

AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"

November 2005

Volume 60

Number 11



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AMERICAN Volume 60 SQUAREDANCE Number 11 Nov. 2005

"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



Did you ever invite a friend to a party? Did you ever ask an associate to go dancing? Have you ever been turned down? Did you ask someone else? All of these questions have two things in common. Throughout life, we have been rejected. People have told us no, often more than once, yet, we persisted, if not with that person, then another. Why? People are social animals. We like to gather together with other people, sometimes one on one, other times with large parties. The other common thread in these requests is, you are asking someone to join with you in a social setting. You said, go to a party. You said go dancing. You implied, "join me for this experience and it will be enjoyable." The unfortunate thing is many dancers invite friends to a square dance class and then send them by themselves. It is difficult for us to make the additional time and spend the extra money to join with the invited guests at a square dance class. Stop thinking of it this way! Bring your friends to a dance. Watch as they learn additional movements. See the happiness as they discover the foundation and building blocks for all additional calls. Never imply to your friends that they are not Square Dancers because they have not achieved a specific level. Pay close attention to the caller and you might be surprised and learn something yourself. A know a dancer who dances through C-1 and has been an "angel" for myriads of beginner sessions and claims he can still learn something new or different. Do not send someone to a square dance class...Bring them to a dance!

Did you ever get the impression that Bill likes his soap boxes?

Randy Boyd, Editor

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Peek Into a Caller's Record Case

Cliff Brodeur of Pittsfield, Massachusetts, started calling in 1965 and has been a full-time caller for 40 years. He met his wife Senta at the New England Square Dance Convention in 1967 and has been married for 37 years. After many years of calling club level and festivals, Cliff and Senta now work as a team teaching in over 20 elementary schools in the Berkshires, calling at parties and weddings, and doing live music dances with his band Square One.

Singing Calls

Riding High – Square One
 This Land Is Your Land – Red Boot
 All My Rowdy Friends – Chaparral
 If It Ain't Got That Swing – Shakedown
 What's A Guy Got To Do – Royal
 Side By Side – Silver Sounds
 Just Another Day In Paradise – Rhythm
 Old Enough To Know Better – ESP

Patter Records

G-String – ESP
 Jude – ESP
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SQUARE-UP

*From
John & Linda Saunders*



Let's square up in a 3rd World country. We have just returned from escorting 59 people to China. The majority were square dancers. We had some non-dancers, who after the memory making experience with the dancers in China, realized they were missing out on a great activity of square dancing.

Through a contact (Kenny and Angelika Reece of Germany who had taken a group in 2004 to China) we were able to contact and communicate with Lin Chengguang (caller) and his wife Huang Chenlan (President of the Good Friend Square Dance Club in Beijing, China) through their daughter that translated our email messages. We were able to set up a dance in Beijing while on tour.

We thought there was only one club in China, but what a surprise we were in for on our arrival that August 14th afternoon dance. Over 100 Chinese dancers, from 6 clubs in the Beijing area greeted us. The clubs formed a receiving line and greeted each one of our tour folks (dancers and non-dancers) as they entered the hall. Our group said they felt like celebrities and were so impressed by all the smiling faces and the open arms of the Chinese dancers. The decorations had taken a lot of work and a huge banner was displayed on the stage of Welcome to the American dancers.

We met Yang Dalin, the director of the area Square Dance Association. We had a difficult time trying to communicate, but we did understand that he was trying become a caller and he was excited to have our group and wanted us to return in the near future.

It was very hard to communicate other than the dancing, which when the music started and the squares formed, everyone understood this was what is so unique about our activity. It brings cultures together and they could all dance and mix together as one. The Chinese dancers were basic dancers and when John realized that the great majority of the Chinese dancers didn't know what his fill in patter was, he started using just the call names, like heads square thru, do-si-do, star thru and etc. they understood. We had a little more trouble understanding Lin, but after a few calls and listening closer, we had a great time squaring up and dancing together. We were given tokens from the Beijing clubs, something like our banners, to bring back to the clubs represented by our group. Dangles were presented to all. The Chinese dancers loved having their pictures taken with us and everyone got into the spirit of taking pictures. The welcome we received was AWESOME and a memory making event we will never forget.

There were some interesting facts we would like to pass along:

1. The Chinese dancers don't have a regular square dance inside facility. They can't afford the expense of a regular dance hall. For a special dance, like hosting

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.

us cost was \$600.00 for two hours. They dance outside twice a week on the common grounds, when weather permits. The weather was hot (90 degrees) when we were there.

2. They were dressed to the max in their square dance attire. The ladies in beautiful traditional square dance dresses and escorted by the gentlemen in traditional square dance attire.

3. We expected the dance to be amateurish but we found they were very knowledgeable in the Basic square dance calls. They were so friendly and open to our group, making us feel so special.

This was like stepping back in time for John and I when we first started squaring up. We danced in a non-air-conditioned hall here in Florida, we were excited to wear our traditional square dance attire and we had time to be friendlier by not having to worry what level we were dancing. (We didn't have levels in the 60's - just FUN.)

John and I have been so fortunate to travel to so many parts of the world to join other dancers from different cultures to share and learn more about what our square dance activity has to offer. The common thread in all of our trips was squaring up and we believe that if the whole world was taught to square dance we would be able to get along with everyone. We have found most all people are friendly people who are curious about other people and their customs. Maybe if we could teach the leaders of the world to dance, they would be more receptive to cooperate with each other and to accept each other more easily. Our activity provides all of what Joe public is so desperately seeking. It provides good health, a stress free environment, travel, something that can be shared with partner and family members, a place to make new friends and enjoy music and laughter that can be shared around the world.

November is a special month to give thanks for our many blessing and we have been so blessed by the square dance activity. The friends we have had the pleasure of meeting. So let's square-up this month giving thanks, sharing a smile and introducing someone to the square dance activity.



On The Record SQUARES



Tom Rudebock

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Vinyl Releases

Home On The Range (Sting SIR312)

Paul Bristow

A release of an old cowboy tune. A mix of strings share the melody line with an organ and electronic keyboard adding to the fullness of the sound. Adequate percussion for rhythm. Dancers will sing along. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Ferris Wheel, Pass Thru, Swing Thru, Swing Corner, Promenade.*

Do Run Run (Royal RYL 152)

Jerry Story

A re-release of a previous Royal hit with ABC choreography. A good mix of fiddle, guitar, harmonica, bass and keyboard with just enough percussion. Rhythm interlude in middle break. *Hds (Sds) Left Hand Star, R & L Thru, Veer Left, Couples Circulate 2 X's, Chain Down the Line, Star Thru, Swing Corner, Promenade.*

Carolina Country Morning (Platinum PLM222)

Jerry Biggerstaff

A smooth mix of steel, piano, sax, guitar and percussion. Dedicated to the 2007 National Square Dance Convention in Charlotte. Substitute your home state in the lyrics. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Half Sashay, Tch 1/4, Scoot Back, Star Thru, Promenade.*

Play Something Country (ESP 332)

Tom Miller

Crank up the volume and let the floor rock. A cover of a Brooks & Dunn country hit. Driving guitar, piano, drums and keyboard will get the dancers moving. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

Corben's Jargon

Comical Quotes From Our Cartoonist

Square Dancing is NOT the leading cause of divorce. It's Round Dancing. In Square Dancing, you can get mad at six other possible people besides your partner, in Round Dancing you can't.

What's A Guy Gotta Do (Silver Sounds SSR 244)

Bruce Williamson

A cover of a recent Joe Nichols country hit. A bright cheery sound from an electronic keyboard with a little tuba, banjo and percussion. Key change in closer. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, R & L Thru, Slide Thru, Swing Corner, Promenade.*

The Way You Look Tonight (ESP 728)

Bill Harrison

A full band swing arrangement of this old Frank Sinatra hit. Guitar, piano, horns, background strings and percussion. Plenty of energy to get the dancers moving. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Pick Me Up On Your Way Down (Fine Tunes FT128)

Shuping, Boswell, Hampton, Farmer

A release of an older country tune written by Harlan Howard. A mix of piano, steel, bass, guitar and fiddle with drums. Harmonize the tag lines. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Bridge Over Troubled Waters (Sting SIR 347)

Paul Bristow

One of the 500 greatest songs of all time according to Rolling Stone Magazine. Performed by Simon & Garfunkle. Steel, guitar, harmonica, fiddle, banjo and piano with rolling percussion. Good use of musical runs and fills. *Hs (Sds) Lead*

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
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Right, Swing Thru, Boys Run, Ladies Trade, Boys Circulate, Half Tag, Split Circulate, Boys Run, Reverse Flutterwheel, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.

I'll Have To Say I Love You In A Song (Rawhide RWH 223) Jerry Reed

A cover of a Jim Croce composition. A relaxed tune to sing to your significant other. Background strings with a guitar and keyboard with just enough percussion. Available on CD and MP3. *Standard Ferris Wheel Figure.* For the Karaoke Sing A Long arrangement order RWH 825. This also has a cue sheet for a Phase II Two Step written by Mike and Michelle Seurer.

What a Wonderful World (Coyote COY 813) Don Coy

A gentle electronic arrangement with a fiddle, mandolin, guitar, banjo, piano and drums. Key change in closer. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thur, Swing Thru, 2 X's, Swing Corner, Promenade.*

I'm Not Young & Sexy Anymore (Double M MM140) Doug Phillips

Piano, banjo, guitar, steel, bass and drums in a smooth mix. Available on CD and MP3 recorded in 3 keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Pass the Ocean, Girls Trade, Boys Crossfold, Swing Corner, Promenade.*

Vinyl Hoedowns

TJALFE/Nimrod (Snow SNW 508)

TJALFE is smooth music from a fiddle, steel, bass, horns, guitar, piano and drums.

Nimrod is an upbeat rhythm electronic sound. No melody line. Both useable.

Good Looking/Looking Good (Fine Tune FT 129)

Good Looking is a rhythm number with a guitar, piano, bass and drums.

