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Editorial	5	The Koreo Korner	26
Peek Into a Caller's Record Case	6	Your Rovin' Corners	27
New Dancers' Bill Of Rights	7	On The Record – Rounds	31
CALLERLAB Board Of Governors Election Results	7	Cue Tips	35
A Message from our Chairman	8	Carl J. Geels	37
On The Record – Squares	9	All Things Considered	38
Notes In A Nutshell	13	The Country Line	39
American Callers' Assoc. Viewpoints	14	Moore On Contra	42
Wassailing Around	15	Fresh Beginnings	42
55th National Square Dance Convention	16	CALLERLAB Viewpoints	46
Open Mike Dance 2005	17	Corben's Jargon	49
Peek Into a Cuer's Record Case	18	Major ARTS Dance Happenings In 2005.....	49
Easy Level	20	Fender Skirts	50
Creative Choreography	23	Point Of Order	51
		What's Ahead	52
		Advertiser Index	55
		Classifieds	56

AMERICAN Volume 61 SQUAREDANCE Number 1 Jan. 2006

"The International Magazine of Square Dancing"

Publishers/Editors

William and Randy Boyd

Cartoonist

Corben Geis

EDITORIAL

*From
Bill Boyd*



News Year is a time to remember the resolutions we made last year and make them again because we failed to keep them. New Years is a time to forget the resolutions we made last year and make new ones because we were unable to keep them. Both of these truisms are common among many people who make resolutions. I would like to make some suggestions for easy and achievable New Years' Resolutions. You don't have to use them all, but why not try to use one or more for this year's resolutions.

- #1. I will arrive early for the dance.
- #2. At least three or four times this year I will stay after the dance and help clean the hall (or kitchen).
- #3. I will smile and greet other dancers, especially new and visiting guests.
- #4. I will applaud the caller or cuer after each tip or dance before thanking the square.
- #5. (especially for callers) I will teach classes this year.
- #6. I will hold open mike nights to encourage dancers to become callers.
- #7. I will encourage my dancers to attend other clubs.
- #8. I will dance at different level clubs this year.
- #9. I will ask a non-dancing friend to join me at a dance this year.
- #10. I will work as an angel for classes to insure that new dancers receive full enjoyment while learning.

You get the idea. All of these resolutions are easy, achievable, and can lead to a lot of fun. So while you are at your New Years Eve Square Dance, take note of the enjoyment of your dancing and help others along their way to the Square Dance experience. From all of us at American Square Dance, we wish each and every one of you a happy and prosperous New Year and a year of great dancing.

*Happy
New Year!*

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



Peek Into a Caller's Record Case

In 1982, Skip Cleland attended Mainstream lessons with his parents as a spectator. He just liked visiting with the people and the mechanics of the moves fascinated him. One night when the last tip came up, one of the couples had left leaving the squares one couple short. Just for fun, the caller put on a record with the called side up and asked Skip to dance as his partner. To everyone's surprise, he was actually able to execute the moves as if he had been taking lessons. A few years later, Skip decided it was time to put to good use his ability to analyze the moves and his enjoyment of singing so he participated in an amateur night and his calling career was on.

Skip joined the Florida Callers Association and CALLERLAB in 1990. In that same year and every year since, Skip has called at the Florida State Square & Round Dancers Convention and has called at many of the National Conventions. He has served on the Florida Callers Association Board of Officers and is a past president of that association. He currently serves as the Association Information Officer and Webmaster.

In his travels, Skip has called in many of the Southeastern States for regional associations, clubs and weekend festivals. In 2003 when he moved from Florida to Virginia, he resigned from the Canaveral Squares as their Club Caller where Skip had called for 16 of the clubs 43 years. When he moved to Virginia, he did not know how long he would be there, so he did not pursue calling as a club caller and focused on his traveling calling at conventions, festivals and as the occasional guest caller at clubs. Now that it appears he will be there for a while, he is planning to find a square dance home in Northern Virginia because he loves to teach and only a home club program provides the opportunity to do that.

Skip is a producer and artist for Ramblin Rose Records. He has also recorded on the Stampede and Rockin-M-Records labels. He is looking forward to releasing more records soon and he hopes they are as successful as his signature record, "Ramblin' Rose Rag".

Singing Calls

Colinda – RAM-1002
 One Night At A Time – ESP-1017
 I Will Always Love You – GMP-105
 I'll Be True – RMR-121
 Sold – ER-1012
 Sea Of Heartbreak – LR-106

Patter Records

Elaina – GWR-105
 Under The Boardwalk – RYL-211
 Stand By Me – SD-012
 Kayla Rae – RYL- 402
 Cajun Dew – RMR-008
 Ramblin' Rose Rag – RAM-1001B

New Dancers' Bill Of Rights

The following New Dancers Bill of Rights was developed by the CALLERLAB Education Committee and adopted by the general membership at the 1988 CALLERLAB Convention in Reno.



A new square dancer has the right:

1. To a class experience that is both educationally and socially enjoyable.
2. To patient and dignified treatment by the class instructor(s) and sponsors.
3. To gain experience dancing to other callers and, if possible, with dancers from other classes, prior to graduation.
4. To receive advice and assistance in acquiring appropriate clothing for square dancing.
5. To instruction and practice using the approved definitions, timing and styling for each listed call.
6. To information about the history and heritage of our present square dance program.

As stated above, this "Bill of Rights" was approved by our entire membership. We encourage ALL callers and square dancers alike to help put the FUN and FRIENDLINESS back into Square Dancing!

Happy Dancing! Keep 'em smiling! Remember, Friendship is Square Dancing's Greatest Reward.

CALLERLAB Board Of Governors Election Results

The 2005 balloting for the CALLERLAB Board of Governors has resulted in the election of the following individuals:

Names and State/Country

Lone Blume - Denmark

Calvin Campbell - Colorado

Larry Cole - Indiana

Chuck Jaworski - Illinois

Tim Marriner - South Carolina

John Marshall - Virginia

Jim Mayo - New Hampshire

Bob Poyner - Florida

Congratulations to each of these well-qualified callers! Their 3-year term on the Board will begin on April 12, 2006, following the CALLERLAB Convention in Charlotte, North Carolina.

Members currently serving on the Board of Governors are: Clark Baker, Lone, Blume, Calvin Campbell, *Larry Cole, *Tim Crawford, Larry Davenport, Betsy Gotta, Patty Greene, Bill Harrison, Robert Hurst, *Mike Jacobs, Chuck Jaworski, Jerry Jestin, Vernon Jones, *Tim Marriner, *John Marshall, Jim Mayo, Doren McBroom, Tom Miller, Tom Rudebock, Dana Schirmer, Nasser Shukayr, Al Stevens, John Sybalsky, and Norm Wilcox.

** indicates members of the 2005/2006 Executive Committee*

A Message from our Chairman...

With the initial issue of the ARTS NEWSLETTER, we are reaching out to the Dance community to make you aware of the Alliance of Round, Traditional and Square-Dance (ARTSDance). ARTS has brought together the leadership of the National Dance organizations in a manner that has never been seen before - all working hand in hand to significantly increase the number of dancers enjoying all of our Dance forms. These dedicated leaders represent the Dancers, Callers, Cuers and Teachers from the Round, Traditional and Square Dance communities.



As an IRS 501 (c) (3) tax-exempt, nonprofit foundation, ARTS is able to accept tax-deductible contributions from Dancers and Dance Organizations. Currently, ARTS is initiating an "Add a Buck" program where clubs and organizations are encouraged to increase their door admissions by any amount they choose and submit this donation to ARTS to benefit its various programs.

These include such things as the development of marketing and recruiting programs to encourage nondancers to join our ranks. A toll free phone number – LEARN TO DANCE 1-866-445-ARTS (2787) – has been implemented to assist interested persons in finding a location near them. To promote this toll free number, ARTS has made magnetic bumper signs available to Dancers for \$2.50 from your organization's leaders.

Efforts are underway to develop an image enhancement video to depict the fun of our Dance activities as modern and exciting. One of the ARTS development initiatives is to educate the public and promote an improved understanding and image of the multiple forms of their historical dance activities. One of the means to achieve this goal has been accomplished through an ARTS Grant to assist in the development of an in-school curriculum to teach square dancing to grade school students with a program including CD's incorporating upbeat music and lessons achievable by these young students. It is hoped that this program will be expanded to include other dance forms.

An ARTS Action Plan details the step-by-step process by which the dance community can achieve its goal of 50,000 new Dancers. This includes the development of a communications network beginning with ARTS State Representatives and expanding to reach all dancers who have email addresses.

A newly implemented ARTS Travel program provides Dancers with an economical means to plan travel online and generate funds to benefit ARTS and its programs. All Dancers are encouraged to purchase their travel needs on line at: www.arts-dancetravel.com

Details of these varied programs and activities are included within the issue of the ARTS Newsletter and may be accessed on the ARTS website www.artsdance.org

By all of us working together, we can achieve the goal of increasing the number of dancers enjoying our exciting and varied dance activities.

Jim Maczko - Chairman Chairman@arts-dance.org

On The Record SQUARES

Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431

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There were several Christmas/Season records released this year that because of deadlines the reviews are after the fact. You are encouraged to check them out for use next year.

