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AMERICAN Volume 59

SQUAREDANCE Number 7

July 2004

"The International Magazine of Square Dancing"

Publishers - Editors

William and Randy Boyd

Cartoonist

Corben Geis

EDITORIAL

*From
Bill Boyd*



"Square dancing is growing up. We've passed through our infancy and the turbulent teen years. We're heading for adulthood and like all transition periods, some jostling along the way is to be expected."

These words were written by Johnny Schultz of Phoenix, Arizona in an article called, "What's Happening to All Our Square Dancers?"

This article was written in American Squares Magazine in March, 1965. I think we are asking the same questions today. Many social and civic organizations are also asking the same question, what happened to our membership. I cite two local civic organizations of which I am involved with in Florida, our local Rotary Club and our local Sertoma Club. Our Rotary club dropped from seventy five members to about thirty-five and then we turned the club around. We currently have about sixty-five members, are vibrant and we are growing. Our Sertoma Club had over one hundred members and now only has about twenty five attending on a regular basis. Our Rotary Club worked hard and promoted itself at local functions, fund raisers and fairs. People got involved and showed others that we cared about them, the community and the world. Our Sertoma group refused to recognize that it was in trouble – status quo, "I'm not going to stand out in the hot sun just to raise a few dollars, here, take some money, I will just donate." One group is growing, the other diminishing, involvement and activity is the key.

How does this apply to your square dance club? How many of you are willing to put on squares at no charge – when you are not planning classes? How about entertaining at local hospitals or retirement homes? How many of you have donned your club badges and worked with meals on wheels, feed the homeless programs, Salvation Army Programs, Scouting groups, youth or civic organizations? Can people in your community say we have a problem and instead of a church group they call on a Square Dance group for help? If we are looking for another approach to recruit new members for our activities, we might consider community involvement. Public involvement creates public awareness. This can make us feel good; our members enjoy extra camaraderie off the dance floor and help others as well. Remember, when we help others we help ourselves.



A teaser photo for the article later.

FROM THE MAIL ROOM



Dear Mr. Boyd,

First, congratulations on you and JoAnn being inducted into the Florida Hall of Fame. Well deserved I'm sure.

Interesting editorial - Bob Osgood was vehemently opposed to competition in MWSD. We argued about it many times around his pool. His point was that there is no way to judge fairly and that Square Dance should be social and non-competitive anyway. I participated in competition in New York State for several years and thought it was very beneficial to stimulating interest in the activity. I called for the finals at the New York State Fair with live music and it was always "Standing Room Only". Lee Kopman got enthused about a project like this a few years ago - had potential corporate sponsorship but it never flew. I'm sure you are familiar with the teen competition in North West Canada and it's benefits. I hope you might entertain more discussion in ASD.

Bob Brundage

I love the idea of Square Dance Competitions. I know it is difficult to bring new dancers into our clubs and retain them after classes but sometimes I feel the club's become stagnant with all the focus on "new dancers" and little on improving the actual dance ability of the existing club members. Competition could renew some interest that has waned over time and be the ticket to those elusive younger dancers all clubs covet so much.

The Florida dance scene is still new to us and so very different than the California



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clubs we started with. Another time, another world I guess. But I can not help but compare the two worlds. Florida clubs are much more "social". California clubs were much more "dance" orientated, many were Caller run clubs. We are fortunate to be able to travel around the area at will to dance with the callers we enjoy but many are limited to dancing with only one club most of the time. Competition could bring in guest Callers to some clubs in their attempt to be part of the game. Good for the clubs, the dancers and the Callers.

Thanks for all you do for square dancing hope to see you in a square soon.

The Lady in Black

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Larry Jennings

Recipient of 2004 CDSS Lifetime Contribution Award

On May 27th at the New England Folk Festival Association (NEFFA) Thursday night contra at the VFW in Cambridge, Massachusetts, the Country Dance and Song Society awarded Larry Jennings its Lifetime Contribution Award.

The room was full of local dancers and many callers, including Helene Cornelius (recipient of the 2004 Lifetime Contribution Award). Present also to give the award were Brad Foster, Executive and Artistic Director of CDSS, David Millstone and Bill Cronin, Board Members of CDSS, and Pat MacPherson, Publications Coordinator of CDSS. David Millstone read the following citation:

"On behalf of the entire membership of the Country Dance and Song Society, the Governing Board is pleased to present this Lifetime Contribution Award to Larry Jennings.

In recognition of your invaluable contributions to the contra dance community. Dancer, caller, administrator, advisor, mentor, author, choreographer, compiler, theoretician, analyst, iconoclast, gadfly, leader: your vision of zesty contras has inspired organizers, callers and dancers alike. Your thorough critiques and critical thought, your insight and your frankness will continue to shape contra dancing for generations to come."

Bill Cronin presented Larry with a handsome, handmade tile, commissioned by CDSS for the occasion.

Brad spoke eloquently about Larry's contributions to the dance community at large. As the author of *Zesty Contras* and his new book, "Give and Take", Larry has promoted both contra dance choreography and his own concept of what contra dancing should be. Larry's work for NEFFA and its contra series are also part of his legacy. The NEFFA festival is a model for many others and the contra series has welcomed callers and bands from across the country. Callers from all over have come to Boston and received Larry's heartfelt and direct critiques.

Larry has also been generous with his time and contributions to CDSS over the years. He was, together with Ted Sannella and Dan Pearl, one of the authors of "The Contra Connection", a series of articles for callers which appeared in the CDSS News from 1988 through 1996. In addition, Larry was the volunteer editor of the American dances for the GEMS, a collection of dances, songs and music celebrating CDSS's Diamond anniversary.

For more information, please contact:
Pat MacPherson, Publications Coordinator
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Another article

Another article? Why not? When I was in Denver at the National Convention, I had mentioned that public speaking was a good place to promote Square Dancing. Many more people can speak in front of a group than call a square dance. This is an easy statement to make because most square dance callers would be great public speakers. Where would you speak? One place that is a natural is your local rotary clubs. I say this because Rotarians are almost always looking for speakers. Most clubs meet once a week meaning they have to attract about 50 speakers a year. What do you talk about? Square dancing, of course, but, what about in square dancing. I can give a few tips based on what I do when I speak, but you need to use your own style and your own words.

"Ladies and gentlemen, have you ever been afraid? When I was in Vietnam, I was afraid. When I was in the corporate world and they closed down our division and I was out of work with a family to support, I was really scared. The other day my wife approached me with words that left me terrified. I was in a state of panic; I considered marriage counseling, maybe divorce. My wife said to me, 'I want us to take up Square Dancing.'

Square dancing, have you ever seen those people? The women in funny clothes, men have great big belt buckles and funny bolo ties. I was trembling, what could I say to dissuade her? She looked at me and said, 'Bill, the first lesson is free.'"

I continue with this general drift mentioning dancing in the third grade and having to hold hands with a girl, making fun of some of the lessons, the caller and other dancers. I make sure during the talk to downplay embarrassment and things that some individuals may feel uncomfortable with (holding and touching hands). I keep it humorous and light. I usually speak for about fifteen minutes and as I approach the end my closing usually goes something like this.

Sixteen weeks, wow lessons are finally over, no more listening to some guy (or gal) stand up there on stage and tell me what to do. No more of this music and dancing every Tuesday night. No more of this fellowship... I begin to slow down as I am talking, get a distressed look on my face, take out a cell phone and (pretend) to call my wife. "Its Tuesday, where can we find a dance!" I strip off my tie and open my jacket revealing a bolo tie and large belt buckle.

People laugh, I stay around and chat afterwards and I always leave literature about local square dance clubs. I am usually invited to speak elsewhere because I keep the talk short light and humorous.

Bill Boyd, Editor



Proof that I am not a figment of Bill's imagination. – Randy Boyd, Editor (I'm the one sitting there pretending to work)

Calling All Members Of The AMA

Yes, I mean the American Medical Association. In a nearby retirement community the medical profession frequently recommends to its patients, walk, join an exercise club, get out and do something. I know from my mailing labels on this magazine and Bow & Swing, the Florida State Square Dance Magazine, that there are many subscribers with MD after their name. I plead with you, please call or write the American Medical Association – we have a better way! Think of all the good that comes from Square Dancing. You get physical activity, mental activity, social activity, hugging, laughing, music and more. What a perfect prescription for longevity and better health. What a price! How much does it cost to join a local health club? How much does it cost to join a swim club? How many people stay with a regular exercise program after they join a club? When someone begins to square dance they usually stay with it for a long while, true there are exceptions, but, more stay with an activity like square dancing than a gym membership.

So, rather than have members of the medical profession suggest an exercise program that may soon be discarded or unpleasant, prescribe dancing.

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SQUARE-UP

From
John & Linda Saunders



When you've squared up and the caller says circle left, it is automatic that we reach for the hands of those in the circle. Have you ever wondered about the people in the square's hands? You will find a wide variety of hands. Some are very delicate, some muscular, some rough, some soft, some wrinkled, some sweaty. What can you tell from touching hands? Can you tell what kind of work they do? Can you tell if they are secure in their dancing? Or are they seeking help by holding hands so tightly that you can't get loose?

Sometimes it's interesting to trace a traditional call like join hands and circle. Dancing in a circle goes back long before written records. As the carole or ring dance, it is pictured in ancient Cretan art. In medieval times such dances were very popular. Hands were joined or arms linked as all moved in circles and lines.

There's a great deal we can learn from touching hands, even if it is just a quick handhold.

In square dancing we dance as much with our hands as we do with our feet. Our handholds are of the utmost importance. Most callers teach about the importance of taking hands at the end of each move to keep the square from breaking down. It is an important part of dancing if we all join hands to help each other complete the calls.

In teaching, we instruct the men to extend hands palm up, women palms down. It is important that when we do a right and left thru we touch right hands as we pass right shoulders, and then the mans position reaches with his left, palm up, to take the partner's left, palm down for the courtesy turn to complete the right and left thru. The use of hands to touch the adjoining person's hand, as you bend the line or pass thru helps to keep the square compact and straight. You will find 16 hands in your square and their proper positioning will make your square move smoothly to the commands and the music. Touching hands after every move establishes your position and if you're lost at least you will know you have company. We had the opportunity to watch Bobby Baier (of Houston, Texas) teach and his golden comment to the group, "if you don't touch hands, you will never learn to dance".

Be aware of your hands and handholds. One should never grip so tightly as to hurt someone in the square. One's fingernails should never be so long as to punch or dig into someone's arm or

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hand. One's hands should be clean and neat to the touch. Be sensitive to the touch of others. Remember not to jerk or yank, as there is no need for this. All pull by moves ones hands should be released the instant we pass that person.

The hands of other dancers can remind us that each of us is an important and special person. We are dependent on each other in the square. If we all join hands and work together, we will not only make it easier for all but we'll also help insure that our square dance activity will be here for future generations.

Now we hope everyone will put their hands together and give a big round of applause to the Editor of ASD, Bill, and his lovely wife, JoAnn Boyd, for being inducted into Florida's Hall of Fame at the 50th Florida State Convention in Lakeland, Florida on May 29, 2004. Bill and JoAnn give unselfishly of their time and talents to make our activity known over the world. They are a very deserving couple and we think they are the greatest. A big CONGRATULATION to you both.



This & That Squares of Western New York are entertaining the residents of the Erie County Home in Alden New York while showing the basics of square dancing to a bus load of children from a nearby Alden School.

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Tarheel Stomp has a guitar, banjo, and piano with a steady percussion track. Ramblin has a rolling banjo, bass, guitar and drums. Both useable.

