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**AMERICAN SQUAREDANCE**

"The International Magazine of Square Dancing"

Publisher/Editors: William and Randy Boyd  
Cartoonist: Corben Geis  
Staff: Jennifer Thomas

American Square Dance, May 2006
If we are to look outside the box, then we must examine the walls and base of the box.

**Our Floor Or Foundation For Square Dancing**

*By Otto Warteman*

**UNIFICATION**

In all the discussions about the benefits of square dancing, almost everyone on a CALLERLAB ad-hoc committee, kept coming up with things they thought were important to a new dancer, but in reality, were only beneficial to dancers after they had completed a full set of lessons. We cannot take a shotgun approach in marketing. Our efforts must concentrate on about five or six hot buttons.

- Easy to learn
- Light physical exercise
- Fun
- Meet new people
- Clean environment
- Something to do with a partner

No one enters square dancing thinking about world travel, management opportunities, camping opportunities, mental health, or a new challenge. People do not think too much about the cost of consumables. If they did, would they be buying bottled water or coffee at Starbucks? Remember that square dancing is a consumable. We have an over sixty population with the capacity to spend 1.7 trillion dollars in a period of only twenty years. Therefore, disposable spending is not an issue. People will spend and travel, to receive good entertainment and we are in the entertainment business.

The biggest asset square dancing provides is **UNIFICATION** and we don’t sell it. Every business, school, church, sports team or civic club lives or dies on its ability to unite their group into a common cause. Look at the political parties and see which one wins by how united they are in their quest and message. Every organization that shows growth, either through numbers, wins, dividends or projects completed, has had team work as its foundation.

A new dancer class will always be united as they enter the local square dance club and will later be called a clique, because of the process of unification. From the moment they start their first dance/lesson, the process of molding and unifying has commenced.

The message of unification should be our message when calling on a church, business, youth camp or college ministry. It is the glue used by a church when spreading the message of salvation. Churches use square dancing to glue together the 70% of church members with the 30% of nonmembers at an event, so that their evangelizing is made easier. You must know, that the benefits square dancing provides an organization, are not the same enjoyed by a dancer. Organizations look for team building and its byproducts. Individuals look for fun, relaxation, exercise and fellowship. Ask yourself, “Why does The Church of the Latter-Day Saints, send two missionaries to your door?” One is delivering the message and the other is listening for a question and standing ready with a response, but both are working as a team.

When we learn, as callers, the true benefits of square dancing, and how they effect different people or groups, then we can make the sales calls required, that will jump start our activity. To think we can sell, without individuals knocking on

*Continued on next page*
What a combination, the San Antonio River Walk, The Alamo, Mike Siler and The Short Notice Band all to help us celebrate the 55th National Square Dance Convention. Trail In Dances start as early as Thursday, June 8 (Wichita Falls, Texas); Saturday, June 17 (Fort Worth, Texas); Sunday, June 18 (Schertz, Texas); Monday a choice of Norman (Oklahoma), Austin (Texas), or Huntsville (Texas); Tuesday, June 20 (Austin, Texas; Houston, Texas; San Antonio, Texas; Schertz, Texas; The Grove, Texas. Check the website (www.55thsdc.org) for specific times and locations. Those are just the trail in dances. The Trail-End dances in San Antonio start at 8:30 Wednesday, June 21, and last until 10:30 and consider, all of this is just in preparation for the worlds best square dance party—the 55th National Square Dance Convention. The square dance program includes over 200 callers with dancing from 10:00am to 10:00pm and if that's not enough there will be afterparties for more dancing. When you get too tired to dance, there will be sightseeing tours, riverwalk tours, lunches and ranch tours. This will be a great opportunity to visit the great city of San Antonio and the surrounding area. There will be clogging instructors so you can gain knowledge of clogging and there will be clogging galore for your viewing or dancing pleasure. The National Convention also features a parade of states, education seminars, panel discussions, clinics, sew and save, and club leadership certification. All of this information can be found on the National Convention website. What is missing from all of this? You and the fun we can have dancing together. Every time that Joann and I go to a National Convention, we see people from previous conventions that we only see once a year. We get to dance to new callers and dance to callers from around the world that we may only hear once a year. We renew old friendships and make new ones. We have a good time, laugh and share this joy with others. We get a chance to shop at the greatest Square Dance Shopping Bazaar in the world with hundreds of vendors all under one roof. If you have never been to a National Convention, it is an experience unlike any experience you have ever had, if you have attended, we will see you there, in a square.

Continued from page 5

doors, is a dream and wishful thinking. Our total economy revolves around people knocking on doors, introducing themselves, asking questions concerning the needs of the prospect, solving their prospect's needs, presenting their solution, expounding on the benefits their solution provides and closing the sale with the addition of a new client.

Ask yourself, how does CALLERLAB work? Only through team work, organized committees, dedication of members and a unified message, has CALLERLAB continued to serve callers and the square-dancing public for more than thirty years. All CALLERLAB needs to do, to make an immediate impact on the dancers' population, is to teach callers how to sell and operate as if they were in business and not enjoying a hobby.

Continued next month
Dear sirs:

In your “What’s ahead” section, it would be nice if you included a website in addition to the contact person. That would allow readers to obtain a lot of information without bothering the contact person.

For example: May 2006, 11-13 Canada - Toronto and District 45th...convention. There web site is www.td-dance.ca.

I looked in your magazine for the web site for May 2006, 5-6 Ohio 46th Buckeye Dance but didn’t find any websites listed.

Sincerely,

Rich Brown

PS: Nice magazine.

The only thing I can say, is if they give us a website, it will be published with the rest of their contact information. – Randy Boyd, editor
Vinyl Releases

(All CD's are recorded in 3 keys unless otherwise noted.)