Looking Good is a bright rhythm number from a guitar, piano, bass, rolling banjo and drums. Check them out. Available on MP3.

Sally Goodin/Low Down Billy (Square Tunes 2046)

Sally Goodin is an old traditional tune from a fiddle, guitar, and bass with light percussion.

Low Down Billy is traditional with a fiddle, bass, guitar and drums.

Cotton Eyed Joe #1/Cotton Eyed Joe #2 (Pioneer 5037)

Cotton Eyed Joe #1 is an arrangement featuring a fiddle, drums, bass and guitar.

Cotton Eyed Joe #2 has some background vocals with a piano, drums, bass, guitar and banjo. Use it for the couples Western Dance. Available on CD and MP3.

CD's

Sweet Music Man/Mountain Dew (Dance Ranch DR 1065) Mike Driscoll

A mellow mix of guitar, banjo, keyboard, steel bass and drums. A toe tapper. *Hds (Sds) Square Thru, DoSaDo to a Wave, Linear Cycle, Load the Boat, Swing Corner, Promenade.* Mountain Dew is an arrangement of an old favorite with a banjo, fiddle, guitar, bass and drums. Mike calls Plus on the vocal track.

Alone With You (Tarheel TAR) Reggie Knipher

An upbeat tune with a fiddle, piano and guitar sharing the lead and background harmonies. Enough percussion to set a good dance beat. Available on vinyl and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Veer Left, Ferris Wheel, Pass Thru, Swing Corner, Promenade.*

Bakerstreet (BVR Records BVR 106) Bodo von Reth

A modern edge electronic sound with a good solid beat. Try it for patter. Available on MP3. *Hds (Sds) Promenade Half, Tch 1/4, Walk & Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Back Home Again In Indiana/Eagle Hoedown (Dance Ranch DR 1066)

Buddy Weaver

A Dixieland Jazz sound. Trumpet, trombone, piano, bass, banjo and good percussion. This one will add some zip to your dance and get the dancers moving. A keeper. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Reverse Flutterwheel, Promenade.*

Eagle Hoedown is a modern rhythmic arrangement of an old tune. Guitar, bass and drums with a touch of fiddle in the background. Buddy calls Mainstream on the vocal track.

Blame It On The Boogie (C Bar C CBC 606) David Cox

An electronic 'new era' hoedown. Check it out. Background vocals that do not interfere. Track 2 is an extended play version. David calls challenging Plus on the vocal track. Available on MP3.

Alabama Jubilee (Black Mountain Valley BMV 3009) Doug Kelly

A traditional arrangement of this oldie. Trumpet, piano, bass guitar and drums. The choreo is useable at party nights. Label calls it Eastern Square Dance calls. Available on MP3.

Until next month keep your dances FUN, interesting and full of enthusiasm.

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ARTS Action Plan

www.arts-dance.org

ARTS-Dance is the dba for the Alliance of Round, Traditional and Square-Dance, Inc. an IRS 501 (c) (3) tax-exempt corporation.

The ARTS Action Plan is designed to reach the goal of 50,000 new traditional, round and square dancers by January 2012.

ARTS-Dance has not widely publicized its goals and progress. The first item of business is to identify all Traditional, Round and Square Dancers in the United States and make them aware of the goals and progress of ARTS-Dance. The dancers need to be updated at least quarterly of our progress. Once all dancers have been made aware of the need for this Alliance to promote Dance they will be asked to help us physically and financially to achieve that goal. This financial support will be by donations, fundraisers such as benefit dances, auctions, and any other fundraisers a dance group wishes to sponsor. At some time in the future, we expect to have corporate sponsors and Grants to help us promote Dance.

The goals will be set out in a time line of what is expected to be accomplished by a certain date. It is understood that the Officers and Governing Board members will accomplish the initial work for the organization. As more dancers become aware of the time line points of this Action Plan we would expect to delegate much of the work to the State and Regional Representatives.

November 1, 2005 - Create a personal contact in each State that will spread the information about ARTS-Dance. This will be with the state dance organizations so they can distribute the information about ARTS-Dance to their members. A member of the ARTS-Dance governing board will be responsible for contacting the different state organizations.

January 1, 2006 - Include additional contacts in each state to at least the local council or association level.

July 1, 2006 - Develop a listing of all dance members in the United States that have email. We will use this email listing to send the dancers quarterly updates. Start promotion of the National day of dance February 29, 2008 in these emails. Ask all dancers to become members of ARTS-Dance. This will increase our income and interest base.

January 1, 2007 - Ask each council or association to host a benefit dance sometime in the next five months to raise money for ARTS. These monies are to be spent on advertising. List the dances on the web site to include location, time, dance leader and directions to the dance location if necessary.

July 1, 2007 - Assist ROUNDALAB, CONTRALAB, AMERICAN CALLERS ASSOCIATION and CALLERLAB to initiate a new program of certifying the dance instructors in each state. The goal of this certification is to insure the instructors are capable of teaching their chosen type of dance. Certified instructors will be available in each state to evaluate and help those who are having problems relaying the dance information to new dancers. Educate the current dancers on etiquette and how to retain the increase in dancers that will be arriving in the next year.



Continued on page 15

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Callers and Teachers Can Give Away Angel's Wings

This is a story from Chinese mythology which pertains to square dancing today. The American Callers' Association challenges callers and teacher to "Give Away Wings" to make new dancers and returning dancers happy.

"Long ago, a little boy was carrying a basket on his back. In that basket, there were all styles and colors of wings to give to all kinds of birds and insects. Birds and insects were happy to receive the wings so they all showed their appreciation and gratitude in their own particular way. This little boy was not a businessman. He only wanted to spread the "hope and dream of flying" to the birds and insects. He even made some wooden wings for the windmills and the silver wings for the airplanes.

One day, the vicious North Wind was jealous of this little boy's popularity. He blew away all of the little boy's wings when the little boy was sleeping. When the little boy woke up, he was broken hearted to learn that all of his wings were gone. When the little boy saw a caterpillar, sadly he said, 'I am so sorry that I do not have a pair a wings to give to you, since they all were blown away by the North Wind.'

The beautiful flower, butterfly, heard the conversation then said to the little boy, 'You may pick my flower petals and put them on the caterpillar for wings.' The little boy did exactly what the butterfly had suggested and that's how the caterpillar came to become the butterfly.

All day, the little boy kept on picking flower petals and gave them away like wings. Later on when the little boy got tired, he went to sleep. A blue jade discovered that the little boy still had a pair of wings in his pocket that he had forgotten. So the Blue Jade put that pair of wings on the little boy's back, then the little boy started to fly. When God saw the little boy flying, it inspired God in the creation of all the angels."

All **callers** and **teachers** can be like the little boy who gave away wings. We must try to pass on the **Wings of Dream** and **Hope** to our students and ask nothing in return. Then the students will thank their teachers in their own particular way by staying in square



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dancing. I wish all callers and teachers would be the Angels to their students. If we as callers follow the guidance and inspiration of the little boy, square dancing would be a happier place and even grow instead of decline.

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

Until next time, Happy Dancing.

Continued from page 13

January 1, 2008 - Finalize plans for the national day of dance. Contact every council or association to insure they have their final plans in place.

February 29, 2008 - This is a national day of dance. Every association or council is asked to have a dance donating the proceeds to ARTS. We realize facility rentals must be taken out of the gross income. Please ask the dance leaders to donate their talents for this one dance. If they will not do that please send the remaining monies to ARTS. The goal is to collect a minimum of \$1 million dollars on this one day.

July 1, 2008 - Finalize plans with marketing to insure the national ad campaign is ready to start on August 1. Marketing will have the initial setup of corporate sponsors so we can advertise in selective areas. Insure accurate records are kept on all new dancers, where they saw the advertising, do a survey on their demographics, the retention rate, etc.

January 1, 2009 - Evaluate the increase in new dancers relative to the marketing campaign. Increase the advertising in the areas of the country that have not received a ten percent increase in new dancers this year.

July 1, 2009 - Utilizing the new dancers from last year increase the ad campaign to increase the new dancers by 25% this year. The advertising campaign will increase to cover a minimum of 50% of the US.

January 1, 2010 - Evaluate the increase in new dancers relative to the marketing campaign. As new corporate sponsorship continues to grow, increase the advertising campaign to cover the entire US.

July 1, 2010 - Monitor the growth of the ad campaigns, the instructor certification program, the retention of new dancers and make changes or improvements where necessary. Begin the final push on the ad campaign to gain 20,000 new dancers this year.

January 1, 2012 - We have reached the goal of 50,000 new dancers.

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

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CLINICS - 28 from all dancing areas

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For more information contact 55th NSDC Education Committee

Joe and Bonnie Lowe

Chairman

3602 Branigan Lane

Austin, TX 78759

EdChrmn55th@aol.com

512-346-6083

Joe and Kay Clark

Assistant Chairman

2516 E. 24th Street

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Panels

Interesting and informative panels covering such topics as:

- Getting the Most Out of This Convention
- Building a Bid Package
- Using Computers
- Looking Forward to the 56th NSDC
- Health Benefits from Dancing
- Keeping Dancing Fun
- Dancing in the 21st Century

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Good Table Punkin' Spice Pie

A "Yee-haa" recipe by Jennifer Thomas

This is a nice, flavorful Pumpkin Pie that's good and solid and sure to get your dessert put on the "Good Food Table" at your family holiday get-together's. (Not on the table with your sister-in-law's jello mold or your aunt's mystery ambrosia.)

1 (15 oz) can of pure pumpkin (2 cups)	1 tsp. ground cinnamon
1 (14 oz) can of sweetened condensed milk	1/2 tsp. ground nutmeg
2 eggs	1/2 tsp. ground ginger
1/2 tsp. ground cloves	1/2 tsp. salt
1/2 tsp. pure vanilla	1 unbaked 9 inch pie crust

Preheat your oven to 425°. In a large bowl, mix all ingredients well and pour into unbaked pie shell. Bake 15 minutes then reduce oven heat to 350° and bake for an additional 30 to 35 minutes or until a knife inserted comes out clean. Cool and top with cool whip. Refrigerate leftovers (if there are any).