Harbour Hoedown / Steamer (Rhythm) – RR 310

Harbour Hoedown has a South seas accent. Check out the drum track for a different sound. Steamer has guitar stylings with a bit of fiddle and banjo with a rhythm track.

CD's

Just Inside Your Arms (Token) – TKR 014

Pauline Tucker

A smooth relaxer from a steel, guitar and vibe with just enough percussion. Easy to follow melody line. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Pass to the Center, Square Thru 3 Swing Corner, Promenade.*

Strawberry Blonde (Token) – TKR 015

Barry Wooten

A guitar, piano and chromatic vibe with some good riffs and runs and a steady percussion track in this cover of an oldie. Recorded in two speeds. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Dancin Moon (Ozark Productions) – OP0055

Jerry Routh

Upbeat sounds from a guitar, piano, banjo and harmonica with background riffs and runs for fill. Recorded in four keys. *Standard Ferris Wheel Figure.*

Recordings reviewed are supplied by

Hanhurst's Tape & Record Service 800-445-7398

Wish I Didn't Know Now (Ozark Productions) – OP0056

Jerry Routh

A mix of piano, guitar, bass and steel, with a percussion track. A relaxer. Recorded in four keys. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Stray Cat Strut (Toddys Tunes) – TT006

Thorsten Dudziak

A syncopated sound from a guitar with percussion. Not a strong melody line. Try it for your patter. MP3 Available. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Windy Town (Toddys Tunes) – TT007

Thorsten Dudziak

Relax to the sound of a guitar and piano with light percussion. Key change in closer. MP3 available. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Swing Thru, Swing Corner, Promenade.*

Summer Holiday (Toddys Tunes) – TT008

David Goegel

Gentle sounds from an electronic keyboard. Vibe, strings, piano and percussion. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

CD Hoedowns

Mary Ann / Louie (Chicago Country) – CC133

Jack Berg

Two original hoedowns named after Jack's parents. Mary Ann has the electronic sounds of a fiddle, steel, guitar and percussion. Extended play in three keys. Jack calls plus on track four. Louie has the electronic upbeat sounds of a guitar, a keyboard and percussion. Jack calls some DBD plus on track eight.

One Eyed Joe / Valley Mountain Romp (Black Mountain Valley) – BMV 3069

One Eyed Joe is a traditional sound from a fiddle, banjo, guitar, bass and drums. Valley Mountain Romp has a guitar, fiddle, banjo, bass and drums for a traditional sound.

Another month of good releases. I hope everyone is having a good summer and your recruiting plans and efforts are well in place for this fall's new dancers sessions. Till next month, keep it FUN.



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Your Roving Corners

Jim and Betsy are roving ambassadors for Square Dance! They have been full-time RVing for five years, recently returned from six months in Europe and before that spent nearly a year in China – all square dancing!

Well, we got home from Europe just after April 1 and promptly began dancing in the Santa Clara Valley. We were long time members of the Rafter Rockers and quickly joined them again. We have been having a great time dancing with the wonderful local callers here in the San Jose area. We have danced with Gary Carnes, Ken Carroll, Roger Smith, and Nassar Shukykar and plan to dance with various local clubs in the weeks ahead. Of course, we took pictures at the Golden State Roundup this because Ron and Joanne Swanson had to be away. Ron and Joanne took over the picture taking duties from us when we went on the road and it was a pleasure to substitute for them.

As we reflect on our square dancing in France, Belgium, Germany (Germany, Germany, Germany), Austria, Switzerland, back to France and the United Kingdom, we are struck by how frequently we danced while on this trip. Of course we were taking the trip for a purpose – to dance with as many clubs as possible, and promote the 54th National Square Dance Convention. The 54th will be held in Portland, Oregon, on June 22, 23, 24 and 25 of 2005.

When we campaigned for Portland to accept us as volunteers they put us on the “publicity” committee, and gave us the title of “Directors of International Publicity.” While we were in England, a dancer looked at our badges and said, “If you take the first letter of each of the words of your title, it makes an interesting acronym – DIP! We are the official DIPs of the 54th National Square Dance Committee. Of course, if you haven’t yet signed up, we are trying to get registration forms to all the clubs. Meantime, go the website: www.54nsdc. Don’t be late!

In the United States, the motto of square dancing is “Square Dancing is Friendship



Jim and Betsy – the official DIPs of the 54th National Square Dance Committee

Set to Music." We were a little surprised to see a different motto in Europe. They say: "Friendship is Square Dancing's Greatest Reward." We like both mottos and both are entirely accurate and right. The dancers in Europe were friendly, open and welcoming everywhere we went.

At many of the clubs we visited, few dancers left before the evening was over – the Germans especially are great party goers and love to after party. They officially end the evening's dancing by forming a "Friendship Ring." They stand in a circle, shoulder to shoulder with their arms crossed before them, right over left, grasping the hand of the person next to them. As they sway to the tune, (a little reminiscent of "Cruising Down the River," they sing:

THE FRIENDSHIP SONG

Let's all join hands in friendship
 For everyone to see
 Remember that a stranger
 Is just a friend to be.
 Hold fast your hands in friendship
 For many years to come
 This friendship ring will always bring
 Good fun to everyone!

IN GERMAN

Reicht Euch de Hand in Freundschaft
 Ein jerer sieht es dann
 Das auch fur Dich ein Fremder
 Der beste Frund sein Eann
 Halt fest die hand in Freundschaft
 Fur lange lange Zeit
 Das dieser Ring Euch immer bgring
 Viel Spass and auch viel Freund.

Each dancer squeezes the hand of the one next to him, then turns to his or her right, says "Thank You" and "After Party, after party, after party!" Great way to end an evening! We will look for you at an after party soon!

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FREE with all event ribbons

Thursday, September 30, 2004

PRE JAM (Staff Callers) - 8:30-10:30 p.m.

Executive West Hotel - Plus Dancing

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Friday, October 1, 2004

Ky Fair & Expo Center

STAFF CALLERS & CUERS

10:00 a.m. - 3:30 p.m.

J.R. Sparks, Tom Davis, Mark Turner

7:00-9:00 p.m.

STAFF CALLERS & CUERS

8:00-10:30 p.m.

AFTER PARTY - Immediately following

Saturday, October 2, 2004

STAFF CALLERS & CUERS

10:00 a.m. - 3:30 p.m.

GUEST CALLER-RAMA - KFEC

3:00-4:30 p.m.

EVENING CEREMONIES - 7:30 p.m.

STAFF CALLERS & CUERS

8:00-11:00 p.m.

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ACA VIEWPOINT



By
Patrick Demerath

President Reagan Designated Square Dancing as the National Folk Dance

In June 2004, ACA's Viewpoint addressed the ARTS Alliance. ACA is proud to have participated for the past 24 months with many square, traditional and round dancing groups who have been meeting to form an organization called the ARTS to revitalize square dancing.

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away for most of 2001, 2002, 2003 and 2004. ACA appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint is in honor of President Wilson Reagan who was bestowed honorary membership in the American Callers' Association on February 18, 1993 at the Reagan Library in California for his outstanding support to square dancing. President Reagan was presented a bronze plaque and a square dance



demonstration.

The bronze plaque read as follows:

*“Be it herby known that, upon the recommendation of the
Executive Board and membership of the American Callers’
Association, the National Association of Dance Leaders,
President Ronald Wilson Reagan*

*has on this the 20th day of February, 1993 been made an honorary
member of the American Callers’ Association for significant
contributions to American Dance culture and to the
perpetuation of square dancing as a folk art by proclaiming
Western Square Dancing as the national folk dance.
May God continue to bless you and Mrs. Reagan,
As your efforts have continued to bless America.”*

This American Callers’ Association action was initiated by ACA caller Bill Kramer. Bill set up the ceremony through the Reagan Library in grateful recognition and thanks to President Reagan for his signing S.J. Res. 59 designating square dancing as the national folk dance. This law expired after two years and was not renewed or continued due to a limited number of sponsors.

As part of the ceremony in the Reagan Library, Bill Kramer and a square of California dancers performed a square dance version of the song that became the anthem for the Persian Gulf War, “God Bless the USA”, which was said to be Nancy Reagan’s favorite. The California dancers stated that to the best of their knowledge no square dance organization had ever thanked President Reagan before this ACA initiative. President Reagan appeared to be very pleased that square dancers traveled to the Reagan Library to demonstrate square dancing to personally thank him.

On February 5, 2003 Representative Whitfield introduced H. R. 645 in the House of Representatives to amend title 35, United States Code, to designate square dancing as the national folk dance. It is currently in committee and will expire in December 2004 unless it is continued. The United Square Dancers of American have been champions of pursuing this legislative initiative of declaring square dancing as the national folk dance. They have worked tirelessly behind the scenes and have accomplished so much. We owe them a great deal of thanks. In an effort of cooperation ARTS Alliance in its June 2004 meeting voted to sponsor and supports this initiative.

As President Reagan was the first president to support square dancing to be the national folk dance, the American Callers’ Association is very proud and pleased to present this information on the honorary membership presented to President Reagan. He did so much for square dancing when he was President. Additionally a second message is that if we as square, round, line, country and western, and contra dancers were able to gain this national recognition in 1982, then we can do it again. Please contact your senate and congressmen and state square dance associations and encourage them to support this initiative started by President Reagan.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject or communicate their success story in recruiting is encouraged to contact the American Callers’ Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troyst.edu.

Until next time: Happy Dancing.

EASY LEVEL

From
Bob Howell



Following is an old standby, but still a goody.

BAD LEROY BROWN

Formation: All facing forward, no partner needed (solo dance)

Music: Golden Oldies 45 D-2605

Routine: Wait for the musical intro. Begin on the vocal segment.

8 Left foot touch left - together; Left foot touch left - together; Left touch left-together and left touch left, then close the left foot beside the right foot.

8 Repeat again using right foot.

2 Right heel forward diagonally right and back to place.

2 Left heel forward diagonally left and back to place

2 Toes together, heels apart, then heels back together again;

2 Bounce (jump with both feet together) Bounce again turning 180° around

2 Bounce twice (No turn)

2 Toes together, heels apart, then heels back together

2 Right heel forward diagonally to the right and back to place

2 Left heel forward diagonally to the left and back to place.

Try this circle mixer to cool off the group on a warm summer evening

DAISY-A-DAY MIXER

By Frank Zartman

Formation: Single circle, lady on man's right

Music: Daisy A Day. Lore 1138 or Kalox 1146

Routine:

Counts:

8 Circle left



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- 8 Circle right
- 8 Star right hand round with partner
- 8 Star left hand back with same partner
- 8 Do-sa-do corner lady
- 8 Seesaw partner
- 16 Promenade corner while singing the chorus:
 "I'll love you until all the rivers run still
 And the four winds will blow them away."

Here is an old-timer that I can't believe I haven't featured before in this column.

OH SUSANNAH

Formation: Square

Music: Oh Susanna. Kentucky Dance Foundation FDCD-056

Routine:

All jump up and don't come down,
 You circle left around.
 The other way back on the same ol' track,
 It's all the way around.
 Swing your partners high and low
 Round and round you go
 Swing' em round one and all
 Now ready for the call.

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First lady right, the gent go left
And circle three hands round.
Go to the next and balance there,
You balance up and down.
Circle half, ladies chain,
Hurry, don't be slack,
And chain again, go right straight back
To the outside of the track.
A right and left thru home you go
And everybody swing
You swing your partner round and round
And promenade the ring.
Tap your heel, save your toe,
Chicken scratchin' dough.
Now places all and hear my call
And once more here we go.

