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AMERICAN SQUAREDANCE
Volume 59
Number 12
Dec. 2004

“The International Magazine of Square Dancing”

Publishers - Editors
William and Randy Boyd

Cartoonist
Corben Geis
A Christmas Wish

As we square up, let it remind us of being lifted or raised up in mind and spirit so as to spread joy to all our friends. As we bow to our partner and corner, let it remind us of honoring our friends and loved ones, showing them that at all times we really care. As we join hands in a square may it remind us of joining hands with each other throughout the world, as we are of one race, the human race. As we circle left, may it remind us of a circle of friendship, friendship is a great gift both given and received. As we right and left grand, may it remind us of grand moments in our lives. As we promenade home let us remember home is in the heart. As we express the joys of this holiday season remember, every person at some time or another has trials and difficulties in life, but we as square dancers look beyond that and seek good times. It is all right to remember the sad times, but we as square dancers do not dwell on them. We as square dancers meet and greet each other in friendship and goodwill. We seek to have fun and comradeship. What a great Christmas gift to give someone – a great big yellow rock. During this holiday season give someone the gift of happiness and take them dancing.

Merry Christmas

Happy New Year
I am glad that someone took the time and trouble to examine the problems associated with marathon hash. We no longer do much square dancing because of excessive long hash. A second problem is that callers have to have a floor of dancers standing in squares in order to make announcements. I think if everyone is standing they should be dancing.

Mike Solomon

Who says square dancing is not a sport, mainly because it is not for spectators. I disagree. I just got through watching the Olympics, on TV. Some of these activities are a joke. Not all, but some. I’d like someone to explain, to me, how fencing is a spectator’s sport. There are, probably, a few hundred people in the U.S.A. who love fencing, but, wouldn’t you say there are a few thousand square dancers, or more, in the USA.

I was in Germany a few years ago and square dancing is more popular there than in America. I was talking to a Japanese caller and she told me that square dancing is very popular on that island and growing. I also live near the Canadian border and many times it is crossed for a good square dance that is in the east. I understand the attendance increases as square dancing, spreads west. Square dancing is popular throughout the countries of the world. It is time that it gets recognized. Come on CALLERLAB, USDA, ACA and all the big organizations associated with square dancing – lead the charge. Square dancing has taken a “back seat”, long enough.

I am only an average square dancer who still gets his left confused with right, occasionally, but there are many top notch dancers in the USA. I was down in North Carolina, a few years back. The dancers there could run rings around me and my partner. I was impressed by their speed and precession.

Somebody decided that they needed a little color in the Olympics. In between the ping pong tables they had a bunch of young girls in hot pants bouncing around with that Britney Spears look of having
their tight tee shirts rolled up with their belly buttons showing. They did not belong in the Olympics. If they wanted something colorful; what can be more colorful than four women with their short puffy skirts, over layers of petticoats and their partner. In matching attire.

There are many who disagree with me. They want to keep square dancing "just as it is." They have the idea that we would have to give up our fun nights if square dancing got competitive. This theory is entirely wrong. I don't see why we can't have it both ways.

It is rumored that ballroom dancing is going to be added to the Olympics. "Three cheers" for those who have been bitten by the ballroom dancing bug. But, what about square dancing? There are plenty who would like to see this colorful activity, and get it's fair share of the audience. Some writers, callers, etc. Are beginning to realize that we have to present square dancing, to the public. Gone are the days when this activity was presented in your gym class, during school hours, and this was enough to attract others to a decently run "open house." Times have changed and I think square dancing has to, also.

I feel that we no longer treat this as a poorly attended activity, but, should look at it as a competitive sport, also. I think square dancing should go head to head with ballroom dancing and be considered an Olympic sport. I'm for pushing square dancing ahead of ballroom dancing. It has been in 2nd place long enough.

Thank you,

Richard M. Hoesel
Peek Into a Caller’s Record Case

Dave Sutter has been calling for 40 years. He has called in Iowa, Minnesota, Wisconsin, Illinois and was inducted into the Iowa Callers and Cuers Hall of Fame in its inaugural year of 2000.

Dave has a full time job as safety supervisor with a fertilizer plant for 32 years. Dave and his wife, Bev, enjoy camping and golfing, which takes up all their summer weekends. For 22 years they have been the hosts for the Fall and Spring Hoedowns in Dubuque Iowa, as well as having served as Program Chair for the five Iowa State conventions held in Dubuque.

Dave typically calls over 150 dances and teaches lessons from September through March. Dave has always loved singing and getting the latest music, keeping him and his dancers happy with the variety.

Dave and Bev also enjoy sharing time with their four children and their families, which includes three grandchildren. Future plans for retirement include dancing and calling square dances, and traveling all over the United States in their 5th wheel.

“There are no better friends than those we have made or yet to make while square dancing.”

When the Sun Goes Down – Esp
I’m Checking Out – Sting
Keep a Dream in Your Pocket – Royal
I’m Gonna Be a Country Boy Again – Sting
Love Is the Best Thing – Double M
Love Lifted Me – Royal
Long Black Train – Esp

Patter:
Do Rae Me – Down under Records
Chicklet – Silver Sounds
Briar Patch – Blue Star
Macarena Hoedown – Blue Star
Braveheart – Global Music

This isn’t my round dance class!
Peek Into a Cuer’s Record Case

Gil and Judy Martin have been round dancing and teaching for over 20 years in the Chicago area. They teach all phases of round dancing and cue regularly for two square dance clubs. Once a month they co-sponsor a Sunday afternoon of rounds. They are members of the Chicagoland Round Dance Leaders’ Society.

They have been featured leaders at festivals in the Chicago area as well as at square and round dance weekends and state conventions in Illinois, Indiana, Wisconsin, and Canada.

They have taught and conducted clinics and teachers’ seminars at national conventions. Their choreography includes “Can’t Smile,” “Singing in the Rain Two Step,” “Singing in the Rain IV,” “American Blue Tango,” “Gentle Quickstep,” “Old Fashioned Foxtrot,” “In the Mood for a 2-Step,” and “Painted Rose.”

They are members of Dixie Round Dance Council, Universal Round Dance Council, and ROUNDALAB, where they have served as Phase VI Chairpersons and Phase Committee Chairpersons. Currently they are Vice Chairmen on the ROUNDALAB Board of Directors.

Both Gil and Judy are committed to furthering their own education in dance and try to attend round dance weekends/workshops as often as their schedule allows. They also take private ballroom lessons to improve their knowledge and skill.

Gil is a retired physics teacher and Judy is a retired elementary school librarian. They have two married sons, three above-average grandchildren and four granddogs. Traveling, sea kayaking and canoeing are among their leisure time activities but round dancing continues to be a big part of their lives. They count as very special, the many friends they have made through this activity.
Square up with a December Tradition.

Tradition is a belief or custom that is preserved from generation to generation. December is the time of the year when fir trees, Christmas caroling, Santa and reindeer and children’s laughter are a part of the seasonal tradition. Square dance get-togethers, club holiday dinners and parties will turn the season into a joyous holiday season.

We found a traditional idea that came from the December '71 Square Dancing magazine which we think would be a great tradition to add for this year’s holiday season.

A Christmas Theme.

How about an evening built around candles. Have invitations to include a drawing of a tree with branches lighted by candles or the invitation might be cut in the shape of a candle. Make sure all current club members get an invitation. Send an invitation to the other local clubs in your area. On the night of the dance have candles placed in appropriate places.

During the evening have someone tell a bit about the history of candles and Christmas, to be followed by singing carols. Conclude the singing with Silent Night with all the lights out. At this time pass out candles to each person and have one individual light his candle and then his neighbor’s candle and pass the lighting around the hall until all the candles are shining. At the end of the singing, hum one verse of Silent Night then wish everyone a Merry Christmas and a Happy Holiday Season and blow out the candles to end the evening.

A few traditions involved with candles include the legends that tells about candles being put on Christmas trees in Germany to represent the splendor and beauty of the stars over Bethlehem. In Holland the old tradition was carolers strolling the streets carrying lighted candles. In homes in New England a bayberry candle was always
burned on Christmas Eve to bring good luck to the family. Many hold candlelight services on Christmas Eve.

Your club could have special candles that serve for your table decorations and then at sometime during the evening be given away as a gift or door prize.

A new tradition could be to light a candle for our square dance activity. We have a great traditional square dance activity that has been around for many years and will be for years to come. We just need to get back to our old traditions of keeping it simple and fun. We also need to regain the pride of being a square dancer. We are unique. We are square dancers and we should be proud of our appearance when we are participating in our activity. Be proud to tell the world that you are a square dancer and that it’s the greatest activity in the world.

We wish everyone a safe and blessed Holiday Season.

The Fabulous Misadventures of Cow Cory by Corben Geis

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American Square Dance, December 2004
Vinyl Releases

**Here For The Party** (ESP 1083) \hspace{1em} Elmer Sheffield

Put on your boogie shoes and dance to this recent Gretchen Wilson top five country hit. Guitar stylings, harmonica, piano and punctuating rhythm. Try it for patter. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Girls Fold, Peel the Top, Square Thru 3, Chase Right, Swing Corner, Promenade.*

**A Hard Days Night** (Sting SIR 340) \hspace{1em} Paul Bristow

A cover of an old Beetles hit. Guitar, harmonica, steel, fiddle and a good percussion beat in a mix that will add to your dance. *Hds (Sds) Square Thru, Pass the Ocean, Recycle, Reverse Flutterwheel, Pass Thru, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

**Don’t Throw Your Love Away** (Aussie Tempos A1032) \hspace{1em} Steve Turner


**Day Dream Believer** (Sting SIR 1203) \hspace{1em} Carsten Nielsen

A mix of piano, fiddle, steel, harmonica and guitar with some sweet background instrumental harmonies. Gentle percussion that helps you glide around the floor. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Vinyl Hoedowns

**Midnight / Gone Wild** (Blue Star BS 2494)

Midnight is a traditional sound with a lively fiddle lead and a rhythm section. Gone Wild is a contemporary sound from strings, reeds and percussion. Two different useable sounds for one money. Available as an MP3.

