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And you can be sure that if you're feeling right  
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# AMERICAN Volume 63 **SQUAREDANCE** Number 8 Aug. 2008

"The International Magazine of Square Dancing"

**Publishers/Editors**  
 William and Randy Boyd

**Cartoonist**  
 Corben Geis

# EDITORIAL

From  
*Bill Boyd*



At American Square Dance Magazine, we print articles from differing points of view. This sometimes makes us uncomfortable, especially when these articles seem to contain misleading information and partial truths. Now for my shocking statement – *“Square dancing will never be old fashioned barn dancing! Square dancing regardless of program will always have a learning curve that requires instruction time, floor time and a caller who can make that learning time fun.”* Even in old fashioned barn dancing there was a learning curve, but it could be accomplished usually in one evening. Square dancing was combined with quadrilles, reels, and most of the calls were directional in nature. This type of dancing is still popular in many parts of the country and is frequently done with live bands. There is a comment in an article about square dancing being “separatist” and “stressful”. To a beginner Stars and the Square Thru family of calls can be challenging. But I doubt if the word stressful should come into play. One of my often quoted statements is, “What is the first call on the A-1 list?”, the answer, “Circle Left”. When someone joins in our activity, they become a member of a world wide family of dancers. Some of the dancers have learned more calls than others, but they are all square dancers. *I know of no person who will accept an entertainment venue that is separatist or stressful.* There are over 5,000 public domain square dance calls listed in the Burleson’s Encyclopedia and no caller either knows them all or would even think of trying to call a fraction of these calls. My second statement – *“I honestly believe that there are more similarities between international, national and regional callers associations than differences! I believe that the vituperative comments designed to malign others comes more from rancor than fact.”* We at American Square Dance will continue to publish varying points of view. However – we at American Square Dance believe that the greatest value to square dancing is that dancers have fun. In a previous editorial I mentioned a caller who did not teach any list. He told his dancers if they wanted to dance elsewhere, they would have to go to another club to learn the rest of the calls. His club continues to have eight to ten squares every week. This caller makes his main emphasis on having fun.

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# CALLERLAB VIEWPOINTS



By  
*Mike Seastrom*

## **One On One...It Still Works The Best (Part 1)**

Over the years, we've all heard of different ways to promote our dance activity and to bring new dancers in to join the fun, but one method is tried and true and has in my opinion worked the best. It's one person talking to one person.

This can also be a couple talking to another couple or a group all talking together, but when you really look closely, most of the time, it's a dancer talking to a family member, co-worker, friend, neighbor, acquaintance, or someone that they just ran into in a store, restaurant, etc.

If you've been lucky enough to be with a dancer friend and watched them in action talking about square dancing and a new class that's starting, you may have witnessed just about anything. It could have been from the most effectively delivered and persuasive discussion about the benefits of becoming part of our activity to the most overly enthusiastic sales pitch from a dancer that sounds like a religious fanatic with their eyeballs bugging out of their head when they talked. That last scenario sounds scary doesn't it?

The way we tell others about our activity depends on many factors. New dancers can tell the story one way, while dancers that have danced for many years may tell it another. A dancer involved in Advanced and Challenge dancing may have an entirely different perspective than a dancer in a Mainstream club. Dancers in association and club leadership positions may also talk differently than a dancer that has never held an office. My belief is that with a little thought and maybe some practice we can all be effective communicators and be successful at helping others see the benefits that our dancing activity brings it's participants.

One very important part of bringing in new dancers is to get your hands on a list of new dancer programs in your area. Most of us have the ability to get this information from our local dance publications and websites. This information can be copied, scanned and emailed, faxed, or sent to anyone you talk to about becoming a new dancer. All of us should have that information at our fingertips all the time.

If you're lucky enough to live in a progressive square dance area that starts their new dancer programs more than once or twice a year and preferably throughout the year, update your info as necessary and have it on hand all the time. Nothing is more frustrating than to have someone excited about joining and then telling them "they'll have to wait until next January or next September to join" or worse yet, not being able to get them the information they need when the right time and location to start could work out perfectly for them.



I strongly believe that if the day or night of the week, or the location of the new dancer program for your own group does not fit with your potential new dancer, find one that does even if it's another club or caller. Having a new dancer as part of our entire "square dance family" is far more important than not having them join at all. The time is long past when we should even be thinking of someone as being "only our new dancer". We're all in this together and it's plain unfair, small, and petty to be possessive about dancers. Let them join where it's best for them. People migrate where it works for their schedule, their amount of involvement and their own enjoyment, unless overly pressured by callers, dancers, or their friends. This pressure can often lead dancers to eventual burnout or just quitting because they've "had enough".

So let's get back to one on one. We all have our own personality and while having a prepared script or speech might work for some, telling others about our dance should be done in your own style and with your own personality. We need to be informative, but more importantly, it needs to be about the person or people you're talking to.

Whether you bring up the subject or a friend asks what you've been doing with your spare time, it's easy to start with an opening line like, "I've got to tell you about how much fun we're having going dancing". Stay calm and keep it casual, because it's easy for some of us to get carried away and sound like a fanatic, and that can really put people off.

When you come right out and use the words "square dancing", many people will immediately switch into that familiar place created by an old image they have stored away in the deepest fathoms of their memory and you know what they say. "I used to do that in elementary school" or even worse "our teacher used to make us square dance when we were bad". How about "Did you win?" or "Do you wear those funny clothes" or even worse yet, "Isn't that an activity for older people?" We've all heard these lines before. Let's face it, we have this image to a vast majority of the population and until we change things and begin an expensive public relations campaign with professionals that specialize in "image marketing", it won't go away.

There are so many benefits to our dance activity that is better to start with the ones that you think would be the most interesting to the person or people you're talking to. So after your opening line, hold off on mentioning square dancing and get some information to them first. It's kind of like when the caller cues you through a neat flowing dance routine a few times and then finally says, "That was Spin The Hokey Pokey". If the caller would have called the figure first you would have stopped in your track and said to yourself, "What, we can't do that" or "You've got to be kidding!"

*Part 2 will appear in the next issue of American Square Dance Magazine...stay tuned!*

I'm

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## Promote Square Dance for FREE The Library Collection

By *Marianne C. Jackson, Cincinnati, Ohio*

I love to collect old square dance memorabilia. Anything and all things square dancing – Books, magazines, clothing, old equipment, badges, mugs, patterns, posters, flyers, banners, tapes, record and the list is endless. My biggest dream is to have my own square dance museum and dance hall but until then I love to put together small displays.

During September 2007 – National Square Dance Month, I was privileged to be able to have thirteen public libraries allow me to put my collection in their display cases. Thousands of people pass in and out of libraries each month.

Each collection was different: The display would include a dress and shirt in the background. Books, magazines, patterns, figurines, badges, cards, diploma, and a simple sign were placed throughout the displays.

The Sign was simple: September is  
**National Square Dance Month**  
Classes starting soon  
Web address  
Hotline telephone number

Just think if Square Dancers across the country would contact their libraries and ask if they could use the display case.

The clubs could include photographs of various activities, club badge, banners, etc. Dancers can borrow old books and magazines from their caller or other club members. Most important is to put a contact number and a date for an OPEN HOUSE or CLASS INFORMATION.

To my knowledge – the display cases are free to the public. You can not put class prices on brochures or signs posted in our libraries. Each year for the past four years, Our libraries have let us put promotional square dance brochures in each of the 41 public libraries in the Cincinnati area.

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# On The Record SQUARES



*Tom Rudebock*

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*All CD's and MP3's are recorded in 3 keys unless noted.*

**Circle (7C's 7C222)**

**David Cox**

Written by Harry Chapin, recorded by the Limelinters in 1999. A good one for crooners. Flute, bells electronic keyboard, guitar, banjo, bass and drums in a melodic, easy, relaxing mix. Available on vinyl, CD and MP3. The CD has a harmony track, a Basic track, a track with Mainstream and a Plus track with harmony background. *Hds (Sds) Square Thru, R & L Thru, Half Sashay, Tch 1/4, Each Group of 4 Make a Right Hand Star, Hds (Sds) Star Left, Swing Corner, Promenade.*

**No Bad News (Desert Gold DGR 023)**

**J. Jones, D. Carroll-Jones, V. Jones**

Written by Diana Ross. Electronic keyboard, piano, organ and percussion in a hand clapper. Available on vinyl, CD and MP3. *Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru a Full Turn, Circle to a Line, Pass the Ocean, Swing Thru, Girls Circulate, Boys Trade, Swing Corner, Promenade.*

**Another Pleasant Valley Sunday (Fine Tunes FT 138)**

**Ken Ritucci**

Released in 1967 by the Monkees. Charted #3 in the US, #11 in the UK. A guitar with a twang, bass and drums. About half way up the energy scale. Try it for patter. The CD has a harmony track and a track with background and harmony. Available on vinyl, CD and MP3. *Hds (Sds) Lead Right, Circle to a Line, Tch 1/4, Coordinate, Bend the Line, Slide Thru, Pass to the Center, Square Thru 3, Swing Corner, Promenade.*

**Deeper Than A Holler (Grammophone GP 402)**

**Jerry Jestin**

A cover of a 1988 Randy Travis hit. A melodic mix of guitar, electronic keyboard and percussion. The CD has a harmony track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Split the Sds (Hds), Around one to a Line, Bend the Line, Tch 1/4, Boys Run, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.*

**Sway (Gold Wing GWR 118)**

**Eric Henerlau**

A 1954 release by Dean Martin that reached #15 on the Billboard chart. A Latin feel from bongo's, guitar, strings, horns, piano, bass and drums. A good mix that will relax. The CD has a track without melody. Available on vinyl, CD and MP3.