Vinyl Releases

I Love Christmas (Double M MM141)

Doug Phillips

A modern contemporary sound that can also be used for a Sing A Long. Easy, relaxing tempo from a guitar, steel, xylophone, bass and drums. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

I Wish It Could Be Christmas Everyday (Sting SIR 345)

Paul Bristow

A happy sound from strings, piano, guitar, bass and drums. This one will put the dancers in the holiday spirit, it says "let's dance". Signature Sting sound. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

I'll Be Swinging Home For Christmas (Square Tunes ST1023)

Brian Hotchkies

A joyful holiday sound from a guitar, steel, banjo bass and drums. A toe tapper. Key change in closer. Available on CD and MP3. *Hds (Sds) Flutterwheel, Side (Head) Men Take Both Ladies Up To The Middle and Back, Same Six Pass Thru, Two Ladies Trade, Boys Run, Join Hands Circle Left, Swing the Nearest Girl, Promenade.*

Caribbean Christmas (Cross Country CC 69)

Jack Berg

A calypso sound for Christmas from a xylophone, guitar, bass and percussion. Not a strong melody line. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Tch 1/4, Boys Run 1 1/2, Step Forward, Swing Corner, Promenade.*

Walking In A Winter Wonderland (Coyote COY 814)

Don McCoy

A release of an ever popular seasonal song. Fiddle, bells, banjo, bass and drums. A lively tune the dancers will sing a long. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Christmas In Killarney (Silver Sounds SSR245)

O'Leary, Geis, McCue

An Irish flavor in this bright happy song. A contemporary sound that will bring

smiles. *Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Boys Roll the Girls Away, Girls Roll the Boys Away, Swing the One You Rolled, Promenade.*

Snow Bird (Tarheel 144)

Dave Hollihan

A smooth mix of steel, fiddle, banjo, bass and percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Step to a Wave, Explode the Wave, Chase Right, Swing Corner, Promenade.*

Sleigh Ride (Square Tunes ST 1025)

Brian Hotchkies

Season cheer from a steel, keyboard, strings, guitar, bass, a whip and percussion in this oldie. Let your imagination listen for the hoof beats. Available on CD and MP3. *Hds (Sds) R & L Thru, Two Ladies Chain, Send Her Back, Flutterwheel, Back Away, Sds (Hds) Square Thru, Swing Corner, Promenade.*

Jingle Hoe / Deck The Halls (TNT 299)

A modern contemporary hoedown arrangement of two well known Christmas oldies. Both Useable. Check them out.

Non Seasonal New Releases

Street Fair (Blue Star BS 2515) Buddy Weaver

A contemporary arrangement of an oldie. A bright cheery sound. This one has the energy to get the dancers moving. Available on CD. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Take Me Back To New Orleans (Gramophone Productions GP300)

Kromer and Braithwaite

A Dixieland arrangement with a trumpet, bells, piano, clarinet, trombone, bass and drums. Available on CD. Special pricing: six dollars of every record sale goes to the Katrina Relief Fund. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

A Song In The Night (C Bar C CBC 820 CD)

David Cox

A good solid beat with a piano, sax, bass and banjo. Key change in the closer. Available on MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Hinge, Girls Trade, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Turn Thru, Star Thru, Promenade.*

Easy Money (ESP 333)

Tom Miller

A modern country sound from a guitar, steel, bass and drums. Lots of energy. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

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Till All The Lonely Is Gone (Gold Wing GER 110)

Eric Henerlau

A rolling tune from a fiddle, guitar, banjo, bass and drums. Has a key modulation in the break and closer. Available on MP3. *Hds Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Miami, My Amy (Miracle MIR 101)

Fred Walker

A contemporary sound with a gentle tempo. Not a strong melody line. Vocals on some of the tag lines. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Do You Know What It Means To Miss New Orleans (Rawhide RWH 224)

Jim Kline

A smoothie that will have the dancers gliding along. A modern contemporary sound. Available on CD and MP3. *Four Ladies Chain, Hds (Sds) Square Thru, R & L Thur, Veer Left, Couples Circulate, Chain Down the Line, Slide Thru, Swing Corner, Promenade.*

For the Sing A Long arrangement order RWH 826. Also included is a Phase II Two Step written by Jim.

Love Me For A Reason (Sting SIR 807)

James Wyatt

A smooth melodic rendition from horns, with answering guitar, nice fiddle fill and

lead with a bass and percussion. Key change in closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Half Sashay, Tch 1/4, Boys Run, Swing Corner, Promenade.*

Suds In The Bucket (Double M MM 143) Ingo Schumacher

A cover of a recent top country hit. A lively upbeat tune that will get the dancers moving from a guitar, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Rollaway, Box the Gnat, Pass the Ocean, Swing Corner, Promenade.*

Houston (Fine Tunes FT 115) Vic Kaaria

A cover of a popular country swing tune. Electronic keyboards, guitar, and steel with a steady boom-chuck beat. Good keyboard stylings. Available on CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Girls Hinge, Diamond Circulate, Flip the Diamond, Recycle, Swing Corner, Promenade.*

Like She's Not Yours (Crown CRC 164) Steve Jacques

Smooth dancing from a steel and guitar sharing the lead plus a bass and drums. Available on CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DosaDo, 8 Chain 4, Swing Corner, Promenade.*

Lord, I Hope This Day Is Good (ESP 105) Elmer Sheffield

A repress of a record that has been out of stock for some time. Guitar, piano, steel, bass and drums. Some good guitar riffs. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Half Tag, Trade, Roll, Pass Thru, Trade By, Swing Corner, Promenade.*

My Little Girl (Black Mountain Valley BMV 3011CD) Doug Kelley

A bouncy traditional tune from a guitar, trumpet, bass, piano and drums. Has a traditional figure with Ladies Chains, DoSaDo, Swings, Allemande Left and R & L Grand. An easy teach for those party nights. Available on MP3.

Hoedowns

Gale / Hotel Pacific (Blue Star BS 2514)

Gale is an upbeat tune from a fiddle, electronic keyboard, bass and drums. Hotel Pacific is a bright contemporary sound. Available on CD. Check 'em out on your tape service.

Walking Hoedown (MacGregor MAC 2454) Brian Hotchkies

A peppy number from an accordeon, guitar, bass, banjo and drums. Brian calls interesting choreo using a limited number of call on the vocal track.

May the New Year bring you much Good Health, Peace, Happiness, lots of New Dancers and Hours of FUN.

Recordings reviewed are supplied by
Hanhurst's Tape & Record Service 800-328-3800

NOTES IN A NUTSHELL



*A Review by
Frank Lescrinier*

John's Notes

John Saunders (johnnysa@aol.com)

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

This month in the 'Blast From The Past' section, there are a couple of line dances that can be used at a square dance.

In the **Workshop Ideas** section John features a new move called Tag and Circle, which is best suited for the Plus Program because of the Three-Quarter Tag. Starting formation: Even numbered lines. Definition: Dancers do a 3/4 Tag the Line. The leaders then do a Partner Trade, while those in the wave Single Hinge and Roll, and Pass Thru. Ending formation is an 8-Chain Thru formation.

The **Mainstream (1-53) Program** call this month is Left Touch 1/4. This call is normally used with the right hand, but you can add variety by using the left hand.

The Hinge Family (Single Hinge/Couples Hinge) are the highlighted calls in the **Dancing the Mainstream Program**. The best way to remember the definition of any Hinge is that it's one half of a Trade.

Dancing the **Plus Program** this month looks at the call Coordinate. "Good follow up calls are Couples Circulate, Ferris Wheel, or Wheel and Deal."

The **Advanced and Challenge Supplement** includes: 6x2 Acey Deucey; Diamond Chain Thru; and the Tandem Concept.

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



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AMERICAN CALLERS' ASSOC. VIEWPOINTS



By Ray Brigrance

American Callers' Association Resigns from Arts Alliance

Ray Brigrance, President

The American Callers' Association resigned from the ARTS Alliance effective December 1, 2005. The reason for ACA's resignation was that it appeared that the momentum for solving the decline problems in square dancing, based upon the Callerlab Phoenix Plan, were no longer part of the agenda and intentions. Below is the resignation letter I sent to ARTS Alliance.

"It is with the greatest of regret that the Board of Directors in the American Callers' Association voted unanimously to resign from the ARTS Alliance.

The American Callers' Association joined the ARTS Alliance several years ago in anticipation that the ARTS Alliance, which was founded as a result of the Callerlab Phoenix Plan's findings and recommendations, would work to accomplish the Phoenix Plan findings and recommendations.

The American Callers' Association would like to commend Callerlab for the Phoenix Plan as well as Jim Hensley of Creative Marketing Services for his excellent square dance research findings and recommendations. The findings stated that square dancing was in a state of decline because it had a poor image problem, a difficult entry processes, as well as an out of step and cumbersome dance program.

It was hoped that the ARTS Alliance would have developed Business and Marketing plans based upon the findings of the Phoenix Plan. About two years ago, the American Callers' Association

recognized that the ARTS Alliance strayed from the Phoenix plan findings, developed implementation instructions for the following necessary actions:

- Professional Fund Raising Plan
- Corporate Sponsorship Plan
- Image improvement Plan
- Grant Writing Plan
- Lobbyist Support Plan

As of the most recent ARTS Alliance meeting in Orlando in October 2005, no progress has been made in



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any these critical areas despite the fact that these recommendations were the primary motivation for the formation of the ARTS Alliance. In fact, no marketing plan exists to date.

It appears that the ARTS Alliance is chasing visions using an assortment of videos with no detailed plans for distribution nor any assurance of success with limited funds. The ARTS Agenda appears to have no agenda discipline involved in it as it is swaying in all directions accomplishing very little due to the lack of a solid marketing plan. Since the American Callers' Association perceives this external control of the ARTS agenda not related to the Phoenix Plan recommendations and since the American Callers' Association perceives that no actions are taken to solve the problem of decline in square dancing as evidenced in the Phoenix Plan, the American Callers' Association Board of Directors is tendering its membership in the ARTS Alliance as of December 1, 2005.

The American Callers' Association wishes the ARTS Alliance the best of success in their efforts to help stop the decline in the number of square dancers."

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.

Wassailing Around

A "Yee-haa" recipe by Jennifer Thomas

Ingredients (for my version at least):

6 Cups of Apple Cider

1/2 Cup Lemon Juice

12 Whole Cloves

Pinch of Nutmeg

2 Cups Orange Juice

4 Cinnamon Sticks

Pinch of Ginger

Put it all in a crock pot (or large pan) and cook on low for eight hours. Makes your home smell great. Excellent for putting everyone in the Christmas spirit!

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Why Should I Go To The 55th National Square Dance Convention?

