2007

4-6 **NEW MEXICO** – 27th New  
Mexico State Singles Fling. ASDC  
Hall, 4915 Hawkins NE, Albuquerque;  
Trail-In Dance Thursday, May 3, 2007;  
Kathi Raver 505-286-9000;  
kathiraver@earthlink.net

## JUNE 2007

7-11 **AUSTRALIA** – Australian  
National Convention, Adelaide, South  
Australia

15-17 **ENGLAND** – Grand Square  
Inc. Festival, St. Ivo Center, St. Ives,  
Cambridgeshire, Walt Burr, PSC 41  
Box 4284, APO AE 09464; 44-1842-  
827122, Burr2@sdcaller.fsnet.co.uk

27-30 **NORTH CAROLINA** – 56th  
National Square Dance Convention,  
Charlotte; Wayne and Janice, 2616  
Polo Club Blvd., Matthews, NC 28105;  
wayneandjb@carolina.rr.com; 704-  
847-8553

## AUGUST 2008

30-Sept. 3 **ARKANSAS** – 37th  
Dance-A-Rama, Little Rock; Brenda  
Griffin 501-847-7851;  
arkydancer@aol.com

## JULY 2008

17-19 **CANADA** – “Make a date for  
2008” 16th National Square & Round  
Dance Convention. London Con-  
vention Centre & YMCA, London,  
Ontario; www.swosda.ca/2008/

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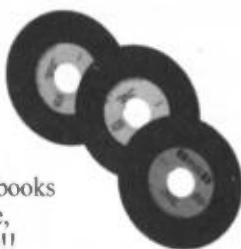
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