Stew Shacklette of Brandenburg, Kentucky wrote the following contra, which he entitled the -

HONEYMOON POLKA CONTRA

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

Music: Honeymoon Polka

Routine:

Intro ----, with one below polka
1-8 ----, -- polka again
9-16 --, turn to put ladies back to center, Hey for Four
17-24 ----, ----
25-32 ----, -- Gypsy
33-40 ----, -- swing
41-48 ----, -- half promenade
49-56 ----, -- right & left thru
57-64 ----, face new below to polka

That's it for August.

American Square Dance, August 2004

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LEADERSHIP NOTES

By

Bernie Coulthurst

Editor Of Club Leadership Journal



There have been a few complaints on the internet about Education sessions of interest being scheduled at the same time at the National in Denver. Maybe it is time that we video tape all education sessions at the National and make the videos available to the square dancing public. Much effort is put into the education sessions at the National and it is a shame that all the good ideas that are discussed are lost forever. The videos would also be very helpful to the ARTS people as they try to make improvements in our activity. Video taping the education sessions and marketing them would be an excellent ongoing project for the USDA people. I believe CALLERLAB video tapes their education sessions at their convention. This idea is worth followup by our National leaders.

One of this year's education sessions at the National is *The Future of Square Dance*. This session will probably be the most important session at the convention in my opinion. It is my opinion that the activity has to change if we want the activity to start growing again. Also, it is my opinion that we want to retain all new dancers – not just the “die-hards”.

More and more state, provincial and area associations are thinking outside the box as an effort to recruit more new dancers. This is great! However our real problem is **RETAINING NEW DANCERS**. Most new dancers are totally gone within three years with the greatest loss the first year. These new dancers get frustrated with the difficulty of square dancing and vote with their feet. Everybody knows this but nobody wants to do anything about it.

Little or no effort is made to help the new dancers in their transition from their

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new dancer dance experience to the real life dancing at club dances. Most callers will not change their calling to accommodate the new dancers.

Most Mainstream clubs have at least one Plus tip during their typical dances. Maybe the Plus clubs should have an Advanced and even a Mainstream tip during their typical Plus dances. Personally I detest all mixing of programs during a dance. If it is a Mainstream dance it should be all Mainstream.

Concerning rounds at square dances, I firmly support that only one Phase II round be danced between square dance tips in place of the usual break. This policy of dance program mixing makes it easier on the new dancers. They will lose no opportunity to dance if clubs adopt this policy.

We are in the middle of the work involved for Wisconsin's 45th Square and Round Dance Convention which will be held on August 6, 7 and 8, 2004 and we know too well the amount of volunteer work that is done. The efforts of the people putting on all state, provincial and especially the National Square Dance Convention are to be commended. There has been some criticism about the efforts of the people putting the National Square Dance convention on the internet. My advice is before you criticize their efforts get involved in your local convention so you know first hand of the scheduling problems, etc. We salute the workers who volunteer their services for all conventions. Without your efforts there would be no convention.

The future of square dancing has to better accommodate the solo dancers. We went to a dance recently where about half of the dancers were solos. Fortunately the dancers made sure that everybody had the opportunity to dance. Our attitudes towards solo dancers has to improve. After all usually one member of a square dancing couple will eventually be a solo dancers. The subject of Solo dancers and how they are treated is just as important as Retaining New Dancers.

We can do anything if we really want to do something and that includes changing square dancing so our numbers start growing again. However current trends tell us that we are a stubborn bunch – we want square dancing to take care of our needs and we are not willing to change to accommodate new dancers. What does this mean? It means that more and more callers will be going back to their basements for small group square dancing. The trend has already started and will continue unless we change our attitudes towards new dancers and solos.

Enjoy the summer!

Till next time, happy dancing!

Hanhurst's Best Sellers For May, 2004

1. When The Sun Goes Down ESP 1081
2. Be Bop A Lula BS 2485
3. Plastic Saddle BS 2487
4. Shindig / Star's BS 2484
5. I'm Just An Old Chunk Of Coal .. 4-B 6150

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: clj@wi-net.com.

North Carolina Federation Dance

The Hiddenite Education Center was the venue for the Spring quarterly dance of the North Carolina Federation of Round, Folk, and Square Dance May 15. A total of 88 dancers representing approximately 20 clubs relished in pursuing their favorite activity from 2:00-10:30 p.m. with a two-hour dinner break. Thirty-three of these dancers were passengers on a chartered bus from Greensboro, almost a two-hour drive from Hiddenite, a small town named for a valuable gem containing emerald crystals.

This dance was the first Federation dance, hosted by the Emerald Squares. The club's officers are Ronnie Miller, president; Clyde Hoke, sheriff; Betty Helper, secretary; and Lois Wilson, treasurer. Organized in 1983, the club has 32 members.

Callers who served as emcees for the afternoon dancing session were Bill Randlett, Emerald Squares; and Monk Moore of Angier. The evening program consisted of a one hour Callerama and two and one-half hour Grand Ball. Emcees for these dances were Dick McPherson, Winston-Salem; Bill Randlett, and W.J. Morgan, Angier. Round dance cuers were Chris Hicks, High Point; Penny Lewis, Durham; Lucille Hensley, Elon; and Fred Martin, Stuart, Virginia. Leading several line dances were Lynda McCall, Davidson; Penny Lewis, Bill Randlett, and Minetta Morgan, Angier.

At a Council meeting held between afternoon and evening sessions, Federation President George Jackson of Pleasant Garden announced the results of state-wide club voting to approve two changes in Federation bylaws. One of these changed the time for presentation of the Golden Slipper and Hall of Fame awards from the Fall dance to the annual state convention in August. At this meeting Bill Grindel of Newton, chairman of the annual Hospice Benefit Dance committee, encouraged dancers to raise funds to support their local hospice by selling raffle tickets during the next three or four months. Seven hospice benefit dances are scheduled to be held in late August and September in as many Tar Heel cities this year.

The Carolinians of Greensboro, with 27 members present, won plaques in two categories - (1) highest number of dancers attending, and (2) highest percentage of club members attending. The Federation annual convention will be held August 20-21 at the North Raleigh Hilton Hotel in Raleigh.

Al Stewart, Greensboro

Veteran caller Ralph Kornegay and his wife Mary Ann model the official Tar Heel dance apparel for the 57th NSDC to be held at the Charlotte Convention Center in 2007.



Host club caller Bill Randlett served as one of three emcees for the afternoon program of the North Carolina Federation Spring dance.



CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month let's look at the Mainstream Emphasis call Turn Thru. Rarely called but fun to use at a dance.

- 1) HEADS square thru 4
turn thru
CENTERS LEFT turn thru
centers in, cast off 3/4
square thru 4
right and left grand
- 2) SIDES pass the ocean & turn thru
do sa do
touch 1/4
split circulate
acey deucey
circulate, right and left grand
- 3) Heads 1P2P
turn thru
tag the line, face in
touch 1/4
coordinate
1/2 tag, girls trade
load the boat
left allemande
- 4) SIDES star thru & pass thru
turn thru
CENTERS pass thru
peel off
star thru
zoom
CENTERS pass thru
left allemande
- 5) HEADS touch 1/4 & walk and dodge
turn thru
CENTERS LEFT square thru 3
leads U turn back
swing thru
hinge
right and left grand
- 6) SIDES touch 1/4 & walk and dodge
HEADS roll away
GIRLS turn thru
BOYS pass thru
If you're looking out cloverleaf

Kopman's Choreography

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centers square thru 2
 single circle to a wave
 centers trade
 girls trade
 pass the ocean
 split circulate TWICE
 right and left grand

7) HEADS square thru 2
 pass the ocean
 turn thru
 tag the line, face right
 couples circulate
 ferriswheel
 CENTERS swing thru
 extend, scoot back
 right and left grand

8) SIDES pass thru
 separate around 1 to a line
 turn thru
 ends fold
 touch 1/4
 centers trade
 boys run
 square thru 4
 trade by, left allemande

9) HEADS touch 1/4
 GIRLS turn thru
 CENTERS star thru
 ENDS trade and roll
 pass thru
 tag the line, face in
 star thru
 zoom
 CENTERS pass thru
 left allemande

10) SIDES lead right
 turn thru
 CENTERS pass thru
 cloverleaf
 CENTERS swing thru
 extend
 linear cycle
 box the gnat

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1 - Available on 45
2 - Available on CD,
3 - Available on MP3

VINYL

(1,2) LUCKY LUCKY LUCKY ME	A 1031
(1,2,3) TRACKS OF MY TEARS	SG 506
(1) STEPHIE LOU	4-B 6151
(1) IF I SAID YOU HAD A BEAUTIFUL BODY WOULD	SIR 1102
(1) TARHEEL STOMP / RAMBLIN'	TAR 135
(1,3) ONE WAY / HAPPY PIANO	BS 2486
(1,3) NIGHT TRAIN TO MEMPHIS	CRC 159
(1,3) SUGAR SUGAR	DWN 109
(1) BAD, BAD LEROY BROWN	GMP 808
(1) ME AND MY SHADOW	SIR 112
(1,3) RUBBER DOLLY / BLUE AND WINDY	BS 2488
(1) IF TOMORROW NEVER COMES	GMP 948
(1) SHE USED TO BE SOMEBODY'S BABY	SNW 2003
(1,3) I DROVE ALL NIGHT	BS 2489
(1,2) WHEN THE SUN GOES DOWN	PLM 219
(1) WRONG ROAD AGAIN	RR 249
(1,2) GOD BLESS AMERICA	COY 807
(1) OLD AGE & TREACHERY	RR 250
(1,2) CRIPPLE CREEK / SALLY GOODIN'	TNT 292
(1) HARBOUR HOEDOWN / STEAMER	RR 310

NEW MP3s & VINYL (WHERE AVAILABLE)

(1,3) SWEET 'N' SOUR / LEMONDROPS	MP3SNW 504
(1,3) TUNE UP	MP3FT 109

ROUND DANCES

(2,3) I OVERLOOKED AN ORCHID	DARRCD 521
(2,3) I'LL NEVER FALL IN LOVE AGAIN	DARRCD 522
(2) DANCE WITH ME ONCE AGAIN DARLING	MMCD 125

SQUARE DANCE CDs

(2) CUTTIES DUE AT 2 TO 2 TODAY / I NEVER KNEW	DCD 1030
(2) NOBODY'S DARLING BUT MINE / MAMA DON'T	DCD 1031
(2,3) I DON'T KNOW WHY	TARCD 136
(2,3) SUMMER HOLIDAY	TTCD 008
(2,3) STRAY CAT STRUT	TTCD 006
(2,3) WINDY TOWN	TTCD 007
(2) DANCIN' MOON	OPCD 0055
(2) WISH I DIDN'T KNOW NOW	OPCD 0056
(2) CENTERS TRADE / ZOOM / CLOVERLEAF	OPCD 0057
(2) JUST INSIDE YOUR ARMS	TKRCD 014
(2) STRAWBERRY BLONDE	TKRCD 015
(2) MARY ANN / LOUIE	CCCD 133
(2) ONE EYED JOE / VALLEY MOUNTAIN ROMP	BMVCD 3069

NOT ON TAPE - LISTED ONLY (MUSIC ON LAST 2 TAPES)

(2) I'M GOING TO LOVE YOU TONIGHT IN MY DREAMS	PLMCD 218
(1,2) SO LONG, IT'S BEEN GOOD TO KNOW YOU	COYCD 806

BONUS MP3s (MUSIC ON TAPE)

(1,3) PEACEFUL EASY FEELING	MP3SIR 108
(1,3) ONLY A WOMAN KNOWS	MP3SIR 603
(3) BANJO REVELLE / BARBER'S ITCH	MP3SIO 112
(3) BEAUMONT RAG / BLUE MOUNTAIN	MP3SIO 134

(K) Indicates a key change (V) Indicates vocal background

slide thru
dixie grand, left allemande

11) HEADS right and left thru &
lead left

LEFT turn thru
CENTERS swing thru
ENDS trade
extend
centers trade
boys run
right and left thru
dixie style to a wave
{squeeze your left hand} left
allemande

12) SIDES pass the ocean

extend
swing thru
trade the wave
LEFT turn thru
CENTERS right and left thru
ends trade
CENTERS pass thru
single circle to a wave
acey deucey
swing thru TWICE
right and left grand

13) HEADS square thru 2

turn thru
If you're looking out cloverleaf
Centers LEFT square thru 4
LEFT touch 1/4
girls trade
box the gnat
fan the top
linear cycle
square thru on the 4th hand
left allemande

14) SIDES swing thru & turn thru
separate around 2 to a line

touch 1/4
circulate, girls run
star thru
wheel and deal
CENTERS square thru on the
3rd hand slide thru
You're home

15) HEADS square thru on the 3rd

hand turn thru
separate around 1 to a line
single circle to a wave
boys trade, boys run
crossfire
scoot back
boys trade
square thru 4
right and left grand

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 its growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

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

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

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

THE KOREO KORNER



From
Steve Kopman

Let's have some fun with the Basic Emphasis call Wheel and Deal. Try this from a position rarely called.