New Dancer Recruiting

SAGE Swingers Square and Round Dance Club, Bath/Brunswick, Maine

Our club has been very successful in recruiting new dancers. We have been growing steadily over the past six years since we moved our focus to the Mainstream program and started a new class both in September and January each year. However none of us were prepared for the start of our new year in September 2005.

As in past years, we start our September program with two free introduction nights to get as many people in the door as possible. Our focus was the same as in past years, getting our membership to canvas their friends, neighbors and coworkers. We post flyers in local establishments and advertise on the public access channel as well as the local newspaper. Additionally, we held a couple of demonstrations at the local summer bazaar and at a senior group just prior to the start of our new year.

At our first introductory night we had 17 new candidates and were thrilled with the turnout. However, we were not prepared for the response at our second introductory night. We had an unprecedented 45 new candidates show up, and with club members included, total attendance was over 100. During each of the new dancer tips of the night there were 11 squares on the floor. Yes, there were 11 squares on the floor, more than many of the dances in the area.

While we understand that we may not be able to keep all the new people that attended our introductory night, it will be a very long time before the grins fade from our club officers, directors and our club caller because of the 11 squares dancing at the start of our new year.

English Mountain Now Open Under New Management

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

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



Peek Into a Cuer's Record Case

Ron and Mary Noble

April to October: Somewhere in Oregon or Washington full-timing in a 5th wheel; November to March: 14767 East 53rd Drive, Yuma, Arizona 85367

Ron and Mary Noble began round dancing in 1981 and teaching in 1985. They have taught all phase levels and are currently teaching phases 4, 5, 6 in Yuma, Arizona from November through March. The remainder of the year is spent traveling with teaching engagements. Additionally, they cue at local and national square dance festivals and are featured instructors at round dance weekends throughout the United States, Canada, Germany, and Japan. They currently conduct three week-long Round Dance Clinics at Circle 8 Ranch in the state of Washington.

They have conducted educational seminars and dance clinics at RAL, NSDC, USA West, ECTA Mini Lab in Germany, and several Beaver State Round Dance Leader Schools. They have also taught at NSDC, URDC, USA West, and the Canadian National Conventions, and in 2003 and 2005, were the featured leaders at the European Square and Round Dance College in Cham, Germany.

Ron and Mary are currently members of Roundalab, Oregon Round Dance Teachers Assoc., URDC, and DRDC. They served on the RAL Board of Directors and on the RAL Executive Committee.

They attend many education sessions, clinics, and round dance weekends to learn new techniques for dancing and teaching. The couple also maintains private ballroom dance technique instruction from instructors in Mesa, Arizona.

Some of their choreography includes Argentine Tango Vals dances *From the Soul* and *Illusion of my Life* as well as *I'll Never Love Again*, *Let's Love, What do You Want of Me*, *Let's Fall in Love*, *You're So Smooth*, *Beautiful Dreamer*, *The Summer Knows*, *Telling Everybody*, *Beautiful Dreamer 3*, *I Got Rhythm*.

In the fall of 1997, Ron retired from the Oregon Department of Transportation as Manager of the Material Testing Department and Mary from 25 years as a Legal Secretary and Public School Deputy Clerk. Their retirement allows them to cue and teach full time in Yuma, Arizona from November through March. In their spare time, Ron and Mary keep busy with their 5 children and 16 grandchildren.

North Carolina 16th State Convention

On August 19 and 20, 2005, the Folk, Round & Square Dance Federation of North Carolina, under Federation President Mary Ann Kornegay, held it's 16th State Convention. More than 700 dancers from North Carolina, South Carolina, and Virginia, as well as states as far away as Florida and Alabama, attended the event.

In addition to square, round, and line dancing, the Convention, under the direction of General Chairman Lesley and Debbie Green, offered various dance workshops, educational seminars, sewing clinics, a fashion show, and after parties on both Friday and Saturday evening.



Lee and Sharon Bares

Among the notable events of the Convention, the Federation presented its two highest awards. The Golden Slipper, presented to a dance couple who have offered documented service to the Federation for at least 10 years, was presented to Lee and Sharon Bares. The Bares, from Asheville, North Carolina, have served in various offices of the Federation and on the boards the 47th and 56th National Square Dance Conventions.



Chuck and Chris Hicks

The second award, the Hall of Fame, presented to a square dance caller who has served the federation as a caller for at least 25 years or a round dance cuer who has served for at least 20 years, was pre-

sented to Chuck and Chris Hicks. The Hicks are from High Point, North Carolina, and have served in various offices, including treasurer and president of the Federation, and with both the 47th and 56th NSDC.

This was the first year that the awards have been presented at the Convention, previously having been presented at the November Federation.

The 17th State Convention is scheduled for August 18 & 19, 2006, again at the North Raleigh Hilton, Raleigh, North Carolina.



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EASY LEVEL

From
Bob Howell



We'll open this November copy with a quick-teach warmer-upper. I frequently use it when I'm calling for a large group of people and I slip it in between haywagon rides. I've even had teen-agers give up their turn on the haywagon to do the dance a second time through. It is called the - - -

Nottingham Swing

Formation: Longways set, men on the right, ladies on the left. Number each couple 1 or 2 alternately.

Music: A lively jig or reel.

Routine:

1. First man links right arms with 2nd lady further down the set. They step hop round once and go back to place.
2. First lady links right arms with 2nd man further down the set. They step hop round once and go back to place.
3. Number 1 couple join hands with each other (right hand with left) and take 2 side steps down the set, and 2 side steps back.
4. Number 1 couple cast off down the set behind the Number 2 couple with whom they have just danced, and go into the Number 2 couples place. The Number 2 couple move up a place.
5. Everybody swing.
6. Start the dance again.

Note: At the top of the set a Number 2 couple will have no one with whom to dance. They must wait a round before coming in as a number 1 couple. Similarly, at the bottom of the set a Number 1 couple will have no one with whom to dance.

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They must wait a round before coming in as a number 2 couple. This anomaly occurs every other round. It is recommend teaching the 2nd part of the dance first, so that they get really familiar with the progression.

Calling: 1st man 2nd lady (8)

2nd man 1st lady (8)

1st couple down and back, cast off behind the number 2s (8)

Everybody swing (8) (End couples have a rest. Couples come back in as opposites.)

Here is one that everybody can sing as they dance.

Hinky, Dinky, Parley Vous

Formation: Couples in circle facing center. Lady on gent's right.

Music: Hinky, Dinky, Parley Vous, Imperial No. 1107.

Routine

Call: All the girls center and back, parley-vous

All the men center and back, parley-vous

Do-sa-do your corners all

Swing your partners once around

And promenade the corner girl.

Following is a dance that has been around for a long time, but is still enjoyed by many. It is called - - -

Two Little Ladies Form A Ring

Formation: Square

Music: Hoedown

Routine:

In this square, the active lady "picks up" a lady from each couple she visits, until all four ladies are dancing together.

1. First couple balance and swing,
Twirl around that pretty little thing.
2. First lady out to the right and
Two little ladies form a ring.
Circle two then home you swing.
3. Three little ladies form a ring and
Circle three, then home you swing.
4. Four little ladies form a ring and
Circle four, then home you swing.
5. Second couple balance and swing, etc. (Repeat 1 through 4)
6. Third couple balance and swing, etc. (Repeat 1 through 4)
7. Fourth couple balance and swing, etc. (Repeat 1 through 4)

Explanation of Calls

1. Couple One does a step-swing balance, then swings.
2. Lady One leads out to her right and stands in front of Couple Two. She joins hands with Lady Two and both ladies circle once around, clockwise. The ladies release hands, return to their home positions and swing their partners.

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3. Ladies One, Two and Three walk to the center of the set, join hands to form a circle of three and circle once around, clockwise. The three ladies release hands, return to their home positions and swing their partners.
4. All four ladies walk to the center of the set, form a circle of four and circle once around, clockwise. The ladies release hands, return to their home position and swing their partners.
5. Repeat all of the movements described in 1 through 4, with Lady Two leading out.
6. With Lady Three leading out, repeat as in 5.
7. With Lady Four leading out, repeat as in 5.

Following is a contra from Becky Hill's book, "Twirling Dervish and Other Contra Dances" with probably the easiest contra to introduce to an inexperienced group of dancers. It is entitled the - - -

Simplicity Swing

Formation: Contra dance, duple improper.

Music: Any 32 bar tune

Routine:

- A.1 Balance and swing neighbor (16).
- A.2 Circle left 3/4; partner swing (16).
- B.1 Forward and back (8); ladies chain (8).
- B.2 Star left (8); with a new neighbor, do-si-do (8). (The balance and swing in A1 is done with the same person.)

Becky Comments: This dance was written for the first dance of the evening. It is very simple and enables couples who arrive together to have a partner swing. Progression occurs during the second half of B.2.

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CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

We want to wish all our readers a happy, healthy holiday season.

The Plus Emphasis Call for the quarter is 3/4 Tag the Line. Let's have some fun with it.