**Root Beer Rag** (Silver Sounds SSR235) \hspace{1em} Corben Geis

A Billy Joel composition with a good old ragtime sound from a piano with bass and percussion. Listen to the called side by Cory which moves you around the bases for a home run. Baseball lingo incorporated in the patter.
CD’s

Jimmy’s Ragtime Medley (C Bar C CBC 816)  
David Cox
A bright ragtime medley of four tunes. Six different arrangements including some with harmony vocals. Check it out to bring a smile. Available as an MP3 and on vinyl. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Pass the Ocean, Girls Trade, Boys Run, Boys Trade, All Promenade.

Whole World In His Hands (Red Boot RB3100CD)  
Don Williamson

Camptown Races (Pioneer 6002 CD)  
Brian Hotchkies
An arrangement of an oldie featuring a piano, banjo, and guitar with a strong percussion beat. Available on vinyl. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left a Full Turn, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.

My Special Angel (Coyote COY 809 CD)  
Don Coy

Good Hearted Woman (Rhythm RHY 119 CD)  
Wade Driver
Listen for the piano, steel, guitar, rolling banjo and bass in this upbeat arrangement of an old country hit. Gentle percussion. This one will get the toes tappin’. Key change in closer. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Star Thru, Square Thru, Trade By, Swing Corner, Promenade.

One Step At A Time (Tar Heel TAR CD 139)  
Chuck Mashburn
Southern Gospel from a fiddle, guitar, piano, and bass with percussion. Available as an MP3. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.

Wait For The Light To Shine (Tar Heel TAR CD 140)  
Bob Fisk
A peppy spiritual from a steel, guitar, piano and bass with gentle percussion. Available as an MP3. Hds (Sds) Square Thru, Slide Thru, R & L Thru, Dixie Style OW, Boys Scoot Back, Girls Circulate, Left Allemande, Come Back, Swing Corner, Promenade.

Last Christmas (BVR CD 108)  
Bodo Von Reth
A mix of a guitar and an electronic keyboard with a solid beat. Available as an MP3. Hds (Sds) Flutterwheel, Tch, Walk & Dodge, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.
Whiskey In The Jar (BVR CD 102)  
Bodo Von Reth  
A good solid driving beat from a guitar, an electronic keyboard and drums. Available as an MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Single Hinge, Girls Trade, Recycle, Swing Corner, Promenade.

Abracadabra (Mesa Apache Productions MAP CD 104)  
Several Callers  
A modern electronic sound with out a strong melody line. Seven tracks: Track one - Instrumental; Track two - long play instrumental (15 minutes); Track three - Plus singing call by Bill Helms, Daryl Clendenin, Mike Sikorsky; Track four - Mainstream singing call by Francois Lamoureux; Track five - Plus singing call by Lynn Holloway; Track six - A2 patter by Romney Tannehill and Mike Sikorsky; Track seven - A2 singing call by Mike Sikorsky.

Baby We’re Really In Love (Black Hat Productions BHP0009CD)  
Bill Odam  
Music by steel, fiddle, guitar, bass and drums. Limited melody line. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch, Scoot Back, Swing Corner, Promenade.

I’ve Got This Feeling (Black Hat Productions BHP0010CD)  
Mike DeSisto  
Stylings from guitar, steel, fiddle and percussion. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

No Milk Today (Toddys Tunes TT011)  
Jorg Brewald  
A lonesome sound from guitar, electronic keyboard and drums. Short on energy. Available as an MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.
Gee Whiz, It’s Christmas (Ozark Productions OP0064) Brenda Ackerson

CD Hoedowns

Duelin Banjo’s / Lover’s Concerto (TNT 295 CD)
Duelin Banjo’s; There are two arrangements of this old show tune. The first track contains more rhythm. The second track features more of the duelin effect. Lover’s Concerto: A contemporary sound with a xylophone, strings and percussion. Smooth. Available on vinyl.

Move It / Fishing (Pioneer 5035 CD)
Move It is an upbeat driving rhythm number with a banjo, guitar and drums. Fishing is a contemporary upbeat sound from an electronic keyboard. Available on vinyl.

Annie / Mule Town Race (Black Mountain Valley BMV 3072 CD)
Annie as a traditional arrangement of Ragtime Annie with a fiddle, banjo, bass and guitar. Mule Town Race is a traditional sound from a fiddle, bass, banjo and guitar. Both are extended play.

Beautiful Life / Final Countdown / Wheel Around (Ozark Productions OP0063CD)
Non traditional music in three different styles. Check them out on your tape service for variety in your music.

Sing A Longs
Use these to entertain during the breaks or for those Karaoke nights.

Rawhide (RWH CD 904)
A vocal and instrumental track for: Cowboy’s Sweetheart; I’m Walkin’ The Floor Over You; Lonesome 77203; and Six Days On The Road. Vocals by the Rawhide Staff artists.

Life Turned Her That Way (Rawhide RWH CD 906 Hank Lutcher)
Square dance instrumental and called track by Hank. Sing A Long and vocal track with Hank and a round trace track cued by Mike and Michelle Seurer. The Sing A Long is also available on vinyl, RWH 819

Happy Holidays to you and yours and may 2005 be filled with lots of good health, peace, happiness and FUN dances.

Recordings reviewed are supplied by
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Dear Mr. Caller, for the New Year...

Along with allemande—
Teach us to lend a hand;
Along with half square thru—
Teach us to have a care, too;
Along with dopaso—
Teach us diplomacy;
Along with see saw our taws—
Teach us to see our flaws;
Along with gents star left—
Teach us gentleness;
Along with spin the top—
Teach us to grin a lot;
Along with circulate—
Teach us to cooperate;
Along with peel, pair in—
Teach us real sharin';
Along with promenade—
Teach us harmony, aid;
Along with California whirl—
Teach us to care for the World,
Showing honor to all men,
And a courtesy turn, often.

From Stan Burdick
A Christmas Tribute to Local Club Callers

In November 2004, The American Callers' Association's Viewpoint addressed the problem of dance program confusion and dance program incompatibility with all groups of potential dancers in every demographic category except seniors generation, including Baby Boomers, Generation X, and Generation Y groups.

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. The American Callers' Association appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. The American Callers' Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers and dancer organizations to speak out on the cumbersome and confusing dance programs.

This month's Viewpoint is dedicated to CLUB CALLERS everywhere who contribute so much to square dancing and receive very little recognition.

The American Callers' Association continues to recognize that many of today's dancers in the Baby Boomer Generation, Generation X, Generation Y and Generation Z (E) demand a more instant gratification for their time and money spent. Unlike the senior's category, these newer groups want a simple way to start having fun. They state by their absence that they do not want long-term sets of instructional programs. This apparent contradiction between the needs and wants of potential square dancers and the square dance product compounds the problem for club caller survival.

How do we define the role of a club caller? The answer is very simple to describe and very hard to live. A club caller is more than being a part time job. Some people may see the caller on the stage calling to his/her club and comment to the caller that it would be nice "to have your job. They come once or twice a week to stand up on the stage calling, teaching, and having a great time." Many callers might shake their heads at this type of a statement and wonder how many people have similar impressions of the job of a club caller. Perhaps, they do know that the job of club caller is its own special category long on duties, responsibilities, and time unknown by many people.

It is true that many people see the caller during his or her, two to three hour performance at a club dances. In reality, the club caller is very generous with his/her
time behind the scenes supporting his/her club with great affection. When not up on
the stage, many club callers are working full time jobs, mowing the yard, helping in
the house, raising a family.

In addition to this, the club caller, must prepare for each dance with a dance
program, practice calling techniques, maintain, repair square dancing equipment,
reading/studying square dance literature, assisting the preparation of class recruit-
ment, visiting ill and shut-in dancers, attending funerals of deceased square dance
friends, attending callers and square association meetings, participating in fund raiser
activities, scheduling, attending square dance presentations for rest home patients,
AND A WHOLE HOST OF OTHER DUTIES. Very often free times including
weekends are preempted for various square dancing related activities.

The American Callers’ Association argues that the CLUB CALLER is quite often
the strength of the club and local square dancing. The caller teaches the classes,
serves as a gentle advisor, confidant, diplomat, comforts the conflicting, visits the
sick in the hospital. At the same time, the caller continues to call the dances and
teaches the students week after week, month after month, year after year.

In many ways, the caller becomes the charismatic leader of the club and puts out
the fires of conflict. People come to the caller for information and direction. The
caller may be described as the eyes and ears of the club and local square dancing.
Club callers understand and practice altruism, favoring fun, friendship and service
over monetary rewards. Callers training for club calling and teaching often extend
over several years.

In their professional lives, local club callers are military members, bankers, sales
executives, public servants, teachers, university professors, business executives,
plumbers, electricians, and computer experts.