*Hds (Sds) Lead Right, Circle to a Line, Pass Thru, Bend the Line, R & L Thru, Flutterwheel, Single Circle, Fan the Top, Turn Thru, Swing Corner, Promenade.*

***She Don't Know She's Beautiful (Royal RYL 342) Tony Oxendine, Jerry Story***  
Released in 1993. Covered by Alan Jackson, Sammy Kershaw and Kenny Chesney. A bright country mix of a guitar, fiddle, harmonica, bass and steel with a solid drum beat and well placed riffs. Harmonize this one. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

***Ain't Nothing Shakin' (Royal RYL 821)*** ***Randy Dougherty***  
Recorded by the Beatles, George Jones and Connie Smith. Add some zest to your dance with this one. A guitar, fiddle, bass, piano, sax, steel and drums well mixed with riffs and runs that compliment the lead. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Fold, 2 Ladies Chain, Chain 'Em Back, Promenade.*

***Let's Get Loud (Solid Gold SG 218)*** ***Tom Manning***  
A cover of a release by Jennifer Lopez. A good solid beat from an electronic keyboard, horns and xylophone with percussion. Lots of energy. Try it for patter. The CD has a track with no melody. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Spin the Top, Square Thru, Trade By, Swing Corner, Promenade.*

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*– Randy Boyd, Editor*

***Wind Beneath My Wings (Snow SNW 708)***

***Maarten Weijers***

Written and recorded by Bette Middler. Record and Song of the year at the 1990 Grammys. An ear candy mix from a steel, flute, bass, fiddle, piano, sax, guitar and percussion with well placed chases. The dancers will glide on this one. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

***The New Red, White and Blue (Silver Streak SSK 121)***

***Tom Nickel***

Guitar lead with a bass banjo and percussion. Add it to your library for your Patriotic theme nights. The CD has a track with no melody. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

***Have I Told You Lately (TNT 321)***

***Don Coy***

A 1945 release covered by many top country and pop artists. Cheery sounds from a guitar, piano, bass, synthesizer and percussion in this electronic mix that will have the dancers singing along. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Ladies Trade, Recycle, Veer left, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

***I'm So Excited (Chaparral C214)***

***Jerry Haag***

Written and recorded by the Pointer Sisters in 1982 where it peaked at #30 on Billboard's Hot 100. Cutting edge, driving electronic sound that climbs the energy scale and will add some excitement to your dance program. Percussion interlude in the middle break. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Pass the Ocean, Spin Chain Thru, Girls Circulate 2 X's, Turn Thru, Left Allemande, Promenade.*

***Beautiful Noise (Cross Country CJC 509)***

***Breez Graham***

A 1976 Neil Diamond hit. A classic collector top seller for Chicago Country that has been repressed in a special – gold vinyl – edition. A smooth electronic sound with strings, piano, horns, bass and banjo. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Square Thru 3, Trade By, Swing Corner, Promenade.*

***Too Much Of A Good Thing (ESP 726)***

***Bill Harrison***

A cover of an Alan Jackson release. A driving guitar with chases, plus a steel, bass, electronic keyboard and drums. This one says let's dance – energetic. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Days Go By (Mountain MR 152)**

**Mark Clausing**

A cover of a Keith Urban release. Modern sound mix of an electronic keyboard, guitar, bass and percussion. Halfway up the energy scale. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

**Shake, Shake, Shake (Royal RYL 147)**

**Jerry Story**

A cover of a Harry Belafonte hit. South of the border mix of an electronic keyboard, steel, bass, harmonica percussion, fiddle and xylophone. Climbs the energy scale. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer left, couples Circulate, Chain Down the Line, Roll the Girl Away, Keep on Rolling, Promenade.*

**Help (Royal RYL 332)**

**Tony Oxendine, Jerry Story**

A cover of a 1965 Beatles release. A melodic mix of a guitar, piano, fiddle, bass and banjo with rolling percussion. Lots of energy. Harmonize this one. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

**Walkin' In Memphis (Sting SIR 408)**

**Robert Bjork**

Written by Marc Cohn. Released by Cohn and Cher both in the early 1990's. A melodic smooth mix of a piano, fiddle, bass, guitar, keyboard and percussion with



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**Garden Party (Sting SIR 1001)**

**Soren Christensen**

Written and recorded by Ricky Nelson in the early 1970's. A relaxing mix from a steel, harmonica, fiddle, bass, guitar, piano and percussion with riffs and runs to add to the fullness of the sound. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**This Old Flag (Tar Heel TAR 170)**

**Herb Franklin**

Another for your Patriotic library. Steel, guitar, piano, bass and drums in a mix that will let the dancers glide. Recorded in one key. Available on CD and MP3. *Standard Ferris Wheel Figure.*

**Everywhere (Shakedown SD 320)**

**Charlie Robertson**

A 1987 Fleetwood Mac release that peaked at #14 on US charts. A modern well mixed electronic rendition with a thin melody line. Recorded in one key. Available on MP3. *Hds (Sds) Square Thru, Pass the Ocean, Spin the Top, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*



***Sin To Tell A Lie / Cheyenne (Dance Ranch DR 1121)***

***Dave Guille***

An oldie written in 1936 and covered by many artists. Piano, electronic keyboard, bass and percussion. A sing a long. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Cheyne has an extended track with a rolling banjo, steel, fiddle, bass and drums. Recorded in one key. Available on CD.

***Love Potion # 9 / Dance Ranch Annie (Dance Ranch DR 1122) Buddy Weaver***

An electronic arrangement of an oldie release in 1959 by the clovers and also featured in a movie by the same name. Recorded in one key. Available on CD. Order BS 2392 for the vinyl. *Hds (Sds) Lead Right, Circle to a Line, Pass Thru, Tag the Line – In, Tch 1/4, Boys Run, Dixie Grand, Left Allemande, Swing Corner, Promenade.*

Dance Ranch Annie is a traditional sound from a banjo, fiddle, keyboard, bass and drums. It is an extended track.

## **Hoedowns**

***B.J. (Big John) / L.J. (Little John) (Sting SIR 522)***

B.J. is a traditional sound from a fiddle, bass, harmonica, guitar and drums.

L.J. is a smooth contemporary sound mix of a piano, steel, guitar and drums.

Available on vinyl, CD and MP3.

***I Love Salsa / Steamerlane Breakdown (Mountain MR 5025)***

I Love Salsa has a Latin flavor from an electronic rhythm track, horns, and electronic keyboard. Lots of drive.

Steamerlane Breakdown is a hand clapping mix of a guitar, electronic keyboard and rhythm track.

Recorded in one key The CD has extended tracks. Available on CD and MP3.

***Whirligig / Nash-Bash (Sting SIR 512)***

Whirligig is an uptown electronic rhythm arrangement.

Nash-Bash is a melodic mix of a fiddle, steel, piano, bass and drums.

Available on vinyl, CD and MP3.

***Popp's Hoedown / Popp's Hoedown Rhythm Track (Yellow Rose YR 102)***

An electronic medley of several country tunes. Good solid beat. A hand clapper.

Recorded in one key. Available on CD and MP3.

*Some good music from the producers released just prior to the National Convention. Check 'em out. Have you developed your recruiting plans for fall? Keep cool and keep it FUN.*

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# CUE TIPS

*Selected by  
Fran & Jim Kropf*



Spring is here and its time for the Rodeo, "HOW'BOUT THEM COW-GIRLS" they took all the prizes.

**Choreography:** Bob and Mary Townsend-Manning, 1270 W. Green Spring Hts. Dr., N. Washington City, UT 84780

**Record:** How'Bout Them Cowgirls by George Strait – Album: It Just Comes Natural

**Footwork:** Opposite except where noted

**Rhythm:** Two Step Phase: 2+2

**Sequence:** Intro-A B INT A B Brg C B End

## How'bout Them Cowgirls

### INTRO

(BFLY M FCG WALL) WAIT 2 MEAS;; TWIRL VINE 2;; WALK & PKUP;

### PART A

(CP LOD) 2 FWD TWO STEPS;; PROG SCIS SCAR; PROG SCIS BJO CKG;  
(BJO LOD) WHALETAIL;; FWD HITCH; HITCH SCIS (SCP LOD); (SCP

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FT-138 "Another Pleasant Valley Sunday" By Ken  
 GWR-118 "Sway" By Eric



### Recent Releases:

FT-137 "Me & My Gang" By Rod  
 GWR-117 "Come Go With Me" By Lorne

### STAFF:

Lorne Clayton (BC) Phil Farmer (CA)  
 Rick Hampton (CA) Eric Henerlau (CA)  
 Vic Kaaria (CA) Ken Ritucci (MA)  
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[WWW.GOLDWINGRECORDS.COM](http://WWW.GOLDWINGRECORDS.COM)

LOD) 2 FWD TWOSTEPS;; LACE UP;; FINISH LACE UP;; 2 FWD TWO STEPS (HANDS ON HIPS OP LOD);;

### PART B

(KEEP HANDS ON HIPS THROUGHOUT PART B) STRUT 4;; HITCH 6;; BASKET BALL TURN;; VINE APART 3 & CLAP; VINE TOG 3; BASKETBALL TURN;; VINE APART 3 & CLAP; VINE TOG 3; BASKETBALL TURN;; HITCH 6 TO ESCORT LOD;;

### INTERLUDE

STRUT 4;; TWIRL VINE 2; WALK & PKUP (CP LOD);;

### BRIDGE

(ESCORT LOD) STRUT 2 WALK & FACE (CP WALL);;

### PART C

(CP WALL) BROKEN BOX;;; LEFT TURNING BOX;;; BROKEN BOX (CP WALL);;;; 2 TRNG TWO STEP TO SCP LOD;; 2 FWD TWO STEPS (HANDS ON HIPS OP LOD);;

### ENDING

(ESCORT) STRUT 4;; WALK & PKUP; DIP BK WOMAN LEG CRAWL;

# AMERICAN CALLERS' ASSOC. VIEWPOINTS



*By Patrick Demerath*

## The One-Floor Dance Program

*The AMERICAN CALLERS' ASSOCIATION in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over North America and 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 and segregationist dance programs.*

This month's ACA Viewpoint clarifies the value and contributing factors of the One Floor Dance Program to square dancing. The one floor dance program is continuing to grow and is becoming more acceptable as an alternative to the "separatist" and "stressful" dance programs that are also in the square dance community. The American Callers' Association and other callers never claimed that the One-Floor Dance Program would be a "quick fix" to the human created square dance problems. The One Floor Dance Program is a start to bring in excess of 95% of the dancers together by reducing and simplifying the current cumbersome and separatist dance programs.

The One Floor Dance Program is much more than a list as is purported in the propaganda efforts of some to degrade it as each movement is defined in writing.