(1p2p = heads lead right and circle to a line of 4)

- | | |
|---|---|
| 1) HEADS star thru and spread
pass thru
3/4 tag
boys run
CENTERS crossfire
BOYS pass thru
trade by
touch 1/4
split circulate
circulate
explode and slide thru
left allemande | hinge
acey deucey
right and left grand |
| 2) SIDES lead right
veer left
3/4 tag
BOYS swing thru
girls trade
ping pong circulate
extend | 3) HEADS lead right
veer left
3/4 tag
GIRLS cloverleaf
Boys explode the wave
single circle 3/4 to a wave
boys trade
right and left grand |
| | 4) HEADS lead right
veer left, 3/4 tag
BOYS FOLD
trade by
single circle 3/4 to a wave
acey deucey
boys run |

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ferris wheel
CENTERS square thru 2
and partner trade
You're home

5) HEADS lead right
veer left, 3/4 tag
GIRLS cloverleaf
Boys FOLD then pass thru and
separate around 1 to a line
touch 1/4, circulate
boys run
CENTERS swing thru
ENDS 1/2 sashay
extend
circulate, right and left grand

6) HEADS square thru 2
right and left thru
veer left, 3/4 tag
GIRLS cloverleaf
Boys cast off 3/4 and spread
GIRLS pass the ocean
diamond circulate
flip the diamond, swing thru
extend, right and left grand

7) SIDES lead right
veer left
3/4 tag
BOYS recycle
trade by
touch 1/4
circulate
explode and slide thru
left allemande

8) SIDES lead right
veer left
3/4 tag
GIRLS cloverleaf
Boys linear cycle
double pass thru
peel off
touch 1/4
circulate
girls run

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(1,3) FIVE PIECE BAND	GWR-103
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(1,3) HERE COMES THE NIGHT	SNW-324
(1,3) HOME BREW / MOONSHINE (HOEDOWNS)	FT-126
(1,2) CHEESEBURGER IN PARADISE	RHY-257

- CENTERS LEFT square thru 3
pass thru, right and left grand
- 9) HEADS pass the ocean
extend
girls run
3/4 tag
GIRLS recycle
trade by
touch 1/4
scoot back
split circulate TWICE
right and left grand
- 10) SIDES pass the ocean
extend
girls run
3/4 tag
GIRLS swing thru
boys trade
ping pong circulate
extend
split circulate
hinge
circulate, right and left grand
- 11) SIDES square thru 2
right and left thru
veer left, 3/4 tag
GIRLS cloverleaf
Boys linear cycle and spread
touch 1/4, circulate
girls run
CENTERS pass thru
swing thru
split circulate TWICE
right and left grand
- 12) SIDES star thru and spread
pass thru, 3/4 tag
- girls run
CENTERS crossfire
Those facing pass thru
trade by, touch 1/4
circulate 1 & 1/2
right and left grand
- 13) Heads lead right and circle to a line
pass thru
3/4 tag
CENTERS recycle
trade by
swing thru
cast off 3/4
circulate 1 & 1/2
right and left grand
- 14) Sides lead right and circle to a line
pass thru
3/4 tag
CENTERS recycle
trade by
swing thru
cast off 3/4
circulate 1 & 1/2
right and left grand
- 15) HEADS pass the ocean
SIDES 1/2 sashay
extend
centers run
3/4 tag
boys run
CENTERS crossfire
BOYS pass thru
trade by
pass to the center
CENTERS square thru on the
3rd hand turn thru
left allemande

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THE KOREO KORNER



From
Steve Kopman

Happy holidays to all our square dance friends around the world.

This quarters Mainstream Emphasis Call is Split Circulate. Here's a quick position you probably haven't tried. Have fun!

HEADS pass the ocean

extend

split circulate

THEN:

- | | |
|--|---|
| 1) swing thru
hinge
acey deucey
scoot back
right and left grand | 4) cast off 3/4
split circulate
circulate
recycle
pass to the center
CENTERS slide thru
at home |
| 2) centers trade
boys trade
square thru 4
right and left grand | 5) scoot back
centers trade
boys run
touch 1/4
coordinate
couples circulate
1/2 tag Face your partner
right and left grand |
| 3) hinge
split circulate
acey deucey
scoot back
right and left grand | |

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Old Farmer's Advice

- Your fences need to be horse-high, pig-tight and bull-strong.
- Life ain't about how fast you run or how high you climb, but how well you bounce.
- Keep skunks, bankers and lawyers at a distance.
- Life is simpler when you plow around the stump.
- A bumble bee is considerably faster than a John Deere tractor.
- Words that soak into your ears are whispered...not yelled.
- Meanness don't jest happen overnight.
- Forgive your enemies. It messes up their heads.
- Do not corner something that you know is meaner than you.
- It don't take a very big person to carry a grudge.
- You cannot unsay a cruel word.
- Every path has a few puddles.
- When you wallow with pigs, expect to get dirty.
- The best sermons are lived, not preached.
- Most of the stuff people worry about ain't never gonna happen anyway.
- Don't judge folks by their relatives.
- Remember that silence is sometimes the best answer.
- Live a good, honorable life. Then when you get older and think back, you'll enjoy it a second time.
- Timing has a lot to do with the outcome of a rain dance.
- The easiest way to eat crow is while it's still warm, 'cause the colder it gets, the harder it is to swallow.
- If you find yourself in a hole, the first thing to do is stop diggin'.
- It don't take a genius to spot a goat in a flock of sheep.
- Sometimes you get, and some times you get got.
- Always drink upstream from the herd.
- Good judgment comes from experience and a lotta that comes from bad judgment.
- Lettin' the cat outta the bag is a whole lot easier than puttin' it back in.
- If you get to thinkin' you're a person of some influence, try orderin' somebody else's dog around.
- Live simply. Love generously. Care deeply. Speak kindly. Leave the rest to God.

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50th Anniversary of EAASDC

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we are looking at dancing in Europe in September.

Last month we told you we were on our way to Germany to dance at the 50th Anniversary of the EAASDC. If you have not yet accessed the EAASDC Web Site, we highly recommend it. Dancing in Germany is doing well, and it is beginning in France as well. The Germans began dancing over 50 years ago in the aftermath of WWII. The American troops who were stationed in Germany started square dance clubs and over the years invited their German friends to join them. The German love of music and dance drew more and more Germans and



Jim and Betsy – Your Rovin' Corners

they soon formed clubs of their own. Over time, the Americans were brought home, leaving a legacy of square dancing in Germany.

The EAASDC Bulletin, the official publication of European Square Dancing, devoted an entire issue to the 50th Anniversary. The first "Roundup" was in the German town of Bad Wildungen, chosen because the resort hotel there could accommodate the 250 dancers who attended, and offer good venues for dancing. German newsreel cameramen were present and were captivated by the display out of the "Wild West." The local newspaper reported that "The dances performed were very lively and colorful in their picturesque costumes, and the costume of the Caller drew special attention. He is probably the most important person at any Square Dance." Not much has changed!

The Caller in question was Cal Golden who, as reported in the Bulletin, was "one of the world's greatest callers. He was a superb showman and a tremendous personality. He was certainly a most colorful character and his costumes had to be seen to be believed. Perhaps the greatest thing about Cal is that he was always very approachable. He never held himself aloof." The article goes on to report that he was "a native of Hot Springs Arkansas, he started dancing in 1947 and calling in 1948 in Colorado Springs, Colorado. He was first known as the Arkansas Kid, but later was given the title of 'the Man with the Golden Voice.' He called all over Colorado and Kansas until he was transferred to March Air Force Base in California in 1949. While there he called all over California and other states. In 1952 Cal MC'ed and called the world's longest square dance, being on stage for 25 successive hours."

"Cal and his family were transferred to England in 1954 and in 1955 he MC'ed and called at the foundation dance of the EAASDC in Germany. At that event, Cal and two squares and a five piece band went outside and danced on the grass for 15 minutes for hundreds of German spectators. The group was recorded by two German newsreel companies and this film was shown in 1500 theaters before an estimated audience of 3,000,000."

The article goes on to detail his further achievements as a caller – leading 110

square dancers to the Brussels World Fair, calling dances all over Germany, his return to Arkansas, recording a 15 week square dance segment on Louisiana Hayride and much more. Cal received many awards and was one of the early members of the Square Dance Hall of Fame.

He called until health problems forced his retirement in 1986 after 40 years of service to Square Dancing all over the world. Cal is one of the 23 founder callers of Callerlab and was a member of the Board of Governors for 13 years. He was one of the first 10 Callerlab accredited coaches.

The EAASDC has two official "Jamborees" in Europe annually: Spring and Fall. Like the U.S. National Convention it is rotated about the continent. With over 500 clubs, the Germans have taken the lead in square dancing, and are training new dancers and callers, and forming new clubs. They have taken the lead in exporting Square Dancing to the former Soviet Bloc countries.

The 50th Anniversary of the EAASDC was in Bergheim, Germany, near Cologne. Over 2000 dancers attended from all over Europe and around the world. There were eight callers: Kenny Reese, Al Stevens, and Thorsten Gephardt and Stefan Forster from Germany; Mike Sikorsky and Doug Bennett from the USA; Terry McCann from England; Jason Dean from Australia; and many cuers, clogging leaders and contra leaders.

This was truly a great event in square dancing. We have followed up by dancing in local clubs in Hanover, Hamburg, Berlin, Nurnberg, and Stuttgart. As I write this we are preparing to leave for St. Petersburg, Russia to help train the first square dance class there. The big problem will be to develop a caller! Then back to Paris. We will report on Russia and Paris next month.

Jim and Betsy Pead, Your Rovin' Corners



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The Knotheads

The following is a short history of the Montana Knothead Square Dance Organization or more properly a history of the Knothead Annual Square Dance for fifty years. The Knothead idea did not originate in Montana but in as much it has been the Montana Knotheads who have been the main push in the annual dance idea this is written as it relates to Montana primarily.

This information was taken from the minutes that were kept by the Montana secretaries over the years.

No minutes were written in 1953, 54 and 55, but in 1956 minutes were written to cover these years. Mr. Ray Wilson was chairman of the Montana Knotheads from 1953 through May 1955. In 1955 at the Magic City Hoedown in Billings, Montana. Mr. Art Lavelle was elected chairman and it was decided at that time to have a Knothead dance in July. The first Knothead dance was then held in Red Lodge, Montana on July 23, that year. At the next meeting in 1956, again at the Magic City Hoedown in Billings, it was decided to move the jamboree to Old Faithful Lodge in Yellowstone National Park, on Labor Day Weekend. This was considered the first Official Knothead Jamboree, consequently the dance in 2005 is being celebrated as the fiftieth annual jamboree.

At these meetings it was clarified that to be a Knothead you must travel a minimum of 100 miles one direction to attend a square dance with at least a full square (four couples) of dancers. On return home you then were to make your own badges and have them presented at a square dance by a Knothead Dancer. The badges were to be made of wood and would be about three inches in diameter with the word "KNOTHEAD" inscribed across the top and your own name across the bottom. Your state silhouette with the state name inscribed on it was to fill the middle of the badge.