One fact is certain, no matter the background the caller is a considerate and
concerned servant to the square dancers dedicated to the health of square dancing,
his/her club, and square dancers. TO SERVE AS A CLUB CALLER IS A PRICE-
LESS HONOR AND EXTRAORDINARY AVOCATION. It includes so many
obligations taken for granted. Remember the local club callers are the spirit and
backbone of square dancing. Just support them. They offer so much to the square
dancing activity.

The American Callers’ Association is honored to present this tribute and extend
the blessings of the season to the local club callers and wish them a very Merry
Christmas and Happy and Healthy New Year.

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

Until next time, Happy Dancing.

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American Square Dance, December 2004
Again this year I will share with you a simple circle dance that had been sent to me by Mae Fraley of Rockville, Maryland. Mae has been a December issue contributor for several years and I do appreciate her contributions as I do hunger for good easy-level materials. She indicates that this routine came from Holland, hence the Bellendans (Dutch) title.

**JINGLE BELLS (BELLENDANS) (Dutch)**

**Formation:** Double circle, facing counterclockwise; start in skaters' position, hands crossed (right over left) in front; right foot free.

**Music:** Jingle Bells FDCD-012

**Routine:**
1. A. Four skipping steps forward starting with right foot.
2. Four skipping steps backward starting with right foot.
3-4. Repeat 1-2.
5. B. Varsouviennne position. Four sliding steps to the right, starting with right foot.
6. Four sliding steps to the left, starting with left foot.
7-8. Eight skipping steps, making two turns counterclockwise, gent pivoting backward, lady moving forward. Finish in double circle, partners facing, gent's back to center of circle.

**FIGURE II (Chorus)**

1. a. Clap own hands 3 times (cts. 1, 2, 3, hold ct. 4)
2. b. Clap partner's hands 3 times (cts. 1, 2, 3, hold ct. 4)
3. c. Clap own hands 4 times (cts. 1, 2, 3, 4)
4. d. Clap each other's right hand (ct. 1, hold cts. 2, 3, 4)
5-8. Hook right elbows with partner, eight skipping steps circling twice clockwise.
9-11. Repeat 1-3 (a,b,c)
12. Clap each other's left hand (ct. 1, hold cts. 2, 3, 4)
13-16. Hook left elbows with partner, eight skipping steps circling twice counterclockwise.

...AS A MIXER

1-12. Same as 1-12 in FIGURE II (Chorus) above.
13-14. Hook left elbows with partner, four skipping steps circling once counterclockwise.
15-16. Four skipping steps to new partner. Gent skips forward to lady ahead. Repeat entire dance with new partner.

Following is a routine that just happened at a holiday dance last December. I needed a couple facing couple dance and picked up a record out of my case and here is what developed. I’m sure that it is a compilation of several routines that I have called before, but it worked so well that I used it many nights later during the Christmas season. Being a skier, I named it the - - -

**Slalom Circle**

**Formation:** Couples facing couples around the room in a large circle. One couple facing CW and the other CCW.

**Music:** Winter Wonderland. Top 25112

**Routine:**
1-8. All four dancers star by the right
9-16. Star left
17-24. Double balance your opposite
25-32. Swing same lady
33-40. Double balance your partner
41-48. Swing your partner
49-56. All go forward 4 steps and back
57-64. All pass thru to a new couple.
Grenn records continues to supply the square dance community with great music. Here is - - -

**RUDOLPH REVISITED**

**Formation:** Square  
**Music:** Rudolph The Red Nose Reindeer. Grenn 12049  
**Routine:**  
**Break:** (Same - any)  
**Figure:**  
HEAD couples up and back now

---

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Favorite Seasonal Square Dances

GR 12183 – Rudolph The Red Nosed Reindeer by Earl Johnston
GR 15013 – Winter Wonderland by Bob Howell
GR 16018 – Auld Lang Syne by Bob Howell

(Turn) opposite right arm round
Partner left, all around, then
Corner by the right arm turn
Partner left, not too far
Boys back round, right hand star
(Allemande thar)
Back em up right, hold on tight
Keep on moving round
Shoot that star (to the next)
Grand right and left
Around that ring you go
(When you) meet that pretty new Christmas date
Take-her-by-the-hand, promenade eight
Promenade just like Rudolph
Gliding through the pale moonlight
Walk around that ring, get home
Dancing on a snowy night.

Following is a contra routine from Jacqueline and Dudley Laufman of Canterbury NH. It certainly fits the season.

**MORNING STAR**

**Formation:** Duple proper. 1,3,5, etc. active, but not crossed over (Keep sets short, five or six couples)

**Music:** any jig or reel

**Routine:**

A1 Active couples right hand balance and swing
A2 Left hand balance and swing (the other way if you want)
B1 Active couples down the center and back - cast off on your own side
B2 Right and left four (At winter solstice time we do a star instead)

A great little dance.
CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman

This month, let’s look at Pass the Ocean from a position it’s rarely called from.

1) HEADS (1/2 sashay & pass the ocean)
   extend
   swing thru
   girls trade
   load the boat
   left allemande

2) SIDES (1/2 sashay & pass the ocean)
   extend
   split circulate
   circulate
   scoot back
   extend, right and left grand

3) HEADS (1/2 sashay & pass the ocean)
   extend
   cast off 3/4
   centers trade
   boys run
   square thru 2
   trade by, left allemande

4) SIDES (1/2 sashay & pass the ocean)
   extend, spin the top
   cast off 3/4
   circulate, boys run
   CENTERS veer left & bend the line at home

5) HEADS (1/2 sashay & pass the ocean)
   extend
   centers trade
   girls run
   box the gnat
   touch 1/4
   coordinate
   bend the line
   box the gnat
   fan the top
   right and left grand

6) SIDES (1/2 sashay & pass the ocean)
   ping pong circulate
   extend

Kopman's Choreography

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American Square Dance, December 2004
split circulate
swing thru
recycle
left allemande

7) HEADS (1/2 sashay & pass the ocean)
SIDES 1/2 sashay
extend
acey deucey
boys run
couples circulate
1/2 tag
face your partner
right and left grand

8) SIDES (1/2 sashay & pass the ocean)
extend
acey deucey
boys trade
split circulate
right and left grand

9) HEADS (1/2 sashay & pass the ocean)
BOYS pass thru
CENTERS wheel and deal
Head boys run
CENTERS pass thru
right and left grand

10) SIDES (1/2 sashay & pass the ocean)
extend
swing thru
scout back
boys trade
ENDS face in
at home

11) HEADS (1/2 sashay & pass the ocean)
SIDES 1/2 sashay
ping pong circulate
extend
acey deucey
recycle
right and left grand
12) SIDES 1P2P
   box the gnat
   pass the ocean
   right and left grand

13) Heads 1P2P
   (right & left thru & 1/2 sashay)
   pass the ocean
   swing thru
   spin the top
   explode & right and left grand

14) SIDES pass thru
   separate around 1 to a line
   pass the ocean

15) HEADS pass thru
   separate around 1 to a line
   pass the ocean
   cast off 3/4
   centers trade
   scoot back
   [follow your neighbor] and spread
   acey deucey
   swing thru
   right and left grand

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The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used.
This month, let's stay with Pass the Ocean idea from 1/2 sashayed couples. Have fun.

HEADS lead right
Circle 4 to a line
pass thru
tag the line, face in
Pass the Ocean

THEN:

1) swing thru TWICE
   right and left grand

2) boys trade
   recycle
   right and left grand

3) scoot back
   split circulate TWICE
   right and left grand

4) boys trade
   boys run
   1/2 tag
   face your partner
   right and left grand

5) swing thru
   linear cycle
   pass the ocean
   swing thru
   right and left grand
Fourscorey
By Corben Geis

Thanks to everyone who let me know that we gave out the answers to the November Fourscorey...I was just seeing if you were paying attention, and obviously dancers actually read my articles and attempt to play my questions. As we say in golf, "That was a gimme", and you're welcome.

Here's December's questions:

1. What is the name of the popular Christmas song done as both a fantastic singing call and a smooth round dance on the Chicago Country and Chantilly Rounds label?
   A. All I Want For Christmas Is My Two Front Teeth
   B. Feliz Navidad
   C. Grandma Got Run Over By A Reindeer
   D. Percy The Puny Pointsettia

2. On the fun gimmick call, "Love Boat", what are you doing that is different from a regular, "Load the Boat"?
   A. You do a Load The Boat once and a half
   B. Everyone sings the Love Boat TV theme
   C. Yellowrocking
   D. You do a Load The Boat only

3. Roll Out The Barrel, Relay Your Pleasure, Fiddle Around, Easy Does It, Explosion, With Finesse, Stroll Down The Lane, Deflate The O, Nip & Tuck, and Drift Around are all what?
   A. Things you do on a first date
   B. Names of C-4 calls
   C. A sure way to have a good time
   D. All singing call polkas

4. Who is the current executive director of CALLERLAB?
   A. Jerry Helt
   B. Gerry Hardy
   C. Jerry Schatzer
   D. Jerry Reed

Answers next month to these comical questions!

American SquareDance Has Email!
AmericanSquareDance@earthlink.net
A warm welcome to the wonderful world of square dancing to our newest “corners” and welcome back to the rest of you squares! Thought we’d start the new dance season off with a few reminders on styling.

When holding hands with dancers facing the same direction, men hold palms up, ladies place palms down on men’s hands. This also holds true for Promenade. If same gender are beside each other, the dancer on the left will adopt the men’s styling and the dancer on the right will adopt that of the ladies.

The CALLERLAB recommended Ocean Wave handhold is hands up, crossed palms, with thumbs “gently closed on the back of the opposing dancer’s hand” – not right-on, not forearms, not hands down low. But do expect to face all of these variations on occasion.