The National Square Dance Convention is many things and is expansively more than the name itself might imply. One need not even be a dancer to enjoy being there and seeing the variety of activity, exhibits, colorful costumes and interesting people from all over the world participating together, so spiritedly in something they all obviously love.

If you ARE a dancer, particularly a square dancer, this is the biggest square dance of your life! It's the international square dance convention for all practical purposes. And it's a blast to dance in a square with people from other states as well as from Japan, Sweden, Germany or Australia and with all the calls in English. Whether they can speak the language or not, they can execute the calls and smile proudly. The smile is the language spoken in every hall. Then all shake hands and hug each other afterwards. The world needs this today like never before in the history of mankind. Friendship is set to music.

Now if you don't square dance and are, say, a country western dancer or a country western line dancer, then that's in another hall or two. It is not uncommon for dancers to be cross-overs, where they actually dance in more than one kind of hall, back and forth.

The Round Dance halls are beautiful. It looks like ballroom dancing, with the couples moving “line of dance” counter-clockwise, to cues. It is artful and lovely.

Contra dancing is another dance form, sometimes called “longways square dancing” with two facing lines. If the men are in one line and the women in the other, this is called the “Proper” set. If the lines are mixed - boy, girl, boy, girl - that is called “Improper”. They joke about a non-existent “Indecent” set. Literally anyone can participate in Contra dancing as there is a brief walk-through before the music and the dance begins. You can enjoy watching it or do it yourself There is something for everybody all the time.

Square dance calls often employ a lot of humor, which only adds to the fun. And the designations “proper” and “improper” in Contra sets follows suit in pursuit of the same fun.

Whether or not you know what Clogging is, you will want to drop by the clogging hall and check it out. This fast, percussive dance form began at the old-time square dances and barn dances of the 1800s, when after a barn raising or harvest, the neighbors gathered, bringing their own ethnic backgrounds into the melting pot. The Scotch-Irish and English strains were prevalent in the settlers of the Southern Appalachian Mountains and the Irish “Riverdance” which exploded around the world over the last decade, is part of the root system that nourished American clogging. Now it has evolved into modern times and uses modern music.

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?” If you want, just send us a flyer!

Open Mike Dance 2005

*Another year has come and gone - had four dances in all
With a lot of help from good "Callers" - retired - that is.*

*Forth Fridays in June - July - August and September
Keep dancers going all summer - by fall they're a whiz.*

*There's from - four to six callers - and a cuer to boot
We've had a good turnout - even when nights were hot
Three and four squares dancing - the others just watch
Course we're in the country - that "fresh air" helps a lot*

*The last dance in September - starts at six-thirty - sharp
With sweet corn - dishes to pass - and brats on the grill
With over eighty people in attendance - largest group yet
We had plenty of "good food" - they all got their "fill"*

*We had five and six squares dancing - sure looked great
Callers take a turn at the "mike"-with - in between rounds
We've even got one caller who called an "old fashion tip"
It sure was fun watching - all the sights - and the sounds*

*But I'd say that this summer - was the most successful yet
With all the callers and their help - and with so many friends
The time went too fast - from June - right through September
But when you deal with Mother Nature - summer always ends.*

*What made this dance so special was the appearance of an old friend
Red Chambers by name - started the "Hi-Nabors" club back in 1952.
We learned a lot about square dancing from him and Bill Squires as well
With people like that - it's for sure - square dancing will never be thru.*

P.S. Red is 87 years young - and the Club is still going strong.

Gordy Baldus



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Peek Into a Cuer's Record Case

Joe and Pat Hilton

Joe and Pat learned to Square and Round Dance in 1980, while Joe was stationed in Germany with the U.S. Army. They are Plus Level square dancers, who danced at the round dance Phase II level sporadically until 1994, when they went back to classes to relearn the basics and advance into higher level dancing.

They joined Roundalab (an association for professional Round Dance Teachers) in 1997 when Pat became interested in learning to cue round dances. In 1999 they taught their first Round Dance class. They are also active members of their state and local Round Dance Councils and the Universal Round Dance Council (URDC).

Joe and Pat cue for many square dance clubs throughout the St. Louis area, and they are the club cuers for the West County Spinners. They have served the Square and Round Dance community in numerous capacities. They were Presidents of the Missouri Round Dance Association for four years, Registrar and Asst. General Chairman of the 2005 URDC Convention in San Antonio, and Co-General Chaircouple of the 2002 URDC Convention in Joplin. They are currently Roundalab Budget Officer and members of its Board of Directors, and Presidents of the St. Louis Area Round Dance Council.

They have cued, exhibited, and taught at local, national, and international events.

They also enjoy choreographing round dances. Dances they have choreographed include Papa Joe's (PH II TS), You've Got A Friend In Me (PH III FT), Scarlet Ribbons (PH IV WZ), Old Time Rock And Roll (PH IV JV), Mohair Sam (PH V JV), Man In Love (PH V JV), and several others.

Joe is an Internal Auditor with The Boeing Company and Pat is a Contracting Officer with the Department of Defense. Although they are native Texans, they have lived in the St. Louis, Missouri area since 1984. They spend most of their vacation time attending dance conventions and taking dance classes. Pat loves to sew and read. Joe enjoys the computer and sweets.

They love dancing in all its forms, and enjoy their membership in the various Square and Round Dance organizations.



Residents of The Heritage Manor of Niagara, in Niagara Falls, New York were treated to a demo by volunteers of This & That Squares. This nonprofit club is made up of dancers from various clubs in western New York and from all walks of life. (Kneeling: Steve Lacki and Vickie McKay from Lock City Curly Q's of Lockport, New York; Joan and Ray Knowles, members of Waterwheel Squares of Amherst, New York – Ray and Joan recently won a two year lease on an automobile from a Niagara Falls Dealer; standing l to r: Jerry Egel, President of Waterwheel Squares; Polly Hartman, Vice President of Waterwheel Squares; next to them is Burt Brucato who dances with Village Squares of Tonawanda, New York; next is Rose Gniazdowski of 8 Is Enough of West Seneca, New York; then there is Charlotte Gundlach from 8 Is Enough, who was celebrating her 75th birthday; Richard Hoesel, who founded this active and growing club; next is Karin Brady who also performs for the Amherst Museum of History in 1700 attire; last but not least is Don Rager of North Buffalo who dances with Waterwheel Squares; they all have two things in common, retirement and Square Dancing.

Richard M. Hoesel

EASY LEVEL

From
Bob Howell



Here's an olde timer that I have found useful over fifty years ago and called it in the past month and it was well received by all present. It is called - - -

Oh Susanna

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

Music: Oh Susanna. Kentucky Dance Foundation, FDCD-056

Routine:

Calls: All the girls into the center and back to place

All the men into the center and back to place

Swing your corner girl around, give her a swing

Swing your partner around, give her a Swing

Right hand to your partner and a grand right and left

Pass by four and promenade

(Count partner as one. Promenade fifth person in line.)

Promenade around the ring, promenade that pretty thing

Promenade go two by two around the ring like you always do.

Many of our "Snow-birds" have taken off to the southern parts of our country and here is a routine dedicated to them. The Dance is called - - -

Down South

Formation: Couples in a circle facing partner with man's back to center. Both hands are joined.

Footwork: Opposite. Directions for the man.

Music: Down South, RCA Victor No. 20-4568

Routine:

TAP, TAP, TAP, TAP; SLIDE, SLIDE, SLIDE, SLIDE;

Touch left toe out, to the side and back to place.

Repeat. Slide four slides to left.

TAP, TAP, TAP, TAP; SLIDE, SLIDE; SLIDE, SLIDE;

Repeat above only tap right foot and move to right.

STEP-SWING, STEP-SWING, STEP-SWING, STEP-SWING;

Step left and swing right across in front. Step right and swing left across in front. Repeat.

DO-SA-DO AND ON TO THE NEXT;

Do-sa-do partner and man moves one to the right to face a new partner.

Want to warm up a group on a cold January night? Try this one. It is called - - -

Snake In The Grass

Formation: Square

Music: Hoedown

Routine:

- Calls:** 1. First couple to the right
2. Four hands around to the right.
3. Six hands around,
4. Pick up last and you have eight hands around.
5. Hold on tight and gentleman "Snake In the Grass".
6. Swing your partners and all promenade.

Description: (5) All hold hands except the first man and the last lady. Then the first man passes between his partner and the man in the second couple, back between 2nd man and his partner, then between 2nd lady and the next man, and so on around the set. All hold hands high so that the line as it progresses can pass through. After the first man has gone between each one he joins his left hand with the last lady's right hand. Then they all release hands, swing partners and promenade.

Repeat until the second, third and fourth man have lead the dancers thru the entire dance.

Phyllis had her 80th birthday last October and our daughter-in-law, son, daughter and son-in-law had a card shower for the occasion. In the card from Glen and Flo Nickerson came a note with the following dance. - - -

A Gracious Lady

By Glen Nickerson

A contra dance written in honor of Phyllis (October 7, 2005)

Formation: Alternate duple

Music: Beautiful Lady

Routine:

- A1 With your corner - DOUBLE BALANCE - TWO HAND TURN
(put her on the R, face across)
A2 Across the set - HALF PROMENADE - RIGHT & LEFT THROUGH
B1 With the opposite couple - CIRCLE LEFT
All - FORWARD & BACK
B2 Across the set - TWO LADIES CHAIN
With the opposite couple - CIRCLE LEFT 3/4 & PASS THROUGH.

And as long as I'm personalizing the column this month, I'll include a correction to the October issue. I had written that Ava Urbanick was our granddaughter and I have been corrected by many that she is indeed our great granddaughter. Sorry for the error.