The 1956 minutes indicated there were 1,102 names on the membership file and a cash balance of \$21.53. I assume these were the names of dancers who attended these dances in 1955 and 1956.

At the 1957 meeting Mr. Martin Magnum of Blackfoot, Idaho, gave a report in which he explained the origin of the Knothead idea or badge. He reported that it was an idea originated by seventeen couples in Blackfoot. No date is mentioned as to the beginning, but it had to be prior to 1953 because it had migrated to Oregon, Washington and Montana by this time. At this meeting dancers from North Dakota reported they were organizing as North Dakota Knotheads. At this dance and meeting ten states were represented: California, Colorado, Florida, Montana, North Dakota, Oregon, Utah, Washington, Wisconsin, Wyoming and Canada (which provinces were not noted).

In 1958 dancers from twenty states and Canada registered at the dance. At this meeting was also the last mention on forming state or national organizations. It drifted into a management situation with the Montana Chairman as general chairman and supported by the chairman an co-chairman from Idaho, Wyoming and Utah. It has remained this way.

In the 1968 minutes there is mention of dissatisfaction with the Old Faithful and other park facilities to handle the jamboree. Also at this meeting was discus-


Continued on page 31

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...

No One But You (In My Heart)

Phase V+2 (Telespin and Rudolph Ronde & Slip) – Waltz – RCA 47-7315 by the Ames Brothers – Bob and Kay “Ski’s Kurczewski
Nice music to a well written waltz. Figures included are hairpin, ripple chasse, Viennese turns, double reverse, mini telespin. Routine fits the music very well.

A Letter to You

Phase V – Jive – CD: Afro Cubano Track #16 by Shakin’ Stevens – Curt and Tammy Worlock
Disco lunge, stop and go, rock and slide triple wheel w/twirl to tandem and catapult, boogie walks. This routine is choreographed for the advanced dancer.

As You Like It

Phase III+2 (Aida, turning Basic) – Bolero – STAR 130B – Bill and Martha Buck
Lovely new phase 3 bolero. Opening outs, aida line, u/arm turn, and all basic bolero figures.

Continued from page 30

sion to shorten the evening sessions to (now get this) 3 or 3 1/2 hours in order to better accommodate the after parties. Discussion continued about the location of the dance until 1973 and in 1974 it was moved to West Yellowstone, Montana and has continued there until now.

Live music was provided from the beginning through 1979 by Earl Schroders Playboys except for the years of 1971 and 1972. It was provided these two years by the Wagonmasters.

The attendance figures were not always noted. The best I can determine by the minutes is the largest attendance was about 1200 dancers in 1964 and the least was 260 in 1988, the year of the Yellowstone Park fires. There are reports of greater attendances, but it is not written in the minutes if that is the case. In any event it has been a great event over the years and we invite all dancers to help us celebrate fifty years of continued fun.

Dance & Dream

Phase VI - Foxtrot – CD We Play Requests by Gunter Noris – Bill and Martha Buck

Wonderful music to a beautiful foxtrot. Outside spin and twist, double reverse, travel. Contra check, big top, bounce reverse fallaway. For the experienced dancer at Phase 6.

Go On By Quickstep

Phase IV – Quickstep – CD The Magic of Alma Cogan Track 7 – George and Pamela Hurd

Charleston points, qtr. trn & prog. chasse, telemark, heel pull, fishtail, wig wag and step hops, ending is telemark to quick oversway.

No Walls

Phase IV+2 (Double Reverse and Open Hinge) – Waltz – No Walls No Ceilings, No Floors by Barbara Mandrell – CD Moods – Track #3 (other CD's as well) – Curt and Tammy Worlock

Promenade sway, rolling right lunge, chair and slip, double reverse, hesitation change, viennese turn. Nice routine to nice music.

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P.O. Box 160639, San Antonio, TX 78280-2801

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Phase V+1 – Rumba – Rumba
Romantica – Gunter Norris on WRCD-
5001 Track 17, - Requests 1 of LP Ste-
reo 200023-365 Die Tanzplatte des
Jahres '79 – Hardie and Diane Hartung

Check & develop, sweethearts, latin whisk open hip twist, serpiente and cuddles.
Great music well written rumba.

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Senza Fine VI

Phase VI – Waltz - CD Cinema Paradiso Track #10 – Concord Records CCD-
4988-2 by Monica Mancini – George and Pamela Hurd

Choreographers suggest you slow for comfort. Shadow cross hovers, same foot
lunge, telespin, traveling contra check, running open natural, and tumble turn.
There also is a nice Phase IV written to this music by the same choreographers.

Si Senior

Phase V+1 (Rope Spin)+2 unphased (Circular Cross Body and Shakedown) – Cha
Cha – STAR 132A Eso Es El Amor flip My Foolish Heart – Peg and John Kincaid
Great cha cha music. Figures included in routine, merengue, circular cross body,
triple cha', cuddles, Cuban breaks. Ending is open up to pressline. Adjust speed
for comfort.

Slow Walk

Phase III+2 (Wrapped Whip and Tuck & Spin) – Mixed Rhythm West Coast and
Jive – Peg and John Kincaid

Wrapped whip, slow turning hip bumps, swivel walks, sugar tuck and spin, kick
ball change. Options are lindy catch, and American spin to introduce jive into the
routine.

Luna Cha

Phase III+1 (Alemana) – Cha Cha – STAR 132A Eso Es El Amor (Flip My
Foolish Heart) – Bob and Jackie Scott

Time step, chase, alemana, New Yorker, shoulder to shoulder, whip. All basic
figures and a nice easy cha cha.

Moon Dance 3

Phase III+2 (Diamond Turn and Back Whisk) – Foxtrot/Jive – STAR 112 – Chris
and Gail Johnson

Intro, A, B and Ending are foxtrot, Part C is jive. Foxtrot portions are all basic
amalgamations, and so is jive portion. Ending is back to a leg crawl. This is a
goodie.

Persuaded III

Phase III+2 (Weave and Hest. Change) – Waltz – STAR 182 – Russ and Mary
Morrison

Nice phase 3 waltz. Chasse, twinkles, weave, hover, hest. change, ending is leg
crawl. Figures flow very well.

Round Dance with Ralph & Joan Collipi

Holiday Round Dance Ball

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January 27-29, 2006 - Bennington College, Bennington, Vermont - Phases III-VI

3 Ballrooms, all hardwood floors

Staff: Balckford (AZ & FL), Read (TX & AZ), Filardo (MD), Collipi (NH)

Contact: Ralph & Joan Collipi, Directors - 603-898-4604; ralph.collipi@verizon.net

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For Me & My Gal

Phase II – 2 Step – Grenn 14048 flip Apple Blossom Waltz – also Grenn 14275 – Allemande A1 and Martha Wolff

Basic 2 step, music makes you want to dance. Has kick sequence and strut sequence and box sequence as well as skate sequence.

Meet Me Under The Mistletoe

Phase II – 2 Step – WB92-59721 Randy Travis An Old Time Christmas – Allemande A1 and Martha Wolff

Leaders are always in the market for new material to play during the Christmas Holidays. This is a new one and very nice. Has all basic figures with wrap and unwrap sequence, ending is with a kiss.

My Two Front Teeth

Phase II+1 (fishtail) – 2 Step – Capitol F 90036 or Amer Pie 9067 or Coll 06272 flip w/the Christmas song by Nat King Cole – Allemande A1 and Martha Wolff
Here is another holiday routine. Circle chase, box, wrap and unwrap sequence, broken box, traveling box, and slow Charleston. Ending dip back and show your 2 front teeth.

I Heard The Bells On Christmas Day

Phase IV – Foxtrot – EMI Capital S7-19349 flip 2 Step Around The Christmas Tree by Suzy Boguss – Allemande A1 and Martha Wolff

Nice basic foxtrot, open telemark, diamond turn, hover, impetus, weave 6, ending is dip twist and give her a Christmas kiss.

Free Stuff

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

CUE TIPS

*Selected by
Fran & Jim Kropf*



When you are lonely and feeling blue “You Needed Me” to talk to and love; remember “You’ve Got A Friend In Me”.

Happy Thanksgiving!

You Needed Me

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

Footwork: Opposite Direction For Man unless Indicated

Rhythm: Slow Two Step Ph IV+1 (Triple Traveler) Speed to suit

Record: Dance A Round DARRCD 541 – Music By Carolina Boys CD may be purchased at Palomino Records, phone 1-800-328-3800

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

INTRO

1-4 Wait 2 Meas;; Basic ;;

PART A

1-4 Lunge Basic Twice;; Open Basic Twice;;

5-9 Two Switch ;; Basic;; Sd Draw Cl;

PART B

1-4 Triple Traveler;;; Basic Ending;

5-8 Triple Traveler To Rev;;; Basic Ending;

9-10 Lunge Basic Twice To Pkup;; (2nd Time Fc Wall)

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PART C

1-8 Traveling Cross Chasses 4 Times Face Wall;;; Underarm Turn; Rev Underarm Turn; New Yorker Twice Bfly/W;;
9 Sd Draw Cl;

END

1-4 Left Trn Inside Roll; Basic Ending; Lunge Basic; Right Lunge;

You've Got A Friend In Me

CHOREO: Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO 63021

MUSIC: Song: You've Got A Friend In Me (Reprise)

Music Media Source: CD: Smile: Songs From The Movies/Lyle Lovett or Toy Story: An Original Walt Disney Records Soundtrack/music and songs written by Randy Newman Track 16

Artist: Randy Newman and Lyle Lovett

Music Modified: No [optional speed increase +1%] BPM/MPM: 110/27.5

TIME@BPM: 2:40@110

FOOTWORK: Opposite unless indicated (Woman's footwork in parentheses)

RHYTHM: Foxtrot, RAL Phase: III+2 [Diamond Turn, Telemark to SCP]