The American Callers' Association was founded to unite the vast majority of the dancers and to simplify square dancing. The American Callers' Association maintains definitions of each call currently in use. The ownership of all the calls

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Caller's Angels V4.0 computer choreography program on CD is now available with voice recognition allowing the user to speak the calls into a microphone and watch the monitor icons execute the call. Also available is version 3.2 on CD without the voice recognition feature.

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and the definitions are based in Public Domain and are not the property of any single organization. The Board of Directors of the American Callers Association unanimously encourages and exhorts all ACA member callers and other callers to teach movements as they were written, teach more than one approach to the maneuvers, and show patience and understanding to their students. This way we can do more with less, reduce the stress on the callers and dancers and help stop the loss of dancers.

ACA has its Accredited Caller Coach program and has participated in training callers since its founding. Over the years square dance organizations and individual callers have published books, brochures, etc like "The Fundamentals of Hash Calling" by Dr. Jay King, which features the utilization of mental image calling. The American Callers' Association also recognizes, appreciates and salutes many callers and organization who trained and coached other callers. Despite all of these formal teaching efforts, the majority of the callers appear to learn more from another "Mentor Caller" as the prime source of helping them learn to call, which takes around 4-5 years of calling and teaching.

American Callers' Association members have attended the National Square Dance Convention at their own expense and have participated in numerous seminars and teaching sessions along with other square dance leaders.

Yearly membership for American Callers members is very close to cost with approximately \$10.00 of the dues going to the American Callers' Association including membership and liability insurance. All members of the American Callers' Association are encouraged to vote electronically on each issue. The American Callers' Association also operates often through newsletters and internet based communications and does not require\* its members to pay on the average of

*\*The the best of my knowledge there are no organizations that require attendance and I have never heard of one costing \$800. - Bill Boyd, editor*

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\$800.00 to attend a required convention especially in the light that dancer revenues are much reduced and transportation (gasoline) prices are sky high. The Board of Directors for the American Callers' Association respect and support the fact that square dancing is much smaller now than it was 35 years ago. In 1976 it was estimated that the United States had approximately 400,000 square dancers. In 2007 it appeared that there were approximately 50,000 square dancers. Thus, caller revenues lower and ACA understands that.

The American Callers' Association is dedicated to publicize, promote and preserve square dancing. ACA has conducted numerous surveys asking callers and dancers what they prefer. It does this with its newsletters and, which is distributed to approximately 1500 dancers, callers, and dancer organizations world wide.

The American Callers' Association continuously invests all its assets, time and funds to communicate with callers, dancers, and associations to bring the dancers back together to dance on a one floor program and at the same time the American Callers' Association stays tuned into the desires and needs of the dancers. The Board of Directors of the American Callers' Association invites each of you to visit our website and newsletters at [americancallers.com/news](http://americancallers.com/news) and communicate with us. Give us your ideas "We Will Listen".

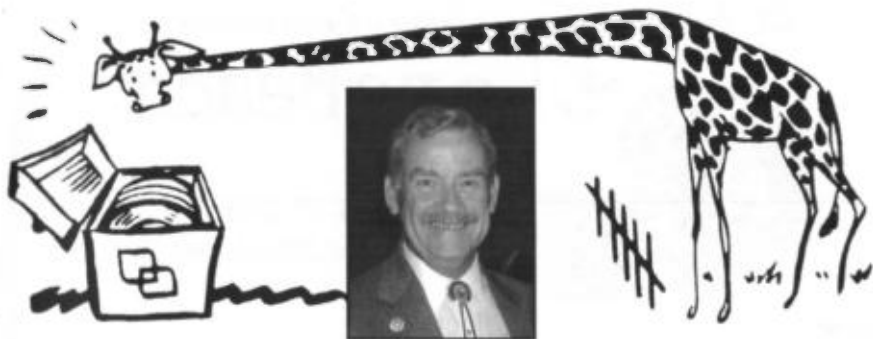
The American Callers' Association does not and never has claimed that the one floor dance program is a cure all. At the same time the American Callers Association is committed unifying the dancers and to preserve square dancing recognizing that the Renaissance can begin by unifying the dancers into a one floor program and seeks to work with caller organizations, square dance organizations and others to reverse the growth and energize square dancing.

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

Until next time, happy dancing.

***American Square Dance will always be happy send  
you free magazines to give to your graudating class!***





## Peek Into a Caller's Record Case

Dave Clay and his wife Gill live in Nottingham, England. He began his calling career in 1956 and since that time Square Dancing has been his first love. He has dedicated all his spare time to working in and promoting the activity.

He is a great supporter of new callers and is always eager to share his knowledge. He served for several years as the newsletter editor, training officer and president of the Callers Club of Great Britain.

He joined CALLERLAB in 1982. Always a strong believer in CALLERLAB's principles, he still serves on many of their committees. In 1996 he was awarded a special certificate of appreciation from CALLERLAB for services given. He has attended CALLERLAB conventions in San Antonio, Reno, Louisville, Charlotte, Colorado Springs, Los Angeles and a mini-lab in London.

A dedicated club caller, Dave calls weekly for three clubs in Nottingham: Dial A, Lucky 13 and ACES. Their levels range from Mainstream to C2. As a traveling caller he has been featured at every main event in England and has called many times in Sweden, Norway, Denmark, Germany, Saudi Arabia and the USA.

A challenging and stimulating caller, Dave has always been popular with those dancers seeking something a little out of the ordinary.

### Patter Records:

Theme Time .....	CAR 36
Two Steps Round The Christmas Tree .....	SSK 104
Jude .....	ESP 1064
Cajun Dew .....	RMR 008
We Like To Party .....	Crazy Frog
Mountain Dew Hoedown .....	C 108
Mojo Hoedown .....	BJ 126

### Singing Calls:

I'd Really Love To See You Tonight .....	GM P804
Summer Wind .....	Q 962
I Can't Give You Anything But Love .....	C 713
San Antonio Stroll .....	RR 217
Buy Me A Rose .....	ESP 335
Bet Your Heart On Me .....	CD 219
Crying, Waiting, Hoping .....	NB 103

*If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!*

## 58<sup>th</sup> National Square Dance Convention®



### **Route 66**

Begin your California adventure by cruising Route 66 to the 58th National Square Dance Convention®. Join fellow square dancers or travel solo along the way to see and experience the Main Street of America. The trip begins in Chicago, Illinois, and will end at the Pacific Ocean in beautiful Long Beach. You may begin your Route 66 adventure anywhere along the way. See historic sites, eat at roadside cafes, and stay in motor courts or campgrounds and square dance along the way. You will receive a Route 66 lanyard to display pins purchased at interesting sites. Everyone will gather in Victorville, California, on Sunday, June 21 at the Route 66 museum to share Route 66 experiences, have a BBQ, receive special t-shirts and raffle prizes, and then caravan into the streets of Long Beach on Monday, June 22. What could be more fun?

### **Education at the 58th NSDC**

The Education Committee would like for you to attend some of our Education Sessions and take some good information home with you to share with your clubs and Associations. Of course, the dancing is great. We all came for the dancing, and that is the number one reason for us all being here. But remember, there is more to a square dance convention than just the dancing. The Education Committee will provide a stimulating program of learning for the dancers. We will also facilitate some productive discussions among square dance leaders and audience members. Convention attendees will have the opportunity to attend three different types of Education Sessions that make up our teaching program: Clinics, where dance leaders will engage in brief discussion, instruction and demonstration of their topics; Panels, where experts discuss a given topic (11 panels are planned), and Seminars (21 seminars are planned). Sew & Save, Showcase of Ideas, Publications Display, the Bid Session, Caller Training Seminars, Club Leadership Program, and the Keynote Speaker are all parts of this fabulous educational experience at the 58th NSDC.

### **Convention Tours**

The Social & Special Events Committee has scheduled a wonderful list of tours that is sure to offer something for everyone. When you register for the 58th NSDC, you will get the list and a complete description. The tours are:

**Anaheim – Disneyland** - Explore the Magic Kingdom® where life is a fairy tale and dreams really do come true. Then, travel across the plaza to California Adventure, where you can immerse yourself in a festival of shows and attractions

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**Buena Park – Knott's Berry Farm** - What was once an actual berry farm is now 160 acres of world class rides, unique family shows and one-of-a-kind attractions. Ride the West's Best Wooden Rollercoaster, stroll over to Camp Snoopy, brave the Boomerang, enjoy Mrs. Knott's famous fried chicken, and more. You will have a full day to enjoy all of the rides, activities, and shows.

**Catalina Island Shuttle** - Hop on a shuttle boat and discover the beauty of Santa Catalina Island, just 22 miles off the coast. Stroll the quaint shops of Avalon, dive into the crystal clear waters filled with colorful fish, hit a world-class golf course, parasail above the deep blue bay, or just relax on the beach. Shuttle boats depart from and return to the Long Beach pier adjacent to the Queen Mary.

**Hollywood – Bus trip and studio tour** - See the landmarks of movie, television, and radio lore! This fabulous trip begins with a tour of Paramount Studios, the only working studio still located in Hollywood. After lunch on-your-own at the Farmer's Market, you'll visit the famous Graumann's Chinese Theater and the Hollywood Walk of Fame.

**Long Beach Harbor Cruise** - Take a 45 minute narrated sightseeing tour of beautiful Long Beach Harbor and surrounding areas. See the world-famous Queen Mary, watch sea lions frolic in their natural habitat, witness cranes load cargo ships from around the world, and much more.

**Los Angeles Fashion & Jewelry Districts** - Bargain hunters, this tour is for you! Your bus will drop you off at the L.A. Fashion District or the nearby Jewelry District. The Fashion District, hub of the apparel industry on the West Coast, spans 90 blocks and houses wholesale, retail, textiles, notions, and flowers. In the Jewelry District, more than 5,000 jewelers offer discount prices on watches, precious gems, and all types of fine jewelry. The area also houses over 80 restaurants and snack shops, plenty of choices for your lunch on-your-own.

**Los Angeles – Bus trip to The Getty Center** - It's hard to say what's more spectacular – the architecture, the collection of European art, the American and European photographs, the gardens, or the panoramic views of Los Angeles.

Spend the day exploring this beautiful facility and decide for yourself! More than just a museum, the Getty not only houses the galleries, but also has stilt puppets, musicians, an espresso bar, café, outdoor patios and courtyards, and – of course – a gift shop and bookstore.