HEADS lead right
veer left
couples hinge
wheel and deal
Then:

- 1) pass the ocean
girls trade
swing thru
right and left grand
- 2) right and left thru
dixie style to a wave
boys cross run
scoot back
right and left grand
- 3) touch 1/4
girls run
right and left grand
- 4) star thru
square thru 3
left allemande
- 5) pass thru
wheel and deal
CENTERS swing thru & turn thru
left allemande

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Fourscorey

By Corben Geis



Corben Geis

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C Elmer Sheffield Productions
D Everyone Swing & Promenade
2. AL BRUNDAGE & EARL JOHNSON WERE...
A Famous callers
B Famous cuers
C A law firm representing injured square dancers
D Inventors of Brundage & Johnson Silicon Spray for dancing on carpets
3. WHAT CITY AND STATE WILL THE CALLERLAB CONVENTION IN THE SPRING OF 2005 BE HELD?
A Kittyhawk, North Carolina
B Portland, Oregon
C Louisville, Kentucky
D Bradenton, Florida
4. WHY AM I WRITING THESE SILLY, BUT INTERESTING QUESTIONS EACH MONTH?
A To display some extra interest about our activity to newer dancers
B To have a fun while educating and learning about square dancing
C To give callers and clubs some trivia ideas for after party skits and hopes some other readers will send me some of their own questions to submit to ASD
D All the above and I have nothing else to do

Answers next month to these comical questions!

Answers To August's Questions

- 1 D. Working on choreography, calls and maneuvers
- 2 C. It's a challenge level concept
- 3 Wheel & Deal
- 4 C. Curly

80 Questions, 4 Per Issue

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

Peek Into a Caller's Record Case

Mike Seastrom is from Tarzana, California, just north of Los Angeles and has been dancing since 1960 and calling since 1963. Mike joined CALLERLAB in 1977, and served on the Board Of Governors from 1984 to 2003. He served a two year term as Chairman of the organization from 1992 to 1994 and submits the monthly CALLERLAB Viewpoints articles to American Square Dance magazine.

Mike actively teaches, calls, prompts contras, and includes country western and solo dances in his programs. He is a strong advocate of the Multi-Cycle Method of teaching new dancers and has taught three classes a year in the past eight years for the Valley Trailers Square Dance Club using that system.

Mike records for Rhythm Records, is on staff at the Rhythm Records Callers School, and helped make an Introduction to Contra Dancing package for R & R Video, with the California Contra Callers Association.

Calling has given Mike the opportunity to travel extensively in the United States, Canada, Denmark, Sweden, Norway, New Zealand, Australia, Germany, Costa Rica, and Japan. As a practicing dentist, calling is an avocation for Mike. He gets tremendous support from his terrific and understanding family and staff.

Singing Calls

Pencil Thin Mustache - Rhythm
Yes It's Me - Global
Calcutta - Marble
When the Sun Goes Down - ESP
Old Age and Treachery - Rhythm
A Friend Like Me - Desert Gold

Patter

Steamer - Rhythm
Stephie Lou - Four Bar B
LBJ - Global
Right/Wrong - Rhythm
Moedown - Rockin M Records
Circle Rhythm - Rhythm



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NOTES IN A NUTSHELL

A Review by
Frank Lesclinier



CALLERLINK

Australian Callers' Federation

This is the Official Newsletter from the Australian Callers' Federation. Their Web site address is: <http://www.aussiecallers.org.au/>. Jeff Garbutt is the editor, and his email address is: jefffracie@westnet.com.au While some of the contents (Letters To The Editor, etc.) relate to the Square Dance activity 'down under', much of the contents are still applicable anywhere our activity takes place.

A seldom-used application for Scoot Back is calling it from a 1/4 tag formation. Everyone does the 'trailer' part of the call. Here's the CALLERLAB definition: "From quarter tag, dancers step ahead, join forearms (right if center wave was right handed or left if center wave was left handed), turn half (180°) and step straight forward. Those returning to the center step to a wave (using same hands as original wave); the others finish as a couple facing out. Ending formation is a 3/4 tag. STYLING: Similar to that of turn thru and fold. TIMING: 6 steps." Here's a nice get-out... Zero Line: Pass Thru – Wheel & Deal, Zoom – Centers make a wave, center girls trade – (Everybody) Scoot Back – Right and Left Grand.

Jeff Seidel from Australia shares some ideas on teaching new recruits.

"Square Dancing – Is It Broke? – Can We Fix It?" is the title of the article reprinted with Tony Oxendine's permission. This was the keynote address at the 52nd National Square Dance Convention held in Oklahoma City, Oklahoma on June 27, 2003. The next section will follow in the following issue.

David Cox writes an article titled, "Doing More With Less". The idea is for the caller to call choreography different, not difficult. He includes routines and ideas using Circles, Stars, Goal posting, asymmetrical material, and unexpected calls.

JOHN'S NOTES

John Saunders (johnnysa@aol.com or <http://squaredancing.org/johnsnotes/>)

John includes a record review and things of interest section. There are several singing call figures included that are used in the newly released songs.

"Patriot's Jig" is the "Blast From The Past" Contra dance this month. It uses regular basics that can be followed quite easily.

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

Thanks, Frank

In the **Workshop Ideas** section this month is a call from the past called "Ferris, Trade and Wheel". The definition: From two-faced lines – The couples facing out do a normal Ferris Wheel, while the couples facing in Extend to a two-faced line in the center as in Ferris Wheel, then the centers of this line trade and pick up the other end of this line and finish a Wheel and Deal. This centers part feels like a Flutterwheel.

The **Mainstream (1-53) Program** section this month is the Turn Back family. This includes the U-Turn Back and the Ladies or Gents Backtrack. The Fold family is the call of the month in the 'Dancing the **Mainstream Program**. Make sure the inactive dancers (the non-folders) don't move during the call.

Dancing the **Plus Program** this month looks at the call Linear Cycle. This call starts from ocean waves, and at the Plus program cannot be called from two-faced or inverted lines

The **Advanced and Challenge Supplement** includes: Explode and (Anything); the Hourglass; and Relay the Top.

Open Mike Dance At "Rancho Baldus"

June 18, 2004

*Last night was the first dance of the season,
We have every summer - square - you'll all
Just a fun dance - casual - no fancy clothes
Open mike means anyone who can - can call
Do that four times every summer - third friday
From June, all the way through - September
That way - we get together - once a month
So all the moves - we'll be sure to remember
Had a good turn-out for the first of the season
Come from near and far - that's what we like
Over five squares in the summer - is not too bad
Also five callers and a cuer - to share the mike
There's plenty of dancing - also some rounds
With Lois - our cuer - spinning the "platter"
And the dancers - always ready and willing
Time just - fly's - but that doesn't "matter"
So come next month - July- we'll do it again
Never know who'll show up - that's a surprise
But we'll have a good turnout, I'm sure - if the
Good Lords willing - and the creek don't rise.
GJB*

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Chuck & Gerry Hardy 800-584-3453 or cdhardy@aolcom




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On The Record ROUNDS

Ralph & Joan Collipi

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



Take a  at what is just released...

Let's Mambo Tonight

Phase III+2 (Scallop, Patty Cake & Tap) – Mambo – Roper 425B Tonight – Peg and John Kincaid

Basic, scallop, knee swivels, whip, chase with cucarachas, slide the door, hook and unwind. A good intro to mambo, a fun dance.

Behind Closed Doors

Phase IV+1 (Triple Traveler) – Slow 2 Step – EPIC 5-10950 by Charlie Rich – Tami and Bill Helms

Lunge basics, switches, left trn w/ inside roll. Open basics, u/a turn, sweetheart wrap.

Last Date

Phase II – 5 Count – RCA 447-0572 – Dorothy Sanders

This is 5 count rhythm routine, rock recover to sidecar and banjo, 4 turning 2 steps, open vine, lace up sequence. Ending is smile and wave Goodnight and smile.

Sweet Misery

Phase II+2 – 2 Step – SIERRA 5180 – Dorothy Sanders

Traveling door, wrap and unwrap sequence, open vine, lace up, box, strut 4. These are some of the figures in this basic 2 step.

Near You

Phase V – Rumba – STAR 110A So Near To You by Tony Evans and Orchestra – Chuck and Shirley Hurst

Sit line, interrupted hockey stick, alemana, cuddles, fence line, New Yorker. Choreographer suggests you slow to 41.

Every Street's A Boulevard

Phase V – Foxtrot – ABC 45-10891 by Frankie Laine – Mark and Pam Prow

Phase V figures in this routine are: double reverse, natural hover cross, zigzag. Weave, check and weave, feather finish, hover telemark. Good music to a very nicely written foxtrot.

Waterloo

Phase IV+1 (Whip Turn Cont. Chasse) – Jive – Waterloo by ABBA – Atlantic 45-

Round Dance with Ralph & Joan Collipi

Aug. 27, 28 - Chesapeake Round-E-Vous Round Dance Weekend (Phases IV-V - Some VI's)

Cherry Hill Campground, College Park, Maryland

Staff: Ralph & Joan Collipi (New Hampshire); Dom & Joan Filardo (Maryland)

Contact: Dom Filardo 301-862-4928; email: domfil@mail.tqci.net

Sept. 3-5 - Putting On The Ritz Round Dance Weekend - Ritz Hotel, Indiana (Phases III-V)

Staff: Joan & Ralph Collipi (New Hampshire); Earl & Anne Helm (Indiana)

Contact: Anne Helm 765-674-6364; email: AEHELM306@aol.com

Dec. 28-31, 2004 - Holiday Round Dance Ball - Landmark Hotel, Myrtle Beach, SC (Phases III-VI)

Staff: Blackford, Collipi, Pierce (Both ballrooms hard surfaced flooring)

Contact: Barbara Harrelson 803-731-4885; email: bharrelson1@juno.com

Jan. 28-30, 2005 - 16th Annual Bennington Round Dance Festival (Phases III-VI)

Staff: Collipi, Filardo, Read, Lillefield

Contact: Esther Mindlin 413-442-5297; email: e.mindlin@verizon.net

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

3035 or ABBA Gold CD Track 19 or Waterloo (Polygram CD) – Mark & Pam Prow
Point steps, chasse, continuous chasse ending, fallaway rock, pretzel wrap, triple wheel. Good beat to music but slow down to 41-3 rpm's.