SEQUENCE: INTRO A A INTERLUDE B END

INTRODUCTION

1-7 Op Fcg 8 Feet Apart Wait 2 Meas;; Side Touch 2x; Stroll Together 4 To Bfly;; Slow Twisty Vine 4 Picking Up Dlc;;

PART A

1-4 2 Left Turns To Dlw;; Whisk; Maneuver;
5-8 Spin Turn; Box Finish; Turn Left & Right Chasse To Bjo; Impetus To Scp;
9-12 Thru Chasse To Scp; Wing; Cross Hover To Bjo; Cross Hover To Scar;
13-16 Cross Hover To Scp; Thru Chasse To Scp; Thru Face Close; Twisty Vine 4 [1st Time - Picking Up Dlc] [2nd Time - To Cp Dlw];;

INTERLUDE

1-5 Hover; Thru Chasse To Scp; Thru Side Behind; Roll 3 Bfly; Chair Recover Face;

PART B

1-4 Hover; Maneuver; Impetus To Scp; Chair & Slow Recover;
5-8 Thru Chasse To Scp; Forward Hover To Bjo; Back Hover To Scp; Pickup Run 2 Dlc;
9-12 Telemark To Scp; Hover Fallaway; Slip Pivot To Bjo; Maneuver;
13-14 Impetus To Scp; Pickup Run 2 Dlc & Hold;

END

1-4 Diamond Turn;;;
5-9 Telemark To Scp; Thru Bfly Serpente;; Thru Vine 4; Chair & Hold;

Florida Sunshine Festival

The Florida Sunshine Festival has been the highlight of the dance year in Florida for many years. It has gone through many changes and is still the "hallmark" of Square Dance Festivals the country over.

The Florida Sunshine Festival has been an exciting part of our Square Dance History, and it will be something we will all remember for many years to come. It has maintained it's attendance in the face of diminishing dancers. Now in its 30th year we feel it is time to end the fantastic "run" while we are on top.

We wish to express our appreciation to all of you who by your faithful attendance and support have made possible the great success we have enjoyed for the past 30 years. It has been our pleasure to provide you with years of wonderful memories.

The 30th Annual Florida Sunshine Festival on February 2, 3 and 4 will be our final event. We'll look forward to seeing you then.

We will be having a God Bless America celebration on Saturday, February 4, and we hope you will join us in wearing the red, white, and blue patriotic colors.

For those staying at the Baymont Inn, be advised that the phone number on the flyer is incorrect. The correct number is: 813-815-0606. Also, the Terrace Hotel has raised their rate from \$79.00 to \$99.00.

We wish you all a very Happy Thanksgiving Day.

Florida Sunshine Festival Staff

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ALL THINGS CONSIDERED



By
Ed Foote

Spin Chain & Exchange The Gears

Do you know the true definition of this call? Most dancers think they do, but in fact they do not. The confusion arises due to unfortunate wording of the Callerlab definition.

The problem occurs with the wording of the definition when the star is formed. The Callerlab wording says the "outfacing points of the stars will be the leaders of the exchange" and that the star will turn $3/4$, at which point the "leaders of the exchange" will lead each star out... While this is indeed what happens, the wording muddies the waters, because it describes the action that is based on the true definition instead of giving the true definition precisely.

The true definition is that after the star is formed, it turns $3/4$. At this point a momentary ocean wave is formed in the middle of the set. It is the two centers of this ocean wave that lead everyone out.

What happens if the caller says: "Turn the star only $1/2$?" Dancers who think it is always the outfacing point that will lead the star out will break down, because they will have no idea what the caller is talking about. These dancers have forgotten the " $3/4$ " and instead are focusing on a certain person always leading the star, because that was the focus of the wording of the definition. Dancers who understand the definition will have no problem with "turn the star only $1/2$," because they will simply turn the star that amount and then look to see who the

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center of the ocean wave is to lead out.

Some dancers try to memorize positions instead of definitions. They would say: "If it's 3/4, the outfacing point leads the star out; if it's 1/2, it's the end of the wave that lead out; if it's 1/4 it's the infacing point that leads out." These dancers now have three things to remember, while the person who understands the call only has one thing to remember – the definition.

Spin Chain & Exchange the Gears is a good example of the difference between Plus and Advanced. At Plus the callers usually only give the call from the standard situation of the star turning 3/4 and a girl leading the star out. At Advanced the star can turn any fraction and either sex can lead the star out.

Those at Advanced, upon hearing this for the first time, might say this is difficult, because they have not been trained to think correctly. They are trying to memorize every position for every variation of every call, which is an impossible task. The reason Advanced dancing is very easy for some people is not because they are smarter, but because they know how to think – they understand the calls they are dancing.

So, to be a good dancer, be lazy! Don't memorize a lot of positions for all the calls. Instead, only learn one thing for each call – the true definition.

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.

THE COUNTRY LINE

By
Mike Salerno



Autumn has begun. Classes are in full swing. I hope you are at least trying to incorporate some basic line dances in your classes. Learning to line dance is no different than learning to square dance. There are X number of basic movements and patterns that have to be taught before you can become a proficient dancer. I have attempted over the years to include in this column dances that reinforce the basics. I find it discouraging when dancers expect to pick up a dance without a foundation of the basics. No dance style is like fast food. Many people spend hours in classes and in practice to attain some level of proficiency. Perseverance and determination will take you a long way in dancing, much further than walking off the floor. Once you learn the basics and apply proper technique to your movements, learning a dance is just a matter of remembering the sequence. After all, you only have two legs and two arms to use. (Did he say ARMS! Thank goodness not in this dance.)

This month's dance is one of the current rages across the country. It is a long dance, but it is very repetitive and fun. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO 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 Line Dance: The Ants Dance

Basic Steps (Official NTA Definitions):

Brush: To Brush the ball of the foot against the floor.

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

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.

Hitch: The lifting of the non-support leg at the knee.

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

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

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

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

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

* Prompting Cues are in Bold Lettering

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NAME: The Ants Dance

DESCRIPTION: 64 Count, 1 Wall, High Beginner Line Dance

CHOREOGRAPHER: Michele Burton, Corning, CA

MUSIC TEMPO SUGGESTIONS:

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

Medium – Tall Tall Tress by Alan Jackson (146 BPM)

Fast – Boogie Woogie Fiddle Blues by Charlie Daniels (155 BPM) - Start Dance on Vocals

COUNTS/STEP DESCRIPTION

Vine Right with a 1/2 Turn and a Hitch, Vine Left with a Touch

1-2) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

3-4) Turn a 1/4 Right on Ball of Left Foot, Step Right Foot Forward, Turn a 1/4 Right Hitching Left Foot to Right Calf

5-6) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot

7-8) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

Vine Right with a 1/2 Turn and a Hitch, Vine Left with a Touch

9-16) Repeat Steps 1-8 Above to Face Front Wall

Step Diagonal, Touch, Step Center, Touch, Step Diagonal Back, Touch, Step Center, Touch

17-18) Step Right Foot to Forward Right Diagonal, Touch Left Foot Beside Right Foot

19-20) Step Left Foot to Back Left Diagonal (Center), Touch Right Foot Beside Left Foot

21-22) Step Right Foot to Back Right Diagonal, Touch Left Foot Beside Right Foot

23-24) Step Left Foot to Forward Left Diagonal (Center), Touch Right Foot Beside Left Foot

Step Diagonal, Touch, Step Center, Touch, 1/4 Turn, Touch, Step Side, Brush Across

25-26) Step Right Foot to Forward Right Diagonal, Touch Left Foot Beside Right

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Foot

27-28) Step Left Foot to Back Left Diagonal (Center), Touch Right Foot Beside Left Foot

29-30) Turn a 1/4 Right on Ball of Left Foot, Step Right Foot to Right Side, Touch Left Foot Beside Right Foot

31-32) Step Left Foot to Left Side, Brush Right Foot Beside Left Foot Across to Left Diagonal

Cross, Hold, Step Side, Hold, Cross, Back, Side, Hold

33-34) Cross/Step Right Foot in Front of Left Foot, Hold

35-36) Step Left Foot to Left Side, Hold

37-38) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

39-40) Step Right to Right Side, Hold

Cross, Hold, Step Side, Hold, Cross, Back, Side, Hold

41-42) Cross/Step Left Foot in Front of Right Foot, Hold

43-44) Step Right Foot to Right Side, Hold

45-46) Cross/Step Left Foot in Front of Right Foot, Step Right Foot Backwards

47-48) Step Left to Left Side, Hold

Step Forward, Hold, 1/4 Pivot, Hold, Step Forward, Hold, 1/4 Pivot, Hold

49-52) Step Right Forward, Hold, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold

53-56) Step Right Forward, Hold, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold

Jazz Box, Jazz Box with a 1/4 Turn & Cross Ending

57-58) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

59-60) Step Right Foot to Right Side, Step Left Foot Forward

61-62) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

63-64) Turn a 1/4 Right on Ball of Left Foot, Step Right Foot Forward, Cross/Step Left Foot in Front of Right Foot

Let's dance it again and again

MOORE ON CONTRA

By
Paul Moore



Dos Plus One

Tracing the roots of our square and contra dance heritage is fascinating and tricky at the same time. We have borrowed from so many cultures and have mixed everything so thoroughly that it seems to be all out of the same cloth.

For example, “allemande” sounds like it comes from the French for “by the hand”; but, if it is French, why is it not spelled “a la main”? Some people suggest that it is a variation of the Swiss phrase “allewander.” But Lloyd “Pappy” Shaw, in *Cowboy Dances*, puts forth the idea that it is spelled correctly and simply means German, as in a German dance that consists of a series of gentle arm turns.

Likewise, there is “DoSaDo” which quite obviously French for “back to back.” What happens when it is pronounced “dosido”? We now are dealing with another cultural heritage – the Spanish. Dosido is a misspelling of “dos i dos,” which means two and two. The simple change in pronunciation calls for two very different basics.