Waltzing My Darling (C Bar C CBC 823)  
**Graham Rigby**  

I'm Growing Older Not Up (Desert Gold DG 021)  
**Betsy Gotta**  

My Special Angel (ESP 730)  
**Bill Harrison**  
A cover of a hit from the 50's. Nice sax, xylophone, keyboard, strings, guitar and drums in a full smooth sound. Available on CD and MP3. _Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Follow Your Neighbor – Spread, Ladies Trade, Recycle, Swing Corner, Promenade._

My Kind Of Music (ESP 1098)  
**Elmer Sheffield**  
Good ESP country sound. Guitar, steel, bass and drums. Available on CD and MP3. _Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Reverse Flutterwheel and Promenade._

Quando, Quando, Quando (Fine Tunes FT 132)  
**V. Kaaria and M. Seastrom**  
A relaxer. Good harmony number. Guitar, bass, electronic keyboard and drums. Available on CD. _Sds (Hds) Promenade Half, Square Thru 4, All Square Thru 3, Trade By, Slide Thru, Roll, Swing, Promenade._

Tennessee River (Hi Hat HH 5268)  
**Ainsworth, Bennett, Weaver**  
A contemporary sound of an Alabama hit. Harmonize the tag lines. Available on CD. The CD has a track without harmony and a vocal track. _Hds (Sds) Promenade Half, Square Thru, Swing Thru, Spin the Top, R & L Thru, Pass the Ocean, All 8 Circulate, Swing Corner, Promenade._
Hot Hot Hot (Lou Mac LM 240)  Ben Goldberg

Honky Tonk Moon (Mountain MR 144)  Bob Wilcox
A nice swinging country arrangement featuring a guitar, piano, steel, bass and percussion. Available on CD and MP3. Hds (Sds) Lead Right, Veer Left, Crossfire, Coordinate, Girls Trade, Ferris Wheel, Zoom, Square Thru 3, Swing Corner, Promenade.

Bad Moon Rising (Rawhide RWH 227)  Jim Kline

Nobody But Me (Solid Gold SG 215)  Tom Manning

Hit The Road Jack (Snow SNW 2004)  Reine Hjarstrom

When Will I See You Again (Sting SIR 709)  Thorsten Geppert

Easter Parade (Square Tunes ST 1028)  Brian Hotchkies
A little late for this year, but check it out for one of your seasonal dances. An easy to follow melody from a piano, guitar, strings and percussion. Available on CD and MP3. Hds (Sds) Square Thru, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Pass Thru, Allemande Left, Promenade.

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

American Square Dance, May 2006 9
Matador (ESP 175) 
Elmer Sheffield
A Spanish Flavor. Mandolin, horns, piano, guitar and percussion. A good theme dance tune. Try it for patter. Repressed after being out of stock several years. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Spin Chain Thru, Girls Circulate 2 X’s, Turn Thru, Allemande Corner, Walk By One, Promenade.

Gonna Have A Party (Sting Sir 407) 
Rober Bjoerk
An upbeat tune that will add energy to your dance. Fiddle, guitar, bass, steel, and percussion. A repress. Key change in closer. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Rollaway, Box the Gnat, Square Thru 3, Trade By, Swing Corner, Promenade.

Power Of Love (Desert Gold DG 013) 
Mike Oliveri

Pain In My Heart (Elite Records ER 1004) 
Mitchell Osawa
Good energetic country mix from a fiddle, steel, guitar, piano, bass and percussion. This one will get the dancers moving. 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.

Story Of Love (Elite Records ER 1010) 
Bob Baier
Near the top of the energy scale. Good guitar pickin’. Fiddle, steel, bass and drums. Harmonize the tag lines. Available on CD and MP3. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, R & L Thru, Pass to the Center, Square Thru 3, Swing Corner, Promenade.

You’re Sixteen (Fine Tunes FT 127) 
Rod Shuping
**Who’s Cheatin’ Who (Gold Wing GW 107)**
Phil Farmer
Guitar, steel, piano, drums and bass in a cover of a recent country hit. Good harmony spots. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

**Fields Of Gold (Sting Sir 706)**
Thorsten Geppert
Smooth electronic sound with lots of strings. The dancers will glide across the floor with this one. 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.*

**Norwegian Wood (Sting Sir 342)**
Paul Bristow
A good blend of guitar, fiddle, electronic keyboard and percussion. Available on CD and MP3. *Hds (Sds) Square Thru, Relay the Duecy, All 8 Circulate 2 X’s, Swing Corner, Promenade.*

**Plastic Saddle (Blue Star BS 2487)**
Jerry Story

**CD’s**

**Have I Told You Lately That I Love You (BHP 0014)**
Bill Odam

**Auctioneer Grande (Dance Ranch DR 1078)**
Marshall Flippo
A cover of an old country hit. It has the original instrumental and a remake. The remake is a modern upbeat contemporary sound. Guitar, fiddle, bass and piano. *Hds (Sds) Square Thru 2, DoSaDo, Right Hand Star, Hds (Sds) Star Left – Full Turn, R & L Thru, Dive Thru, Pass Thru, Swing Thru, Boys Trade, Swing Corner, Promenade.*

**Rhythm Of The Rain / Love Lifted Hoedown (Dance Ranch DR 1079)**
A bright contemporary sound with a smooth easy rhythm. Vocal by Buddy Weaver. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Reach Out and Promenade.* Love Lifted Hoedown is the rhythm track from the tune of the same name. Piano, bass, drums and steel.

**AMERICAN SQUAREDANCE**
34 E. Main Street
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American Square Dance, May 2006
Your Man (Double M MM144)  
Monk Moore  
A cover of a recent country hit. Steel, guitar, bass, percussion and piano in a gentle flowing tune. The CD has two round dances by Penny Lewis. Available on MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Square Thru 2, Trade By, Swing Corner, Promenade.

Oh Lonesome Me (MacGregor MAC 2460)  
Wayne West  
A cheery sound that will add spark to your dance. An arrangement of an oldie. Available on MP3. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.

Whispering (MacGregor MAC 2463)  
Ivan Koehn  

Be Bop A Lula (Blue Star BS 2485)  
Gary Shoemake  

After They've Seen Paree / Happy Hoedown (Dance Ranch DR 1080)  
A lilting tune from a piano, horns, guitar and percussion. This one will keep the dancers moving. Vocal by Buddy Weaver. Standard Ferris Wheel Figure. Happy Hoedown features a bright sound from a banjo, fiddle, guitar, bass and drums.

Vinyl Hoedowns

Rock A Bye / Rip Tide (Blue Star BS 2516)  
Rock A Bye is a more traditional sound with a fiddle, bass, guitar and drums. Rip Tide is a modern contemporary sound. Available on CD.
Heidi Hoe / Blame It On The Boogie (C Bar C CBC 605 / 606)
Heidi Hoe is a rhythm number with a modern flavor. Blame It On The Boogie is a modern contemporary sound from a mix of instruments. It has some vocal tracks that do not distract. The CD and MP3 have extended tracks plus a vocal track featuring David Cox.