Have I Told You

Phase IV+2 (Natural Weave & Hinge) – Foxtrot – Have I Told You Lately That I Love You by Al Martino – Mark and Pam Prow

Reverse turn, hov. telemark, prom. weave, open reverse turn, back 3 step, feather, feather finish, in and out runs. Nicely done.

You Light Up My Life

Phase IV – Waltz – WB K17043 or 8455 flip of Hasta Manana also other CD's and LP's by Debby Boone – Mark and Pam Prow

Choreographer suggest you speed up to 47 rpm's. Hover corte, back whisk, telemark, sync. vine, right lunge and hold to outside change. In and out runs. In the ending you must synchronize the steps with words in the song. A very pretty waltz.

Starlight Express

Phase V+2 – Rumba – CD STAR 510D – Bill and Carol Goss

Hand to hand, spot turn, aida. Adv. sliding door, fan, synchopated basic with point. Ending is lunge side shape to reverse line of dance ending in butterfly. Very danceable routine.

Hide Nor Hair

Phase V – Jive – STAR 509CD – Ron and Ree Rumble

Disco lunge, Miami special, hammerlock, circular kick/ball, crosses, elvis knees. Kick to a mooch. Ending is disco lunge and hold. Good jive.

Buy Me A Rose

Phase IV+2 (Sweethearts & Cuddles) – Rumba – CD: Dance With My Father by Luther Vandross – Song 4 – Helen Hanna

Nice music to soft Phase IV Rumba. Fencelines, chase, flirt, serpiente. Ending is slow oversway, change sway.

While We Dance

Phase II+2 (Hover & Spin Turn) – Waltz
– Grenn 17202 – Allemande AI and
Martha Wolff

Twinkles, left turning box, hover, are
some of the steps in this routine. Good one for your record box.

Recordings reviewed
are supplied by
Palomino Records, Inc.
800-328-3800



Princess Three

Phase III+1 (Hest. Change) – Waltz – Wonderful World of the Brothers Grimm
MGM Dancing Princess – Chris and Terri Cantrell

Choreographer suggests you speed for comfort. Solo Waltz, fence line, spin manuv.,
open impetus, and vines and canters are some of the figures included in this in really
nice routine.

Mia Tres

Phase III+1 (Aida) – Rumba – CDZ-81112 Sony “La Distancia”, Simone Track 6
Mia – Chris and Terri Cantrell

Aida, serpiente, crab walks, opposition step swivels. Good music to a good routine.

Holly Jolly Xmas

Phase II+1 – 2 Step – Arista 07822-100001-7 – Holly Jolly Christmas by Alan
Jackson – Allemande AI and Martha Wolff

Nice 2 step with strolling vine, traveling doors, and skate sequence. Dance also
includes a fishtail.

With A Song In My Heart

Phase V+2 – Rumba – Azzurra TBP-SOC003 CD Track 5 – Daisuke & Tamae Doi
Wait and sit line, flirt, circular hip twist, circular 3 alemanas. A beautifully written
rumba, to great music.

This Can't Be Love

2 Step – Phase II +1 (Fishtail) – The Unforgettable Nat King Cole, Capital Records
Inc. 1992, Track 7 – Chris and Terri Cantrell

Looking for a winner in Phase II, this is it...basic figures. Fits the music to a “T”.

Oh What A Dance

Phase III+2 (Umbrella tm & Triple Cha) – Cha – 4 Seasons Record Co. LM 0007
December 63 – Peg and John Kincaid

Crab walks, left hand star, umbrella turn, hip rocks. Chase with double peek a boo (I
see you), travel. doors. Ending is whip to wrap and hold. Nicely done.

Merengue Si

Phase III+(unphased) – Merengue – Mini Disc or CD Available from Choreographer
– Peter and Beryl Barton

Great fun dance. Merengue, wheel, cross over breaks, conga walks, arm slide, double
underarm turn.

What We Danced Danced Danced 4

Phase IV – Waltz – Roper JH 400 Dance Dance Dance flip w/ One Love – Allemande AI and Martha Wolff

Cross hovers, spin turn, open telemark, natural hover fallaway, Diamond turns. Figures flow very nicely in this routine.

Green Green Grass Of Home

Phase IV – Foxtrot – Grenn 17236 – Allemande AI and Martha Wolff

Whisk, open impetus, weave 6, diamond turn, ending is a chair. Good one to have in your record box.

Love Walked In IV

Phase IV+2 (Op Hip Twist/Sweetheart) – Rumba – Mercury C-30091 by Dinah Washington or CD Best of Dinah Washington-Millennium Collection – Phil and Becky Guenther

Great rumba music accompanies this very danceable routine. Open hip twist, hockey stick, flirt, New Yorker, sweethearts. Excellent dance don't pass this one up.

On My Own

Phase III+1 (Aida) – Rumba – CD STAR 207 by Ross Mitchell – flipside “The Bolero Waltz” – Tim Pilachowski and Sharon DeLauter

True rumba beat in the music and nice choreography. Routine has tamara sequences, wheel, underarm turn, serpiente, fenceline. Spot turn that overturns to tandem with peek a boo. Ending is a wheel to unwind to a wrap.

The Bolero Waltz

Phase II+2 (Hover & Side Corte) – Waltz – STAR 207 flipside On My Own – Tim Pilachowski and Sharon DeLauter

They have taken this bolero music and adapted it to a very nice waltz routine. Balances, hovers, progressive twinkles, solo turns, and canters and pivots...try it you'll like it.

Rimini IV

Phase IV+2 (dbl rev & Nat. hvr x) - Waltz – Prandi Sound Records CD #128 Track #1 – Wayne and Barbara Blackford

Intro has drift apt and man transitions. Part A has lady transitioning, it also has chasse, open impetus, weave, drag hesitation, back hover telemark, synco natural hover cross, diamond turn, weaves, prom. sway, oversway and extend. Beautifully written routine, to great music.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



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RHYTHM: WALTZ, PHASE 3+1 [DIAMOND TRNS]

Footwork: Opposite for ladies

Sequence: Intro A B C A B C [1-12] End – Speed to suit

INTRO

BFLY WALL WAIT 2 MEAS;; WZ AWY & TOG;; BAL L & R;;

LC ACROSS; FWD WZ FC; BOX;; LC ACROSS; FWD WZ FC; LF TRNG
BOX;;;

PART A

WZ AWY & TOG;; SOLO WZ TRN BFLY;; WZ AWY; PU SDCAR;

3 PROG TWKL;;; FWD TCH; 3 REV TWKL [C LOD];;;; BOX BK;

2 LF TRNG WZ BFLY WALL;;

PART B

BAL L; REV TWRL; THRU TWKL; THRU SD CL; L TRNG BOX;;;

HVR; THRU CHASSE SEMI; FWD SD CL; DP BK; MANUV; IMP TO SCP;

THRU SD CL; CANTER;

PART C

HVR; MANUV; SPN TRN; BOX FIN; DIAM TRNS;;; 1 LF TRNG WZ;

1 BK WZ; 1 R TRNG WZ; FWD WZ; PROG BOX;; 2 LF TRNG WZ BFLY;;

ENDING

2 LF TRNG WZ;;; APT PT

IS IT REALLY OVER

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Rhythm: Slow Two Step 4+1 (TRIPLE TRAVELER)

Record: Dance A Round DARRCD 523

Sequence: Intro, A, B, Int, C, End

INTRO

4-4 WAIT 2 MEAS; LUNGE BASIC TWICE;;

PART A

UNDERARM TURN TO LARIAT 1/2;; LEFT TRN INSIDE ROLL; BASIC ENDING;

RIGHT TRN OUT SIDE ROLL; BASIC ENDING; 2 SD BASIC;;

UNDERARM TURN TO LARIAT 1/2;; LEFT TRN INSIDE ROLL; BASIC ENDING;

RIGHT TRN OUT SIDE ROLL; BASIC ENDING; 2 SWITCHES;;

PART B

BFLY SIDE BASIC; WRAP LOD; 2 SWEETHEART RUNS (FC WALL);;

TWO LUNGE BASIC;; TWO OPEN BASIC;;

INT

UNDERARM TURN WITH BASIC ENDING;-; TWO LUNGE BASIC;-;

PART C

TRIPPLE TRAVELER;;; BASIC ENDING;

TRIPPLE TRAVELER TO REV;;; BASIC ENDING;

ENDING

1-3 2 SD BASIC;; SLOW LUNGE HOLD;

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ALL THINGS CONSIDERED

By
Ed Foote



Tips For New Dancers

The information given here, while sometimes mentioned in beginners class, is often forgotten by new dancers. Yet this information can be the difference between succeeding or breaking down on a call.

1. Allemande Thar: The center four dancers should hold the wrists of the person ahead - this will keep the set together. Do not just put your hand into the center of the set and hold it upright - new dancers sometimes do this. Also, the dancers on the inside should move very slowly so the outsides don't have to run to keep up.

2. Extend (from 1/4 tag): The handedness of the center wave determines the handedness of the resulting parallel waves. For example, if the starting center wave is right-handed, after the call Extend the ending position will be parallel right-hand waves; if the starting center wave is left-handed, the ending position will be parallel left-hand waves.

3. Grand Square: Use four counts for each four steps of the Grand Square. Don't rush the call. If you see dancers swinging their partner halfway through or at the end of the call, this means they have not danced the call correctly - they have rushed through with no thought for timing. Then they have to make up the lost timing by doing a Swing. If Grand Square is done correctly, there is no time to Swing in the middle or at the end.

4. Right and Left Grand: New dancers tend to hold on too long to each person when pulling by. This, is annoying to other dancers and makes for jerky execution of the call. A quick snappy pull by is the correct method.

5. Star Thru: New dancers sometimes turn away from their group of four while doing a Square Thru, which causes an instant breakdown of the set. Solution: Tilt your head slightly toward the center of your group of four while doing the call. This will keep you moving in the correct direction.

6. Star Thru: Girls, do not raise your left hand up too high; bring it straight out from the side of your head. Also, offer some resistance with your arm - stiffen it a little. These things will enable you to do a much smoother and more precise Star Thru.

7. Swing Your Partner: There are two

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keys to doing this call smoothly. (1) Both dancers should lean back from the waist. This makes the pair a stable unit and keeps them in balance. (2) Look at your partner's eyes or forehead. This will prevent you from getting dizzy and will also aid in maintaining balance.

8. Turn Thru: After the turn half, make a good distinct pull by using a full step. There is a tendency to want to retain your hold with the person you have turned, as though this person were a security blanket; without a good firm pull by there is a good chance to square will break down on the next call, because it will be difficult for dancers to see their position.

9. Wheel Around: This will almost always be called during a Promenade, where the caller will say "heads (or sides) Wheel Around." New dancers often break down here, because they forget whether they are heads or sides, and by the time they remember it is too late. Solution: Any time the caller says "Promenade, don't slow down,"; it is almost guaranteed that his next command will be for someone to Wheel Around. Therefore, when you hear "Promenade, don't slow down," start saying to yourself what you are ("I am a head" or "I am a side"). Now you will be able to react quickly if you are the couple told to Wheel Around.