Use a handshake handhold for pull-by calls like R & L Grand, Ladies Chain, Square Thru, etc. Use a forearm for arm turns that do not begin and end in waves, i.e. Turn Thru, Allemande Left, Shoot the Star, and Do Paso. A forearm is also used by leaders in Flutterwheel and by scooters in Scoot Back.

In Ferris Wheel the couples facing in step straight ahead to momentarily form a two-faced line in the center. Only then do they start the Wheel and Deal. No one should be dragged caveman-style through the middle!

Recycle is a no-hands call – ends Cross Fold as the centers of the wave Fold in behind the ends, follow them around, and then face in and take hands to end in facing couples. Linear Cycle is also a no-hands call after the Single Hinge. Dancers are holding hands in a wave, they Hinge, then hands are let go as the dancers who are facing out Fold and follow. Hands are taken again at the completion of the Peel action.

Square dancing, like everything else in life, has trends. Once upon a time everyone did a Dosado back to back, which is what the French expression “Dos a dos” means. Then the trend was to do the Hungarian Swing (with no apologies to the French, I might add). And now back-to-back is back.

How far should you Promenade? It depends. The handbook suggests everyone Promenade at least a quarter, meaning, if need be, we pass home for another full time around. The trend today is to just stop at home if you are there. This has become accepted as the norm. In fact, many callers have jumped on this trend by occasionally completing a sequence of calls where the dancers end up exactly at home and saying, “You ought to be,” and the dancers shout, “Home!”

BUT, in the singing call PLEASE Promenade at least one half. Most callers try to have the Corner Swing take place at or near home, so that you will do a full promenade. (Sometimes you only have to go half or 3/4.) When you just stop at home without Promenading, you have to stand there doing nothing while the caller sings the refrain – we thought you came to dance!

Relax and enjoy yourself. Most people would rather dance with Mr. Fun-loving-smooth-dancer who breaks down once in a while than Mr. I’ll-just-die-if-our-square-breaks-down who pulls and yanks every arm in sight.

Have fun out there! And remember to take hands with people on either side of you at the completion of each call. See you on the dance floor!
Members of the "This & That" Squares entertain the elderly residents at the Mt. View Health Facilities in Lockport, New York. Out of the 50-60 residents who enjoyed their square and round dancing skills; only two fell asleep which is a very good sign, at a nursing home.

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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.

This month's "Blast From The Past" article is on Contras for Class Work. Although it is from an article printed in September of 1979, it may still be appropriate for working with new dancers and new students.

"One of the most effective methods of teaching the basics is in a large circle. For one thing, it allows almost everyone to dance. In a square, often three couples will be forced to sit out, waiting for a fourth. In circle contras usually the most to be sidelined at any given time is one couple."

The Workshop Ideas section includes the call Kick Off. Starting Formation: From two dancers side by side, either in a mini-wave or as a couple. Definition: The designated dancers does a Run and Roll while the other dancer faces the position vacated by the designated dancers and steps into that position.

The Mainstream (1-53) Program call this month is Touch 1/4. There are two pages of choreography, Get-Outs and Singing Calls emphasizing the featured call. Couples Hinge is the call of the month in the 'Dancing the Mainstream Program'. The key to any 'Hinge' is to remember that a Hinge is one-half of a Trade.

Dancing the Plus Program this month looks at the call Extend. At Mainstream there is a restriction on the starting formation being from a 1/4 Tag formation only. At the Plus program, this limitation is lifted.

The Advanced and Challenge Supplement includes: Quarter Thru; Trail Off; and Square Chain the Top.

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

American Square Dance, December 2004 31
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OREGON FACTS AND FIGURES
State Capital: Salem
State flag: The state flag is navy blue with gold lettering and symbols. The flag has the legend “THE STATE OF OREGON” on the face, written above a shield surrounded by 33 stars. The stars symbolize the fact that Oregon was admitted as the 33d state. The shield, which is part of the state seal, has the number 1859 written below it. 1859 is the year that Oregon was admitted as, a state. The reverse side of Oregon’s flag shows a beaver. Oregon is the only state in the union that has a different pattern on the reverse side of their flag.
Area: 97,060 square miles (Oregon is ranked 10th in size in the United States).
Highest Point: Mount Hood 11,240 feet.
Lowest Point: Sea Level
Deepest Lake: Crater Lake (at 1,932 feet, it is the deepest lake in the United States).
Geyser and Gorge: Oregon’s geyser is Old Perpetula. It is 60 feet high, and is located at the edge of Lakeview. Oregon’s deepest gorge is Hell’s Canyon – 7,900 feet and is located between Oregon and Idaho on the Snake River.
Oregon’s longest rivers (partially or fully in the state) are: Columbia (1,243 miles), Snake (1,038 miles), Willamette (309 miles), John Day (281 miles) and Klamath (250 miles).
Highest Waterfall: Multnomah Falls is the highest waterfall in Oregon – 620 feet.
Crops: Oregon is the Nations leading producer of Christmas trees, grass seed, peppermint, blackberries and filberts (hazelnuts).
Take a look at what is just released...

**Where The Boys Are Bolero**
Phase IV – Bolero – Polyd 813980 by Connie Francis – Mike Seurer
Good music accompanies this nice basic bolero. Figures included are: basic, right pass, aida, turning basic, hip rocks. Ending is side lunge and hold.

**I Overlooked An Orchid**
Phase II+1 (Fishtail) – 2 Step - DARRCD 521 by the “Carolina Boys” – Fran and Jim Kropf
Basic 2 step with broken box, tamara, basketball turn and fishtail. Catchy music.

**I’ll Never Fall In Love Again**
Phase IV+2 (Nat. Weave & Ck & Weave) – Foxtrot – DARRCD-522 by the Carolina Boys – Jack and Genie Whetsell
Reverse wave, back feather, feather finish, hesitation change, cross hovers, diamond turn, prom. weave, ending is a change sway. Good music.

**Quick ‘N Happy Feet**
Phase III – Quickstep – Grenn 14209 – Doc and Peg Tirrell
This was written as an introduction to quickstep. Side stair, closed impetus, thru and chasse to bjo. and whaletail. Ending is chasses 3 and twist.

**Don’t You Remember**
Phase VI – Waltz – Roper 275 Flip Lollipops & Roses – Gisele Gosselin
Pretty waltz music accompanies this waltz. Spin and dble. twist, cont. hover cross, Viennese turns, 3 fallaways, running spin, outside swivel. A very useable routine at the Phase VI level.

**Cause Angels Don’t Lie**
Phase IV – Rumba – STAR 173B – Shirley and Don Heiny
We would place this routine in the soft Phase IV category. Nice music, basic phase III/IV rumba amalgamations. Fence line, spot turn, hockey stick, lariat, facing fan. Good for introducing some new figures to you Phase III group.

**It’s 5 O’Clock Somewhere**
Phase II+1(Fishtail) – 2 Step – Arista 54205-7 by Alan Jackson and Jimmy Buffet –
This cue sheets only has head cues no footprints. Basic 2 step to country western music with a good beach. Has wrap and unwrap sequence, basketball turn, stairs, scoot. Put this one in your record box.

Five O’Clock Rhumba
Phase IV – Rhumba – Arista 54205-7 by Alan Jackson and Jimmy Buffett – Mike Seurer
Good beat to this country western music. Fence line, crabwalks, side close side flare behind side thru, switch cross, spot turn and cucarachas, peek a boo chase, new Yorker in 4, ending is side corte.
Nicely done

Misty Cha
Phase III+2 (Alemana and Fan) – Cha – Barnaby B614 by Barnaby – Chuck & Shirley Hurst
This dance is a combination of 2 step and cha cha. Intro is 2 step, with scoot and open vine. Latin steps included are shoulder to shoulder, open break, sliding door, fence line. New Yorker point and hold is the ending. Choreographers suggest you place the speed at 44+

Let’s Rock And Roll
Phase III – 2 Step – STAR 164B – Shirley and Don Hein
Intro starts on the word “See”, whale tail, locking steps, vines, box, skate sequence, left turning box, strolling vine, wrap and unwrap sequence, ending is apart point. Can be done on cues, and choreographer suggests speed to suit.

My Heart Is A Violin
Phase IV – Argentine Tango – Roper 233A – Desmond and Ruth Cunningham
This tango’s suggested speed is 41 rpm’s. Great music to a very nicely written routine. Open finish, outside swivel, thru prom. sway, criss cross, whisk, flick, left whisk, unwind, leg crawl. Nice introduction of Argentine Tango.

Round Dance with Ralph & Joan Collipi
Dec. 29-31, 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
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**Sam II**

Phase II – Waltz – STTAR 101 (DLD-1031) by Ross Mitchell – Jim and Adele Chico
Choreographer suggests you speed to 47 rpm’s. Great music and a routine that flows from one figure to another. Waltz away twinkles, spin maneuver, man across, woman across, prog. twinkles to sidecar and banjo, and canter. Ending is check fwd and look at partner.

**No Good**

Phase V+1 ( Whip & Inside Turn) – West Coast Swing – Eric 170 by Betty Everett – Michael & Regina Schmidt
Good music and if you like West Coast Swing don’t pass this one up. Wrapped whip, sugar push, tuck & spin, left side pass, side breaks slow and quick. Ending is sugar push to point.

**People**

Phase VI – Rumba – Special CD "Shall We Round Dance" Track #8 (same CD as Adeline, Tonight & etc) Avail. From Choreo. – Kenji and Nobuko Shibata
Dia. Cucarachas – alemana with spiral, rope spin, double ronde, inside underarm turn. open fence line, cross hand underarm turn, sync.
Ending is side lunge and woman stork line and hold.