**Temecula Wine Tour** - They say wine tastes better when consumed in the region where it's made! Enjoy a day of tasting superior wines and shopping for gifts at four premier wineries in the Temecula Valley, one of Southern California's best-kept secrets! Your trip will include a gourmet box lunch.

**Dolphin & Whale Watching** - This 2 1/2 hour cruise takes you out to watch dolphins frolic in their natural environment, and maybe even spy some migrating whales! Keep an eye out for beautiful scenery and other amazing sea life as you cruise from the Long Beach Harbor out into the deep blue water of the Pacific Ocean. Tours will be escorted from the Convention Center to the pier about three blocks away.

## Ribbons to Promote the Fun!

In our activity, people bring people! Does the ordinary person even know you are a square dancer?

### *Let's Promote everywhere we go:*

**Events to Target:** Parades, Community Festivals, Church Festivals, County Fairs, Cultural Events, Store Openings, School Carnivals, Taste of (Community Name), Founders Day, Community Picnics, Company Party or Picnic, Sports Outings, etc.

**Places To Target:** Libraries, Community Centers, Churches and Religious groups, Chamber of Commerce, Schools, Large Businesses, Local Clubs or Associations (Jaycees, Knights of Columbus, Parents Without Partners, Scouts, etc.), Doctor and Dentist Office Waiting Room Tables, a Booth at a very large Flea Market or Trade Show, Telethons, etc.

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## Vinyl is Back...So Where Do I Find a Turntable?

*Everything Old is New Again as Records Come Back in Style*

The word is getting around about the vinyl resurgence sweeping the nation, as music lovers young and old alike are ditching their CD's for the rich, warm sound of vinyl. This tried-and-true format is coming back so strong that *Rolling Stone* ([www.rollingstone.com/rockdaily/index.php/2008/06/12/emicapitol-catch-vinyl-fever-with-radiohead-pet-sounds-reissues](http://www.rollingstone.com/rockdaily/index.php/2008/06/12/emicapitol-catch-vinyl-fever-with-radiohead-pet-sounds-reissues)) reported last week that record labels EMI and Universal are reissuing their best-selling back catalog titles on vinyl. With all the new vinyl coming out, many music listeners are wondering where to find a good record player and what they should be looking for.

Josh Bizar, Director of Marketing at Music Direct ([www.musicdirect.com](http://www.musicdirect.com)) a company that specializes in everything "analog," (from turntables and needles to new vinyl to record cleaning products) has some answers to common questions about vinyl playback.

### ***Do They Even Make New Record Players Anymore?***

The answer is "yes" and due to the incredible amount of new vinyl currently available, they are now available at more and more stores. The big-box retail chains are all carrying a few entry-level models from major companies like Sony and Panasonic. Music Direct carries over 40 models, priced from \$149 for a high-quality start-up player to \$24,000 for the ultimate in analog performance. For an investment of \$300 to \$350 you can find an amazing turntable that will sound great right out of the box.

### ***What Should You Look for in a New Turntable?***

Used record players are a dime a dozen at garage sales and thrift stores, but a 30 year old record player could have many problems. The easiest solution is to buy a new one that won't have all the wear and tear. 21st Century turntable designs are better built, are more speed accurate and pull much more music from the grooves of a record. It's shocking to hear the difference between a \$100 plastic model and a \$300+ turntable from companies like Rega, Pro-Ject and Music Hall.

These companies have been making tables for many decades and never gave up on vinyl playback. "At Music Direct, we mount cartridges (needles) properly and double check all parameters at no charge to make sure you can open the box of your new turntable and be up and running in a matter of minutes," explains Bizar. "We've been helping people enjoy the music buried in the grooves of their vinyl for the last 20 years."

*If you would be interested in speaking with Josh Bizar, please contact me.*

Sincerely,  
Drew Schadegg  
TC Public Relations  
312-422-1333  
[drew@tcpr.net](mailto:drew@tcpr.net)



# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

We haven't done any Advance creative choreo in awhile, so let's have some fun with chain reaction. (With a little twist, of course).

- 1) HEADS pass the ocean  
chain reaction turn the star 1/2  
boys run  
pass the ocean  
circulate  
recycle TWICE  
right and left grand  
ferris wheel  
CENTERS REVERSE swap  
around  
pass to the center  
CENTERS slide thru  
at home
- 2) SIDES pass the ocean  
chain reaction turn the star 1/2  
1/4 thru  
swing thru  
trade circulate  
explode the wave  
1/4 out  
left allemande
- 3) HEADS pass the ocean  
chain reaction turn the star 1/2  
scoot and weave  
switch the wave
- 4) SIDES pass the ocean  
chain reaction turn the star 1/2  
extend  
spin the windmill outsides left  
explode & square thru 4  
right and left grand
- 5) HEADS pass the ocean  
chain reaction turn the star 1/2  
3/4 thru  
switch to a diamond  
6X2 acey deucey  
cut the diamond  
mini busy

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- extend  
scoot and weave  
circulate, right and left grand
- 6) SIDES pass the ocean  
chain reaction turn the star 1/2  
inroll circulate  
scoot and dodge  
single wheel and roll  
{LEFTY} scoot back  
left allemande
- 7) HEADS pass the ocean  
chain reaction turn the star 3/4  
swing thru  
trade circulate  
left allemande
- 8) HEADS pass the ocean  
chain reaction turn the star 3/4  
spin the top  
recycle & sweep 1/4  
recycle  
acey deucey  
explode the wave  
1/4 out  
left allemande
- 9) SIDES pass the ocean  
chain reaction turn the star 3/4  
swing thru  
motivate  
boys trade  
square thru 3  
1/4 in  
right and left grand
- 10) HEADS pass the ocean  
chain reaction turn the star 3/4  
extend  
spin the windmill outsides  
right  
1/2 tag  
trade circulate  
LEFT swing and mix  
right and left grand
- 11) SIDES pass the ocean  
chain reaction don't turn the star  
outroll circulate  
scoot chain thru  
boys trade  
square thru 2  
right and left grand

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12) HEADS pass the ocean  
chain reaction don't turn the star  
extend  
clover and lock it  
extend  
1/4 thru  
switch to a diamond  
flip the diamond  
right and left grand

14) HEADS pass the ocean  
chain reaction turn the star 3/4  
explode the wave  
ends bend  
split square thru 3  
beaus run  
scoot back  
split circulate  
extend, right and left grand

13) SIDES pass the ocean  
chain reaction don't turn the star  
in roll circulate  
remake  
girls trade  
1/2 sashay  
ENDS 1/4 in  
at home

15) SIDES pass the ocean  
chain reaction turn the star 1/2  
remake  
boys trade  
box the gnat  
square chain thru  
trade by  
touch 1/4 & cross  
1/4 in  
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 talk about the National Convention, the "Death of Square Dancing," and some future plans.*

### **The 57th National Square Dance Convention, Wichita, Kansas.**

What a great convention! The Kansas dancers worked long and hard to prepare for this convention. The Hyatt Hotel connected directed with Century II Convention Center, and distances from one venue to another were short and comfortable walking. The food was good, the dancing better! All of the regular events went off without a hitch – all levels and types of dancing, excellent educational program, fashion show, bid for future convention session, and so on. Of course we could not do everything, but who can?



*Jim and Betsy – Your Rovin' Corners*

A special word about vendors: They were plentiful, with excellent material. They were busy on Thursday, but by Saturday evening you could shop easily. We renewed acquaintance with old friends: Hilton Audio, Petticoat Junction of Washington, Aron's Square Dance Shop, and especially with Bill and Randy Boyd, publishers of American Square Dance. Like so many things associated with Square Dancing, they are engaged in a labor of love to present to you each and every month an excellent and well crafted magazine. If you read American Square Dance regularly you will gain a tremendous amount of information about the state of square dancing today. Of course you should subscribe to your local square dance publication also, to keep up with what is happening in your area, but I believe the Boyds have the best National Publication you will ever see.

One of the best seminars we went to was Tony Oxendine talking about "Where are Future Callers Coming From?" Tony is a fund of information and made a number of excellent points. One thing he pointed out was that NO ONE has an accurate count of how many dancers there are in the USA. Attendance this year at the National Convention was just over 6,000. Some people look at that and say "Square Dancing is Dying!" Makes me think of Chicken Little who was hit in the head by an acorn and went in a panic saying, "The Sky is Falling." Several years ago I asked Steve Kopman (read his column in ASD) if square dancing was dying. His reply was that it is just too much fun to die! It will change as the times change, but is not about to die. With the price of gas, flying, hotels and so on, we are likely to see somewhat smaller conventions – but die? Hardly!

At the convention we heard story after story of people succeeding in growing their club. The common denominator was strong, enthusiastic leadership. No club can long survive on the old members dancing weekly, not having classes, until attrition has its inevitable way. I believe that if we recognize that Square Dancing is so wonderful, and see that there are thousands of people close to our clubs who need square dancing, we must admit that the only reason that are not dancing is

that WE the Square Dancers have not brought them in. In other words, it is our fault that they are not in our clubs.

One more little rant: I have long believed that square dancing is too lily white. Square dancing is strong in the black communities in Los Angeles, Detroit, and Atlanta. One lady told me she is the ONLY black dancer in Kansas City, and she has been treated excellently by all the dancers. We have an African American running for president. It is time our clubs brought in people of color: Black, Hispanic, Asian, and so on. We know that they NEED square dancing too. It is up to us to recruit them.

We will write our September column before we leave for Europe. We are going there to promote the 58th National Square Dance Convention in Long Beach, California in 2008. We have made arrangements to have a lot of promotional materials sent to our Square Dance friends in Remagen, Germany, our first stop. We will dance with Al Stevens, arguably the best known caller in Europe, spend time in Munich, Stuttgart, and in Vienna (with the Vienna Swingers). We then go to Nurnberg, followed by Berlin. In Berlin we will spend a week with Heidrun and Herbie Hoffman, who learned to dance due to our influence. Finally we will spend a week in St. Petersburg with the club we helped start in 2005. Heidrun and Herbie will join us. Big schedule, but it will all be good.