Remember: Wheel Around involves a couple, working as a unit, turning around 180° to the left to face the opposite direction. It is important to remember this, because Wheel Around can be called from positions other than a promenade.

He forgot the primary rule!!! And that is have fun!!! – Randy Boyd, Editor

MOORE ON CONTRA

By
Paul Moore



Going through an old American Square Dance I ran across this article. Since a lot of clubs are getting ready for classes I thought it might give others some ideas on how to acquire new dancers.

How To Have Successful Demo's

by *Eddie Powell*

First, the question must be asked, "Why are you having the demo?" Most respond that they are trying to encourage "not yet dancers" (in our view everyone is a dancer, some just "not yet") to attend classes and become members of their club to sustain their club and the activity.

While this may well be your objective, the not so obvious question must be asked, "What would it take to get a 'not yet dancer' to become involved and actively participate on a regular basis?" Ask them. We did and found that there are many responses. In general, they want fun, health/exercise, family activity, social interaction or to learn something new. They typically are not looking for commitments, time pressures, something not fun or settings where they don't feel they can relate to the people or situation.

Demos provide a hands-on look at the square dance activity to "not yet dancers" in a local area. To stimulate interest in attending and watching the demo, some common ground has to be extended to the viewing audience (relate). For example, given the recent popularity of country western line dancing, include some easy ones with quick simple teaches within your demo. You may even choose to lead off with lines to generate a crowd then incorporate the square dancing once you have them interested in watching or even, on the floor dancing (on the floor relating).

Bear in mind, being relatable is very important. You achieve this with your choice of dances, your attire and evidencing a variety of age groups on the floor. With regards to attire, some should wear western, some casual, some country western and others should be dressed in street clothes, illustrating that all can participate. A variety in ages represented on the floor relates to that same issue.

Encourage family participation. Encourage learning new things and keeping their minds fresh and thinking. Point out the healthy, low impact aerobic benefits

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of the activity. Mention the recreational and social interaction merits of the activity – both from the mike and one-on-one as you mingle with the crowd. All representatives of the activity, participating in your demo, should be well aware of these points and be able to promptly include them in conversation as they identify the potential dancer's area(s) of interest. Try to capture the name, address, and phone numbers of the interested members of your audience by doing a drawing for a free three week series of lessons (three weeks or shorter must be used to emphasize little commitment and lack of time pressures – additional weeks may be mentioned once they attend their second lesson but only in series of five weeks).

Use the information collected to generate a Hot List of prospects for your classes, provide information and a phone call prior to lessons. Should they not attend a lesson, call and follow up, re-inviting them. If they cannot attend your lessons, pass their name on to another club/caller to get them in the activity on a different night, location, etc. There is no reason to ever lose or discard a Hot List prospect!

In the past, square dancing has typically been one sided in providing information but never collecting/asking for any from our targeted consumers. A correct marketing experience allows for communication from both parties. We provide a handout and verbal information while providing them a visual, hands-on dance experience. We ask them for their name, address, phone, and other important information that would be critical in their "buying decision." They are actually deciding where to spend their time and recreational dollars – that is a "purchase."

So, just as in retail or service companies, we are selling and they are buying (or not buying) our product or service. If they buy, then cater to them – they are the customer and the customer is king. If they don't buy, then we should discover why and make the necessary adjustments to our product so they will buy or we'll face going out of business.

MAKE IT FUN - KEEP SMILING!

ENCOURAGE OTHERS TO JOIN THE FUN!

Square Dancing: Family Fun - Family Values!

Let's All Work Together For The Growth Of The Activity!

The Florida Dance Web

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This includes club officers, pictures and schedule with annual updates.

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

Tomperry@tipiproductions.com



These callers, all members of the American Square Dance Society "Hall Of Famers", met at Asilomar, California (1971?). Included in the picture are, from left to right, Ed Gilmore, Lee Helsel, Bob Osgood (in back), Bob Page, Arnie Kronenberger, Marshall Flippo, Bruce Johnson, Joe Lewis, Bob Van Antwerp and Dave Taylor. Not included in the picture were Don Armstrong, Al Brundage, Earl Johnston and Frankie Lane. This meeting was a result of an earlier discussion between Bob Osgood, Arnie Kronenberger and Bob Van Antwerp that there should be an association of callers around the world to lead the movement. At that time, there was no definite name for the organization.

The picture above was received from Bob Van Antwerp of Stateline Nevada, where he currently lives. Bob Osgood, at this meeting, delegated, one of his better talents, to the photographer to take the picture. In turn, Bob presented a copy to each of those in attendance, as a memento of the conception of the idea which was later to become CALLERLAB.

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

CALLERLAB VIEWPOINTS



By
Erin Byars

Erin's been dancing since 1969 and cueing and teaching rounds since 1976. Erin, and her caller partner Scot, have been strong leaders in our activity for many years and have always accepted that responsibility with grace and class.

I Knew you were going to last...

Ever spent an hour doing an exhibition or demonstration, then walked away feeling like you didn't really engage the audience? I mean, they thought it was a good show, but no one actually considered that they could be part of the wonderful world of square dancing. If you had walked among the spectators you would have heard them saying things like, "It looks pretty, but I could never do that!" But you know they can! So don't let people leave without answering those unasked questions.

You can work pro-actively by making short announcements during those few minutes when squares are reforming. Besides being informative, it lets people know there is more dancing to come and keeps them from wandering away. We also, whenever possible, avoid using the words "lesson" or "class" as some people have adverse reactions to those terms.

Here are some sample scripts:

I bet you worry about having two left feet! Well, if you can walk, you can square dance. It helps if you can walk to the beat of the music, but it's not required! Most of square dancing is knowing where to walk, and we can help with that. Just ask any of the folks you see up here...

Most people think they need a partner to square dance, but that's not true! There are clubs just for single folks, also for teens and youth, and some just for couples. We also have handicapable clubs. Something for everyone! In fact, dancers, how many of you met your significant other square dancing? Raise your hands! Look how many of these dancers met their life's partner on the dance floor - isn't that great?

So, you think you can't take time for square dancing because you have youngsters at home? Well, we have something just for you! It's a family club, where

Deadlines For American Square Dance

January 15	March issue
February 15	April issue
March 15	May issue
April 15	June issue
May 15	July issue
June 15	August issue
July 15	September issue
August 15	October issue
September 15	November issue
October 15	December issue
November 15	January issue
December 15	February issue

moms, dads and kids can all learn to dance together. In fact, we are getting more and more grandmas and grandpas taking the grandkids square dancing every week! Would you like to spend more time with your kids, not less? And, unlike most sports, square dancing is not competitive – it's cooperative. Besides actual dancing, there is great interaction between kids and adults, helping one to mature and the others to stay young!

Did your doctor tell you that you needed more exercise? Have you considered walking but hesitated because it seemed so boring? How about walking to music with a bunch of fun people? Many doctors recommend square dancing, citing the measured, even pace of walking to the music – and you would be amazed just how many miles you can dance in one evening!

Lots of people tell me square dancing looks pretty, but they don't feel they could do it... Let me tell you, all of us were just like you once! In fact, dancers, how many of you have been dancing one year or less? Raise your hands! How many have been dancing five years? Ten? Twenty? More than twenty? And look, all these people are dancing together and having a wonderful time!

These are just some suggestions to get you started; you will need to adapt these to your area (you may not have a handicapped club, etc.). It is best to find someone who is great at speaking "off the cuff" to present this material – in fact, if you choose someone other than the caller, he or she can grab some water and breathe for a minute during these "answers"! Get all the dancers, or even the spectators, involved in answering questions, interacting and smiling – especially smiling!



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For further information contact:

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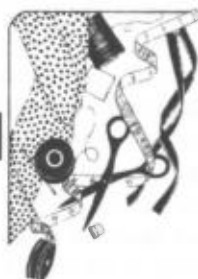
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SEWING 101

With
Donna Ipock



Our church has been involved in a sewing project that included the cutting and sewing of 32 boys uniform shirts and over 200 shift dresses for girls in Haiti. With the humming of sewing machines came some down time when a machine just plane quit sewing. Years and years ago the Smartest Man I Know (Husband, Sam) and I owned a small sewing machine store. Needless to say I learned to repair minor troubles on various machines. This knowledge came in handy these last two months as various machines were brought to me to Fix Up. I have listed some things that can cause problems and are fixable by just checking the following...

- Unthread the machine and remove the bobbin. Check the bobbin. If it seems to be wound smoothly and evenly, fine. If it is not, wind another bobbin, making sure it winds evenly. You can use the thread on the removed bobbin for another time or hand sewing.

- Remove the old needle and insert a new one, making sure the new one goes in the way the old one came out. Needles can develop small rough spots (burrs), which can fray and break your threads. They can also be bent ever so slightly as you pull the thread out to cut at the end of your stitching. A bent needle is an accident waiting to happen.

- Take a good look at the bobbin area, the tension disks, and the area underneath the throat plate. Following the instructions in your owner's manual, carefully clean out any lint, fuzz, or dirt in these areas.

- What thread are you using? Stick with a good quality, name brand thread. There are several on the market; you may need to experiment to find the one that works best in your machine. Stay away from the specials that discount stores carry; most folks report problems with those. Also, make sure your thread is not very old; old threads are more likely to fray and break. A good check is to pull off a length and see how easily it breaks.

- Are you using the same thread in the needle and the bobbin? In most cases, in your everyday sewing, you want to use the same thread in top and bottom, although there are a few exceptions (as when doing machine embroidery).

- Are you using the right needle for the job? Needle sizes and types vary from very fine (thin) needles for use on delicate fabrics to large needles designed to sew through several layers of upholstery weight velvet, to special purpose leather and embroidery needles. Change needles often, and keep a stock of your most frequently used needles on hand. Needles are a comparatively small expense.

- Is the stitch size appropriate for the fabric? Use a larger stitch when sewing

heavy fabric; remember that the thickness of the fabric will take up thread.

- Does the machine need oil? Check your manual for the manufacturer's recommendations and instructions. If oil is required, use a good quality sewing machine oil, available in the notions area of your fabric store or from your sewing machine dealer.

- Are the feed dogs (those little teeth where the needle goes into the machine) moving the fabric smoothly? Newer machines have an option to lower the teeth, make sure the teeth are fully in the raised position.

- Now, rethread the machine. Keep your machine manual open next to you and follow the instructions step-by-step, even if you think you know how to thread the machine. Do some plain straight stitches on a piece of medium-weight fabric. One of the ladies doing the sewing for our Haiti Project was just re-threading her machine in a hurry and was missing one of the tension disks. The stitches should look the same on both sides of the fabric. The top thread should not show on the bottom, the bottom thread should not show on the top. Uneven stitches usually indicate the tension is out of balance. Adjust the tension a little at a time; one small move can make a correction.

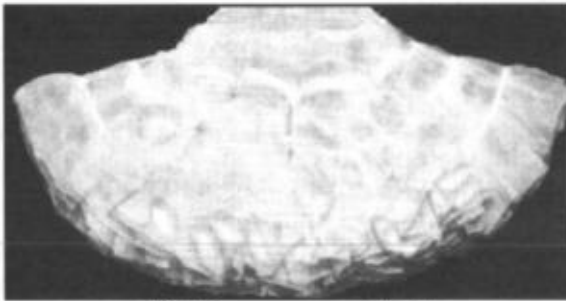
If you still have a problem, you might consider having the machine professionally serviced.