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**Recordings reviewed**

are supplied by **Palomino Records, Inc.**

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American Square Dance, December 2004 35
Stormy
Phase III+1 (Alemana) – Rumba – Coll. 6007 (flip of Spooky) – Mary Trankel and Don Gilder
Basic Phase III rumba, prog. walks, sliding door, crab walks, door, fenceline, lariat are some of the figures included in this routine. This is a nice one that can be done at cues.

Am I Blue?
Phase II – 2 Step – Coll. 90031 by George Strait (flip All My Ex’s Live in Texas) – Sue and Phil Harris
Left turning box, vines, basketball turn, struts, rock the boat, scissors and walks. This is a good one for your record box and a good one to introduce the rock the boat figure. Music makes you want to dance.

So Close To You
Phase IV+2 – Fox/Jive – Roper 169A (flip Wonderland By Night) - Peg and John Kincaid
Hover, left whisk and unwind, dip and recover, are the amalgamations in the intro. Other figures included in this nicely flowing foxtrot are: 3 step, feather finish, outside swivels, weaves (nat. & weave 4 ending), hover telemark, natural hover cross. Parts A and B are foxtrot. Part C is basic jive figures. Choreo. Suggests you adjust speed for comfort.

Don’t Get Around Much Anymore
Kick steps, 3 step, in and out runs, nat. hover cross, double reverse. Reverse wave, back feather, back 3 step, prom. weave. Jive portion has kick steps, replace or option of ball change, throwaway, lindy catch, stop and go. Ending has a leg crawl. Excellent routine to great music.

All In The Game
Phase IV+2 (outside Spin and Bk. Turn. Whisk) – Waltz – STAR 203B (flip I won’t Send Roses) – Bill & Martha Buck
Intro has synchopated vine 4, chair and slip. Whisk, wing, outside swivel, double locks, Viennese turns, closed wing, diamond turn. Good waltz routine.

Only You
Phase II+2 – 5 Count – COL 04203 or MERC 872-882-7 by the Platters – Bob and Jackie Scott
This routine contains, triples, sliding door, traveling door, pivots, open vine 8. Nicely written and fits the music to a “T”.

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American Square Dance, December 2004
"You Never Can Tell" what you will find "Down In The Boondocks". It could be a Merry Christmas or a Happy New Year.

Jim and Fran wish everyone a Merry Christmas and a Happy New Year.

YOU NEVER CAN TELL

Choreographer: Hank and Judy Scherrer, 560 Main St., Herculaneum, MO 63048
Record: You Never Can Tell (Chuck Berry Col-3422)
Footwork: Opposite unless noted
Speed: 45 rpm or to suit
Rhythm: TS
Phase: II+1+1 (fishtail) (Boogie Bk)
INTRO
CP LOD WAIT PU NOTES & DOWNBEAT

PART A
1-4 2 FWD 2 STEPS;; POINT FWD & BK TWICE;;
5-8 PROG SCIS;; FISHTAIL; WALK & FACE; BFLY
9-12 TRAVELING DOOR TWICE;;;;
13-16 CIRC AWAY 2 2 STEPS;; FC STRUT TOG 4;;

PART B
1-4 2 FWD 2 STEPS FC;; SKATE L & R TWICE;; SCP
5-8 2 FWD 2 STEPS;; SLOW CIRC WK 4;;
9-12 2 FWD 2 STEPS FC;; SKATE L & R TWICE;;
13-16 2 FWD 2 STEPS;; TWIRL 2; WK PU; 2ND Time Wk & FC

PART C
1-4 SOLO L TURNING BOX;;;;
5-8 SUNBURST; SLOW SOLO ROLL 4 to FC;; 2 SD CLs;
9-12 BOOGIE BK 4;; STRUT TOG 4;;
13-16 SUNBURST; SLOW SOLO ROLL 4 join lead hands;; WK PU;

END
1-4 SOLO L TURNING BOX;;;;
5-6 SUNBURST; STEP SD arms Out;

American Square Dance, December 2004
NOTE SUNBURST: Sd L move arms straight out from shoulder slight tilt with lead hands higher, cl R bring arms to body, sd L arms out, cl R arms in;;

“DOWN IN THE BOONDOCKS”

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

Footwork: Opposite direction for man unless indicated

Rhythm: Two Step 2+2 Strolling Vine- Fishtail (Speed to suit)

Record: Dance A Round DARRCD 525, Release date: 10-05-04

Music By Carolina Boys CD May be purchased at Supreme Audio 1-800-445-7398

Sequence: INTRO-A-B-C-INTER- -A-B-END

INTRO
1-4 Cp/W Wait 4 Guitar Strum;;;;;
5-8 Box; Rev Box;scp

PART A
1-4 TWO FWD TWO STEPS;; CUT BK 4; RK BK REC FC;cp/w
5-8 TRAVLING BOX;;;;;
9-12 SCIS SDCAR; SCIS BJO CK; FISHTAIL; WALK 2 FC;
13-16 TWO TURNING TWO STEPS;; CIRC AWAY TWO STEP & TOG TWO STEP;;

PART B
1-4 LACE UP FC;;;;;
5-8 VINE; WRAP; UNWRAP; CHG SDS; coh
9-12 LACE UP;;;;;rlod
13-16 VINE; WRAP; UNWAP; CHG SDS; SCP;;;;;

PART C
1-4 TWO FWD TWO STEPS;; FULL HITCH TO FC;;
5-8 FC TO FC; BK TO BK; OP VINE 4;;
9-12 DOOR TWICE;; CIRCLE AWAY & TOG;;
13-16 STROLLING VINE;;;;;cp/w

INTER
1-4 BROKEN BOX;;;;;bfly
5-8 SCIS THRU; SCIS THRU; QK VINE 8;;

ENDING
1-4 TWO FWD TWO STEPS;; FWD LK FWD; FWD LK FWD FC;
5-8 BOX;; TWIRL VINE 2; APT PT;

American Square Dance, December 2004
In September I made a calling tour to England, where I called 23 dances in 23 days. Although this was my 10th calling trip to England, it was my first extended tour since 1995. I was anxious to learn two things: (1) were the English dancers still far better in ability than U.S. dancers and (2) has the downturn in square dancing been as noticeable in England and Europe as it has been in the U.S.?

The English are still great dancers! Material that I would never dare call at a Mainstream or Plus dance in the U.S. I can call in the opening tip in England with no problem. The English expect DBD at Mainstream and Plus dances and, while it varies in degree from dance to dance, the weakest DBD Plus in England is more than the best DBD Plus in the U.S.

The president of one club told me that a while back his club hired an American caller to call a dance. The caller brought a busload of dancers from the U.S. with him, and basically called to them all night. The president said he told the caller that if he called that way in the future, he would not be hired back because the dance was so boring.

When people in England break down, they scramble to keep going — they don’t just give up and square up. They also DANCE — they move to the music. If you watch a floor in the U.S., the majority of dancers do Square Walk, not Square Dance.

Finally, the English learn the calls thoroughly at one program before moving on to the next program. This gives them a good foundation. A-2 dancers thoroughly know Plus and Mainstream, C-1 dancers thoroughly know A-2. In the U.S. many dancers are top heavy — they are dancing the calls of one program but have no solid foundation of calls from the previous programs. No wonder their building often crumbles, yet they have no idea why it did.

In the U.S. it is generally acknowledged that half of all dancers are dancing, or
attending to dance, one program beyond what they should be dancing. Not so in England.

Why do the English dance better than U.S. dancers? We’ll discuss that in a future column.

THE STATE OF SQUARE DANCING. A variety of leaders generally agreed that dancing in England is down 40-50% in the last 9 years. The reason is the same as in the U.S.: numerous other available activities, the internet, and recently cable and satellite television.

One caller said that England never had the quantity of dancers that the U.S. did, so the actual numbers of decline is less, but it is still noticeable.

Dancing on the continent in Europe seems to be holding up well. Germany and Sweden especially are attracting good crowds. People from England will fly to these countries on a regular basis for square dance weekends.

One other interesting item. Large Saturday night dances in England, which used to be common, are becoming rare. The reason is there are so many square dance weekends that draw people away. In the U.S. these weekends are sponsored mainly by callers; in England many of the weekends are sponsored by an individual club.

Marilyn and I would like to wish you a blessed holiday season, with the reminder that the only way to have peace is to teach peace.
This is the season of presents, and so here are some presents you can give yourself and/or other dancers. Some of these ideas apply only to callers, though most will be for everyone.

Attend dances. The obvious reason is for the fun of dancing. There are times you just don’t feel like going anywhere, but dancing re-creates your energy and sense of well-being. Also, you improve your dancing skills by being exposed to more callers and dances. It is particularly important for callers to get on the other side of the mike.

For both callers and dance organizers, take the time to call a few days before the dance to confirm the date. As soon after the dance as possible, send a thank you. Everyone feels good when their efforts are noticed and appreciated.

Find or become a mentor. This especially true for callers. If you are a new caller, having a mentor is one of the best ways to improve your skills. If you are an experienced caller, you help the activity to grow by making sure there is a supply of talented and skilled callers. Also, you learn a lot from those you teach. As dancers, if there is no contra caller in your area, you can help train someone to become a caller. Look for a dancer who may be interested in learning to call; or ask a local round dance cuer or square dance caller.