Durango / Heart Beats (Desert D 9014)
Durango has a rolling banjo, guitar, piano, bass and drums. Melodic. Heart Beats is a bright bubbly electronic sound. Available on CD and MP3.

Hawaii Five-O / Cash Rhythm (MAP 109)
Hawaii Five-O is a bright modern contemporary sound. Cash Rhythm is a rhythm hoedown. Both useable. The CD has extended tracks and vocals by several guest callers. Also available on MP3.

S.O.S. / U.F.O. (TNT 304)

One Way / Happy Piano (Blue Star BS 2485)
One Way is a floor rouser featuring a mix of steel, horns, guitar, piano, bass and percussion. Happy Piano is a bright cheery sound highlighting piano stylings. Available on CD which has extended tracks.

CD Hoedowns

Mule Time / Clark (Square Tunes STCD 2047)
Mule Time is in the traditional style with a fiddle, guitar, bass and drums. Clark is a traditional arrangement of an old time fiddle tune, Old Joe Clark. It was a busy month for the producers. They are gearing up for the Nationals in San Antonio. We will be there and hope to meet many of you. Until next month have FUN dancing.

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Weak In The Knees?

By Heather Salerno

Do you ever feel like your body is letting you down? Well, my knees have been giving me trouble since I was in my late 20s. Today, my knees feel like they belong to someone much older than I. It is very frustrating when my knees cause me pain when doing simple functions like walking up and down the stairs, and it is even more frustrating when they limit activities I enjoy, like dancing. I have been to doctors, had x-rays and an MRI taken, and I went to numerous physical therapy sessions. While I have learned lots of useful information, and I can try to prevent further damage, the damage I caused when I was younger is already done. Hindsight is 20/20, right? Well, if I knew how to protect my joints and why it was so important when I was younger, I would have. Hopefully this article will shed some light on ways to keep your knee joints healthy and why, especially while dancing.

Young or old, take care of your body. If you abuse it, knowingly or unknowingly, you will pay for it in the end. Knees play a very important role in our dancing, and they are one of the most vulnerable parts of a dancer’s anatomy. If your dancing involves jumping, leaping, or bouncing, the soft tissue surrounding your knee joint cushions the blow of the pressure exerted each time you land. If your dancing involves lunging, deep knee-bending, swivels, or turn-out, you may be compromising your knee joint because of poor alignment, weak muscles, or lack of flexibility elsewhere in the body. Aside from an obvious direct injury to the knee, some of the main causes for pain in the knee include muscle imbalances, overuse, worn-out or improper footwear, obesity, and improper alignment of the lower extremity (such as flat feet, knock knees, or internally rotated hips).

You can help protect your knees from injury while dancing if you learn and use proper alignment and execution of movements. Foot positions are used in dancing for several reasons. One is safety. Not only are the foot positions important to use, but doing them correctly is as equally important. Dancing should not hurt. If it does, you are probably pushing beyond your limits or doing something wrong. In dancing, we often hear about “turn-out.” Turn-out is primarily achieved by the outward rotation of your hips, not by forcing the feet outward from the ankle or torquing the knee sideways. This same outward rotation of the hips is used to achieve 3rd and 5th foot positions, swivels, and toe fans. Another dance action often performed improperly is a turn or spin. Turning actions are achieved by rotating on the ball of one or both feet. If you leave your feet glued to the floor and try to turn, your knees will suffer the consequences. Finally, lunges commonly cause pain in the knees due to improper alignment. When performing a lunge, especially a deep lunge, keep the knee aligned over the ankle or heel. Be careful that the knee does not extend over the toes, or you will be exerting undue pressure on your knee joint. Finally, we have our jumping, leaping, and bouncing actions. Be sure to land with your knees slightly flexed or bent (again do not extend over the toes) to help absorb some of the impact. There are many other ways you can help protect your knees in addition to using proper alignment and execution of dance movements. For starters, wear shoes designed for the activity you are participating in. Not only can improper footwear encourage knee problems, but it
can cause problems with your toes, feet, ankles, hips, and back. Additionally, you may need to add arch support to your shoes if they do not have any. If your style of dancing requires a split soled or soft shoe for pointing, etc., only wear those shoes for that particular dance. You can also prevent injury by simply trying not to do too much too soon. Sometimes we get over ambitious and believe we can do something our body is not ready for. Even if you can force yourself through it, you may pay for it later. Finally, protect your knees by strengthening weak muscles and stretching tight muscles and the connective tissues around them. Keep in mind, however, that strength and flexibility alone are not enough; the muscles must be balanced. You may need to visit a physical therapist, personal trainer, or doctor to find out your exact circumstances.

The knee is a complex joint that is capable of bending (flexing), straightening (extending), twisting, and rotating; however, due to its design, it is meant to only flex and extend. Twisting and rotating the knee can ultimately lead to damage. Since the knee is not a simple ball-and-socket joint like the hip and it is a weightbearing joint, it depends heavily on the soft tissues (muscles, tendons, and ligaments) that surround it. Understanding the structure of your knee may be helpful in protecting it; this gets a little technical, so please bear with me. Structurally, the knee is the meeting place of three bones: the shinbone (tibia), the thighbone (femur), and the kneecap (patella). Two crescent-shaped pads of cartilage (meniscus) sit between the shinbone and the thighbone and act as cushions between the bones and serve as shock absorbers during movement. Two sets of ligaments (the cruciates and the collaterals) hold all three bones in place. The cruciates crisscross below the kneecap; the collaterals run alongside the outside of the kneecap. The leg’s substantial muscles (like the quadriceps) help these ligaments keep the bones properly aligned.

So, what are the quadriceps? They are four distinct muscles along the front of your thigh that join at a single tendon. Three of the four originate on the femur: the vastus medialis, on the inner front portion of the femur; the vastus lateralis, on the outer front; and the vastus intermedius, between the other two. The fourth, the rectus femoris, sits on top of the vastus intermedius and travels down the center of the thigh. As you might have guessed by now, keeping the quadriceps strong brings stability to the knee joints. It is also important to keep them flexible so they do not become short and tight. While there are several other causes for knee pain and different areas of the knee that may be injured, I’m going to discuss what happens when there is an imbalance of strength or flexibility between the outer and inner quadriceps.