Finally a word about the caller school we will host in Livingston, Texas, in June 2009. Our Chinese contact told us that some 6-8 Chinese callers and would-be callers are interested in coming to the caller school, but wonder what to do between the school and the convention. We will suggest that they take Amtrak from Houston to LA. We have several others confirmed for the school now. Remember we are able to offer FREE accommodations and modest tuition for what is arguably the best caller coaches in the business. Nasser Shukyar and Doug Davis do a great job.

Next column we will have more to say about building square dancing, upcoming trips, and the caller school.

For further information, contact us at [JimBetsy@aol.com](mailto:JimBetsy@aol.com) or write to Doug or Nasser. You can also look on Nasser's website ([nshukayr.com](http://nshukayr.com)). If you would like to attend, please make us aware of your intentions as soon as possible.

Happy Dancing, Happy Recruiting,

*Jim and Betsy*

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# FROM THE MAIL ROOM



Please let your membership know that, because one of them called a "GREAT" One Night Stand in Jacksonville in May for a high school graduation party, I received a One Night Stand in Houston, Texas.

We never know how far the "good" word travels or how fast, but it does. I will be calling for eighty high school teachers during teachers in service week in August.

Just as good news travel fast, so does bad. I called a dance in Colorado, because of how poor a caller there handled a Christian Retreat from Houston.

May we all learn and understand how much we impact the general public.

**Otto Warteman**

*Trinity, Texas*

[www.warteman.com](http://www.warteman.com)

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The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used

## As I See It!

From J. Walt

### *A Terrific start for 2008!!*

Usually I wouldn't mention special dances, weekends, or things like that in this column because in fairness, there isn't room to mention every event. But once I tell you about "Mountain Mash" I think you will understand why I've chosen to make an exception this month.

From the 29th of December to the 2nd of January Juli and I participated in a very unique five days of dancing. Not often do we find Squares, Rounds, Lines, and Contras, introduction sessions for beginners, and workshops for the more experienced all under one roof with food and accommodations included! All of this plus after parties and more takes place every year at the youth hostel in Uslar Germany. Okay, I can hear the groaning already, youth hostel? Ugh! Well, I can tell you from first hand experience that the accommodations were very adequate and the food was excellent! On New Year's Eve there is a buffet style dinner with a different theme every year. I won't even try to describe all the different food included in each year's theme, you have to see it to believe it! One of the best things about this week is the relaxed, informal atmosphere, dance as much or as little as you wish. This is a great opportunity to try something new (I actually danced contras!!!) or brush up on something you already know. In my opinion this is Square Dancing the way it should be.

For info on Mountain Mash 2008-2009 contact Dieter Gorgner, CDS.Goergner@t-online.de or Martin Pruffer Martin.pruefer@mnet-online.de

### *Ethics - Doing the right thing, even when no one is looking!*

I was going to save this column for later this year. However, some things that have come to my attention recently made me decide not to wait.

#### *Meaning of Ethics*

If we look in the dictionary we find that ethics or a system of ethics has to do with standards of conduct and moral judgement, particularly the standards of conduct of a given profession or group. Ethical behavior is behavior that is fair, just, straightforward, aboveboard. Ethics or ethical behavior might be looked upon as the foundation of professionalism. – *The Callerlab curriculum guidelines, technical supplement.*

The Square Dance Callers Club of Great Britain is a Callerlab affiliate organization. As such all our members, callers and cuers alike are obligated to follow the Callerlab code of ethics. This is not something we do occasionally, or only when we call a special dance. We should abide by the code of ethics every time we are doing anything that affects square dancing in any way. Whether we are teaching new dancers, giving a seminar for experienced callers, or anything in between. A code of ethics keeps us all pointed in the right direction.

Without a code of ethics to which members of our profession subscribe the square dance activity we love so much could conceivably become a dog-eat-dog situation with caller pitted against caller, caller against dancer, and dancer against dancer. – *Callerlab Curriculum guidelines, technical supplement.*

Almost all callers agree that to be a successful caller we must be ethical in our



professional and personal behavior involving square dancing.

In the past two months I have been informed of four incidents of alleged unethical behavior involving members of Square Dance Callers Club of Great Britain (SDCCGB). In one of the incidents one of our members was on the receiving end of what appears to be very unethical behavior by a club committee. The other three incidents involved some of our members possibly behaving unethically towards other callers and dancers. In my opinion one incident of this sort is one too many, four is simply horrendous. This puts all of us, callers and dancers, and our organization in a very bad light and potentially could bring the Square Dance activity in the UK into disrepute. Speaking as a caller and president of SDCCGB I take reports of this sort very seriously. I have asked the council to gather as much information as possible before making a decision about any actions to be taken.

Let me offer the following as a standard of evaluation, I'm quoting once more from the Callerlab curriculum guidelines:

"If you would not be comfortable reading about your actions in the local newspaper then you need to take a close look at them"

#### **Regional Callers Associations (RCAs)**

Two new RCAs are starting up. Alan Covacic has the Home Counties group well under way with their first meeting in the near future. Richard Motley is organizing the "Eastern" (East Anglia?) region and is also getting ready for a first get together. Richard has my name on his list since I live in the "East". For info on either of these groups contact Alan, Mail@smcovacic.fsnet.co.uk or Richard, motleyr@aol.com

I wonder which area will be next?

Speaking of Meetings...

So far moving our meetings out of the London area has worked out well. We've had very good turnouts for the last two meetings including a fair number of new/less experienced callers.

That's it for this time,

Keep them dancing, and don't forget to say *Allemande left!*

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# On The Record ROUNDS

## *Ralph & Joan Collipi*

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(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

### **Volare Cha**

Phase 4+1 (Double Cuban Breaks) – Cha Cha – STAR 115B Volare (Flip any Dream Will Do) – Rosina and Rick Wagenhoffer

Good music accompanies this basic cha cha. Has aida, switch cross, traveling door, a modified flirt, ending is aida in 3 and hold.

### **Tonight**

Phase 3+2 (Alemana & Aida) – Rumba – Roper 262B – Harriett and Bob Clarke  
Routine starts with crab walks, has serpiente, chase peek a boo, New Yorker in 4, shoulder to shoulder, time step. Nice basic Rumba.

### **Taking A Chance On Love**

Phase 6 – Foxtrot – CD Renee Olstead Track 2 artist Renee Olstead download available on Apple/tunes, Nester Wal-Mart, MSN Music – Paul and Ann Clements  
Great music accompanies this soft phase 6 routine. Figures included are, feather finish, check and weave, syncopated whisk, outside change, jete point, natural twist turn, ending is chair and slip.

### **Tico Two Step**

Phase 2+1 (Hip Lift) – 2 Step – Tico Tico by Perez Prado CD 62004 Track 11  
Ciliegi Rosa – Bill Bingham

Nice 2 step, good choreography. Has syncopated run 6, with locks, walk and point, progressive side 2 step, broken box, left turning box, hip lift. Ending is lunge side.

### **HoneyComb**

Phase 2 – 2 Step – HiHat 804 by Jerry Vaughan – Barbara Connelly

Basic 2 step, with vines, lace sequence circle away and together, slop open vine, can be danced to on cues.

### **Grace Kelly**

Phase 5+1 (Same Ft Lunge) +1 (Fallaway Tuck In) – Jive/Foxtrot – Grace Kelly  
CD Life In Cartoon Motion Tack #1 Artist Mika available for download from Rhapsody – David Goss and Ulla Figwer

## *Round Dance with Ralph & Joan Collipi*

**Chesapeake Round-E-Vous** – Phases 4-5(soft 6) Round dance weekend  
August 22, 23, 2008 – Chancellors Run Community Center, Great Mills, MD  
Staff: Dom & Joan Filardo, MD; Ralph & Joan Collipi, NH  
Contact: Joan Filardo 301-862-4928; email: domfil@verizon.net

**22nd Annual Holiday Round Dance Ball** – Phase 3-6 - 2 Ballrooms for Dancing  
December 28-31, 2008 – The Ocean Dunes Resort & Villa's, Myrtle Beach SC  
Staff: Blackford's, Pierce's & Collipi's (NEW MAPLE HARDWOOD DANCE FLOOR)  
Contact: Barbara Harrelson, Email: bharrelson1juno.com

**20th Anniversary Bennington College, Round-E-Vous Round Dance Festival**  
January 23-25, 2009, Bennington College, Bennington, VT  
Staff: Worlock, FLA; Blackford, AZ & FL; Filardo, MD; Collipi, NH;  
Contact: Joan Collipi - 603-898-4604; email: ralph.collipi@verizon.net

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604

Dance has different music accompanying this routine. Jive portion has triple wheel, shoulder shove, pretzel turn, fallaway tuck in 2, he go she go, triple travel with roll, has optional headloop, foxtrot has hover telemark, back hover lady wrap and unwrap. Ending has zig zag, same foot lunge and change sway recover to hinge. Nicely done.

### **Peg Of My Heart**

Phase 5+1 (Turkish Towel) +1 (Circular Cross body) – Cha Cha – STAR or CD 248 or CDE 1023 Cha cha Carnival Track #11 available Palomino Records – Peg and John Kincaid

Nice music to this cha cha. Has circular cross body, double Cuban breaks, open hip twist to fan, umbrella turn, Turkish towel, Good Cha cha.

### **Strawberry Patch With Sally**

Phase 4 – Quickstep – Who's in the Strawberry Patch with Sally by Tony Orlando music available online at Amazon MP3; iTunes Music Store, Walmart Music, etc. – Ken and Sue Davis

Circle away and together, spin turn, quarter turns and progressive chasse, slow twist, fishtail, slow twist vine 4, telemark, in and out runs, stairs 4, suggest you slow for comfort.

Recordings reviewed  
are supplied by  
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### **Like Red On a Rose**

Phase 3+2 (Diamond turn, Viennese turns) – Waltz – Like Red On A Rose by Alan Jackson available online at iTunes Music Store, Walmart Music, etc. – Ken and Sue Davis

Intro starts slowly raise arms to sway. Part A has whisk, slip pivot, waltz away, balances. Part B has solo turn, Viennese turns. Part C has basic waltz figures. Ending has wrap and hold.

### **Kiss Me Mucho**

Phase 3+2 (Here & There, Alt. Basic, Circle Vine, Cucarcha Cross) – Rumba – Besame Mucho by Diana Krall The Look of Love Track #5 – Chris and Terri

## Cantrell

This routine introduces some different rumba figures at the Phase 3 level. Has full basic alternative basic, here and there, circle vine serpiente. I would phase at a solid Phase 4 routine. Good music and good dance.