Join an organization that supports contra dancing. For callers there are CALLERLAB and American Callers Association. Both groups provide licensing and insurance for callers, as well as having members who are knowledgeable and willing to help. CONTRALAB is mostly for contra callers, but there are a number of members who are “contra leaders,” that is, people who help to organize contra dances, etc. CONTRALAB publishes a quarterly newsletter that is filled with tips on calling, promoting contra dancing, and choreography. There are also the Lloyd Shaw Foun-
The Florida Dance Web

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http://floridadanceweb.com

Clubs, Vendors, Callers, Cuers - You can have your own web site on the Squaredancing.org for only $35.00 per year. (http://squaredancing.org/yourclub)

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

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

Tomperry@tipiproductions.com

dation and the Country Dance and Song Society. Both groups are very welcoming to callers and dancers. Both groups have valuable publications, sponsor dance camps, and have extensive catalogs of music.

Try writing a dance. Even if you don’t consider yourself a choreographer, the experience of writing a dance lets you see what the process is like. And maybe you’ll write a real winner. There was a dance writing contest which attracted over 30 entries. The winner was written by a dancer (and I regularly use that dance because it is so good).

Expand your music selection. There are many great sources for music; here are just a few (and apologies to those I overlook): Hanhurst/Supreme Audio; Palomino Records; Lloyd Shaw Foundation; Country Dance and Song Society; Kentucky Dance Institute (an amazing collection of traditional music); Syncoop Productions in The Netherlands; and Volkstanze aus aller Welt in Switzerland. Also, don’t just add more of the same. Experiment with new types of music from Calypso to Reggae.

Mix. When at a dance, try to meet everyone, dance with a variety of partners, and mix the sets you get into. Be friendly and open. Remember, a friendly smile is the best introduction to a new friend.

Most of all, have fun. Remember, your attitude is contagious, so be sure everyone at the dance catches it. Give the gift of joy.

Hanhurst’s Best Sellers
For October 2004

1. A Hard Day’s Night........ SIR 340
2. Here For The Party ...... ESP 1083
3. Day Dream Believer ...... SIR 1203
4. Don’t Throw Your Love Away ............. A 1032
5. Glory Hallelujah ............ HH 5261
Fun At The Waterwheel Squares

I am not a Rock & Roll fan and I never thought that I would be applauding for "Elvis", but, he deserved 1st prize at the costume dance, sponsored by the Waterwheel Squares of Amherst, New York. It was the best costume party that I have ever attended, and many deserve credit for its’ success.

Elvis was surrounded by many in costume. There were clowns galore, a lady bug, a space alien from Starwars, the phantom of the opera, a surgeon, two indian maidens, a colorful couple who portrayed a Mexican senor and senorita. A flapper from the roaring twenties, and a baby doll that took a lot of imagination. She won a prize for being the most original. The other square and round dancers were in the colors, for Halloween – orange and black.

Polly Hartman did a swell job decorating the hall and creating a Halloween atmosphere. Mike Callahan added to the “fright night.” He dusted off a few records and called a few tips that he must have hidden away for this time of the year. Before anyone had a chance to yell “trick or treat,” Jane Cudney was passing out candy bars amongst those who were seated. Snacks were brought in by several others. Candy corn, salsa chips, donuts and cider were available for everyone.

For the beginners, it was their first party and they are already looking forward to the next one. They can hardly wait until next January and the Hobo Dance when they can leave their hair down and dress in old clothes plus donate a can of soup which gets mixed into one large kettle. Every year, it tastes different. I wonder what flavor will dominate, this year?

The waterwheel squares are off to a fast start, this year, after two very successful open houses. Who says, “Square dancing is dieing?” Not at the Waterwheel Squares.

Richard M. Hoesel

American Square Dance, December 2004
I just got back from one of our local craft fairs and am full of ideas...I just hope I can remember everything I saw. It amazes me how “Crafty” our local ladies are. Some of the new items this year:

**A Cleaning Mitt**

This is truly amazing since it can be made from everything from a sock, a kitchen towel or terry fabric by the yard. How to...

The sock is really for non sewers, you just purchase SOFT socks and for dusting you spray it generously with End-Dust or Furniture polish. These came with their own zip-lock bags and the lady told me that you just shake it out at the end of your cleaning, place it back in the bag and re-spray, right in the bag. How simple could this be to make for a bazaar? These were selling for $5.00 complete with the can of spray.

The other mitts were made by folding a kitchen towel. Fold towel, most kitchen towels measure 10” by 17”, in half crosswise, right sides together. Cut in half so you now have two mitts. Stitch sides together from fold to bottom. You now have two mitts to use for car washing, or kitchen clean up. Use a pretty solid towel that matches your bath towels and you now have a great bath mitt. These were being sold with fancy bath accessories tied together. Nice shower gift.

Terry by the yard is simple but you must remember to wash the fabric first...then proceed as you would with the kitchen towel...two seams along the side and seam the top...you can make it any size you want.

Now to the one that caught my eye...Remember those tote bags? Well they have been taken a step further. Instead of using the fabric for the handles, store bought handles were used and attached by sewing a small length of ribbon on the bag where you would attach the handles. Then you thread the ribbon thorough the handle ring and you have a dressy bag not a tote bag.
Some crafters used a place mat for the bag. This is done by folding a place mat in half, stitching the sides and stitching the bottom corners so you have a square bottom.

The handles were attached by the ribbon method or were reinforced grosgrain ribbon.

To reinforce the ribbon:
Cut four 18" lengths of 1" wide ribbon and two lengths of iron on interfacing. Iron the interfacing to one side of the ribbon. Place the other ribbon on top of the interfacing, sandwiching the interfacing between the two ribbon pieces. Stitch along each side of the ribbon. On each end sew across from side to side several times to keep the ribbon from raveling. Finish the second handle the same way. Attach the handle by placing the ends inside the bag and secure with several rows of stitching. On the outside where the handles are attached, tie a small bow with the ribbon and attach with hand stitching. The one that caught my eye was made from an oriental pattern...and who would have known it was made from a place mat. Most of the place mats have some body to them and really make up nice.

One lady used those iron on appliqués to trim the solid colored bags. She had butterflies flitting here and there on the bag and another bag had Christmas decorations on a solid red placemat-bag. A cute idea. These would be nice gifts and easy too.

You never know where you will find new ideas and I am always on the look out for the unusual and of course EASY.

Sew Happy...

---

54th National Square Dance Convention

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American Square Dance, December 2004
Well, December is here and another year is about to draw near. Now that the election season in the United States is over, it is the time of year to celebrate with good food and, most importantly, good friends and family. This month’s dance is a nice and easy dance that should be a quick teach for your holiday dances. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month’s Dance: Drinkin’ Bone Boogie

Basic Steps (Official NTA Definitions):

**Jazz Box (Square):** A dance pattern with four weight changes. It may start with a forward step or a cross.

**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.

**Point:** To point the free foot forward, backward, sideward, or crosswise.

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

**Rock Step:** AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).
Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. — Randy Boyd, Editor

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

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

*Prompting Cues are in BOLD lettering

NAME: Drinkin' Bone Boogie
DESCRIPTION: 32 Count, 4 Wall Beginner Line Dance
CHOREOGRAPHER: Ellen Kiernan, Farmingdale, New York

MUSIC TEMPO SUGGESTIONS:
Slow: Black Velvet by Robin Lee (92 BPM)
Medium: Take It Back by Reba McIntire (110 BPM)
Fast: Drinkin' Bone Boogie by Tracy Byrd (104 BPM) or any Moderate to Fast West Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Point Side, Cross in Front, 4 Times
1-2) Point Right Toe to Right Side, Cross/Step Right Foot in Front of Left Foot
3-4) Point Left Toe to Left Side, Cross/Step Left Foot in Front of Right Foot
5-8) Repeat Step 1-4 above

Rock/Step, Triple Step Backwards, Rock/Step, Triple Step Backwards
9-10) Rock/Step Right Foot Forward, Replace Weight Back to Left Foot
11-12) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Backwards
13-14) Rock/Step Left Foot Backwards, Replace Weight Forward to Right Foot
15-16) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward

Step, 1/4 Pivot Left, Step, 1/4 Pivot Left, Right Jazz Box
17-18) Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot
19-20) Step Right Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot
21-22) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards
23-24) Step Right Foot to Right Side, Step Left Foot Forward

American Square Dance, December 2004
Kick-Ball-Step Forward, Kick-Ball-Step Forward, Jazz Right With A 1/4 Turn Right
25) Kick Right Foot Forward, Step on Ball of Right Foot Beside Left Foot
26) Step Left Foot Forward
27) Kick Right Foot Forward, Step on Ball of Right Foot Beside Left Foot
28) Step Left Foot Forward
29-30) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards
31-32) Turn a 1/4 Right on Ball of Left Foot, Step Right Foot Forward, Step Left Foot Forward

Repeat

It has come to our attention by several people we failed to explain this photo. The Mid-America Square Dance Jamboree after 18 years will be no more. So, again, a fond farewell to the Mid-America Square Dance Jamboree...

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.
"Too busy."
"Too much commitment."
"Twenty-eight weeks? You’ve got to be kidding."

These are typical responses to attempts to recruit new dancers. We’ve all heard them. Yet recruit we must. Without an influx of new dancers, the activity just gets older and slower. At some point, it grinds to a halt. Witness the closure of clubs in many areas, and the rather complete lack of new clubs forming.

The CALLERLAB Mainstream Committee suggests that a teaching season of 28 weeks of two-hour sessions is appropriate for attaining the MS program. For many potential recruits, however, especially the young couples we are trying to attract, that type of schedule seems to be more and more difficult to sell. We are asking young people to join a tin-can-and-string program in a cell phone world.