When an imbalance occurs, knee problems can develop. I was diagnosed with Patella Femoral Syndrome (PFS). It is one of the most common causes of knee complaints, particularly among adolescents and young adults. It is caused by an irritation on the undersurface of the kneecap (patella), which can lead to softening and eventual loss of the cartilage lining the bone of the joint (arthritis). PFS is generally caused by an imbalance of the muscle forces around the kneecap causing it to pull to one side or the other. Normally, as the knee bends, the patella slides smoothly along a groove in the thigh bone. When there is a muscle imbalance, the patella will be pushed or pulled against the side of the groove. This

Continued on page 23
Recruiting New Home School Dancers

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of the years 2001-2006. The American Callers Association appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. American Callers Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

Square dance new dancer recruitment appears to be at an all time low. Both Mainstream and Mainstream/Plus clubs are having difficulty recruiting new students for square dancing. Square dancing appears to be losing 10% of its dancers per year as membership declines.

One group that recently worked in Montgomery, Alabama, to recruit new dancers offered square dance lessons to a home school organization. The question here may be **What can a square dance group do to Recruit New Dancers through Home School Associations?**

The first thing that the club can do is locate the particular church that acts as a representative body for the home school families. The church can put the club in touch with a representative of the home school families. The idea of square dancing can be explained and can be added to their list of activities. The home school activity has one major yearly family meeting night in August (normally) of each year. Some home school organizations have up to 500 plus families. Each family is given a folder with flyers on each activity desiring to participate in the yearly family evening.

I suggest you print and deliver the appropriate number of flyers to be included in the convocation meeting folders. Ask the home school activity to be included in the program. You may have up to three hours to demonstrate the fun of square dancing with the club dancers dancing and spectators joining...
American Square Dance will always be happy send you free magazines to give to your graduating class!

in. Easy level line dancing can be added to the demonstration. During the demonstration period, club members can pass out more flyers to the families.

It may appear to those who read this article that a lot of work and some expense must go into recruiting new dancers from a home school program. It is true, but it was worth it as home school families are often looking for activities for both the children and the parents.

Parents of home school students tell us that their students are looking for social activities where their families can participate. Bonus: In some cases not only did the home school students join the square dance lessons, but so did the parents.

There are home school organizations throughout the country. I would encourage square dance clubs to contact them and make things happen. Hard work yes, but with rewards.

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.

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17. PHASE III TANGO/JIVE/TWO STEP
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Recent conventions have had cloggers from Germany, the Far East and elsewhere as clogging has spread worldwide and is being done in pockets all over the map. Australia has its own clogging convention and their cloggers have attended recent workshops in the United States, so who knows who might show up when we arrive in San Antonio.

All we know is it is going to be a barrel of fun for everyone and we hope you drop by to visit the clogging hall several times to sit and rest a spell while you watch all these people. Young and old, they will show you some entertaining footwork.

We also have 9:00am clinics for people who want to give clogging a try. Our motto is: “If you can walk, you can clog!” Come try it or just come watch. We will love to have you.

Square Dance Program

Over 200 callers are registered and programmed for the 55th National Square Dance Convention. Programmed dancing begins at 10:00am until 10:00pm on all three days of the convention. After party dancing of all programs are scheduled each evening after 10:00pm.

Each evening program is filled with callers whose names are recognizable throughout the square dance activity as those who call large festivals and state conventions. Don’t miss the activities in Ballroom B from 6:00pm to 8:00pm on Thursday and Friday featuring many of the international callers attending this convention. A great number of callers from Japan will be featured during this time as well as throughout the convention. Other callers from England, Germany and Canada are registered and programmed to call at this convention.

Parade Of States

Be sure to put it on your schedule to watch or participate in the Parade of States on Saturday night, June 24 in Ballroom A. There will be plenty of seating for those not participating in the parade.

The parade is limited to one square except for Texas, North Carolina, Kansas and bidding states. Also the foreign countries and youth are unlimited. The lineup for the parade will be: Texas, states alphabetically (one square), Foreign Countries, Youth, North Carolina, Kansas, California, bidding state(s).
Peek Into a Cuer's Record Case

Dan and Sandi Finch have been dancing together for more than 25 years, meeting in a square dance class in 1979. She was a beginner and he, president of the Ichabod Square Dance Club, was there as an angel.

They moved into round dancing right away and transitioned from dancers to teachers in 2000. They now host two weekly advanced round dance classes and a weekly figure workshop/dance for transition to advanced round dancing in Southern California.

They never actually finished a round dance beginners class because the one they started in folded after four sessions. They began dancing intermediate level with Harmon and Betty Jorritsma, then advanced with Leo and Marion Crosby and joined Eddie and Audrey Palmquist’s exhibition team in 1987.

Dan had square danced for 10 years before they met. He was a design engineer with Hughes Aircraft and then Utility Trailor, and dabbled in real estate development. He retired in 2002.

Sandi had the usual ballet and tap lessons as a child and was involved in jazz and belly dancing with an amateur exhibition group when they met. She finished one career as a newspaper reporter and editor in 1982 to become an attorney. She is certified to practice in all the state courts in California, the United States Supreme Court and the U.S. Tax Court.

She was legal adviser for the Norman Pewsey Memorial Dance Library, which produced Palmquist instructional videos; she has been legal advisor to URDC and currently is the legal adviser for ROUNDALAB.

In their free time, they used to breed and show Arabian horses. Sandi also works at (ever so slowly) a cookbook and has an outline on hold for a non-fiction book on horses. They no longer own any horses but enjoy watching one of their granddaughters compete in hunter/jumper events. Round dancing though has become their focus. They are chairman of the phase 5 figure standardization committee for ROUNDALAB and work on the Technical Advisory Committee.
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

for URDC. They host quarterly rhythm clinics in Southern California and an annual Labor Day Potluck Dance. They also publish a quarterly newsletter for their round dance community in Southern California.

They continue to work on their own dancing with professional coaches. They perform at round dance events, with a team and on their own, and they have written several advanced round dances. They enjoy teaching and have taught the past four years at the RAL annual convention. They will teach this summer at both the RAL and URDC conventions.

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**Questions? Please contact me by phone, e-mail or FAX:**

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ENROLLMENT IS LIMITED to ensure maximum individual attention! PLEASE REGISTER EARLY!
You may wish to begin an evening of dancing with a “no partner” routine. Following is another dance salvaged by the Kentucky Dance Foundation from the Michael Herman collection making the delightful music again available for us all to enjoy.