## Hope

Phase 3+1 (open in and out runs) – Waltz – CD International Dance Ballroom Slow Waltz Track 2 avail [www.danceplus.com](http://www.danceplus.com) - TJ and Bruce Chadd

Lovely Phase 3 Waltz. Has basic figures, chasse, locks, hover, syncopated vine, ending is oversway.

## An Evening In Roma

Phase 4+2 – Foxtrot – The Capital Years by Dean Martin download from Walmart.com – Wayne and Barbara Blackford

Looking for a really nice foxtrot, look no further. This dance and music blend to make a very enjoyable routine. Has sways, open hinge, chasse, whiplash, step kicks, diamond turn, weaves. Don't pass this one up.

---

## A special thanks to the City of Wichita, Kansas.

There are many times when a city or state pays a special tribute to Square and Round Dancers as we visit and dance at a National Convention. The City of Wichita not only welcomed dancers, it seemed that everywhere you went, the people and business treated us with exceptional courtesy and welcomed us wherever we traveled. The welcoming letter from Governor Kathleen Sebelius, the personal greeting from Mayor Carl Brewer, the first class treatment of dancers by the hotels, motels and camp grounds made us all feel welcome. We can only hope that we have enriched your lives as much as you enriched ours.

Again Thank you Wichita to your citizens, businesses and Mayor Brewer, our memories of your fine state and premier city will stay with us forever.



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# THE COUNTRY LINE

By  
*Mike Salerno*



Howdy. I just returned from the 57th National Square Dance Convention in Wichita, Kansas. If you were not there, you missed some terrific dancing in the Line Dance/Country Western Dance Hall. For 36 hours, instructor after instructor presented all levels and styles of dances. We danced some easy line dances, as well as some more intermediate line dances. We also danced Waltz, Two-Step, and Swing. I met many wonderful people and had a terrific time. Thank you to all the instructors and dancers who assisted me in making the Line Dance/Country Western Dance Hall at the 57<sup>th</sup> NSDC a success.

This month's dance is one of the many dances presented at the convention and was one of my two top favorites. I think both instructors were getting tired of me requesting their dances. But, sometimes magic happens with the combination of the right dance, the right music, and the right instructor. I hope you enjoy it.

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 email 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:*

### **Swingin' Thing**

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

**Hold:** To perform no movement; to do nothing for a specific time.

**Kick:** **LOW:** Lift the non-support leg from the knee and straighten the knee, pointing the toes.

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

**Together:** To bring the feet together with a weight change.

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

\* Prompting Cues are in **Bold Lettering**

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## *Seeking Dick Jones and his wife Ardy!*

Please contact Ray Cunningham  
1259 NE 8th Street, Ocala, FL 34470  
Home: 352-629-6569 • Cell: 352-804-4575

With any information

**NAME:** Swingin' Thing

**DESCRIPTION:** 32 count, 1 wall, beginner line dance

**CHOREOGRAPHER:** Jo and Rita Thompson

**MUSIC TEMPO SUGGESTIONS:**

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

**Medium** – Stars Across Texas by T. Graham Brown (114 BPM)

**Fast** – Pride and Joy by Scooter Lee (124 BPM) or Any Moderate West Coast Swing Tempo

### **COUNTS/STEP DESCRIPTION**

**Walk Forward Right, Left, Right, Kick, Walk Backwards Left, Right, Left, Touch**

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

3-4) Step Right Foot Forward, Kick Left Foot Forward

**Choreographer's Note:** On count 4, for better balance, touch the left beside right instead of kicking forward

5-6) Step Left Foot Backwards, Step Right Foot Backwards

7-8) Step Left Foot Backwards, Touch Right Foot Beside Left Foot

**Walk Forward Right, Left, Right, Kick, Walk Backwards Left, Right, Left, Touch**

9-16) Repeat Steps 1-8 Above

**Side Right, Hold, Together, Hold, Side Right, Hold, Together, Hold**

17-18) Step Right Foot to Right Side, Hold

19-20) Step Left Foot Beside Right Foot, Hold

21-22) Step Right Foot to Right Side, Hold

23-24) Touch Left Foot Beside Right, Hold

**Choreographer's Note:** For fun, on the above 8 counts you can shimmy, wiggle, or shake something!

**Side, Together, Side, Together, Side, Together, Clap, Clap**

25-26) Step Left Foot to Left Side, Step Right Foot Beside Left Foot

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

29-30) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

31-32) Clap, Clap

*Let's Dance It Again & Again!*

## A Square Dance Future:

### *Let Us Make It Through To The Year 2010 and Beyond*

**Statement of Fact:** If there were enough people filling every dance hall, we would have No Problem.

**Recruiting Ideas:** No time better to plan than the present. The best recruiting time is fast approaching us and we must plan, prepare and take action. Starting **Memorial Day** through **National Square Dance Month**, there are many opportunities to have wide spread exposure in your communities.

**Goal:** To attract the attention of Non-Square Dancing Folks. Most of us experienced dancers have exhausted friends, family and co-workers. We need to target the greater population of people who are very unaware of the **FUN** they could be experiencing. We need to give them a positive image. No matter what list or level we may aspire to, let us bring a new community of people into our activity and again fill all levels (remember **One Size Does NOT Fit All**).

**Tools:** Video Monitor, Flyers, Coupons, Business Cards, Posters, Brochures, Magnets, Balloons, Buttons, Ribbons, Promotional T-shirts, Street Banners, Parade Floats, etc.

**Let 2008, 2009 & 2010 be the years to Promote, Promote, Promote.** Let us use this as our battle cry. I personally would like to see square dancing make it into the next century.

While we still have the manpower and time – Let us have a goal to be positive and bring back the numbers of people into the activity we love.

Let us promote year round and have classes available for people who cannot start in September.

Let us Promote the FUN!

## ***58th National Square Dance Convention***

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P.O. Box 460388, Escondido, CA 92046



# ALL THINGS CONSIDERED

By  
*Ed Foote*



## An Easy Plus Call That People Can't Dance: Explode And (Anything)

**EXPLODE AND (ANYTHING) - Definition:** From parallel ocean waves or a single four-dancer wave: Everyone releases handholds, steps forward and turns 1/4 to face the adjacent dancer, and does the "anything" call (such as: Right & Left Thru, Star Thru, Pass the Ocean, Touch 1/4, etc.)

People have difficulty with this call because callers do not call it very often, so dancers do not get much practice. Dancers are used to doing Explode the Wave, so they always want to pull by when they hear "Explode." As a result, dancers may break down the first time they hear Explode and (Anything), because they want to automatically pull by. This causes the caller to shy away from using it more.

Callers need to emphasize the word "AND" in using this call by saying it with extra loudness. This will clue the dancers not to do a pull by, as in Explode the Wave. The first few times the caller should pause a split second after saying "and", to let the dancers know another call is coming. The dancers will catch on quickly, and soon the pause will not be necessary.

Dancers need to remember that when they hear "Explode" they do not automatically pull by unless they also hear the word "wave."

Graduation for the dancers on this idea is when they can do "Explode and Roll." Callers should wait a few tips and not call this until after using the other above named examples.

A nice get-out for callers to use is: From zero lines OUT of sequence: Pass the Ocean, Explode and Roll, Right & Left Grand.



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# MOORE ON CONTRA

By  
*Paul Moore*



## *Timing*

Have you ever had the feeling that the timing of an event was just right...or just wrong?

Recently I have experienced a sequence of events that are just right, and they deal with "timing" – dance timing, that is.

Timing in square and contra dance has always been important to me. Dancers have more fun and get less tired if the timing of the dance is right. By timing, I mean giving the next call at just the right time so the dancers do not have to pause or stop before doing it. Also, it is important to make sure the dancers have enough time to complete figures before starting the next one.

I love it when dancers come up when the dance is over (not before) and say that it was the smoothest dance they ever attended. They stayed to the end because they were not exhausted from stop-and-go dancing or running to the next position. By the way, timing has almost nothing to do with tempo. The music tempo – the number of beats per minute – can be quite fast, but the dancers do not have to rush to complete the figures because the caller allowed the correct number of beats of music for each call.

There are many caller's schools throughout the country and throughout the year. Most of the flyers I get about the caller's schools talk about choreographic control, square resolution, and sight calling. Here is a little secret: these skills can be learned by taking a note service or working with checkers or a choreography program on the computer. A caller can sit down and do the choreographic homework by studying notes and by learning where a figure begins and ends. Get outs, or square resolution, can be done with some memorized formulae. Timing must be learned under the tutelage of a masterful teacher who will not allow sloppy work. The new caller must diligently study the structure of the music and its nuances of rhythm and melody. And a good caller never quits practicing his timing.

Now here is one of the great surprises I had that deals with timing. I went to the first session of a caller's school run by Nasser Shukayr and Doug Davis. They had given the new caller a piece of paper that said the

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following: *Bow to your partner; bow to your corner; all join hands and circle left; with your corner, allemande left; right to your partner, right and left grand; promenade.* That was all. There was no fancy choreography designed to fool the dancers or anything of the sort. What was most important in this lesson was what Doug and Nasser had the caller doing. At first they ignored the piece of paper and made sure the caller knew "Mary had a little lamb." Then they put on a really solid hoe-down – one with a very strong down-beat and well defined phrases – and they had the caller chant the rhyme in time to the music...not just once, but several times, so that the caller was confident that he could recite the poem to the music and be right on beat and on phrase. Then they changed the music and repeated the drill. Finally they had the caller read the paper until he could do it without stumbling over his tongue.

Even when he got the words right, but he mumbled a little on a word, they made him repeat it. Again the music went on – with a catch: the caller had to give the first command so that the dancers moved on the first beat of the phrase.

Timing! And in a modern square dance caller's school! When that new caller gets to the stage, he is going to be very special because people will be able to dance to his calling.

Recently I was on staff at the Lloyd Shaw Foundation Rocky Mountain Roundup in Colorado Springs. The dance camp includes traditional squares, modern squares, English county dance, Scottish country dance, contra dance, round dance, and folk dance. All of these dance styles have one thing in common: dancing to the music – the beat and the phrase.