For any activity, a certain amount of knowledge is required for proficiency. For our activity, the calls that make up the Mainstream Program have been settled upon as the basis we need at the entry level. For many years, that proficiency has been constructed and attained in two-hour bits stretched over 20-30 weeks. It was cemented by the premise that a once-a-week program was what the activity required. Unfortunately, along the way we lost those who found they could not commit such a chunk of their family life or conform to such a schedule. Nevertheless, we continue to work hard on trying to improve the tin can and refine the string.

There the situation has rested – classes getting smaller, recruitment more frantic – tin-can-and-string in a cell phone world.

One of the definitions of insanity is continuing to repeat actions that are unsuccessful. Now it appears, some callers are no longer willing to accept the platitude, "That’s the way we’ve always done it."

Take Steve Jacques, CALLERLAB member from the Virginia/Maryland area. His wife Kathleen spoke with a caller from Florida who claimed to be teaching the MS Program in one weekend.

"Huh?" Steve said.

But the gears turned and the lights went on.
Instead of polishing his tin can or retying his string, Steve approached the Del Marva Federation with an offer to teach a weekend MS course for free.

On his own, he put together an ambitious teaching schedule. Steve started with a Friday evening session of 25 calls. Liberally aided by angels from all the area clubs, much use of mini-squares and varieties of teaching methods, three full squares of new dancers were brought on board in three days.

"New dancers don’t mind being split up. The quickest learning took place when there were fewer than 4 new dancers in a square, and each new dancer had an experienced partner and corner," Steve said.

Much of Saturday was two-couple dancing. The balance of calls that could not be taught in mini-squares was mostly introduced Sunday morning.

Here are some of the suggestions from Steve:
- You need somebody who is very organized, committed, and willing to work hard to make it a success.
- Look for relatively inexpensive hall rental that makes it easy to offer the weekend for a reasonable price.
- Door prizes for the new dancers, a 50-50 raffle and serving lunch on Saturday add to the fun.
- Lots of angels help to fill the hall and make the new dancers feel less conspicuous and more welcome.
- The caller should use a variety of music, have a good sense of humor, lots of patience, and be willing to choreograph on the fly.
- Plus clubs must agree to hold MS dances and not push dancers to learn Plus.
- Steve also suggests, "The Sunday session should be extended to 6pm. The additional 4 hours of dancing would have allowed more dancing time where calls were reviewed instead of being taught."

Students ranged from 10 to 60 years old. Club members indicated that even the youngest dancers were able to dance well at their club dance the following week. While it is hard to get children to come regularly to scheduled classes, one parent told them later that her children and their friend turned into square dance monsters wanting to know when the next dance was.

This is a perfect example of thinking outside the box – using the cell phone instead of the tin can.

Steve can be contacted at admin@StevenJacques.com
Check out photos of the weekend at his web site: www.stevejacques.com

Deadlines For American Square Dance

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American Square Dance Has Email!
AmericanSquareDance@earthlink.net
Changes Over The Last 47 Years

By Don Niva

I was asked to give a one hour presentation on the history and the changes that have occurred and/or been made in the last 40 some years in square dancing at the August 2004 Wisconsin State Square and Round Dance Convention. (I’ve been calling for the last 47 years.) I considered it a compliment and accepted the request.

I will admit that I was a bit concerned about talking for a whole hour (in previous jobs I always tried to be brief and to the point). With this in mind, I decided to go through my old records, memos, files, notes and 46 years of subscriptions to Sets In Order, now called American Square Dance.

I then made a list of talking points with short notes after each one. To my surprise my presentation used up the hour and I could have gone on much longer. Since the dancers and callers seemed quite interested in the changes, I thought I would list them for the entertainment of the readers of this magazine.

1. Lessons: In 1957 ten lessons were sufficient. Two additional lessons were given to become “advanced.” (Square Thru was invented in 1957 and it was a tough one to master.)

2. Dance material: Visiting couple dances such as “Dip & Dive,” “Take a Little Peck” were used at the dances along with more regular square dances. All the material was read or memorized. Sight calling came a little later. Some other material used was Grand Square, a complete dance on the Sets in Order label written to the tune of “By, By My Baby”. There was always three dances per tip and stir the bucket (every couple moved one position to the right after each dance).

3. New Basics: There was an explosion of new basics! Examples, 1960 Star Thru and Wheel & Deal, 1962 Swing Thru, 1964 Spin the Top, etc. New basics workshops were an almost standard part of each dance.

4. Other basics were changed or modified/simplified/or complicated. Examples, Dixie Chain, then Dixie Derby, then Dixie Style to an Ocean Wave; Square the Barge, then Barge Thru, and finally Trade By.

5. Demographic changes; in 1957 almost all of the dancers were young blue collar workers and family farmers (I worked in a paint factory). All of the callers were practically all blue collar workers (the dancers were young and energetic and got pretty wild as the evening wore on). In those days smoking and drinking was considered O. K. (that finally changed for the better). The most dramatic change is the huge loss in well paying blue collar jobs and the decline in family farmers.

6. The people we need to attract are a different group and they have many other outside commitments. The other group we need to attract are retired people who are also in good health.

Callerlab and the American Callers association need to concentrate on demographics along with addressing what those people need for recreation and should probably address the problem of sky rocketing hall rent.
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## 2005 Schedule

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<td>$50 per person dancing only • Cabins &amp; Park Models starting at $40. See Special Fliers for More Details</td>
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The year has gone by so quickly. We hope you and your families will have a wonderful Christmas. Thank you for your continued support for this article, please keep sending us your selections.

**Chicagoland Round Dance Leaders’ Society**

*Teach Of The Month for November 2004*

- Phase II — Four Walls (Pault) RCA 0413, Coll 4709
- Phase III — Hello Mary Lou (Scott) Mer 880-685 & Mer 884-663 Statler Bros
- Phase IV — Lady Is A Tramp (Szabo) Roper JB 416B
- Phase V — Primrose Lane (Gloodt) Eric 270

**Minnesota Round Dance Council**

*Rounds Of the Month for November/December 2004*

- Phase II — A Naughty Lady (Gloodt)
- Phase III — Why Haven’t I (Baldwin)
- Phase IV — In Love Again (Philson)

**Dixie Round Dance Council**

*Popular Dances and Teaches from the Newsletter November 2004*

1. Looking Through Your Eyes (Read) IV/Rumba
2. Hey Mambo (Cibula) IV/Mambo
   - Merengue Si (Barton) III/Merengue
   - Scheherazade (Moore) VI/Waltz
3. Chilly Chilly Cha (Shibata) VI/Cha
   - Dark Waltz (Vogt) VI/Waltz
   - On My Own (Pilachowski/Delauter) III/Rumba
   - Senza Fine (Hurd) IV/Waltz
Note: 27 Dances tied for 4th

Send your Round Dance Pulse Poll information to:
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931
Phone 865-690-5498 • Email: bevbobdance@knology.net
The Times, They Are a Changin'
by Corben Geis

A very interesting sermon by the pastor one Sunday morning caught the attention of a square dance caller who was part of the congregation. The topic was the church over the years and centuries. The priest was talking about the low number of people attending church and then began talking about the lack of interest in religious vocations in present times. Immediately, the caller made the connection of the church with square dancing. Low attendance and lack of leaders such as callers and club officers. “Hmmm,” he thought to himself, “Interesting.”

The pastor went on about how church goers either show up right on time for mass or service, or are a few minutes late. In the old days the crowds would show up twenty minutes before and stay twenty minutes after to pray or to help out in any way that they could. “Boy, does this sound familiar,” said the wide eyed caller as he made himself even more comfortable in that old wooden pew, “This is getting good!”

The pastor was now on fire with his lecturing as he went into the part about how the church is a gathering space of family and friends sharing the Good News and all the great things that happen when people go to church. The preacher then bellowed the word, “Change!” (and he wasn’t referring to the collection basket). He was talking about with the times; there are bound to be changes within the church. By this time, the eager caller was about ready to grab his own microphone, run up to the pulpit beside the priest, and preach along with him.

The minister looked down onto the small group of smiling faces and took a breath and said, “The church will not die. It can not die.” He continued by adding, “There were the same kind of problems in the churches many years ago nearing the ends of certain centuries. The conservatives and the liberals had their disputes, the hierarchies had their obstacles, the people had their say (sort of) but through it all...we survived. And we always will. There may be some changes that not everyone will agree too, but with God running the show, we will press on.”

I told that story to drive a point. I know writing about religion and politics is sometimes asking for trouble and I apologize if I have offended any one who does not attend church or believe, but look at the importance I am trying to make about square dancing. Don’t worry about the activity fading out of existence, because it won’t! There are going to be some changes and some face lifts to try to better square dancing, so be prepared. And be ready to take part.

With God running the show, we will press on. Think of it this way, ALONE WE CAN’T WIN...TOGETHER WE CAN’T LOSE!

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2. 1957 HALF-TON PICKUP TRUCK.................CHICAGO COUNTRY..................CC-59
3. LET ME BE YOUR SUN..............................DESERT RECORDS..................DR-96
4. THE FLINTSTONES................................SILVER SOUNDS......................SSR-199
5. ROOT BEER RAG (PATTER)......................SILVER SOUNDS......................SSR-235
6. LORD OF THE DANCE...............................SILVER SOUNDS......................SSR-236
**PLAYIN’ WITH MY FRIENDS (NEW)**.......................SILVER SOUNDS......................SSR-237**

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American Square Dance, December 2004
It has been something over ten years since I first passed myself as a caller and gathered about me six squares of new dancers (better known to the trade as beginners), and kept one page ahead of them in teaching the (then) simple and (then) gentle art of square dancing. Much has happened in this ten years period, not only to yours truly but to square dancing in particular and it is the latter that we want to speak of in this little dissertation.