**PRAVO HORO**
*Bulgarian Line Dance*

**Formation:** Long line of mixed dancers, arms linked with second neighbor on each side, left over, right under.

**Music:** Pravo Horo. MH 45-3057 or FDCD-029 #5 KDF.

**MEASURE/COUNT**
1. Short step forward toward center with left foot.
2. Touch right toe to instep of left foot. (No weight on right.)
1. Step diagonally back and to the right with right foot.
2. Continue diagonally back to right with left foot closing to right.
1. Step to right with right foot.
2. Touch the left toe to instep of right foot. (No weight on left.)

Got a gender situation? Here is an opener that could correct it in short order. It is called the ---

**TRIPLE PROMENADE MIXER**

**Formation:** Three persons facing clockwise around the room.

**Music:** Any 32 measure tune. (Seasonal or otherwise to fit a party theme.)

**Routine:**
A1: Promenade in trios, moving counterclockwise for 16 steps
A2: Swing, allemande or do-si-do with either side person then the other
B1: Swing, allemande or do-si-do with either side person then the other
B2: Ends face and make two handed arches while middles move forward under the arches until the phrase ends.

**Corben’s Jargon**
Callers who wear 10 gallon hats usually have 9 1/2 gallon heads.
And now that summer has finally arrived, here is a wonderfully old simple routine.

**IN THE GOOD OLD SUMMERTIME**

**Formation:** Square  
**Music:** In The Good Old Summertime – Grenn 12018  
**Routine:**  
**INTRO-BREAK-CLOSER:**  
Join your hands and circle, circle left you go  
Your partner left a do-paso and corner by the right  
Your partner left and the men star right  
Once around inside the ring, skip your own go to the corner  
Allemande that corner and do-sa-do at home  
Turn the corner by the left and promenade your own  
You help me sing while you walk around that ring  
In the good old summertime.  
**FIGURE:** -  
First and third promenade, go half around that ring  
Right and left thru right down the center, turn that pretty thing  
Four ladies chain across the floor  
Chain back across the square (Rollaway)  
Pass this girl and do-sa-do the next  
Your corner box the flea (Promenade)  
You help me sing as you walk around that ring  
In the good old summertime.  
**SEQUENCE:** Intro, figure, heads twice, break, sides twice, closer.

And here is one that might be used if you are calling a wedding this month. It is currently known as the - - -

**TUNNEL OF LOVE**

**Formation:** Proper lines, 8 or 10 people  
**Music:** I use “Let Me Call You Sweetheart”  
**Routine:**  
8 Forward up and back  
8 Pass thru turn alone  
8 Forward up and back  
8 Pass thru turn alone  
8 Head couple sashay down the center  
8 Everybody arch, girl up the center (tunnel), man up the outside (behind the men’s line)  
8 Man down the center (tunnel), girl down the outside (behind the ladies line)  
8 Swing your partner at the foot
improper tracking is what causes pain, inflammation, and roughening of the smooth underside of the patella.

I am not just telling you this because my knees hurt, but because I have heard many dancers over the years complain of knee pain and limitations. Since PFS is one of the most common causes of knee pain, perhaps this information hits home for you. Whether it is PFS or some other type of knee problem, learning how to protect your knees and understanding the importance of doing so is the key to preventing injury (or further injury). In short, to help safeguard against developing knee problems, REMEMBER to:

• Use proper alignment and execution of dance movements.
• Wear shoes designed for the activity you are participating in.
• Add arch support to your footwear if it does not have any.
• Refrain from doing too much too soon.
• Strengthen and stretch muscles appropriately. After all, we do not want limitations in our knees to keep us from enjoying our dancing or everyday life.


INFORMATION ABOUT THE AUTHOR: Heather Salerno is an NTA Co-State Director for Central & Western Kansas and Arkansas and has earned Accreditation as an NTA Level III Dance Instructor. She began teaching tap, jazz, ballet, and tumbling in 1987 and added country western dancing to her teaching repertoire in 2001. Additionally, Heather began teaching yoga in 2002. She has completed Level III of YogaFit® Teacher Training and is a Certified NETA Group Fitness Instructor.

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Mike Salerno, P.O. Box 2685, Topeka, KS 66601-2685.
E-Mail: KSDanceguy@aol.com
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This month let’s have some fun with turn thru. Not the typical way we call it. (That’s a surprise in this article). Enjoy.

1) HEADS turn thru
separate around 1 to a line
turn thru
ENDS cross fold
swing thru
BOYS trade
ENDS Face in
at home

2) SIDES turn thru
separate around 2 to a line
ENDS turn thru
CENTERS pass thru
tag the line
peel off
turn thru
ENDS cross fold
pass thru
CENTERS slide thru
ENDS u turn back
at home

3) HEADS turn thru
separate around 2 to a line
CENTERS turn thru
ENDS pass thru
1/2 tag
split circulate
acey deucey
LEFT swing thru
right and left grand

4) SIDES turn thru
separate around 1 to a line
square thru 2
CENTERS turn thru
CENTERS in, cast off 3/4
slide thru & centers roll
at home

5) SIDES turn thru
separate around 1 to a line
pass thru

---

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ENDS cross fold
turn thru
CENTERS square thru 3
ENDS u turn back
left allemande

6) HEADS square thru 2
turn thru
trade by
LEFT square thru 3
right and left grand

7) SIDES square thru 2
turn thru
CENTERS LEFT turn thru
CENTERS in, cast off 3/4
CENTERS right and left thru
ENDS face in
at home

8) HEADS turn thru
separate around 1 to a line
CENTERS square thru 3
ENDS turn thru
3/4 tag
right and left grand

9) SIDES turn thru
separate around 2 to a line
touch 1/4
girls run
double pass thru
CENTERS in
cast off 1/2
star thru
dixie grand, left allemande

10) HEADS Lead right and Circle to a line
turn thru
tag the line
cloverleaf
CENTERS LEFT turn thru
touch 1/4
split circulate TWICE
cast off 3/4
right and left grand

11) SIDES turn thru
separate around 2 to a line
ENDS load the boat
CENTERS LEFT square thru 4
left allemande

American Square Dance, May 2006
12) HEADS Lead right and circle to a line
pass thru
wheel and deal
CENTERS turn thru
slide thru
CENTERS turn thru
1/2 tag
LEFT swing thru
right and left grand

13) SIDES turn thru
separate around 1 to a line
square thru 2
CENTERS turn thru
cloverleaf
double pass thru
leads u turn back
pass thru, right and left grand

14) HEADS turn thru
separate around 2 to a line
pass the ocean
turn thru
CENTERS pass thru
CENTERS in, cast off 3/4
square thru 4
right and left grand

15) SIDES star thru and spread
turn thru
wheel and deal
BOYS turn thru
split the outsides around 1 to a line
touch 1/4
circulate
GIRLS run
CENTERS pass thru
right and left grand

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E-mail: Callerlab@aol.com; On The Web: www.callerlab.org
Let's keep the theme of turn thru with this article, but from a different point of view.