Sew Happy!

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THE COUNTRY LINE

From
Mike Salerno



Once again, it was my privilege to teach a one-hour line dance workshop at the Kansas State Square Dance Convention. I thoroughly enjoy teaching these workshops because it allows me to expose people to another form of dancing than they currently perform. Over the years, I have had new participants as well as those that attend the workshop every year. I have found that the better the dancer, the more they know about other types of dancing and body movement. Just as cross training in exercise or in the work place makes people stronger in those activities, so does cross training in dancing. Techniques and concepts from all activities involving movement will help you become a better dancer. Any kind of movement class will accomplish this; it does not have to be a dance class. It can be a martial arts class or a yoga class, just something that uses body movement. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Dance: Alley Cat

Basic Steps (Official NTA Definitions):

Diagonal: 45 degrees away from the center of the Line of Dance (direction).

Drag (or Draw): To bring the free foot slowly up to the supporting foot, knee flexed or bent.

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

Heel Split: Feet are together with weight on the balls of both feet. Push heels apart on count 1, bring back to 1st position on count 2.

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

Shimmy: Shoulder Shrug: Alternating shoulder movements forward and backward at a rapid rate.

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

Stomp: To step with a change of weight.

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

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

*Prompting Cues are in BOLD lettering

NAME: Alley Cat

DESCRIPTION: 64 Count, 4 Wall Beginner/Intermediate Line Dance

CHOREOGRAPHER: Donna Aiken, Oklahoma

MUSIC TEMPO SUGGESTIONS:

Slow: Daddy's Money by Ricochet (134 BPM)

Medium: Big Ol' Truck by Toby Keith (142 BPM)

Fast: 4 to 1 in Atlanta by Tracy Byrd (154 BPM) or Any Moderate to Fast Tempo

COUNTS/STEP DESCRIPTION

Two Heel Splits, Right Heel, Touch, Right Heel, Touch

1-2.) With Weight on Balls of Feet, Spread Heels Out, Return Heels to Center

3-4.) With Weight on Balls of Feet, Spread Heels Out, Return Heels to Center

5-6.) Tap Right Heel Forward, Touch Right Foot Beside Left Foot

7-8.) Tap Right Heel Forward, Step Right Foot Beside Left Foot

Two Heel Splits, Left Heel, Touch, Left Heel, Touch

9-10.) With Weight on Balls of Feet, Spread Heels Out, Return Heels to Center

11-12.) With Weight on Balls of Feet, Spread Heels Out, Return Heels to Center

13-14.) Tap Left Heel Forward, Touch Left Foot Beside Right Foot

15-16.) Tap Left Heel Forward, Step Left Foot Beside Right Foot

Four Forward Step Left Diagonal/Right Foot Together, Clap Hands

17.) Step Left Foot Forward to Left Diagonal

18.) Slide and Step Right Foot Beside Left Foot, Clap Hands

19-24.) Repeat Steps 17.) - 18.) 3 times

Four Backwards Step/Touch On A Diagonal

25.) Step Right Foot Backwards With a Slight Turn Right

26.) Touch Left Foot Beside Right Foot, Clap Hands

27-32.) Repeat Steps 25.) - 26.) 3 times

Shimmy/Drag Right in Four Beats, Shimmy/Drag Right in Four Beats

33.) Step Right With Right Foot

34 - 36.) Shoulder Shake While Dragging Left Foot to Right, Clap Hands

37.) Step Right With Right Foot

38 - 40.) Shoulder Shake While Dragging Left Foot to Right, Clap Hands

Shimmy/Drag Left in Four Beats, Shimmy/Drag Left in Four Beats

41 - 48.) Reverse Steps 33 - 40.) Above beginning with Left Foot

Kick-Ball-Change, Kick-Ball-Change, Step, Touch, Point, Touch

49&) Kick Right Foot Forward, Step Lightly on Ball of Right Foot Beside Left Foot

50.) Step Left Foot in Place

51&) Kick Right Foot Forward, Step Lightly on Ball of Right Foot Beside Left Foot

52.) Step Left Foot in Place

53-54.) Step Right Foot Forward, Touch Left Toe Beside Right Foot

55-56.) Point Left Toe to Left Side, Touch Left Toe Beside Right Foot

Vine Left With A 1/4 Turn Left, Three Steps Backwards, Stomp

57-58.) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot

59-60.) Step Left Foot to Left Side with a 1/4 Turn Left, Touch Right Foot Beside Left

61-62.) Step Right Foot Backwards, Step Left Foot Backwards

63-64.) Step Right Foot Backwards, Stomp Left Foot Beside Right Foot

Repeat

From Lee Kopman

Let's face it...WE ARE IN TROUBLE. Our numbers are dwindling. Beginner Classes, Weekday Dances, Weekends, Festivals – all are showing a decrease in the number of dancers attending. We must initiate new ideas in how to promote our beloved activity.

I have always felt that dancers beget dancers...i.e. – our best salesmen are those presently taking part in our dance programs. I have a proposal that might be of interest to the dance community. If you can't bring new people to the dance, **BRING THE DANCE TO THE PEOPLE.**

Here is my idea. Have a dance party at your home. Invite your friends, neighbors and relatives to your home. Put on the CD (as advertised), sit back – and let the instructions and music do the job of introducing Western Square Dancing to the Party.

It's a winner! After the dance sessions you will have a perfect opportunity to suggest formal lessons.

Give it a try – we have everything to gain and nothing to lose!

Open letter to callers and dancers...

Having trouble getting people to take lessons?

I have a solution to your problem.

***IF YOU CAN'T GET PEOPLE
TO COME TO A BEGINNER CLASS...
BRING THE CLASS TO THE PEOPLE***

Suggest to those who are in your clubs to:

**Have a party at their home –
invite their friends, neighbors, relatives...**

**Play the CD – Those at your party
will be dancing in just a few minutes.**

The CD is available for the price of \$18.00.

You may need more than one CD to give to members of your club.

The CD is also an excellent tool for callers who are looking for the best way to teach a beginners class.

Contact:

Lee Kopman (516) 221-5028 • Email Lee1square@aol.com

ROUND DANCE PULSE POLL

From
Bev & Bob Casteel



Dear Readers and Friends,

With each passing day, more wonderful dances are being written for us to enjoy. Please keep forwarding your selections to us to include in this article.

DIXIE ROUND DANCE COUNCIL

Most Popular Teaches as reported in the June 2004 Newsletter

1. Beale Street Blues (Lillefield) V/Jive/SP
2. On and On (Shibata) IV/Rumba/Star 206
The Sun, The Sea & The Sky (Brandt) V/Waltz/CD Ultimate Ballroom
3. Starlight Express (Goss) V/Rumba/Star 510CD
4. This Is The Life (Rumble) IV/Foxtrot/CD Best of Slowfox Music
5. Die Lorelei (Bendewald) III/Waltz/EN009
Fine Brown Frame (Hurd) IV/Jive/Capital Jazz CD Lou Rawls
Hello Mary Lou (Scott) III/Cha/Mercury 880-663-7 or CD
You Should Be Dancing (Goss) V/Cha/Star 507CD

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4th Quarter 2004

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Phase IV: On & On (Shibata) Rumba/Star 206 Flip: This Can't Be Love

Phase V: Beale Street Blues (Lillefield) Jive/SP

Phase VI: You Forget (Rumble) Bolero/ La Mentira CD Romance Tk 9

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POINT OF ORDER



From Kappie Kappenman

What is

By Les Gotcher

Reprinted from Sets In Order, February, 1981

I am going to start this off by telling a little story, a true story to be sure, but a story nonetheless. I call for several groups in this area. Some are beginners, some are mainstream. One group of dancers that I call for at the Lutz (pronounced Loots) Recreation Center on Sunday nights are Plus I and Plus II, with Quarterly Selections and Advanced material added. We also workshop some exhibition numbers so that we can show off if we are called upon to do so.

SPICE FROM THE PAST

Our exhibition numbers consisted of Double Tea Cup Chain, Ride The Ferry, and Little Wonder, which is a type of Venus and Mars. We went way back into the past and dug up Chase The Rabbit, Chase the Squirrel. Included in the figure is a circle four on the side and break it up with a dopaso, ladies whirl thru with a butterfly whirl. Some of you will remember this old figure, first shown by Pappy Shaw and his Cheyenne Mountain Dancers, a group that traveled across the country sowing square dancing way back in the forties. By putting all of the figures together, we do a very nice exhibition dance, mostly just to amuse ourselves.

One night one of the men came up to me and said that he would like to see dancing get back to old fun level dancing it used to be. I asked, "What do you call fun level?" He said, "Fun level to me is where everyone knows everyone else, where everyone mixes up and dances together, where no one gets mad at someone just because he made a mistake and where everyone has a smile on his or her face during the entire evening of dancing." I didn't say anymore about it, but I certainly started thinking. A little while later during one of the tips, I called "All join and circle to the left." Then I called "Number one couple Rip and Snort, down the center and cut it short." At this point, I had to stop because more than half the floor had never heard of Rip and

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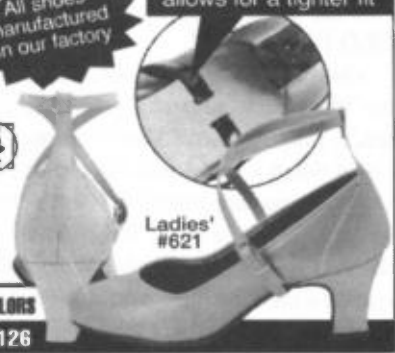
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Snort. I walked them through it and then I had each couple in turn take the lead until they all knew it. I left it alone for a while and some time later on, I had them get into a circle and I said, "This is going to Rip and Snort again, but it is going to be a little different, so be sure and listen to the call and don't goof up."

RELAXIN FUN

I circled them around a little bit more and then all at once, I called, The best looking couple Rip and Snort, and right here you would have folded up watching them because everyone there wanted to prove they were the best looking couple. Everyone was laughing and no one noticed that they didn't even get through because they were having so much fun. When they settled down and were circling again, I said, Listen to the call now and this time I called The youngest couple Rip and Snort and again they all wanted to prove that they were the youngest couple there. Of course, they finally would allow some couple to get through it and complete the figure but the point is they were having fun, and with an old gimmick that we used years and years ago.

I always teach my beginner classes another gimmick that we used long ago and that is Who's on First. This always causes some confusion because you change your number in the set doing this one. In other words, if you happen to land in number 2 position, you immediately become number 2 couple, etc. It is a lot of fun to do and the dancers like it a lot. Later on during the dance I threw in an easy singing call for this high level group, and still later I gave them a contra. My very dear friends, Al and Bea Brundage, came over and visited Winnie and me last September and I told Al that I would like to learn some contras. Al said, "If Les Gotcher will learn contras, I will be happy to come 150 miles, and teach you for FREE." Al went on to say, "We are not doing anything on Tuesday, September 9, or Wednesday, September 10, can we come over do something on those nights?" I said, "Al, I have a group that dances on Wednesday nights, so how about coming over then and we will get together before the dance and talk for a few hours", which is something we old time callers like to do. We went to the dance that night; I called a short dance, then introduced Al and turned the entire evening over to him and he taught us six or eight contra dances during the evening. The dancers loved it. They loved Al and Bea. We had a ball, so it was quite a success. That night was an eye opener to me because I saw exactly how those contras could fit into an evening of dancing, and I now include them in my groups. If they are Beginners, Mainstream, Plus I and Plus II, Advanced or whatever.