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CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



We love to call recycle when the boys are not on the end to see the dancers reactions. It's quite entertaining to see the dancers try and make themselves "normal" with the boys on the left side of the partner. Have fun with these. (1p2p = heads lead right and circle to a line of 4)

- 1) HEADS pass the ocean
extend
swing thru
recycle
pass thru
trade by
pass thru, right and left grand
swing thru
recycle
pass thru
if you're looking out cloverleaf
centers spin the top
extend
swing thru
right and left grand
- 2) SIDES touch 1/4 & walk and dodge
HEADS roll away
touch 1/4
centers trade
recycle
swing thru
hinge
LEFT swing thru
right and left grand
- 3) SIDES star thru and spread
pass the ocean
- 4) SIDES pass thru
separate around 1 to a line
pass the ocean
recycle
star thru
ferris wheel
CENTERS pass thru
left allemande
- 5) Heads lead right and circle to a line
CENTERS box the gnat

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{ ALL } pass the ocean
 recycle
 touch 1/4
 acey deucey
 spin chain thru
 right and left grand

6) HEADS touch 1/4
 GIRLS pass thru
 CENTERS swing thru & recycle
 End girls run
 double pass thru
 leads trade
 swing thru
 scoot back
 extend, right and left grand

7) HEADS lead right
 touch 1/4
 centers trade
 recycle
 square thru 2
 BOYS cross fold
 touch 1/4
 right and left grand

8) SIDES pass the ocean
 extend
 scoot back
 split circulate
 recycle
 touch 1/4
 acey deucey
 circulate
 girls trade
 swing thru
 right and left grand

9) Heads lead right and circle to a line
 pass the ocean
 scoot back
 boys trade
 recycle
 right and left grand

10) HEADS lead right
 swing thru

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recycle
 pass thru
 If you're looking out cloverleaf
 Centers pass the ocean
 extend
 recycle
 pass thru
 trade by
 square thru on the 3rd hand right
 and left grand

pass the ocean
 recycle and roll
 acey deucey
 circulate 1 & 1/2
 left allemande

11) SIDES star thru and spread
 pass the ocean
 split circulate TWICE
 recycle and roll
 girls trade
 { LEFTY } scoot back
 left allemande

12) HEADS pass thru
 separate around 1 to a line

13) SIDES (swing thru, recycle &
 sweep 1/4
 HEADS roll away
 double pass thru
 leads trade
 touch 1/4
 split circulate
 hinge
 right and left grand

14) HEADS square thru 2
 touch 1/4
 centers trade
 recycle and roll
 circulate, left allemande



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From
Steve Kopman



Let's stay with recycle, but add a twist. (What a surprise!) Try it from a left handed wave:

HEADS LEFT square thru 2
LEFT touch 1/4
centers trade
recycle
THEN:

- | | |
|---|---|
| 1) star thru
boys trade
ferris wheel
CENTERS square thru 3
left allemande | 4) In reverse single circle to a wave
acey deucey
girls trade
pass the ocean
right and left grand |
| 2) In reverse single circle to a wave
centers trade
boys trade
split circulate
left allemande | 5) veer right
ferris wheel
Boys pass thru
touch 1/4
explode & square thru 2
trade by, left allemande |
| 3) LEFT touch 1/4
circulate, left allemande | |

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share our experiences and thoughts. This month we want to introduce to you a person you should know in square dancing.

Eberhard Walz is a square dancer/caller/leader from Germany. His story and what he has accomplished and is accomplishing is remarkable. He is leading square dancing to a new country through his drive and energy. He is an example of the way that a great idea and a great man come together to accomplish great things in the world.

Like many of us, Eberhard did not learn to dance until later in life. He had a long-standing interest in St. Petersburg, Russia, "The Venice of the North," and first visited there in 1990.

About then he and Traudel, his wife, learned to square dance and told their new square dance friends about St. Petersburg. Their club, the "Schwabisch Sweethearts" had about 20 dancers who were interested in a trip to St. Petersburg. Traudel wrote to the mayor and asked how to meet Russian folk dancers, and how the German Square Dancers could arrange to dance in St. Petersburg. In 1993, the Schwabisch Sweethearts went to St. Petersburg and greatly impressed the Russians.

A Russian representative of the office of culture, wanted to see a short course in square dancing taught in the University in St. Petersburg and asked Eberhard to arrange it. No caller would take the time and expense to do that, so Eberhard went to callers school himself in 1994! He began calling in Germany, and was on the verge of returning to Russia to promote square dancing there when he became seriously ill and his activities were greatly curtailed.

Eberhard returned to St. Petersburg with the Schwabisch Sweethearts in 2002. The manager of all German Russian-Centers in Russia, Anna Nemkova, became enthusiastic about square dancing and organized a special seminar for 20 dancing instructors from several towns in Northwest Russia in 2003. And that is where it



Jim and Betsy – Your Rovin' Corners

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all really began. A club was formed in Petrosavodsk in 2003, and another club in 2004 in Pskov: the Smiling Sunday Swingers!

Eberhard provided teaching aids and records and was able to get both clubs a sound system on loan.

On a cold evening in February 2003 Eberhard and eight German dancers met for a long lasting afterparty. Despite –

and maybe because of – the hard days of the first Square Dance seminar in Russia, the German pioneers created the idea of founding a club to benefit German-Russian Square Dance connections, and to bring Square Dancing to Russia! They sponsor fund raisers in Germany to benefit the Russian dancers. The organization has over 35 members now and Ernst Schott and Eberhard Walz, president and vice president, have made several trips to Russia at their own expense to work with the Russians and promote the idea of square dancing in Russia. See website: www.deutsch-russische-square-dance-freunde.de

In May 2004 a group of German dancers made a strenuous bus tour to Petrosavodsk to celebrate the first Square Dance graduation in Russia! The German Russian Friends brought beautiful Square Dance clothes and records and it was like Christmas when the beautiful shirts, skirts, and petticoats were given to the boys and girls in Russia.

In May 2005 ten members of the German Russian Square Dance Friends arrived in Pskov and were amazed at the talent and progress of the Russian students. This was the second graduation in Russia. In addition, about 20 Square Dance guests came from the far North, Petrosavodsk, some 700 km by bus for a single night's celebration! Eight student square dancers graduated at Pskov, and there was a lot of press coverage by local newspapers and television stations

The next event was in September 2005, when about 20 Square Dance Angels accompanied Eberhard and Traudel to St. Petersburg to work with and train the first dancers in St. Petersburg. Seventeen were German, one from Belgium, and Your Rovin' Corners, Jim and Betsy. The Russian dancers participated in a crash course of dancing every day. The Angels danced with the Russian students each evening and had wonderful sightseeing tours during the day.

A neophyte caller/dancer, Svetlana Stern, an English teacher, leads the St. Petersburg students each Saturday. They have square dance equipment on loan



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and a modest amount of records and teaching materials. Each weekend she exchanges emails with Eberhard on how to teach particular figures.

Eberhard and Traudel will be in St. Petersburg in January 2006 to work with Svetlana and her students. In the summer of 2006 Anton and Katja, callers from Pskov, will attend caller school in Germany. In the summer of 2006 Svetlana will come to Texas to dance at the 55th National Square Dance Convention in San Antonio. She will dance with many clubs and work with several skillful and knowledgeable callers.

We wanted to find a caller school for her in June, before the National Convention in San Antonio. In a near miracle, our good friends Nasser Shukyar (San Benito, Texas) and Doug Davis (Reno, Nevada) agreed to organize a special "Trail Through Caller School" right here in Livingston, Texas on Thursday, June 15, through Monday, June 19!

Nasser and Doug have been running a very successful caller school program for several years in Reno, Nevada, always to sell out classes. They have posted the school on Dosado.com in the "caller's corner" section, under "caller colleges." The school will accept both new and experienced callers. A unique feature of the program is that we will arrange home stays for all who would like them. The school will be at an RV park and students who choose to bring their own motor home will find easy accommodations.

This school will probably sell out quickly, and student callers will probably follow with a trip to the 55th National Square Dance Convention in San Antonio on June 21 through 24. San Antonio is only about 200 miles away so it is easy to go the caller school then go to San Antonio and really "fill up" on dancing! More next month about Russia!

Jim and Betsy Pead, Your Rovin Corners

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

I WANT TO HOLD YOUR HAND

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

8. They very much like plain English and teaching “on the hoof” without stopping the music and leading them through with word pictures.
9. Half moves are not basics. This is where we went wrong in the early 70s when we had 50 or 75 basics. Sweep a quarter, on the third hand, if you can, skip the first part, half a tag, half a scoot back, half a half sashay, once and a half are the moves that made Mainstream so complex and lost us thousands of new dancers. Mainstream means to be done by everyone.
10. New students need new Illustrated Hand Books with the instructions just for Mainstream not definitions suitable for every position dancing thru challenge. Bite size pieces of information for each move other levels can have their own definitions. New dancers only need to know “the boy does this and the girl does that”.
11. We might all now be able to see that there are too many moves in Mainstream and we could use some that we have already got to better advantage and some we really could do without and still have full movement around the square. It is “we” who need to adapt. We no longer have the horse and cart. Computers have not, for the most part, done square dancing a lot of favours except as a storage for lots of information. We don’t need every new student to have a computer mind and remember every foible, they just want to have fun not become brain surgeons.

Using the above information, can we for once look at what effect this information has on the hundred and more calls we have from a complete novices point of view move by move.

Lets start with the most disliked move by the new dancers Square Thru 4 Hands! That seems so simple to us but if you are doing it without angels it really can cause problems. Yes ! I have tried it half sashayed, with a chair in the middle, four boys only, four girls only, and a good word picture of “take a walk around the block shaking hands with everyone you meet” (a Larry Letson idea), but that did not seem to translate well to the UK. So should we drop Square Thru? Its lost us hundreds of potential dancers and I can just imagine the next club dance when you say “I will not be calling Square Thru any more – new students don’t like it!” I cannot see that being accepted. So here is a new cunning plan that does work. On the fourth night of classes call Square Thru 1 Hand, (eq=Pass Thru) from facing lines, instant success. Fifth week teach Square Thru 2 Hands which only requires one turn – boys one quarter right, girls a quarter left – so you can have heads promenade half way, walk in Square Thru 2 Hands and you’ve reached the magic 4. Week six teach Square Thru 3 Hands (eq=California Twirl) from lines easy to use or Star Thru, Square Thru 3 and you still have the four hand Square Thru. Week seven teach Square Thru 5 Hands (eq=Pass Thru) from lines for all those turns remember to use boys quarter right, girls a quarter left and surprise they seem to get that. Week eight go for the full nine yards Square Thru 4 Hands. It took quite a lot of effort but you should not lose anyone, but remember to use hand numbers and not, half or three quarter fractions.