While I was in Colorado Springs, someone came up to me and said she just could not finish a project because she could not figure out how to type out Dick Leger's notes on Timing for Square Dance Callers. For those who don't know who Dick Leger was, here is just a little bit about him. He was one of the first members of CALLERLAB and he chaired the committee on timing. He and his committee members attended hundreds of dances and recorded most of them. Then they listened to the dances over and over again counting the number of steps dancers took to comfortably finish each call. Eventually a chart was published with recommended number of beats of music to allow for each basic figure. That timing chart holds up to this day. When Dick taught callers, he started just as Doug and Nasser did, with timing: get the calls out on time and clearly. Polishing Leger's notes is right up my alley.

## 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.

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I think that timing is one element that is not emphasized enough. While many people stick with square dancing in spite of bad timing, they stay because of the social elements. But I think we drive many potential dancers out because they are uncomfortable with dancing off-beat and off-phrase. People who have an innate sense of rhythm and music go to ballroom dancing or contra dancing because the music is the first element of the dance.

A quick side-bar: a caller who was known to call fast and use clip-timing (not enough beats per figure) was to call at a club I taught for. These people danced beautifully and knew how to use the music. When the visiting caller started to clip some of the calls, he found that the whole floor did exactly as they were supposed to – they danced to the music and completed each figure before starting the next. The visitor caught on very quickly and adjusted. But most importantly, he changed his philosophy. He now calls very smooth but enthusiastic dances.

The late Walt Cole wrote a regular column for American Square Dance Magazine which he called "Timing's the Thing." His choreography was written out in the same format as Dick Leger's. Walt was fond of saying: "If a caller calls randomly to the beat and phrase, I will dance one tip then go home. If the caller takes the first beat for himself, I will stay for most of the dance, and perhaps even come back another evening. If the caller gives the first beat to the dancers, I will dance to him every night of the year."

My lucky string of events is having been able to learn directly from Walt Cole and Dick Leger and Bob Osgood. I have gotten to work with disciples of 'Pappy Shaw.' I have danced to outstanding callers who know how to use timing to their advantage. I have watched Doug and Nasser take new callers and drill them on timing. And I now get to work with the written material of the master of timing, Dick Leger.

Perhaps I should have entitled this column "Putting the Dance Back into Square Dancing."

# POINT OF ORDER



*From Kappie Kappenman*

## **The Member Who Never Came Back**

*Author Unknown*

It amuses me to think that our organizations spend so much time, effort and money looking for new members, when I was there all the time. Do you remember me? I'm the fellow who was asked to join. I paid my dues and then I was asked to be a loyal and faithful member. I'm the fellow who came to every workshop night, but nobody paid any attention to me. I tried several times to be friendly, but everyone seemed to have his own friends to talk and dance with. I sat down with some unfamiliar faces several times, but they didn't pay much attention to me. I hoped somebody would ask me to join one of the committees or to somehow participate and contribute, but no one did.

Finally, because of illness, I missed a night. The next class night no one asked where I had been. I guess it didn't matter very much whether I was there or not. On the next dance night I decided to stay home and watch a good TV program. When I attended the next night, no one asked me where I was the week before.

You might say that I'm a good guy, that I hold a responsible job and love my community.

You know who else I am? I'm the member who never came back

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## Are We Sameing Ourselves To Death?

My name is Mitchell Cari and I have been square dancing since 1989. I have been in local, regional and statewide leadership positions since 1990, serving and promoting an activity I love. In my almost 20 years of dancing I have seen a steady decline in the number of square dancers. In my almost 20 years of dancing I have also seen several marketing studies trying to explain why our numbers are falling. What **I HAVE NOT SEEN** is a strong effort to fix what is broken.

The marketing studies have repeatedly pointed out three major negative points about square dancing that inhibit our ability to recruit and retain new dancers:

- 1) Negative memories of square dancing in grade school years.
- 2) Women don't want to wear the frilly skirts and petticoats.
- 3) It takes too long to teach a dancer to dance at floor level.

I believe we need to develop a plan NOW to change some of these things or we are going to see square dancing as a fun, healthy, social activity die a painful death in the very near future. Our current dancers are not getting any younger and we are not bringing in new younger dancers to replace and supplement us.

The Plan:

- 1) Develop a program for teachers using modern music and energetic calling.
- 2) Emphasize dancing in more casual attire is acceptable. Prairie skirts, pants, even shorts in the summer time.
- 3) Develop a call list that can be taught in 25 weeks. Start a program to begin new classes twice a year.

This is going to have to be a concerted effort by the dancers and callers to change our activity to bring it back to life. I have tried advanced dancing and I have danced with new dancers. I can appreciate why some dancers go on to the advanced and challenge levels of dancing. It helps to maintain their enthusiasm and interest in dancing. But the fact is, that advanced dancing does not bring in new dancers. **YOU DO NOT START AT ADVANCED LEVEL!** And our advanced dancers are getting older too.

### **Implementing The Plan**

- 1) Provide music and dance instructions to teachers at little or no cost. (This is an investment in our future). **GET RID OF THE 'TURKEY IN THE STRAW' MUSIC AND DANCING.** The music should be changed about every 5-10 years to keep it current with the new generation.
- 2) Include the change in attire requirements in our advertising.
- 3) Teach 85 calls to dance at floor level. In the classes that I have participated, it seems most people can learn about 3-5 calls per night. After that they go 'doe eyed' and stop learning. So a 25 week program should be able to teach a dancer about 85 calls.
- 4) Callers are going to have to work harder at making dancing fun with 85 calls. I have been to mainstream dances and had a wonderful time because the caller worked hard at making the choreography interesting and the music was lively. Keeping interest and enthusiasm high is possible but being lazy from the stage will not get it done.
- 5) The resurrection of quarterly calls will also add to the fun and interest but not deter from the 25 week teach program.

Square dancing is a fun, healthy, social activity. Those of who dance know that. But the general public does not.

Now is the time to change square dancing to make it more appealing to our society. Our society has changed. Computers, home electronics and loss of social interaction are all symptoms of the changes in our society.

Square dancing is changing too. It can be a negative change, as in **an ever quickening death**. Or it can be positive, **a program to bring in more, younger dancers**. The choice is ours. **NO action is a choice**. But changing is also a choice. Let us change to see our activity revived.

I cannot do this by myself. And my club cannot do this alone. This has to be a national/international effort. I am writing to you because you are leaders in the national and international scene. I am just a dancer who does not want to see our activity die and be buried wearing frilly skirts, petticoats and knowing 200 calls. You can dance 200 calls **ALONE, ALL BY YOURSELF**. Or you can dance 85 calls in a room shared and enjoyed by younger enthusiastic dancers intermingled by older and more experienced dancers.

For me, I would rather dance 85.

**DANCE 85 TO REVIVE!**

*Mitchell Cari, Square dancer*

President of Associated Square Dancers of Superior California

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### ***Response from Vicki Jump***

Mitchell Cari definitely nailed what is happening and what should happen with our wonderful activity of square dancing. I know that we have talked and kicked around all the points he addresses but it sounds to me like the man has a good plan that we should consider implementing.

None of us wants to see this great activity die especially when it actually meets so many of our "social" needs (and wants). We learn a healthy activity, enrich our lives with new friends and keep our minds active by trying to confuse the caller who may suggest a move to choreograph a dance.

But Mitch is right – we need to do this change together! Everything evolves and changes and we must do that with square dancing by updating the music, requirements for attire, etc. I would rather keep on dancing to updated music, any clothes (within reason) and new people than not to have this activity at all. How about the rest of you?

### ***Response from Shirley Delp***

That is what we are trying to do with the Croakers. There is no dress code (within reason) when you come to our dances. As for our outfits, we picked our colors and our outfits came about naturally and they are mixture of the regular square dance attire and the modern outfits. You come to have fun. We dance the youth style which a lot of people enjoy. We have the blast class once a year and we are still making changes on that to accommodate people and make it fun and interesting. This next blast class in January will be for five weeks and yes it is long, tiring and intense but you get all the calls through Plus. And your right, if we could get the callers to call at 85 calls that would be great for a great many people. If I remember correctly, there are some callers around Southern California that do, do a 25 week class but have not heard of one lately.

### ***Response from Kimberlee Streby***

Mitch is right and we have many of the tools at hand.

1) We have 2 good products out, that I know of here in California, for schools with modern music. Square Dancing 101 put out by Council & Christy Lane's three part series featuring Pat Carnathan as the caller (you know that has to be modern music). We just need to get the word out.

2) Up until the early 60's square dance attire was always your party clothes. That is still a good idea to me. But people have to be tolerant both ways. Don't make the person in a petticoat feel out of place. I miss the skirt work when I don't wear a skirt. For me it is part of the dance. Also some people enjoy costuming. I wouldn't sew as much as I do if it wasn't for square dancing.

But I don't want to hear anyone complaining when they have a bare midriff that strangers are touching them if they are dancing in a square.

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3) I think a shorter dance list is called Mainstream. As we know many other states and many other countries have Mainstream clubs. It is just California that does not. We have let the Mainstream clubs be non-challenging. That is appropriate for some people but will not hold the attention of all. A caller can make mainstream just as challenging and interesting as an advanced dance. Or they can make an advance dance more boring than many Plus club just with different calls. Ok, boring in my opinion. I like a dance that tests may abilities to keep up mentally and physically. I like to workshop new calls. My sister-in-law once she learned the calls wants to socialize and dance and impress people with her sewing abilities and creativity and not have to learn any new calls. What I am saying is there is a need for all styles and levels of clubs. California has stereotyped Mainstream clubs. We should revive the Mainstream club. There is no reason not to have a DBD Mainstream club. In some places people have to dance Mainstream at least a year before taking other classes. It could make better dancers. Unless it is a caller run club your caller is the hired help. When hiring a caller explain what your goals are and what style of dancing your club is trying to promote. Make sure you hire a caller that can fit you clubs personality.

One reason to stay with a Callerlab level is so that people can travel to othe areas and be able to dance. That is the reason the levels got started in the first place. If you teach a unique list your students could not enoy festivals and conventions, etc.