HEADS pass the ocean & turn thru

THEN:

1) split the outsides around 1 to a line star thru
   CENTERS pass thru
   left allemande

2) LEFT touch 1/4
   GIRLS trade
   split circulate
   (Use your left hand) scoot back
   left allemande

3) CENTERS in
   cast off 3/4 & roll
   CENTERS trade and roll
   You're home

4) split the outsides around 1 to a line touch 1/4
   GIRLS run
   CENTERS pass thru
   LEFT square thru 3
   right and left grand

5) LEFT square thru 2
   1/2 tag
   acey deucey
   swing thru 1 & 1/2
   right and left grand
Jim and Betsy — Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about newer dancers and callers in square dancing.

Jack and Martha Jaremko of Ponce Inlet, Florida recently wrote to us: “I have been reading, with interest, your articles on and about the Russian Square Dancers and the formation of their first clubs. Aware that some dancers will be attending the National Convention in San Antonio, I am inquiring if I could donate some of my dresses to these new clubs for the Russian Dancers... I would not hesitate to mail them to whomever might see that these dancers would receive them and take them back to Russia. We cannot attend the Convention this year or we would bring them there ourselves.”

WOW! What a gift! Svetlana, the newly minted caller for the St. Petersburg, Russia square dance club will be here in Texas, first for the Trail Thru Caller School (June 15-19) and then the National Convention in San Antonio (June 21-24.) We have instructed her to expect to take home one suitcase more than she comes with! A number of dancers here in the Sam Houston Square Dance Association have already indicated that they plan to give square dance clothes (dresses, pettivants, and petticoats) to the Russian dancers.

Last week, we got word from Beijing that there will be 15 dancers from China at the convention and three of them will attend the caller school!

There are now six clubs in Beijing and there is a crying need for callers! They are recruiting dancers at a fast pace and their needs for square dance clothes and other paraphernalia is growing as well. If you are coming to San Antonio, we will be around the International Hospitality area a good deal and would love to meet you. We will happily accept your excess clothing and whatever you have there.

The new callers will have a great need for music! When we were in Beijing, our friend Ben Goldberg, caller and sound expert, DONATED a Hilton Sound
System and had it shipped to Beijing for the use of the square dancers there. Almost as important, many callers in California gave their old square dance records to the fledgling clubs.

Many clubs around the world have difficulty securing a capable, skilled caller and “make do” with tapes and records. Someone in the club learns enough about calling to “teach” the dancing and they get to dance with some of the most talented and capable callers in the business. When we returned from China, we teased Joe Saltel about how much we enjoyed dancing with him in Beijing, knowing full well that he had never been there!

If you or your caller have records that are seldom used (and what caller does not?) bring or send them along to San Antonio. They will find a good home and be put to good use.

This is the time of year when student dancers who started in the fall are graduating. This is a time when experienced square dancers must work especially hard to bond the new students with the square dance club. This is the time to give them jobs, and take them to some of the wonderful dancing opportunities of the summer. This is also the time for patience when you dance with the less experienced dancers. Remember, never push or pull them if they seem lost. A point in the right direction will help far more and will also prevent bodily injury. Remember that you too were a newly minted dancer at one time.

This is also the time to formulate your plans for your fall classes. The recently graduated students are your best resource for recruiting. Do not leave your planning until the last minute! Develop your flyers, plan demonstrations, talk with everyone you meet about how wonderful square dancing really is. This year, make a vow to have the biggest and best class you have ever had in your club! Once you make that decision, all efforts will make it succeed.

As I write this in late April, we still have one or two slots available for experienced callers to hone their skills in the Trail Thru Caller College. We can arrange home stays so lodging will not be an issue. Nasser Shukayr and Doug Davis are outstanding instructors and we look forward to hosting the Caller College in our home! We hope to see you in San Antonio!

Jim and Betsy Pead, Your Rovin Corners
Our email is jimbetsy@aol.com. Feel free to write to us.
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.

**New Dancers’ Bill Of Rights**

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.

---

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I Want To Hold Your Hand

By Tone Howard, May 2005 — Continued from January ‘05 ASD)

39. Wheel & Deal: I’ve never had much luck teaching wheel and deal to face by first doing couples half a trade (hinge) and bend the line, I find it is understood better when we do lines facing out then asking whose the right hand couple? Get them to hold up their joined hands to show they both agree! They wheel in to face the other couple wheeling in from the other line and the left hand couple wheel in behind them you can then go through the double pass thru again, wheel left and wheel right (1p 2p line). As for wheel and deal from lines facing IN even Advanced and Challenge dancers have difficulty with this one and that’s where it should stay so now would be a good time to remove it from the mainstream definitions.

The wheel right has the same reservations as above as it is a reverse wheel around.

40. Couples Circulate: Heads lead to the right veer to the right then ask them to look around to see that all the couples are facing in the same direction so if you ask them to circulate to the next position on or around the ends those who faced out will be facing in and those who faced in will be facing out so you can call couples circulate again and then promenade home.

23. (Again) Four Ladies Chain Three Quarters: New dancers don’t like three quarter moves, well I think you might just get away with this one. If you start from a squared set and tell the dancers in a moment their corner will be their partner in one move they will get the traffic pattern for when you call four ladies chain three quarters round “who do you get? your corner” Circle left, roll away so next week you can call four ladies chain three quarters, four ladies chain across — so far so good! Four ladies chain three quarters again and who do you get? Your partner back!