They all love them and they should be included in all programs by all callers. I am sure the dancers will like them, too.

OLD FUN LEVEL

Getting back to my story, the same fellow I was talking about earlier came back to me when we were packing up the equipment and getting ready to head for home. He said, "I really enjoyed this evening." He went on to say, "This is what I was talking about when I said I like the old fun level dancing." I said, "Do you know what we have just proven tonight?" He asked, "What?" I said, "We have proven that ANY LEVEL is fun level, if the caller will just keep everything for FUN and not allow dancers to get too serious about their dancing and become frustrated if someone makes a mistake." He said, "Well, I'm sure that everyone here tonight enjoyed this dance because they are standing around in groups and laughing and talking about it, when they usually rush out and get into their cars and head for home most likely talking about someone who goofed up the squares." I think there must be a moral here somewhere. I know that I learned something. From now on I am going to dance my dancers for FUN, Fun, fun. All the time. I am not going to allow them to get too serious. I am going to keep reminding them, Square Dancing is for fun. When the folks danced in the old days, they danced for fun; when we teach a class, we always tell them that square dancing is fun; when we graduate them, we tell them to keep having fun.

IS THIS CHANGE NECESSARY?

It seems somewhere, after graduation, something happens to the dancers. They seem to quit dancing for fun and want to see how fast and how far they can advance. This could be the caller's fault, I am not sure. I wish I could offer something positive. I know for myself, I will allow my groups to advance, but I'll see to it that they do not get to where they don't want to dance with this or that couple, because all the couples are trying just as hard as the other couples, we must always face the fact that some are faster learners than others, but the slower learners, most times, are just as good dancers as everyone else. So, when arranging your programs, be sure to add several fun gimmicks for the evening and be sure that your dancers always have smiles on their faces. Smile to yourself, it doesn't hurt. Keep in mind, Square Dancing is Friendship Set To Music. It is not Ability Set To Music.

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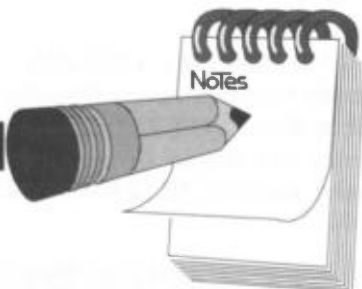
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We need the event date, name, location including city and state, contact address, phone number, and email if any. **The name of the Association/Federation must be printed on the flyer to receive the free listing.**

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

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.

June 23-26, 2004 – Denver, CO

June 22-25, 2005 – Portland, OR

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

July 1-5, 2004 – Phoenix, AZ

July 1-4, 2005 – Santa Clara, CA

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

AUGUST 2004

4-7 **PENTICTON BC** – Peach Fest Square Dance Festival; Penticton Peach Festival, www.penticton.org

5-8 **ALASKA** – 38th Annual Alaskan Square & Round Dance Festival, Herman Hutchens Elementary School, Valdez; www.fairnet.org/agencies/dance/valdez; Jo Ellen Tolley 907-458-0381, email softtouch@gci.net

6-8 **WISCONSIN** – 45th Wisconsin Square & Round Dance Convention, D.

C. Everest High School, Weston (near Wausau); Vern & Betsy Lane, POB 95, White Lake, WI 54491-0095; 715-882-3274; vlane@antigopro.net.

12-14 **TENNESSEE** – 30th Tennessee State Convention, Chattanooga Convention Center, Chattanooga; rayswafford@msn.com, 706-935-4034; www.tnsquaredance.com/html/state_convention.html

13-14 **PENNSYLVANIA** – Pennsylvania Square & Round Dance Federation Convention; Penn Stater Conference Center Hotel, State College; Bob and Ellen Williams, 2159 Palomino Drive, Warrington, PA 18976-2171

13-14 **CALIFORNIA** – Mineral Camp Out Hoe-Down, Mineral School House; jthiel@rbuhd.k12.ca.us ; 530-527-4286

20-21 **MICHIGAN** – 43rd Michigan Square & Round Dance Convention, Lansing Center, Lansing; Fred and Netty Wellman, 517-339-5096; email n.wellman@comcast.net; www.squaredancing.com/

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20-21 **NORTH CAROLINA** – 15th Annual State Convention, North Raleigh Hilton Hotel, 3415 Wake Forest Road; Lesley and Debbie Green, 2 Cat Tail Court, Durham, NC 27703; 919-598-1104

SEPTEMBER 2004

3-4 **INDIANA** – Weekend At The Ritz, Honeywell Center, 275 West Market Street, Wabash; Anne Helm, 711 E. 50th Street, Marion, IN 46953; Anne 765-674-6364 or Larry LColeSDC@aol.com

4-6 **MONTANA** – 49th Annual Knothead Jamboree, Union Pacific Dining Lodge, West Yellowstone Park entrance; George and Betty Moore, 459 Killarney Street, Billings, MT 59105; Email geebeesqmp@imt.net; 406-252-4965

10-12 **PENNSYLVANIA** – The Annual Dutch Treat, Lancaster Host Resort and Conference Center, 2300 Lincoln Highway East, Lancaster; Tim C @ 905-332-7597, email DTWeekend@aol.com, www.DutchTreatWeekend.com

16-18 **GEORGIA** – Georgia 33rd Annual State Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake Street, Rockmart, GA 30153

17-18 **NEW JERSEY** – 40th Federation Delaware Valley Square & Round Dance Convention, Cherry Hill Hilton, Cherry Hill; John Buzdygon, 10 Barrel Run Road, Quakertown, PA 18951; jbzdygon@enter.net; 215-536-4777

17-18 **NEBRASKA** – 34th Nebraska Square & Round Dance Convention, Adams County Fairgrounds, Hastings; Marion and Joan Niemeyer, 2935 N. 58th Street, Omaha, NE 68104; www.sqdancer.com/nebraska/state; neil04@cox.net

OCTOBER 2004

1-2 **KENTUCKY** – 18th Annual Mid-America Square Dance Jamboree, Kentucky Fair & Exposition Center, Louisville; P.O. Box 421, Fairdale, Kentucky 40118; 502-368-1006; midamericajamky@aol.com; midamericajamboree.com

8-9 **ARKANSAS** – 55th Arkansas State Square Dance Federation Dance: We'll Have Dancing Galore in 2004, Agora Conference Center, Conway, AR; Vince Vinciguerra, 501-450-9252, vjvin@cyberback.com

8-10 **CALIFORNIA** – 48th Annual Jubilee, Blackford High School, 3800 Blackford Ave., San Jose; Mary Knoppe 650-941-3419, mbethkool@aol.com; www.scvsda.org/jubilee

14-17 **NEW HAMPSHIRE** – Northeast Callers School, Manchester; Ken Ritucci, 132 Autumn Road West Springfield, MA 01089 413 734 0591; Email kendeucey@aol.com

21-21 **NORTH CAROLINA** – Fontana's Back Octoberfest, Historic Fontana Village Resort, Hwy. 28, Fontana Dam; 1-800-849-2258

22-23 **KANSAS** – "Moosic of the North" Fall Festival of Square & Round Dance, Cessna Activity Center, 2744 S. George Washington Blvd., Wichita; David & Charlotte Stone, 3510 Hiram St., Wichita, KS 67217; 316-942-6852; stonedavidc@juno.com

22-24 **VERMONT** – 14th Annual Tumbling Leaves Festival, Bennington College, Bennington; Cliff Brodeur 413-443-3060, email cliff@squaredancehoedown.com; Red Bates 941-828-0481, email redbates@juno.com

29-30 **FLORIDA** – Northwest Florida Square & Round Dance Assoc. 30th Annual Round-up, 361 North 10th Street, DeFuniak Springs; Don & Wanna

Caverly, lunaway@arc.net, 850-729-4501

NOVEMBER 2004

5-6 **NOVA SCOTIA** – 35th MARI-TIME SQUARE & ROUND DANCE CONVENTION, Old Orchard Inn, Exit 11, Hwy # 101, Greenwich, NS; Ken and Edythe MacLeod R.R. # 3 Charlottetown, P.E.I. C1A 7J7, (502)629-1672.

12 **NEW JERSEY** – Northern New Jersey Square Dancers Assoc. Mini Festival, Bridgewater Middle School, Bridgewater; 908-218-9007

19-20 **TENNESSEE** – 42nd Mid-South Square & Round Dance Festival, Night Train to Memphis; Holiday Inn Select, 5795 Poplar Avenue, Memphis; Sherry Farris/Mike Phillips, 2375 West Lake Oaks, Bartlett, TN 38134; 901-373-5372; SquareUp2004@hotmail.com

JANUARY 2005

21-22 **LOUISIANA** – Lottie's Louisiana Hoedown, Ruston Civic Center, 401 N. Trenton Street, Ruston, LA; Ghost Riders Band, Lottie Ainsworth, Nasser Shukayr; Lottie 318-249-4157; lotTNray@centurytel.net

APRIL 2005

8-9 **IOWA** – 43rd Iowa State Square

& Round Dance Convention, River Center, Davenport; Jim and Linda Kuhle, 183 38th Ave., East Moline, IL 61244; 309-755-6899

29-MAY 1 **NEW MEXICO** – 25th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins NE, Albuquerque; Kathi Raver, 505-286-9000, raver@aps.edu

MAY 2005

5-7 **ONTARIO CANADA** – 44th Annual Int'l Square & Round Dance Convention, St. Catharines, Ontario, Canada; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; 905-875-0268; budge@sympatico.ca

6-7 **KENTUCKY/OHIO** – 45th Buckeye Dance Convention (sponsored by Southwestern Ohio Square Dancers Federation), One W. RiverCenter Blvd., Covington, KY; Ron & Emily Henry, 513-471-3617; emilyh@goodnews.net

JUNE 2005

22-25 **OREGON** – All Trails Lead To Oregon, 54th National Square Dance Convention, Portland; 54th National Square Dance Convention, P.O. Box 1539, Rainier, OR 97048; www.54nsdc.com

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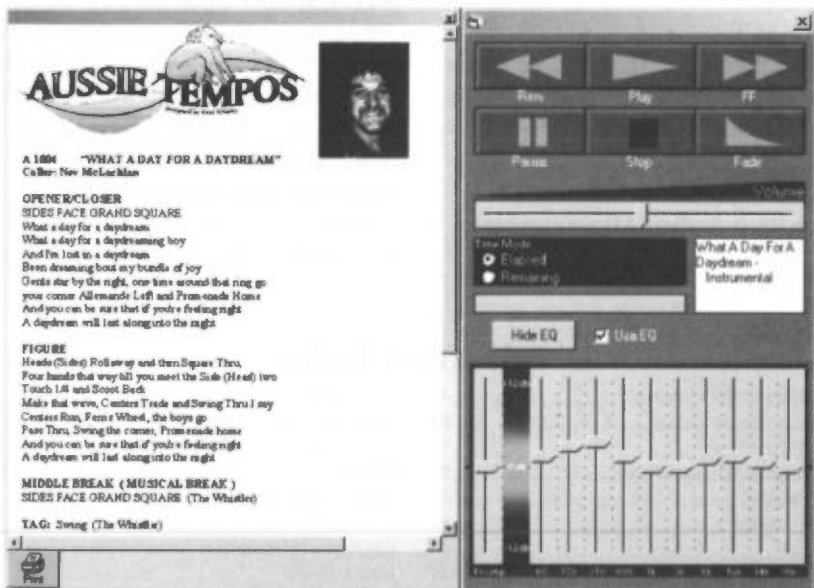
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