Our subjects will not necessary be in chronological order or listed in importance (whose to say which is the most important?) but only as they come to mind.

Traveling Callers:

The big question – have they helped or hindered? There are arguments on both sides as to the value of traveling callers to the movement. Actually, there is possibly less need for the traveling caller today than in the early ‘50’s when square dancing was in its more formative stages in many parts of the country, without the traveling caller of the early ‘50’s, the spread of square dancing would not have been as rapid as it was. The traveling caller, with his workshops, dances and clinics, helped to make dancing national more uniform. It is now possible for dancers from Florida, the Washington, D.C. area, etc., to dance with groups in Denver, Albuquerque, Kansas City, Los Angeles, etc., without having to adjust their style completely, as was the case in many areas ten years ago.

Generally speaking, while the traveling caller of today doesn’t serve the basic usefulness that he might have in those days, his function remains as an element of variety which helps maintain enthusiasm and interest across the country.

The harm of the traveling caller lies in the fact that there are those traveling who are not perhaps, not yet quite ready to take on this burden of responsibility.

National Conventions:

There is a definite need for gatherings such as the National Conventions, but the format to date has not been established a truly adequate realization of the conventions’ original purpose or potential. Admittedly, I first went to National Conventions to make contacts and to be heard and I am sure that this remains the case with many callers who attend these affairs. Having been one of these embryo callers myself, it’s apparent that I have nothing against this method of “show-casing.” However, the purpose of a National Convention should be more than just a “show-casing” of callers’ wares or of giving the dancers twelve hours of dancing a day.

When the lawyers or physicists or the carpenters meet in convention, they go to
learn. While they also expect to enjoy themselves, they do expect a return on their money that will benefit them directly in their work in the years to come. Possibly the answer lies in having a paid staff of callers who are sufficiently experienced to impart adequate information to callers and dancers alike, to enable them to reap the benefits of the time, energy and expenditure invested in attending a National Convention.

Round Dancing:
It's been my recent experience in a club that has among its dancers some of the more avid round dancers, to have been requested by same to spend a few minutes of an evening's dance in teaching a suitable round. To define my idea of a "suitable" round, it is one that can be taught to a group of square dancers in a period of not more than ten minutes. This should be qualified to the extent that the round dance takes ten minutes to teach to one group may take twenty minutes to teach another. The basic formula is not to tax the dancers' ability or memory unnecessarily but to give them a dance, which can be enjoyed and remembered for a gratifying period of time.

New Material:
This is completely out of hand. My thoughts coincide completely with what Joe Lewis has said in his article in the September (1959) issue of this publication. I can only suggest that you read and pay heed to his admonitions. It is certainly making it more difficult for callers to become proficient in the file, when so much "new"
material is being introduced. They are spending more time learning the latest razzle dazzle than in learning the necessary techniques to make this material acceptable. For the dancers to dance comfortably, it is necessary that the caller be aware of the timing required to execute each given command – and, given the necessary time, razzle dazzle is no longer razzle dazzle.

Philosophy:
A really unfortunate aspect of our square dance scene today is that the basic philosophy of this whole activity is not being passed along to any great extent. Some callers who come into the activity about the same time I did, had the privilege of attending the one institute that was going at that time. “Pappy” Shaw’s in Colorado Springs. Callers in their first glow of enthusiasm attended that class and were treated to Pappy’s unforgettable wisdom and sincerity. It was to these callers that we all looked for guidance and because a good deal of Pappy’s school was devoted to philosophy, callers brought it back and we let it rub off on us, even though we couldn’t attend the classes directly. In our present set-up, with the exception of a few callers who are occasionally frowned upon by the dancers for “lecturing,” no one is really giving the dancers or callers the highly important basic background, which makes square dancing so great.

We have come full circle. The first rough dancing which was smoothed out through Pappy’s efforts and influence has now returned. It is creeping back in because callers are so busy teaching the umpteen thousand “new” basic figures that they don’t take the time to smooth the dancers out and teach them the correct styling for comfortable dancing.

In looking back over the activity for the past ten years, however, square dancing has flourished through its infancy of trial and error, the “fad” stage, and even through the “hot-rods”, where it is squirming with some discomfort right now. For an activity which provides more pleasure per dollar invested than perhaps any other hobby that one can think of, it has had its share of growing pains (coming out of the barn), of bright spots, of dismal failures and yet has succeeded in establishing itself as a lasting part of our American way of live today and, I am sure it will continue as a part of the American scene for many years to come.

Note: Arnie Kronenberger passed away in January, 2004. He had recorded on Sets in Order and on Warner Brothers Records. This article, although written 45 years ago, today, still includes knowledgeable information, which is of value to the current callers and dancers.

Is your festival or convention information listed in the What’s Ahead section? Did you remember to send us a flyer?” We will include any dance that we feel might be of national or international interest! Send us a flyer or email us the information! We will be happy to include it!
Association/Federation festivals, conventions or benefit dances can be listed free of charge in What’s Ahead.

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

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

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.
June 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

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25 MERRY CHRISTMAS!

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


29 NOVA SCOTIA — West Kings Twirlers Winter Wonderland Dance, Kingston Elementary School, Kingston

FEBRUARY 2005
11-13 TEXAS — “Hands Across the Border” Yuma Festival, Yuma Civic and Convention Center; www.xoweb.com/yumadance.htm; Yuma Square and Round Dance Assoc., P.O. Box 4056, Yuma, AZ 85366

18-19 ARIZONA — 7th Annual Fiesta of Friends Jamboree, Cortez High School, 8828 N. 31st Avenue (West of I-17 on Dunlap at 31st Ave.), Phoenix; Maggie Russell, 4421 East St. Catherine Ave., Phoenix, AZ 85042; 602-438-1355

18-19 ALABAMA — 45th Annual Dixie Jamboree, MASDA Square & Round Dance Center, 2201 Chestnut Street, Montgomery; Joel/Nina Bonds 334-567-1362; JBonds5645@aol.com

26 NOVA SCOTIA — Valley Dance For Hearts, Waterville Fire Hall, Waterville

MARCH 2005
25-26 CALIFORNIA — 37th Annual
Redding Square Dance Jamboree (Swing Into Spring), Redding Convention Center, Redding; Sally and Dave Capp, 530-365-3411, saldav@access4less.net; Bob and Adeline Longnecker, 530-221-3555, addbob50@aol.com

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

8-9 MISSOURI – 57th Annual Jamboeree, St. Ann Community Center, #1 Community Center Drive, St. Ann; Art and Wanda Kruse, 314-822-1826; wanda50@earthlink.net

16 NOVA SCOTIA – Scotia Dancers Spring Fling 05, Sackville Heights Community Centre, Lower Sackville; Don and Carol Scott 865-5780

22 NOVA SCOTIA – West Kings Twirlers IWK Benefit Dance, Kingston Elementary School

23 NOVA SCOTIA – Lahave River Ramblers Friendship Dance, Michelin Social Club, Logan Rd., Bridgewater

29-30 NORTH DAKOTA – 53rd Annual North Dakota Square and Round Dance Convention (It’s Worth the Drive in 2005), Linton Public School, Linton; Richard and Esther Lang, 7945 39th Ave. SE, Wishek, ND 58495; 701-462-3239; relang@bektel.com

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

30 NOVA SCOTIA – Fun Time Rounds & In The Pink Dancers Parade of Rounds, LeBrun Centre, Bedford

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

6-8 NEVADA – 58th Silver State Square and Round Dance Festival, Reno; Silver State, C/O Pam Jenefsky, P.O. Box 2716, Reno, NV 89505; 775-853-9287

7 NOVA SCOTIA – Berwick Belles ‘N Beaus May Flower Dance, Berwick Recreation Centre
14 NOVA SCOTIA – Coordinators Sail Into Summer, North Woodside Community Centre, Dartmouth
26 NOVA SCOTIA – Dice Hill Squares Mulberry Dance, Ardoise Community Hall, Hants County; Bob and Inge Ruohoniemi 757-3884; bobruoho@ns.sympatico.ca
27-29 FLORIDA – “Get On Board” 51st Florida State Square Dance Convention, Lakeland Civic Center, Lakeland; Jack and Kathy McKinney email JacknKathy1@wmconnect.com; 904-249-3224

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
17-18 WASHINGTON STATE – 54th Washington State Square & Folk Dance Festival, King County Fairgrounds, Enumclaw; Carol Thompson, 4250 Shoshone St. W, Tacoma, WA 98466; NelsHolt@aol.com; 253-564-0922

JULY 2005
5-9 ALASKA – Northern Lights Caller School, Fairbanks; 907-479-4522; email ivmudd@att.net; www.fairnet.org/agencies/dance/nlcs.html
15 NOVA SCOTIA – Four Season Squares hosting the Fifth Annual Cherry Carnival Kick-Off Square Dance, Bear River Fire Hall, Bear River

AUGUST 2005
5-6 NOVA SCOTIA – South Shore Festival ’05, “Keep It Alive In ’05”, Nova Scotia Community College, Burridge Campus, Yarmouth
12-14 WISCONSIN – 46th Wisconsin Square & Round Dance Convention, Appleton, www.wisquaredanceconvention.org/2005

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