Continued next month


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Take a  at what is just released...

Living A Lie

Phase V – Foxtrot and Triple Time – Al Martino Coll. CD I Love You Because – song Living a Lie available at Mainstreet Music – Chuck and Barbara Jobe

This foxtrot has amalgamations as follows, contra check lung, roll and slip, double reverse, tippie chaise, weave, whiplash.

Part B is 5 Count rhythm, with triples toll to tandem, continuous chaise, with transitions for man. Part C and ending is foxtrot.

Good music and a nice routine.

Don't Color Me Blue

Phase IV+1 – Slow 2 Step – GMP DK A100101 Pray For Rain CD Track 7 by Lone Blume – Denis and Ginny Crapo

Underarm turn trav. cross chaises, swht wrap, open basic, triple traveler, ending is a leg crawl, dance fits the music to a “T”.

A Mother's song

Phase II – Waltz – GMP DK A100101 Pray For Rain CD Track 5 by Lone Blume – Denis and Ginny Crapo

Solo turns, spin manuv, box, twinkles, left turning box, waltz to a wrap, pivots, canters. Ending is a side corte. Can be done on cues, if schooled in waltz basic figures.

Carnival

Phase IV+1 (Spiral) – Rumba – Manana De Carnaval CD Romances Luis Miguel WEA 19798-2 Track 14 – Ron and Ree Rumble

Looking for a beautiful rumba that dancers will enjoy? This is it. Has basic rumba figures and introduces, circle vine 4, cross and slow ronde, stork line, woman spiral to man's headloop, trade places. Ending is fence line to drape.

Woman In Love

Phase V+2 – Waltz – CD Ultimate Ballroom Album 3” WRD2CD 5023 –

Dave and Dorothy Draper

Beautiful music and choreographed very well. Sways, drag hesitation, back

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passing change, rumba cross, syncho, whisk, locking steps. Checked telespin ending. Prom. sway, oversway, change sway and extend is the ending.

What To Do

Phase IV+1 (Nat. Hov. Cross) – CD Ultimate Ballroom Album 3” WRD2CD 5023 – Dave and Dorothy Draper

Excellent choreography to beautiful music. Box finish, diamond turn, Viennese turns, cross pivots, and all basic waltz figures. Don't pass this one up.

Heartaches

Phase III – Cha Cha – Roper JH 420 – Denis and Ginny Crapo

New Yorker, chase with double peek a boo, reverse u/a turn, whip. Basic cha cha, good music.

Moonlight Lady

Phase V+1 – Cha Cha/Rumba – CD Julio Inglesias Love Songs – Wayne and Barbara Blackford

Intro has hand movements that coordinate with the words, this also follows thru in part A, shadow walks, switch, close hip twist. Rumba portion has natural top, cl. hip twist, double Cuban breaks with transitions. Advanced sliding door with spiral. Great music to a very well done soft Phase V routine.

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Illusion

Phase III+2 (Develop & In & Out Runs) – Waltz – Illusion by Nat King Cole
Ballroom Choice Casa Musica track 6 or the Ultimate Ballroom Album 5 CD 405
Disc 2, track 2 – Chris and Terri Cantrell

This is a strong Phase III routine. Hover, chair and slip, fwd swvl to star lady, develop, turning hover, canters, synco vine, and synco wheel ending is slow fence line and hold. Great music and a good waltz.

True Love

Phase IV – Waltz – Roper 144 – Waltz – Denis and Ginny Crapo

Diamond turn, open reverse turn, hover telemark, develop, Viennese turns, cross pivots, ending is fwd. to right lunge. Very useable Phase IV routine.

Marie

Phase V – Foxtrot – Coll. 3135 by the Batchelors – Denis and Ginny Crapo

Great foxtrot music, routine includes, contra check and switch, curved, back and feather finish. Hover telemark, reverse fallaway and slip, ending is a hinge. Nicely done.

Love Grows

Phase IV+1 (Triple Chase) – Cha Cha – Love Grows Where My Rosemary Goes
Dancelife International CD Our Latin Music Tk-17 The Best of Edison Light-
house Repertoire Records plus many other misc. CD's – Paul and Dot Hutchinson
Routine starts with parallel chase right and left, hockey stick, trav. doors, flirt
basic wrap to a wheel, flirt, fan, and basic latin figures included in this interesting
routine.

Are You An Illusion

Phase V – Waltz – Illusion Nat King Cole – Ballroom Choice Casa Musica Track
6 or the Ultimate Ballroom album 5 CD 405 disc 2 track 2 – Chris and Terri
Cantrell

Hover telemark, outside spin and twist, quick heel pull, outside check back
passing change, prom. lock, ending is unwind to oversway. Great waltz music.

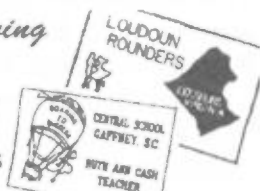
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Almost Like Being In Love

Phase IV+1 (Double Reverse) – Quickstep - Almost Like Being In Love Nat King Cole the Unforgettable Nat King Cole Track 21 and Other CD's – Chris and Terri Cantrell

Open natural, open impetus, quarter turns to right and left, double reverse spin, cross swivel, fishtail 5, locking steps, heel pivot running locks, back step skip twice. Ending is back to left whisk.

Let's Love

Phase V+2+1 (Nat. Twist Turn, Interrupted Cont. Cross Ending) (Ext. open Nat'l to Scar) – Foxtrot – Ron and Mary Noble

Slide to a natural twist turn, feather, written right to the music. Reverse wave, feather, telemark, outside spin, double back lilt, royal spin and twist. Ending is quick leg crawl. Routine and music blend to make it very danceable.

Adagio Rumba

Rumba – Phase VI – Songs From A Secret Garden Adagio by Rolf Lovland Track 9 – Bob and Jackie Scott

Dance starts in half chase to right shadow, shadow fenceline aida, side walks, 3 alemanas, natural top, hip rocks, open crab walks, modified flirt, alemana ropespin, ending is sway and look at partner and man caresses. Lovely dance to great rumba music.

CUE TIPS

*Selected by
Fran & Jim Kropf*



“Christmas Is Here Again” and all good boy’s and girls can see” Rudolph The Red Nose Reindeer”. OK, so we’re not ready to let go of Christmas yet! Happy New Year!

Christmas Is Here Again

Choreographer: Norman Dobbs and Shirley Gordon 2027 Gladstone Drive, Kamloops, BC Canada V2E 2B9

Record: CD RCA Victor “The Roger Whitaker Christmas Album”

Footwork: Opposite unless noted (Woman’s footwork in parenthesis)

Phase: Waltz II+I (Hover) Speed: -8%

Sequence: AB - Interlude - CB - Interlude - CB - Bridge - B (1-14) - End.

INTRODUCTION

WAIT 2 MEAS;; APART, POINT, -; TOGETHER TO BFLY; TWIRL VINE THREE; THRU FACE CLOSE; CANTER TWICE;;

PART A

BOX;; REVERSE BOX;; TWINKLE BJO; MANUV; TWO RIGHT TURNS;; ONE CANTER;

PART B

WALTZ AWAY; LADY WRAP; FORWARD WALTZ; PICK UP; TWO LEFT TURNS;; WALTZ AWAY AND TOGETHER;; VINE SIX;; SD DRAW TCH LEFT & RIGHT;;

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SOLO TURN SIX;; TWISTY BALANCE LEFT & RIGHT;;

INTERLUDE

TWISTY VINE 3; FORWARD FACE CLOSE; CANTER;

BRIDGE

CANTER;

PART C

BOX;; HOVER; PICK UP SDCAR; THREE PROGRESSIVE TWINKLES;;;
FWD FACE CLOSE; LEFT TURNING BOX;;; TWIRL VINE THREE;
MANUV; TWO RIGHT TURNS;;

END

ONE CANTER SLOWLY; SD CORTE;

Rudolph The Red Nose Reindeer

Choreo: Allemande Al and Martha Wolff, 1553 S. Carpenter Road, Brunswick, Ohio 44212

Rhythm: Ph II+1 TS {Fishtail}

Music: Mistletoe MLS 801 {Gene Autry} flip w/ Up On The Housetop or Col 13-33165 flip w/ Here Comes Santa Claus

Artist: Gene Autry Recommended Speed: 2:54@45 BPM/MPM 130/32

Sequence: MLS 801 Intro-A-B-A(1-31)-END, for Col 13-33165 Intro-AB-AB(1-15)-END

Footwork: Opposite, (except when W part in parentheses)

INTRO:

; ; Apt Pt ; BFLY Tch ; Twrl Vine 3 ; Rev Twrl Vin [CP/Wall] ; BOX ; ; Rev Box ; Sd Draw Tch L ; & R ; SLO Open Vine 4 to Semi ; ;

A:

[SCP] 2 Fwd Two Steps ; ; 2 Turning Two Steps ; ; Circle Awy 2 Two Steps ; ; Strut Tog 4 to Semi ; ; Lace Up ; ; ; Htch ; Htch Scis to BJO ; Fishtail ; Walk & Face [CP/Wall] ; Traveling Box to SCP ; ; ; 2 Fwd TS ; ; SLO Twrl Vin 2 ; Walk & PU ; 2 Prog Scis [BJO/LOD] ; ; 2 Fwd Lks ; Walk & Fc [CP/Wall] ; 2 Trng TS ; ; Twrl Vin 2 ; {Walk 2 to BFLY} ; Fc to Fc ; Bk to Bk ; Bball Trn to SCP ; ; Dbl Htch ; ; Scoot ; Walk & Fc [CP/Wall] ; Broken Box ; ; ; Fwd Hitch ; Scis Thru to SCP ; Twrl Vin 2 ; {Walk 2 to SCP} ;

END

Apt Pt ;



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Carl J. Geels

Carl J. Geels, passed away Tuesday, December 28, 2004. In 1952, he began his solo career as a piano playing western-style square dance caller, and soon became known as the "Liberace of the barnyard circuit". During his career he called dances for seven western-style square dance clubs, plus special events, festivals, and jamborees in every state east of the Mississippi. His lifetime commitment to veterans and seniors saw him volunteer many hours each week to bring music and dance to patients of the Veteran's Affairs Medical Center. He was a teacher and caller for 66 years, sharing a part of America's musical history with area school children and others. He published and edited the monthly "Hoosier Square Dancer" in the early 50's and was an accredited member of the International Callerlab and served as their Caller Association Liaison Committee Chairman and was Past President of the Indiana Square Dance Caller's Association. At his own 80th birthday party, he was the entertainment and he wouldn't have wanted it any other way. He loved what he did and he loved that it brought so many smiles to so many faces, young and old alike. As one of his square dancers once said, "Carl is not just a square dance caller, he's an entertainer".