#### ***Response from Bill Boyd (editor)***

How complicated does it have to be to be interesting. I have heard many dancers lament, "If it is not Plus, it is not fun." I have seen these same dancers dance and enjoy a program of dancing where the guest caller at a Plus club called an energetic, fun and challenging evening of Mainstream dancing and they didn't know the difference. The dancers were moving and having fun. There is a caller, Henry Arsenault, formerly of Florida, who had his "Basic Bonanza Weekends" during which he only called off the Basic's list and it sold out every year. The dancers were having fun. I keep reading articles about "shorten the list", "make all

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## Random Shots



square dancing a one floor level”, “forget Plus, Advanced and Challenge” “make Advanced and Challenge a different type of dancing, not related to square dancing” and more. I have yet to have someone write and say, the caller is responsible for fun, interesting choreography at any level they are calling. Maybe someone should. Callerlab works hard at updating definition and yet many callers never mention the definitions when they teach a call. They teach by shortcuts, dancer movement and muscle memory. The result of this is a watered down dance program at all levels. A Mainstream dancer should know that you can do 1/2 Circulates. A Mainstream dancer should know that you can do certain movements left handed. A Mainstream dancer should know how to do a Turn Thru, or a U-Turn back. Sound simple? Next time you have your dancers Promenading, give the call U-Turn Back and watch the results. The simple calls set up so many possibilities and callers do not use them because our dancers were never taught how to do the movement, or the definition. I think that if our dancers had a basic understanding of the definition of a call, choreography could be a lot more interesting and a lot more fun. There are 69 calls on the Basic and Mainstream list and this leads to nearly a million combinations of calls.

*If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!*

## Square Dance Marketing

*Club Anniversaries by Tom Rudebock*

A club anniversary is an excellent opportunity to market square dancing. A club anniversary can be used to enhance their public image, communicate their heritage, talk about it's traditions, sell it's personal benefits, promote it's mission, and values and discuss it's stability.

Use a theme that has a clear and concise message, captures the spirit of the organization, is fun and rewarding and easy for the public and membership to understand.

Develop and publish a mission statement that is simple, clear and concise, easy to remember, communicate and understand.

Send press releases and make contacts with the news media that emphasize:

- 1) The club;
  - a) How it came into existence
  - b) None dance activities
  - c) The investment in the community
  - d) Community activities
  - e) How long it has been in existence
  
- 2) The benefits of square dancing;
  - a) Team spirit
  - b) Friendships
  - c) Low impact exercise
  - d) Mind stimulus
  - e) Family friendly
  - f) Drug / Alcohol free environment
  
- 3) Traditions;
  - a) Square Dancing is an American Dance Form
  - b) History of square dancing
  
- 4) Culture;
  - a) Dancers come from all walks of life
  - b) All types of music is used

These are just a few ideas. Think 'outside the box' and add your own thoughts.



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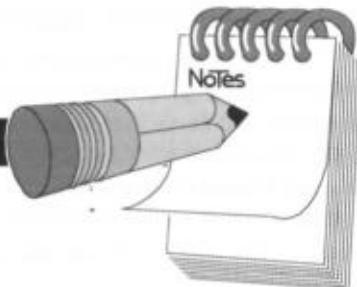
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# WHAT'S AHEAD



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 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

### Intl. Assoc. of Gay Square Dancers:

April 9-12, 2009 – Washington, DC

July 1-4, 2010 – Chicago, IL

June 30-July 3, 2011 – Atlanta, GA

## AUGUST 2008

1-3 **COLORADO** – Hi Country Weekend, Custer County School, Westcliffe; [www.squaredancing.com/seasdc/Special\\_dances.htm](http://www.squaredancing.com/seasdc/Special_dances.htm); [hcw-colorado@earthlink.net](mailto:hcw-colorado@earthlink.net); Alan Hirsch, PO Box 1460, Westcliffe CO 81252, 719-783-2145.

7-9 **TENNESSEE** – 34th Tennessee State Convention, Chattanooga Convention Center, Chattanooga; [brotherdave@comcast.net](mailto:brotherdave@comcast.net); [www.tnsquaredance.com/html/state\\_convention.html](http://www.tnsquaredance.com/html/state_convention.html)

8-10 **PENNSYLVANIA** – Pennsylvania Square and Round Dance Convention, Omni William Penn Hotel, Pittsburgh; [PAsquaredance.org](http://PAsquaredance.org); Bob & Cindy Vanetta, 128 Winfield Road, Sarver, PA 16055; 724-360-3310;

[paregistration2008@psrdf.org](mailto:paregistration2008@psrdf.org)

8-10 **WISCONSIN** – Wisconsin Square and Round Dance Convention, Waterford Union High School, 100 Field Drive, Waterford; Ted and Doris Palmen, [T-D-Palmen@peoplepc.com](mailto:T-D-Palmen@peoplepc.com); 262-857-2513

13-16 **OREGON** – 2008 USA West Square Dance Convention Pendleton Convention Center Pendleton; 503-556-0202; [registration@usawestor.com](mailto:registration@usawestor.com); [www.usawestor.com](http://www.usawestor.com)

15-16 **MICHIGAN** – 47th Michigan Square & Round Dance Convention, Valley Plaza Resort, Midland; [mcsrdc@hotmail.com](mailto:mcsrdc@hotmail.com); [www.squaredancing.com/michigancouncil](http://www.squaredancing.com/michigancouncil)

15-16 **NORTH CAROLINA** – 19th State Convention, Hilton Convention Center, North Raleigh; General Chairman Lesley and Debbie Green, 919-598-1104; [green\\_dc@msn.com](mailto:green_dc@msn.com); [www.ncfederation.org](http://www.ncfederation.org)

17-22 **COLORADO** – Rocky Mountain Callers School, Vallecito Resort, Bayfield; [ramcaller@juno.com](mailto:ramcaller@juno.com), [rockymtncallersschool.com](http://rockymtncallersschool.com), 520-730-8776

22-23, **COLORADO** – 40th Annual

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22-24 **OHIO** – Brokenstraw Weekend, Indian Creek Resort, 4710 Lake Road-East, Geneva-on-the-Lake; Tom and Bev Rudebock 330-427-6358; trudesdc@localnet.com

30-Sept 1 **MONTANA** – 52nd Knothead Jamboree at West Yellowstone; Larry Sperry 406-670-3210 or sperryscuc@earthlink.net

## SEPTEMBER 2008

12-13 **ALABAMA** – Birmingham Blast, BSDA Friendship Hall, 1024 Old Walker Chapel Road, Fultondale; 205-454-1081 (Cingular cell) 205-394-2017 (Verizon Cell); patgaled@yahoo.com

18-20 **GEORGIA** – Georgia State Square & Round Dance Convention, Macon Centreplex, 200 Coliseum Drive, Macon; gssda@yahoo.com; Nancy Feek, 111 Lake Street, Rockmart, GA 30153; 770-684-6661; njfeet101@wmconnect.com

19-20 **INDIANA** – First Annual Septemberfest, Rangeline Community

Center, 1405 N. Rangeline Road, Anderson; Nadine Hutchison 765-617-0040 or 765-643-3833

19-20 **NEBRASKA** – Nebraska State Convention, Adams County Fair Grounds, Hastings; Morris and Sue Turner msturner@nebi.com

27 **NEW JERSEY** – Northern New Jersey Square Dancers Association “The Gathering” - seminars on 25+ topics, keynote address and evening dance, Douglass College Campus Center, 100 George Street, New Brunswick, NJ 08901; Kay Davis 973-697-7765; www.nnjdsda.org.

## OCTOBER 2008

9-13 **NEW HAMPSHIRE** – Northeast Callers School, Mill-a-round Dance Center, Manchester; Ken Ritucci 413-734-0591; KenRitucci@aol.com; www.northeastcallersschool.com

10-11 **COLORADO** – 33rd Annual Big Country Hoedown, Friendship Hall, 1001 North 2nd Street, Montrose; Loren and Betty Dikeman 970-249-4858; lorendikeman@msn.com

17-19 **INDIANA** – 19th Indiana Square Dance Convention, Horizon

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Fairgrounds, 220 Southgate Drive, Sonora 95370; [www.CCSDA.org](http://www.CCSDA.org); [centralcaliforniawingding@yahoo.com](mailto:centralcaliforniawingding@yahoo.com); Terry & Janet Passarino 209-656-1692  
 19-21 **VIRGINIA** – WASCA 50th Spring Square and Round Dance Festival, Hilton Alexandria Mark Center Hotel, 5000 Seminary Rd., Alexandria, VA 22311; Anne and Andy Giancoli, 12204 Northbrook Dr., Glenn Dale, MD 20769, 301-262-1978; [2009FestivalDirector@wascaclubs.com](mailto:2009FestivalDirector@wascaclubs.com)

### APRIL 2009

9-12 **DISTRICT OF COLUMBIA** – DC Diamond Circulate, 26th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Marriott Wardman Park Hotel, Washington DC; [www.DCDiamondCirculate.org](http://www.DCDiamondCirculate.org); [dcdinfo@dcdiamondcirculate.org](mailto:dcdinfo@dcdiamondcirculate.org); DC Diamond Circulate Inc., PO Box 57270, Washington DC 20036

### MAY 2009

8-9 **KENTUCKY** – 49th Buckeye Dance Convention, Northern Kentucky Convention Center, One W. River Center Blvd., Covington; Ron and

Emily Henry, 513-256-2605; [emilyh2@fuse.net](mailto:emilyh2@fuse.net); [www.so-nkysdf.com](http://www.so-nkysdf.com)

### JUNE 2009

4-8 **AUSTRALIA** – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237, Beechboro, WA 6063; [antheaml@optusnet.com.au](mailto:antheaml@optusnet.com.au); [www.squaredance.org.au](http://www.squaredance.org.au)

24-27 **CALIFORNIA** – 58th National Square Dance Convention, Long Beach; Info: 1220 Caleta Way, Palm Springs, CA 92262; [www.58nsdc.org](http://www.58nsdc.org)

### SEPTEMBER 2009

19-20 **NEBRASKA** – Nebraska State Convention, Adams County Fair Grounds, Hastings; Ron and Norma Stairs [nstairs@hotmail.com](mailto:nstairs@hotmail.com)

### JUNE 2010

23-26 **KENTUCKY** – 59th National Square Dance Convention, Louisville; Info: 96 Floyd Street, Carrollton, KY 41008; [www.59thnsdc.com](http://www.59thnsdc.com)

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