And so to the title of this article, which is also the title of a great little dance by Ken Kernen of New Mexico. (Note: New Mexico is one of the 50 United States – you do not need a passport to visit this scenic state.) “Dos” means two, so two plus one equals three, and Ken has created an ethnic flavor for the dance. If you can, get a copy of “Real Madrid” on TNT recordings. “Real” is Spanish for royal. This music is lively, has its own unique sound, yet is so strongly phrased that it is easy to work with.

The formation is lines of three facing lines of three as spokes of a wagon wheel around the hall. Here is the dance:

Dos Plus One by Ken Kernen

Intro: - - - -, Circle six to the left

1-8: - - - -, Circle six to the right

9-16: - - - -, Inside sashay down and back

17-24: - - - -, Outside sashay down and back

25-32: - - - -, In your own lines star right

33-40: - - - -, Star left back to lines

41-48: - - - -, -- Lines forward and back

49-56: - - - -, -- Pass thru and bow

57-64: - - - -, Circle six to the left

The dance is not hard, but it has enough variety to keep it interesting. Also, groups of three stay together for the whole dance so this is especially good if you

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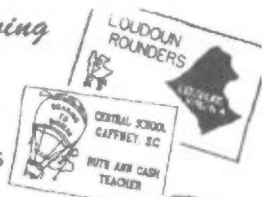


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have dancing families and the youngsters want to dance but do not want to be separated from their folks.

In the first sixteen counts the facing lines of three form circles of six dancers and circle left and right back to place. In each line, there is a dancer who is closest to the center of the circle: this is the inside dancer. The two inside dancers step toward each other to join two hands and sashay (skip slide) four steps down and back between the two lines. To keep the symmetry, now the outside two dancers sashay down and back between the two lines.

When the outsides get back to place, the ends (the insides and outsides) face the center person of their own line and all three make right hand stars. Each dancer turns around to make left hand stars back to place in their own line. (Suggestion: when finishing the left hand star, the dancers should reform their lines far enough away from the other line to give room to move forward and back.) The forward and back are four short steps. Dancers may optionally clap hands with the opposite or holler "Ole!" to add a little more energy. Do not short cut the four steps back. The lines then pass thru (each dancer passing right shoulders with the opposite dancer) moving on to meet a new group of three. A bow to the new opposite keeps the dance on phrase, and it is a friendly way to acknowledge the people you are dancing with. The dance starts again.

This is a marvelous dance to start an evening with because as latecomers arrive, they can form new groups of three and jump into the dance. It does not matter if there is an uneven number of lines. If there is not a new line of three to dance with, wait out one turn and a new line will come to you.

Trios such as “Dos Plus One,” and others like “Phrase Craze” and “Wild Turkey” which appeared in this column in the past, are great party dances to get the dance started in the right mood. Check out *Dancing for Busy People* by Bob Howell, Cal Campbell and Ken Kernen. It originally came out in spiral notebook form, but recently has been republished in a standard paper back format. It is one of the best sources for limited basics dances. (Contact Cal Campbell at 343 Turf Lane, Castle Rock, CO 80104 or cal@eazy.com)

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CALLERLAB VIEWPOINTS

By
Michelle Jacobs



"I did it!" said Kathy as she completed the exhibition by the Hunterdon Stars and the Mercer ArcAngel Handicapable Clubs at the National Square Dance Convention in Portland. There were tears streaming down her face. Anyone who did not know her would think something upset her. It was actually the direct opposite. Kathy was SO proud, rightfully so, of the job that all of them did. It was even more meaningful since Kathy, during the practices, was having difficulty with a couple of the calls in the performance. When I saw her crying, in the midst of giving lots of hugs of pride, I even thought she was upset. When she told me why she was crying, I began crying too because her pride was so deserved. She explained how we all felt so succinctly.

Many people were touched by the performance of the Hunterdon Stars and Mercer ArcAngels Handicapable Clubs. For many dancers at the National, this was their first exposure to someone who has a disability. You may ask, "What is a Handicapable Square Dancer?" Many people, when they think of handicapable dancers, think of dancers in wheelchairs. This is only a microcosm of Handicapable Square Dancing. Other dancers who fit under this title are dancers who have Down's syndrome, who are autistic, mentally retarded, multiply handicapped, blind, deaf, have cerebral palsy, or other disabilities. Some dancers may have one disability or may have a few disabilities. Some dancers may have auditory processing problems or learning disabilities. Just like we all have our own individual learning styles, dancers who are handicapable learn differently. They may need more time to process the information. They may need someone to show them how to do the call. They may need it repeated many times. They may not be spatially aware of their surroundings. They may be a little unsteady on their feet. Do any of these things sound familiar?

Handicapable dancers are more similar to us than you think. One of the callers, who called in the Handicapable Hall in Portland, commented to me, after he had called his very first tip for a group who is handicapable, that "They are just like you and me!" This comment brought a very big smile to my face. All of the handicapable dancers I have met, from many states and a couple of countries, love square dancing just as much as we do. Isn't that what it is all about? Their disabilities do not define who they are. They are first and foremost people, and second they are square dancers. They like Pink Cadillac too! They have similar interests, as we all do, such as NASCAR, music and sports. I think Yellow Rocks are enjoyed by any person who is the recipient of one, no matter what your abilities are.

There is a US Handicapable Association. Check out their website at



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- Vol. 1: Tea Cup Chain to Relay the Deucey
- Vol. 2: Cross Fire to Spin Chain & Exchange the Gears

A-1 SQUARE DANCE with Mike Sikorsky

- Vol. 1: Acey Deucey to Cross Over Circulate
- Vol. 2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky

- Vol. 1: Pass The Sea to Zig Zag/Zag Zig
- Vol. 2: Switch To A Diamond to Trail Off

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www.ushandicapable.org. The USH has held a Handicapable Convention every other year since 1988. The convention, held in Chickasaw, Alabama had 350 dancers. In 2003, the very first USH West Convention was held. The hope is that now there will be a USH Convention every year. When a convention is held, everyone dances to our Handilab Basic List. This is a specific list of calls that are used so everyone has a common ground. Many of the dancers learn more than just the Handilab Basic List. Occasionally, there is time for the dancers who can dance the Handilab Advanced List. At the conventions, each group gets to do an exhibition. This is a special time for each club to shine and show off what calls they are able to do. Some dancers are able to dance Mainstream and Plus. I know a dancer who is able to dance Challenge. Never underestimate anyone's abilities!

CALLERLAB has a Handicapable Committee. The committee, in conjunction with the USH, United Square Dancers Association, and the Canadian National are working on putting together a directory of handicapable clubs around the world. We are searching for any handicapable clubs that are active. If you know of a Handicapable Club in your area, please e-mail me at michbrit@optonline.net. All of the associations have received inquiries about the location of clubs, whether it is for a family member, a chance to go dance or call for a handicapable group, or trying to find a caller to call for a group in a particular area.

I'd like to encourage anyone reading this article to go find a handicapable club in your area. You will meet a wonderful group of enthusiastic dancers who will create a special place in your heart! Make sure you dance with them! If you do not

know of a group in your area, don't be afraid to get a group going! I started as a square dancer who had been dancing for a long time, who had never called before in her life. The dancers were my support group and my best cheering section as I learned to call! Here are some helpful hints to get a group going.

1. Search the web for information. United Square Dancers Association has information at their website. The USH has lots of information. If you are not familiar with the special needs groups in your area, The Arc (www.thearc.org), The United Cerebral Palsy Association (www.ucp.org), The Muscular Dystrophy Association (www.mdaua.org), and The Special Olympics, (www.specialolympics.org) are only a few to try. Many of these websites allow you to put in your zip code and will give you the contact information of your local group.

2. Do a Google search. Some of the key words to help you might be "Associations for Individuals with "Special Needs", "Disabilities", "Camps for Individuals with Special Needs".

3. Get your hall. If you organize your group through the Arc or other organizations, many of these agencies have facilities you can use.

4. Find a caller. Many callers think there is a special timing list for handicapped clubs. There is not. Each dancer differs in their ability to execute the call. Depending on their abilities, the timing may change. Be sure to keep an open mind and be prepared to be flexible. The timing of most singing calls does not allow handicapped dancers to be successful. You will need to change your singing calls to the calls the dancers know as well as the calls that they can successfully execute within the time given. Remember, we want the dancers to be as successful as possible. Also, give a lot of verbal praise. Many of the dancers, at the end of a tip, will seek praise for the wonderful job they did. When you teach dancers who are handicapped, be repetitive, concrete and show them how to do the call. You may need "a bag of tricks". I usually carry potholder loops (found in a craft store) to help with hand identification. Make one color the right hand and another color for the left hand. You may want to use the colored electrical tape to mark an X on the floor to indicate home. Make each couple's home a different color. Be consistent with your tools. You will be able to phase these tools out after a while.

5. Decide the time frame of your dances. Individuals who are handicapped commonly have short attention spans. The dances for my groups are 1.5 hours with breaks.

6. Clothing is a must! The smile you receive when you give someone a square dance outfit is priceless. Ask your local dancers' associations and clubs for donations of clothes. Square Dancers are very generous people!

Once again, I'd like to encourage you to go to a handicapped club, a handicapped hall or a handicapped convention. I cannot adequately express the rewards you personally receive from these special dancers! They love you for who you are, they are genuine and they love themselves for who they are. Many people tell me I am special for doing what I do. I feel it is much more the other way around. I have been given a special privilege. Let me try to explain how I feel about handicapped dancers! At the National in Portland, The Hunterdon Stars and Mercer ArcAngels were doing their exhibition in the exhibition hall. They did

a wonderful job. As I was finishing the singing call, I had a difficult time controlling my tears since I was SO proud of them. It is hard to sing and cry at the same time. They received a standing ovation! No one saw a "disabled person". The audience saw square dancers who loved what they did, were proud of what they did, and were happy to be accepted, "And All That Jazz"!

Michelle Jacobs is Chairman of the Handicapable Committee in CALLERLAB and has worked tirelessly to organize, promote, and educate others about handicapable dancing.

Square Dance Campers Association

National Square Dance Campers Ass'n, Inc.