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ALL THINGS CONSIDERED

By
Ed Foote



Thoughts To Begin The Year

Space did not allow for all the miscellaneous items I had for last month's column, so here is more.

Box the Gnat. Why do so many women try to do this call with the left hand? I see this at almost every dance in all parts of the country. Yes, Star Thru uses a left hand and it is called more often, but Box the Gnat does not sound like Star Thru.

Some women seem to have the idea that any time they have to raise a hand, it will be the left. I hope they never have to be sworn in for anything.

Men wearing a hat. From time to time I will see men on the dance floor wearing a western hat. Obviously they think they look "cool" and western by doing so. But a man always takes his hat off inside a building, and especially in the tradition of the West. A man always took off his hat when going indoors.

So instead of looking "cool", these men are illustrating that they do not know proper manners.

Money. As a follow-up to my article entitled "Money, The Taboo Subject" (ASD 10/04), here is a warning: Stay away from someone trying to sell you an annuity. Annuities are only appropriate for a very small minority of people, and you probably are not one of them.

Annuities are very confusing, filled with hidden costs, and the salesmen often make statements that contain unsubstantiated assumptions. In the past 4 months I have heard several sad stories about people (some personal acquaintances) being pressured to buy annuities when it was a totally wrong investment for them. It has become so bad that the states of New Jersey and California have launched investigations into annuity sales.

Note: Charitable annuities, in which older people make a charitable contribution in return for a guaranteed rate of return for life, is a different animal. At least here your return is guaranteed and you know up front what you are getting. Unless it is this type, beware of annuities!

Singing call material. Why do some experienced callers put awkward material on their singing call records? In the last 6 months several records have come out with blatantly bad material. Do these callers think that their wonderful voices can make up for bad material?

Aside from dancers having to dance this stuff, new callers who don't know any better also use it (for patter as well) and thus bad choreography is perpetuated.

Don't assume that just because a figure is printed on the sheet that comes with the record, that this makes it good. Always check the figure for smooth flow and timing.

THE COUNTRY LINE

By
Mike Salerno



It is January and time for a "New Year's Resolution." Repeat after me. I, (state your name), resolve to learn at least half the dances presented in this column over the next year. Congratulations, I knew you could do it. But how do you remember all those dances? Recently, I read an article on dancing and mnemonics. Mnemonics is the system to enhance or develop the memory. The article suggested that after you learn a dance; practice it again an hour later, a day later, a week later, and as often as possible. By this repetition you will be working your brain and your muscles that will remember the dance for you. Perhaps you should ask your Line Dance instructor to allow you to dance a new dance at least twice in an evening. I think I will start doing that at my square dances. I already do this in my regular line dance class.

This month's dance is easy and relatively slow dance. 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: Taking Time

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the balls of the feet with weight slightly forward.

Crossing Triple Step: A triple step that moves sideways beginning with a crossing step.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Triple Step: AKA Polka Step. A syncoated rhythm with 3 weight changes

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in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd position, or to either side in 2nd position.

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

Toe Strut: Moving forward, backwards, or sideways, place the toe and then the heel of the foot on the floor for counts 1, 2, with a weight change on count 2.

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

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

* Prompting Cues are in Bold Lettering

NAME: Taking Time

DESCRIPTION: 32 Count, 4 Wall, Beginner/Intermediate Line Dance

CHOREOGRAPHER: Lynne Flanders, CT.

MUSIC TEMPO SUGGESTIONS:

Slow - What Happens in Vegas by Phil Vassar (98 BPM)

Medium - One Night at a Time by George Strait (112 BPM)

Fast - Gone by Montgomery Gentry (120 BPM) or Any Moderate to Cha Cha Music

COUNTS/STEP DESCRIPTION

Walk Forward 2, Forward Coaster Step, Walk Backwards 2, Coaster Step With Cross Ending

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

3&4) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Backwards

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

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7&8) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Cross/Step Left Foot in Front of Right Foot

Side Rock/Step, Crossing Triple Step, Side Rock/Step Crossing Triple Step

9-10) Rock/Step Right Foot to Right Side, Step Left Foot in Place

11&) Cross/Step Right Foot in Front of Left Foot, Step Left Foot to Left Side

12) Cross/Step Right Foot in Front of Left Foot

13-14) Rock/Step Left Foot to Left Side, Step Right Foot in Place

15&) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side

16) Cross/Step Left Foot in Front of Right Foot

Side Toe Strut, Crossing Toe Strut, Backward Toe Strut, 1/4 Turn Left Toe Strut

17-18) Step Ball of Right Foot to Right Side, Step Down onto Right Heel

19-20) Cross/Step Ball of Left Foot to Right Side, Step Down onto Left Heel

21-22) Step Ball of Right Foot Backwards, Step Down onto Right Heel

Note: Although the original step description does not mention it, turn slightly left (1/8 turn) before putting the toe down. This will make completing the 1/4 turn more comfortable and place less strain on the knee.

23-24) Turn a 1/4 Left, Step Ball of Left Foot to Left Side, Step Down onto Left Heel (facing 9:00)

Right Cross/Rock Step, Side Triple Step, Left Cross/Rock Step, Side, Together, Forward

25-26) Cross/Rock Right Foot in Front of Left Foot to Left Diagonal, Step Left Foot in Place

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

29-30) Cross/Rock Left Foot in Front of Right Foot to Right Diagonal, Step Right Foot in Place

31&32) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot Forward

Let's Dance It Again and Again!

MOORE ON CONTRA

By
Paul Moore



Fresh Beginnings

This column is both a tribute to a great square dance/contra dance caller and an introduction to a dance that is ideal for new dancers. The caller is Walt Cole. Walt had a daytime job working on forest projects and almost another full time job calling dances. When he retired, he called full time, splitting his time between Ogden, Utah and Yuma, Arizona. He was one of the early members of CALLERLAB, and as such he was very concerned with timing and smooth dancing.

Walt wrote regular columns for *A Caller's Notebook* and he wrote a monthly article for *American Square Dance*. His ASD column had two parts to it: one was a segment "For the Modular Caller," and the other part was "Timing's the Thing." The goal of both parts of the articles was to pass on good choreography that timed out with the phrase of the music.

I remember one conversation with Walt in which he told me that if a caller just called any which way with no attention to the phrase of the music, he (Walt) would dance one or maybe two tips. If the caller took the first beat of the phrase for himself, Walt would stay for the evening, and maybe come back sometime. If the caller gave the first beat to the dancers, Walt would dance to him every night. You will find that callers who use the phrase of the music will give you just as fun an evening, but you will not be tired from stop-and-go timing.

Let me give you examples of the three types of callers. Almost every caller knows how to start a singing call by calling "Circle Left" before the melody of the song. When the caller times that properly, he gets to sing the lyrics starting at the beginning of the phrase, and the dancers get to start dancing on the first beat of the phrase. [As you all know, square dance music has eight beat phrases of music.]

When the caller starts singing with the melody but the words are "Heads square thru," the caller has taken the first beat for himself. That means that the dancers do not start dancing until the third beat of the phrase. The dancers will always be chasing the phrase, but at least there is phrase awareness. What is difficult for both 'the first beat to the dancers' and 'the first beat for the caller' is to know exactly when the phrase starts and ends – not just in singing calls, but in the patter also. The caller must also be strong enough to hold the dancers back so they do not rush from figure to figure, but instead, the dancers *dance*.

The third type of caller calls figures whenever he feels like it. He does not hear the phrase of the music, and he does not know how long each figure is supposed to take. This type of caller usually relies on watching one of the front squares of the

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hall (where the hot shots are) and uses that square for timing. This caller will use Grand Square or Teacup Chain at any time in the music; he doesn't worry about it too much because he knows that his pilot square will rush through the figures anyway.

Walt, and a number of other outstanding callers around the country, believed absolutely in making the dance work with the music. Callers who know how to use their music well often are versatile and can cue rounds and call contra dances as well. Among those superb callers were people like Dick Leger of Rhode Island and Jack Murtha of California. Dick and Jack both used a contra or a quadrille to start each night of square dance lessons because they wanted their dancers to be music literate.

So here is a contra dance that Walt Cole wrote that works for everyone from people who just finished their first night of square dance class to the most experienced contra dancers. He called it "First Night Contra."

With dancers who are new to contra dancing, there are several successful ways to get the dancers into contra lines. The easiest is to have them line up in a column of couples facing the caller with the lady on the man's right. Everyone then faces their partners and steps back. Couple one then trade places with partners, couple three, etc. A second way to set the lines is to have the dancers square up, the side ladies chain, the heads face and back up. In both examples the dancers are in a duple cross formation. A third way to set up the lines is to have one couple stand with its back to the caller, a second couple then faces them. The third couple is back-to-back with the second and so on. But no matter how you get the people into the right formation, the next step is to have all dancers face their corner or neighbor – the caller may have to remind the dancers that the corner is to the man's left and to the lady's right.