WEEK 6

41. Circle To A Line: This is to add to the two methods of making a line you already have, a demonstration could help this one as the students don’t really understand the end lady turning under her own arm. I personally find it easier to teach the American version but none of the text books have it; the couple who are lead to (inactive couple) only have to veer to the left and veer to the right without changing facing direction, the couple who lead to the right veer to the left take a step forwards and walk around behind the other couple (who are then doing the veer to the right) and step forwards to make the line. The timing is the usual eight beats.

42. Wheel And Wheel To Face: You did read that correctly when doing a wheel and deal from a two faced line the dancers have difficulty in seeing the difference so heads lead right and veer to the right then ask who is the right hand end both couples should hold up their hand so both couples do the wheel around to face each other i.e. wheel and wheel. This in new dancers minds also holds true for two faced lines where you veer to the left, Wheel and wheel that’s what you are asking them to do – this is how it was called in the UK in the early 60s/70s. Again from veer left wheel and wheel the wheel around is reverse.

43. Run: Yes I agree a swing thru, boys run is the easiest way to teach, you can
then do the wheel and wheel to face for a zero. Then try this, heads lead right circle to a line right and left thru and all roll away, all pass thru, girls run right, boys run right around that girl (= partner trade) forward and back 1p 2p line, I use the roll away to make these runs right handed.

44. Couples Hinge (Callerlab No 67): Heads lead to the right, veer to the right two faced line, couples hinge (that’s half a couples trade) gives a tidal two faced line; if you ask the dancers to wheel and wheel from here you get lines and you only have to call forward and back, pass thru, bend the line (1p 2p line). Partner hinge is not listed at Mainstream so please don’t use it. Ever!

45. Partner Trade: Best taught from lines facing out, just ask the dancers to face their partner and slide thru, boys a quarter right, girls a quarter left like you do with California twirl but this time without hands for the Partner trade. However, if like me you believe slide thru should be moved to Plus then teach it this way (1p 2p line) pass thru boys run right, while the girls do a left faced U-turn back, that’s the same traffic pattern!

34. (Again) Square Thru Three Hands: This might be better taught from home, heads right and left thru, then square thru three hands to face out, separate around one line of four etc.

40. (Again) Boys Circulate, Girls Circulate: Do this from two faced lines as we did couples circulate last week, this time with just the boys circulating or the girls circulating, it’s good practice to do the boys after veer to the right so they are on the inside and girls after veer to the left so they are on the inside.

46. Trade By: Doesn’t quite cut it for descriptive description but we will have to stay with the pass thru as the ‘by’ and the outfacers trade. A no hands move so try and get a movement with hands both sides of this move to start with. With this move we also commence using infacers and outfacers, more understood than ends and centres. Lets try heads lead right, pass thru, trade by (centers pass thru outfacers partner trade) pass thru, trade by (centers pass thru outfacers trade) veer right, bend the line, right and left grand.

WEEK 7

47. Touch A Quarter / Touch And Hinge: We have been using touch to an ocean wave so it is logical as hinge is a touch a quarter when in a wave to call touch and hinge. The touch is to a mini wave so it does follow on from couples hinge. That may not make sense to square dancers but it does to new dancers.

40. (Again) Columns Circulate (Single File Circulate): Single file sounds like something they should be doing in a circle with the words “Indian style” so when you call touch and hinge from lines and point out they have a column its so much better to talk about circulating in a column than any of the other descriptions of this move. It describes the action. Remember columns don’t feel like waves to new dancers.

16. (Again) Ladies In, Men Sashay: I cannot see what this has in common with rollaway but it is in the same family group and moves the men from the left to the right as does girls roll the boys away! Only redeeming feature is that you hold hands in the circle left before and after the move.

Continued next month
Take a look at what is just released...

**Tuxedo Junction**
Phase V – West Coast Swing – The Very Best of the Manhattan Transfer’s Greatest Hits track 5 – Denis and Ginny Crapo
Great music to this nicely choreographed West Coast Swing. Left side pass, sugar push, Triple travel and roll, side whip, surprise whip, passing tuck and twirl to hammer lock.

**Your Man**
Phase III+1 (Alemana) – Rumba – Your Man CD Track 4 by Josh Logan – Denis and Ginny Crapo
New Yorker, spot turn serpiente, open break and whip, all standard rumba figures. Suggest you speed for comfort.

**I Love You Truly**
Phase V+2 (Same Ft. Lnge & Trav. Contra Ck.) – I Love You Truly by Lawrence Welk available at Walmart.com for $8.86 – Bob and Jackie Scott
Syncro front vine, heel pull, mini telespin, tippie chasse pivot, viennese x, outside spin, nice routine for the experienced phase V/VI dancer.

**Tequila Makes Her Clothes Fall Off**
Phase IV+2 (Open Hip Twist & Stop n’ Go Hockey Stick) – Same on CD III by Joe Nichols Track #3, available at Walmart.com for $8.86 – Bob and Jackie Scott
Twisty vine, traveling door, umbrella turns, merengue. All basic cha cha figures in this routine.

**Sound Of Music**
Phase III+2 (Dia. Turns/Telemark) – Foxtrot/Jive – STAR 120 – Bob Paull
Diamond turn, impetus, x hovers, Parts A, B and D are foxtrot, Part C is basic jive. Ending is dip twist with optional leg crawl.

**Beware My Foolish Heart**
Phase II – Waltz – STAR 132B – Shirley and Don Heiny
Basic waltz to nice music, has cross wrap, prog. twinkles, pivot 3, ending is dip back and twist.
The Things We Did Last Summer
Phase III+1 (Dia. Trn.) – Waltz – STAR 139 by Ross Mitchell – Nancy and DeWayne Baldwin
Whisk, cross hovers, left turning box, open impetus, and all basic waltz figures. Ending is box dip twist and kiss.

Two To Tango III
Phase III+2 (O/S Swivel & Telemark) – Tango – STAR 139 – Adrienne and Larry Nelson
Nice basic tango routine. Some figures included are, corte, tango draw, serpiente, chair and lunge to reverse, side stairs.

A Waltz To Skye
Phase III+2 (O/S Change/Dia. Trn.) – Waltz – STAR 169B – Peg and John Kincaid
Sway apt., spin turn, cross hovers, chair, wing, left & right chasse, canter. Nicely done.

Fishface
Phase II – 2 Step/5Count – RCA 62317 by Don Williams – Dorothy Sanders
Basketball turn, tray, doors, run and brush sequence, struts. Can be danced to on cues.