PO Box 224, Little Chute, WI 54140-0224

P.R. Committee

PO Box 37, Lower Waterford, VT 05848-0037



Camping + Dancing = NSDCA 48th international Camporee

Last July 230 National Square Dance Camper Association families, who combine camping with square dancing, from 21 states and provinces, agreed with the theme of the 2005 International Camporee and went "Dancing on the Prairie" in Hastings, Nebraska. All four Nebraska chapters worked together in putting on this annual International Camporee event.

Officially a mid-week event many families came in Sunday afternoon to take advantage of the various sight seeing opportunities and learn more about the land of the prairie pioneers.

Forty NSDCA members were part of the "Lewis and Clark Trail Caravan" which followed the Lewis & Clark Trail of Discovery to the 54th National Square Dance Convention in Portland, Oregon. Afterwards three of the couples in the Caravan did some sight seeing in the area before working their way eastward to Hasting's, Nebraska for the NSDCA International Camporee. Several couples took the Alaskan cruise after attending the 54th NSDC before coming to the International.

While special tours were available Monday and Tuesday in the Hastings, area, quite a few went on their own to visit the Stuhr Museum, the Archway Monument over I-80 and to Pioneer Village in nearby Minden. For some, those early days are R & R days for visiting with long time friends and making new friends. At the Trail In dance Monday night each caller and cuer had a turn at the mike.

Among the many facilities at the Adams County Fairgrounds is a huge building that has four large, separate, delightfully air conditioned halls for dancing plus many other rooms for registration, crafts, meetings, displays and vendors. This amazing building even included a place to get a quick bite to eat. The round dancing was in a nearby hall, again with air conditioning, but with a wooden floor. All this plus water and electric hookups for all campers

The three official days of the International Camporee were very active. Mornings were busy with sports and some great craft projects. Afternoons were devoted to informational seminars, square and round dance workshops and vari-

Continued on page 55

ROUND DANCE PULSE POLL



From
Bev & Bob Casteel

Dear Readers and Friends,

We hope your new classes are going well. Hope to see you at a dance soon. Have a great Thanksgiving!

Dixie Round Dance Council

Popular Teaches as reported in the September 2005 Newsletter

1. Carnival (Rumble) IV/Rumba SP/CD
2. 4 He Is Beautiful (Blackford) IV/Waltz
Edelweiss (Shibata) IV/Waltz/SP/CD
No Walls (Worlock) IV/Waltz
Try To Remember (Goss) VI/Waltz/Very Best of Eddie Fisher
3. Ascot's Rumba (Kennedy) III/Rumba/Roper JH 421B
Dankeschon (Molitoris) III/Foxtrot/Jive/Hugo Strasser
I'll Never Love Again (Noble) V/Rumba/SP CD
Intrigue (Robinson) IV/Waltz/The Best of Ballroom
Maria Elena Foxtrot (Ward) V/Foxtrot/Telemark 1900
Our Hearts Will Go On (Vogt) IV/Bolero
So Close To You (Kincaid) V/Foxtrot/Roper 169A
Swing On A Star (Trankel) V/Cha/Star 113 B
Tango Reverie (Nelson) IV/Tango/Roper JH 414A
Song We Fell In Love To (Baldwin) II/Two Step/Col 3-10210 C. Smith
Un Petite Foxtrot (Tucker) IV/Foxtrot
Una Manana (Cantrell) V/Cha/SP CD
Waterfall (Worlock) VI/Waltz/SP CD
When Can I Touch You (Buckmaster) .. II/Waltz/Star 113
Yellow Bird (Liberti) III/Rumba/Sydney Thompson EP 611

Send your Round Dance Pulse Poll information to:
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POINT OF ORDER



From Kappie Kappenman

If it's Not Broken Don't Fix it

New England Square Dance Caller – September 1985

The beginning of a new season is an excellent time to look back at the years gone by (not just the past year) and look at what the ingredients were that made your club strong when it was at its strongest. All clubs and organizations experience highs and lows through the years, but when there are more lows than highs, it's time for an analysis.

While a few people join Square Dancing for the dancing alone, most, I believe, join it for the friendships and all the other good things we have to offer in our activity. If your club has had good sized classes, well attended dances, no trouble getting good officers and enjoys a sufficient treasury, then "It's not broke so don't fix it."

On the other hand, if one or more of the above is not happening in your club, maybe it behooves you, as a group, to address the problem and come up with some possible solutions.

If you personally have been dancing for a while, it is probably a good bet that you have held many of the offices in your club and you may still hold an office, that, in itself, is wonderful, but for the good of your club maybe it's time to look in the mirror and ask yourself a few questions. Am I squelching ideas brought up at board meetings because I remember back in 1976 when we tried something similar to that and it didn't work? Am I discouraging new people to take an office because I am looked on as being part of "The Powers That Be" and everyone feels that they are wasting their time fighting City Hall ?

Square dancing has become a great activity as a result of thousands of individual ideas that others were willing to try. It is not enough, however, for you to agree to try someone else's idea while saying to yourself (or others) I know it's not going to work.

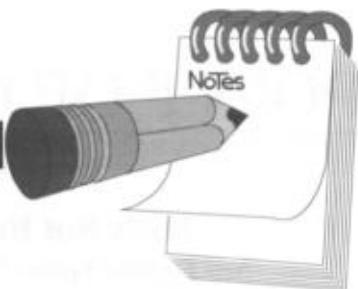
Some clubs have forgotten how much fun Mystery rides, Knothead trips, cookouts, after parties and other extra activities really are. Have you voted down any of these ideas lately because your club tried to organize one of them back in 1976 and you couldn't get a large enough (in your opinion) crowd to participate? If your first mystery ride consists of two cars full and they have a good time, maybe, by word of mouth, next year's mystery ride will warrant renting a bus.

While we are still looking in the mirror, let's promise to keep open minds in the coming season and not only allow new ideas to surface, but to actively promote them as well.

Ray Aubut, Editor

The New England S/D Caller, September 1985

WHAT'S AHEAD



Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and email if any.

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 21-24, 2006 – San Antonio, TX

June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

Festival, Bridgewater Middle School (tentative), Bridgewater; Rich and Georgi Flandera 973-427-2889; Bob and Mary King 908-218-9007

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

NOVEMBER 2005

4-5 **SOUTH DAKOTA** – Hoedown XXV, Sioux Falls; Connie and Ray Luke, 921 S. Praries, Sioux Falls, SD 57104; 605-336-7745

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

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

13 **NEW JERSEY** – NNJSDA Mini

DECEMBER 2005

2-3 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; dukecitydancer123@aol.com

16-17 **NEW MEXICO** – 4th Annual Holiday Hoedown, ASDC Hall, 4915 Hawkins NE, Albuquerque; Larada Horner 323-7098 or larada@earthlink.net

JANUARY 2006

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

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

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

FEBRUARY 2006

17-18 **ALABAMA** – 46th Annual Dixie Jamboree Mardi Gras Celebration, Montgomery; Crews and Suzanne Reaves 334-272-8194

24-25 **UTAH** – Swing Into Spring, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470; sgrandin@hotmail.com

27-29 **OREGON** – 2006 Mid-Winter Festival, Dancin' Down Under, Linn County Fairgrounds, Albany; Dennis Marsh and Ilana Widders, wolfsqrds@aol.com; 503-726-1852; www.midwinterfestival.com

MARCH 2006

3-5 **CALIFORNIA** – 25th Annual Central California Wing Ding, Merced County Fairgrounds, Martin Luther King Blvd., Merced; Tom and Henny deHaas, 17610 Scenic Heights Dr., Sonoma, CA 95370; 209-586-4060

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

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

729-2109; ArbellT@aol.com

17-18 **GEORGIA** – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island (1-888-868-5397 for room reservations); Mary Lou Pelz 904-733-1869, maryloupelz@aol.com; Penny Green sqdncfan@aol.com

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

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

31-April 2 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Walt and Donna 209-295-3568

APRIL 2006

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

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

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

MAY 2006

5-6 **OHIO** – 46th Buckeye Dance Convention, Dayton Convention Center, 22 East Fifth Street, Dayton; Steve

and Sharry Hayden 937-233-7180; steve@HaydenInc.com

5-7 **NEW MEXICO** – 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Cecilia Pounds 505-821-3597 or ckpounds@aol.com

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

JUNE 2006

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

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

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

JULY 2006

13-15 **CANADA** – Canadian National Convention, John/Abbott Macdonald College Campus, Ste Anne de Bellevue, Montreal; Earleen & Russell Biggs eandrbiggs@aol.com; 450-923-0412; www.geocities.com/convention 2006

AUGUST 2006

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

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

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

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

31-Sept. 3 **NEW YORK** – 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention Center, Rochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

SEPTEMBER 2006

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

MARCH 2007

16-17 **TEXAS** – TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

JULY 2008

17-19 **CANADA** – Canadian National Convention, London ON

Continued from page 49

ous meetings of Chapter and Area Representatives. Every evening all three halls were open for square and round dancing with an After Party in the largest hall to wind up the day's activities. Every night at 5:00pm crowds gathered for the daily newspaper, the "Snooper", to note any schedule changes and check their name for a door prize. In spite of a busy schedule dancers still found time to shop at the many vendors and enjoy chapter potluck meals.

The youth program was even busier! Besides sports, crafts, square dancing and water fun, the youth program had all sorts of different activities and speakers, made ice cream with nitrogen and even presented an After Party Skit.

For the second year non-members were allowed to join us camping and participate in all the festivities. Once again it was interesting to see many now have become NSDCA members.

If you are a square dancer who also enjoys the fun of camping, you are welcome to become a member of the National Square Dance Campers Association. Through its quarterly publication, NSDCA TIMES, members will find of a myriad of year round camp/dance opportunities.

The next International Camporee will be in Crescent City, Illinois in mid July, 2006. Plan now to "Get Your Kicks in 2006". For more information please write: NSDCA PO Box 224, Little Chute, WI 54240-0224 or visit our web site at www.NSDCA.org

We hope to see you around the Square Campfire.

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