Once everyone is facing the corner, point out that everyone has their partner beside them and they are facing another couple. These two couples will dance a

pattern then move onto new couples to dance the pattern again – just two couples at a time.

So, here we go with “First Night Contra.”

Intro: ----, With your corner dosado

1-8: ----, With your partner dosado

9-16: ----, -- Swing your corner

17-24: -- face across, -- long lines forward and back

25-32: ----, With the couple across, star right

33-40: ----, Same four, come back with a left hand star

41-48: ----, Men, promenade your corner across

49-56: ----, Same four circle left half way

57-64: ----, Find new corner to dosado

Notice that the dance uses figures that would have been taught in a first night of class. What will be a little difficult is adjusting to the formation. To start, the dancers are already facing their corners, so they simply dosado. The second figure asks the dancers to identify who their partner is – in the other line – and dosado. The dancers then turn back to the corner to swing. Remember that at the end of the swing, the lady always ends up on the man’s right [teaching hint: when finishing the swing, dancers point their joined hands in the direction they wish to face, then let go of those joined hands, and the lady will automatically roll out to the correct position with the man’s right hand on her back].

Music awareness time for callers and dancers... Lines forward and back is an eight count figure. The caller must make the call at least two beats before the end of the phrase while the dancers are finishing their swing. The dancers then step forward on the first beat of the phrase and go forward three steps, and touch on beat four. Then they go back, starting on beat five and touching on beat eight. Do not let the dancers rush.

At this point, all dancers should have their corners beside them and be facing their own partners. The same four dancers make a right hand star and turn it about six steps; they then turn around to make a left hand star with the same people.

The Florida Dance Web

News and items of interest to Dancers

Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

<http://floridadanceweb.com>

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

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

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

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When they get back to where they started the stars, the gentleman should notice that the corner (the person they swung) is right ahead of him in the star. He keeps her left hand in his left hand and steps up beside her to promenade position; they then promenade over to the other line and wheel to face across the set. This half promenade does nothing more than have the two couples change sides. The same four dancers then join hands in a circle of four and circle left half way to get back to their own lines. As the dancers get back to place, they all need to look for a new corner and be ready to dosado with the new corner.

If the dancers are at the end of the line and do not have a corner to dosado, they should trade places with their partners and face down the line while the others dance the next sequence. Dancers will stand out one sequence at the ends, and then will be picked up into the dance on the next go around.

I have used this dance successfully in many situations; but I must warn you that the music can make or break the dance given who the dancers are. If they are new dancers, the music must be very strongly phrased and have a very strong beat, but not too fast. If the music is too fast, the dancers cannot identify where they are and what way to face. By new dancers, I mean dancers who are new to contra dancing. Many experienced square dancers get disoriented with the contra formation. With an experienced group, the tempo can really be kicked up. I especially like to use the singing call “Shindig in the Barn” on Wagon Wheel, but any good strong singing call, hoedown, Scottish dance tune, etc. works well.

As this dance works so well to reinforce timing in both the early dancing careers of both square and contra dancers, it seems a basic for the caller’s bag of tricks.

CALLERLAB VIEWPOINTS

By
Mike Seastrom



Square Dance ABC

Since the 2005 CALLERLAB Convention in Louisville, Kentucky, when the Program Policy Committee (PPC) and the Board of Governors released the Program Policy Initiative (PPI), CALLERLAB has endorsed experimentation by callers, clubs, and dancers in the way they organize square dancing for those learning and enjoying our dance.

Bringing new people into our existing club and association new dancer programs has been, in general, less successful, over the past 15 to 20 years. Attempts to decrease the size of our dance programs, to make it easier for new dancers to learn and enjoy square dancing, have met with opposition from dancers and callers alike. The attempt to combine two entry programs into a "one floor concept", although noble in intent, has had very limited acceptance because it still takes too long to learn and it looks and feels so much like what we already have.

The plain fact is that the majority of our existing dancers and callers don't like change. After all, we're the survivors and fans of our dance and to change things is like the anxiety described in Dr. Spencer Johnson's best selling book, "Who Moved My Cheese".

Many prominent caller and dancer leaders have finally realized what some square dance visionaries have been saying for a long time. We need to make it easier for people to join square dancing by offering shorter, easier learn to dance programs starting many different times during the year.

CALLERLAB has initiated market research, promoted new marketing ideas, publicized progressive new dancer programs, such as the Multi-Cycle Method, Fast Track and Blast Classes, and increased its promotion and education programs for One Night Dance Parties for more than fifteen years now. In spite of all the effort of so many leaders and organizations, our "product" is not enjoying a resurgence everywhere. It still takes too long to learn to dance and a great deal of commitment to stay actively dancing on a regular basis.

The Program Policy Initiative (PPI) encourages callers and dance leaders to experiment with easier learn to dance programs while leaving the existing programs unchanged. The Program Policy Committee (PPC) is collecting information on how these experiments are working in an effort to pass this information on to others. CALLERLAB's intent is to find a key to open our doors to more people who want to dance, but may not be able, at this time in their life, to go through almost a year of lessons and join a club to participate regularly.

One such experimental idea that has been gaining attention and momentum is

Square Dance ABC. The idea began with an innovative group of callers working together. They started an on-line discussion group (sd-abc@all8.com) and a web site (www.squaredanceabc.com) to spread the word. Early discussions emphasized that Square Dance ABC is not a program or level, but an experiment. They encouraged callers to adapt ABC to their own set of circumstances and by each caller doing just that, there could be more chances to meet with success. Some of the following comments were generated:

- Instead of advertising “Square Dance Lessons”, advertise “Easy New Dancer Dances”
- Instead of advertising “Learn to Square Dance”, advertise “Fun, Fitness, and Friends.
- Instead of calling the same material for three weeks, like we do while keeping our traditional classes open; call a slightly different program each week using the A, B, or C group of calls.
- Instead of asking people to bring their friends to lessons, tell people that there are three different dances for new dancers, and that newcomers are welcome at any time.
- Instead of holding your class open for three weeks, run your new dancer dances for as long as you want.
- ABC can be used as a marketing tool to gather people together for a class or it can be a stand-alone program. So let’s take a closer look.

Square Dance ABC is a series of three (3) individual new dancer dances or one-night parties. After people have had the three individual dance parties, in any order, they can attend an “ABC” dance consisting of all 22 calls.

So there really isn’t a “class” for ABC, because people can join any time and the three dances can be taken in any order or repeated as necessary.

The most important thing about ABC is that everyone who attends will not necessarily end up dancing Mainstream and Plus. Our current entry program or product requires people to commit to several months and traditionally our product is only available once a year. With ABC, people can start any time. ABC is available all year and completion occurs after just three easy individual new dancer dances.

I encourage you to pick up more information by joining the previously mentioned on-line discussion group or checking out the web site as mentioned above.

I’m sure there are more experiments taking place in the world of square dancing. We encourage the leaders experimenting with new ideas that allow more new dancers to join square dancing to keep us informed and send your stories to CALLERLAB at our email address, callerlab@aol.com or mail them to the home office at the address below.

Check out the Winning Ways section of the CALLERLAB web site at www.callerlab.org. You just might find the idea your group is looking for. CALLERLAB continues it’s 30 year commitment to improve our activity worldwide, bring ideas and answers to dance leaders, clubs, and associations, and to provide continuing education for new and experienced callers alike.

CALLERLAB

467 Forrest Ave., Suite 118

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Corben's Jargon Comical Quotes From Our Cartoonist

Newer dancers who label Advanced and Challenged Dancers as 'not having any fun' and 'never smiling' just simply need to be briefed. I don't know many bridge or chess players who smile during the game, but I can tell you they are having a ball and they're heavily briefed. Depends, eh?

American SquareDance Has Email!
AmericanSquareDance@earthlink.net

Major ARTS-Dance Happenings in 2005...

SURVEYS - Michael Streby and Patty Wilcox have entered all the data and have distributed it to the various organizations who participated. The data collected by the various surveys have provided very consistent and important information. It seems that we should direct our Recruitment efforts toward the 50-59 age group. There will be no survey conducted during the 55th NSDC in San Antonio, Texas, but one will be conducted at the 56th NSDC in Charlotte, North Carolina.

MOVIE - A documentary movie project has been proposed by recent college graduate Nick Korbee. Nick explained his ideas at our October Meeting. He plans for his movie to show the "true" image" of square dancing and its participants. Much is still in the "talking" stage with a lot of research underway. The ARTS will include information relating to this movie to our mailing list.

IMAGE ENHANCEMENT - Previous discussions have resulted in agreement that production of a **video** should be pursued. Its goals would be to present all aspects of the activity to nondancers. Also discussion on length of videos, where they would be shown, how many videos and who to focus on. Surveys indicate 50-59 year olds. A Canadian Public Service Announcement was shown at the 54th NSDC and is available to use. Minnesota Central Region has also produced a video. There was discussion to consult others who have produced Public Service Announcement videos to obtain help with this effort. An Ad Hoc committee is working on this project. Michael Streby will create a video to publicize the ARTS to be used at the 55th NSDC

Square 4 Life - Don Feenerty and his cohorts believe strongly that people need to be invited, encouraged, convinced and brought to dances. We need to advertise, publicize and promote the activity. His Heritage Dance Association has actively stressed the physical health aspect as well as the mental and psychological aspects with excellent results...and will share them. It is work...but worth it. For more information contact Don at: don@feenerty.com

ARTS at the National SD Conventions - At the 54th NSDC in Portland, Oregon, Representatives from PR firm Weber Shandwick presented three seminars on how PR can be used to help promote the growth of the activity. These excellent presentations were pro-bono (at no charge). A CD was produced with this info by the 54th NSDC staff. ARTS will be active at the 55th and 56th NSDC with seminars as well as having a display in their Showcase of Ideas.

LEARN TO DANCE - 1-800-445-ARTS (2787) - A magnetic bumper sticker is available for \$2.50. By using the National Square Dance Directory and the ARTS list of State Reps most questions or requests can be answered or forwarded on to someone who can do so. It was suggested a "Starter Kit" be created for any person living in an area where there is no dancing.

	<p>15th Canadian National Convention July 13, 14 & 15</p> <p>www.geocities.com/convention2006 www.squaredance.qc.ca Toll free 1-866-206-6696 (In Canada)</p>
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Fender Skirts

I came across this phrase in a book yesterday "FENDER SKIRTS". A term I haven't heard in a long time and thinking about "fender skirts" started me thinking about other words that quietly disappear from our language with hardly a notice.

Like "curb feelers" and "steering knobs." Since I'd been thinking of cars, my mind naturally went that direction first. Any kids will probably have to find some elderly person over 50 to explain some of these terms to you.

Remember "Continental kits?" They were rear bumper extenders and spare tire covers that were supposed to make any car as cool as a Lincoln Continental.

When did we quit calling them "emergency brakes?" At some point "parking brake" became the proper term. But I miss the hint of drama that went with "emergency brake."

I'm sad, too, that almost all the old folks are gone who would call the accelerator the "foot feed."

Didn't you ever wait at the street for your daddy to come home, so you could ride the "running board" up to the house?

Here's a phrase I heard all the time in my youth but never anymore - "store-bought." Of course, just about everything is store-bought these days. But once it was bragging material to have a store-bought dress or a store-bought bag of candy.

"Coast to coast" is a phrase that once held all sorts of excitement and now means almost nothing. Now we take the term "world wide" for granted. This floors me.

On a smaller scale, "wall-to-wall" was once a magical term in our homes. In the '50s, everyone covered his or her hardwood floors with, wow, wall-to-wall carpeting! Today, everyone replaces their wall-to-wall carpeting with hardwood floors. Go figure.

When's the last time you heard the quaint phrase "in a family way?" It's hard to imagine that the word "pregnant" was once considered a little too graphic, a little too clinical for use in polite company. So we had all that talk about stork visits and "being in a family way" or simply "expecting."

Apparently "brassiere" is a word no longer in usage. I said it the other day and my daughter cracked up. I guess it's just "bra" now. "Unmentionables" probably wouldn't be understood at all.

I always loved going to the "picture show," but I considered "movie" an affectation.

Most of these words go back to the '50s, but here's a pure-'60s word I came across the other day - "rat fink." Ooh, what a nasty put-down!

Here's a word I miss - "percolator." That was just a fun word to say. And what was it replaced with? "Coffeemaker." How dull. Mr. Coffee, I blame you for this.

I miss those made-up marketing words that were meant to sound so modern and now sound so retro. Words like "DynaFlow" and "Electrolux." Introducing the 1963 Admiral TV, now with "SpectraVision!"

Food for thought: Was there a telethon that wiped out lumbago? Nobody complains of that anymore. Maybe that's what castor oil cured, because I never hear mothers threatening their kids with castor oil anymore.

Some words aren't gone, but are definitely on the endangered list. The one that grieves me most "supper." Now everybody says "dinner." Save a great word. Invite someone to supper. Discuss fender skirts.

POINT OF ORDER



From Kappie Kappenman

Was His Prediction Correct? Extremist Or Moderate?

WHEN I was first introduced to this hobby of ours, I was strongly impressed with the idea that square and round dancing were one and the same. I had been indoctrinated to the principle that both were necessary for dancers to achieve a solid background and that callers used both squares and rounds to program an enjoyable evening of dancing.

The smoothness, rhythm, and timing found in round dances helped the dances in learning the intricate maneuvers of square dancing. The two blended together to create the desirable qualities in the average dancer. A successful combination of the two seemed to insure that new dancers would remain in the total dance picture for years rather than just months.

How does this picture compare with the one we see today? As a traveling caller in the Midwestern and eastern parts of the country, I have noticed some definite trends. Although these trends are not cause for alarm, they deserve careful thought and consideration.

In square and round dancing we have two extremes, just as we have in national government and other phases of public interest. Also, though, like these other groups, we have a dominant middle-of-the-road contingent. These moderates are the majority members of the square and round dance movement.

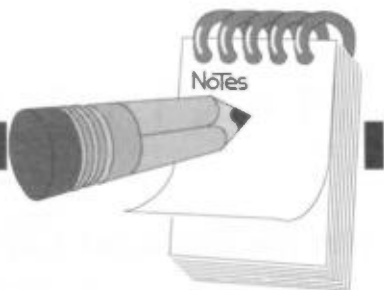
Dancers move from the middle-of-the-road group to one of the extremes, either all round dancing, shunning square dancing, or vice versa. Once a dancer has reached an extremist group, he seldom turns back to the middle-of-the-road. So, it is with the moderates that we must work to achieve a well-balanced recreational form for square and round dancing. The middle-of-the-roaders are the most important, and yet, the most neglected sector of the square and round dance activity. Also, in this group, the best results in the way of progress and dancing pleasure can be obtained.

In the not too distant future, if square and round dance extremists continue to grow in numbers, the two activities will go their separate ways. This has already happened in some areas, but it does not have to spread. I have many friends in both extremist groups as well as many who are moderates. It will be impossible to get them all happily together, but through thoughtful discussion many problems could be overcome.

As a final thought, consider whether square dancers are leaving round dancing or whether round dancers are leaving square dancing.

Harry Lackey, Greensboro, North, Carolina – American Squares (March 1965)

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

JANUARY 2006

13-15 **GEORGIA** – Promenade Down Peachtree V, Hotlanta Squares 5th Annual Fly-In, Atlanta; www.iagsdc.org/hotlanta/peachtree5.html.

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

20-22 **CALIFORNIA** – 26th Annual Winter Festival, Salinas Valley Fairgrounds, King city; 209-296-8524; www.squaredancefestivals.org/california/winter_festival.htm; Winter Festival, 12350 Eldel Road, Pine Grove, CA 95665

23-29 **CANADA** – International Winter Festival, Banff Springs Hotel, Banff National Park, Alberta; Tom Menasco 714-288-0070; 2514 N. Eastwood Ave., Santa Ana, CA 92705

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

10-11 **GEORGIA** – Jekyll Island Ball, Holiday Inn, Jekyll Island; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885; bharrelson1@juno.com

10-12 **ARIZONA** – 56th Yuma Square Dance Festival, Yuma Civic & Convention Center, 1440 W. Desert Hills, Yuma; Marilyn Partiss 928-317-1476; mpartiss@juno.com

17-18 **ALABAMA** – 46th Annual Dixie Jamboree Mardi Gras Celebra-

tion, Montgomery; Crews and Suzanne Reaves 334-272-8194

17-19 **CALIFORNIA** – 49th Annual Squar Rama, Tulare Fairgrounds, Tulare; Doug and Kathy Row 559-673-2052; Douglas.row@sbcglobal.net

18-20 **WEST VIRGINIA** – B&B's President's Day Weekend, Cacapon State Park Lodge, Berkeley Springs; Dottie Hanners 703-396-8493; krykyt@erols.com

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

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

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

918-409-8072; Varchl@aol.com;
www.wesquardance.com/
HASSDA_Festival/

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

MAY 2006

5-6 **OHIO** – 46th Buckeye Dance
Convention, Dayton Convention Cen-
ter, 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, Al-
buquerque; Kathi Raver 505-286-9000
or Kathleen Rogers 505-897-4313;
kathiraver@earthlink.net or
redoc99@aol.com

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

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

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

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

JUNE 2006

9-10 **COLORADO** – 51st Colorado
State Square Dance Festival (Teddy
Bear Picnic), Douglas County Fair-
grounds, 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 Anto-
nio Convention Center, San Antonio;
P.O. Box 160639, San Antonio, TX
78280; registration@55thnsdc.org;
210-521-7185

JULY 2006

13-15 **CANADA** – Canadian Na-
tional Convention, John/Abbott
Macdonald College Campus, Ste Anne
de Bellevue, Montreal; Earleen and
Russell Biggs eandrbiggs@aol.com;
450-923-0412; www.geocities.com/
convention2006

28-30 **ILLINOIS** – 23rd Illinois
Square & Round Dance Convention,
Northern Illinois University, Holmes
Student Center, DeKalb, Illinois; Gail
Deitz, gdietz03@msn.com; 815-459-
4268

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

AUGUST 2006

4-6 **COLORADO** – New Hi Coun-
try 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; Tom and Elaine Ehrhorn 808-668-1598; 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 **NEW MEXICO** – 20th Summer Sounds Festival, ASDC Hall, 4915 Hawkins NE, Albuquerque; Del and Margaret Kercher 505-892-5576

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

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

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

OCTOBER 2006

5-9 **NEW HAMPSHIRE** – Northeast Callers School, Mill-A-Round Dance Center, Manchester; Ken Ritucci 413 734-0591; kenritucci@aol.com; www.kenritucci.com

MARCH 2007

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

MAY 2007

4-6 **NEW MEXICO** – 27th New Mexico State Singles Fling. ASDC Hall,

4915 Hawkins NE, Albuquerque; Trail-In Dance Thursday, May 3, 2007; Kathi Raver 505-286-9000; kathiraver@earthlink.net

JULY 2008

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

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American Square Dance	3, 13, 15, 27, 29	Hanhurst's Tape & Record Service	2, 60
Aron's Square Dance Shop	41	Intl. Association of Gay Square Dance Club	35
BLG Designs	14	Ken Ritucci	43
Callerlab	25	Kopman's Choreography	23
CaLyCo Crossing	17	National Square Dance Convention	32
Canadian National Convention	49	National Square Dance Directory	39
Classified	56	Northeast Callers School	33
Collipi, Ralph and Joan	33	Palomino Records, Inc.	24, 59
Cue Sheet Magazine	40	R & R Video International	37
Dan Hopper	40	Silver Sounds Records	45
Dot's Western Duds	28	Silver State Square & Round Dance Festival	48
Florida Dance Web	44	Suzie Q Creations	34
Florida Sunshine Festival	22	Tic-Tac-Toes	26
Geis, Corben	60	Western Squares Dance Ranch	29
Gold Star Video Productions	11		

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