Summer Wind
Phase IV– Foxtrot – Reprise 0710 – Dick and Shirley Whyman
Feather finish, diam. turn, cl. imp., feather fin., nat. trn half, solo roll 6, ending is dip back and leg crawl. Good music to a very nice foxtrot.

Rock’N Roll Medley
Phase IV+2 (Whip Trn., Chasse Roll) +1 unphased (Sling Shot) – Jive – STAR 164 – Desmond and Ruth Cunningham
Jive walks, pretzel turn, rock the boat, windmill, shimmy down and up, slow sling shot, whip turn and chasse roll are some of the figures choreographed to this nice jive.

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Amapola
Phase III+1 (Alemana) – Rumba – STAR 131 – Bob Paull
Nice rumba music. This routine has all basic rumba figures and also includes a
tamara wheel and unwrap sequence. Ending is slow side corte and hold.

The First Day Of Spring
Phase III+1 (Dia. Trn.) – Waltz – STAR 131 (flip if Amapola) – Bob Paull
Side draw touch, cross pivots, twinks, cross hovers, and basic waltz figures
make this a nice phase III routine that flows very well.

More Where That Came From
Phase II+1 (Fistail) – 2 Step – Columbia 38-74954 by Dolly Parton – Nancy and
DeWayne Baldwin
Trav. box, struts, lace sequence, cut backs, circle away and together. Can be
danced to cues.

I See It Now by Tracy Lawrence
Phase II+1 (Side Corte) – 2 Step – Atlantic 7-87199 by Tracy Lawrence – Jerry
Buckmaster and Zodie Regeil
Spin manuv., canter, lace across, 2
solo waltz turns. Part B has some
interesting choreography having you
drift apart and tog 3 to tamp. (you will
have to read footprints to get explana-
ton on tamp.). Ending is side corte.

The Gift
Phase III+1 (Hip Rocks) – Bolero – STAR 195 – Peg and John Kincaid
Hip lift, New Yorker, double hnd hold opening out, and all basic bolero figures in
this nice introduction to bolero.
“How’d I Wind Up” playing this “Game Of Love”?

How’d I Wind Up

Choreo: Nancy and Dewayne Baldwin
Record: CD RCA 07863-67073-2
Rhythm & Phase: Cha Cha Ph 3+1 (Alemana)
Sequence: A-B-A-B-C-A-B-A

INTRO
WAIT DRUMS; TWIRL/VINE; REV TWIRL; SD CLS 2x;

PART A
BASIC;; ALEMANA;; LARIAT;; SHOULDER TO SHOULDER 2x

PART B
OPEN BREAK; WHIP; FENCE LINE 2X OPEN BREAK; WHIP; SPOT TURN 2x

PART C
VINE 2, FC TO FC; VINE 2 BK TO BK TO OPEN; BASIC;; SLIDING DOOR 2x;; CIRCLE AWAY & TOG;;

END
VINE 2 FC TO FC; VINE 2 BK TO BK; CUCA; NEW YORKER 4 & PT REV;

Game Of Love

Choreo: Pete and Jan Shankle
Record: Hi Hat 942
Rhythm & Phase: Two Step Ph 2+1 (Strolling Vine)
Sequence: Intro-A-B-Inter-A-B-End

INTRO
WAIT 2 MEAS;; APT PT; TOG TCH (SCP/LOD);
PART A
TWO FWD TWO STEPS (BFLY/WALL); LIMP TWICE; SD DRAW CLOSE; TRAVLING BOX WITH TWIRL (SCP/LOD);
TWO FWD TWO STEPS (BFLY/WALL); LIMP TWICE; SD DRAW CLOSE; TRAVLING BOX WITH OUT TWIRL (CP/LOD);

PART B
SCIS (SSCAR); SCIS (BJO); LOCK 4; WALK 2;
HITCH 6 (CP/W); TWO TURNING TWO STEPS (CP/WALL); STROLING VINE (CP/WALL);
FULL BOX; REVERSE BOX (CP/W);

INTER
HITCH APART; SCIS THRU (SCP/LOD);

END
TWO FWD TWO STEPS (BFLY/WALL); LIMP TWICE; SD DRAW TCH/PT;

BASIC SQUARE DANCE with Larry McBee
• Vol. 1: Calls 1 Thru 23
• Vol. 2: Calls 24 Thru 49
• Vol. 3: Mainstream Cloverleaf to Recycle
PLUS SQUARE DANCE with Lee Schmidt
• Tea Cup Chain to Spin Chain & Exchange The Gears
PLUS SQUARE DANCE IN “D.B.D.” with Don McWhirter
• Vol. 1: Tea Cup Chain to Relay the Deucey
• Vol. 2: Cross Fire to Spin Chain & Exchange the Gears
A-1 SQUARE DANCE with Mike Sikorsky
• Vol. 1: Acce Deucey to Cross Over Circulate
• Vol. 2: Quarter In to Mix
A-2 SQUARE DANCE with Mike Sikorsky
• Vol. 1: Pass The Sea to Zig Zag Zag Zig
• Vol. 2: Switch To A Diamond to Trail Off
ROUND DANCE with Bob & Edna Faudree
• Phase I & II: Fraulein: St. Louis Blues
• Phase III: Answer Me; Desert Song
• Phase III: Latin Basics (Four Dances)
ROUND DANCE with Joyce (Doss) Lane & Jim Lane
• Phase IV: Till Tomorrow; Audios; Rainbow Connection
CLOGGING with Marilyn Hansen
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American Square Dance, May 2006
The Lack Of Smooth Dancing cont.

My last column discussed why callers use awkward material, and gave specific examples, such as: Star Thru - Veer Left; Centers Pass Thru - Veer Left; Heads Star Thru - Zoom. We now continue with this topic.

**Do-Sa-Do:** This is a call which has a double reversal of body flow and which attempts to hide this reversal by rounding off the corners. Callers who are interested in smooth calling know that the fewer Do-Sa-Dos they call, the more smooth their dance will be.

Callers are obsessed with Do-Sa-Do. From facing couples, any graduated dancer can do a Swing Thru without having to do a Do-Sa-Do first, yet callers persist in preceding Swing Thru with this call. How many times in a singing call do callers say: Heads Square Thru 4, Do-Sa-Do, Swing Thru?” The Do-Sa-Do is totally unnecessary and makes for unsmooth dancing, yet this combination is consistently used? Why is it used? Because it is on the cue sheet that comes with the singing call. Who writes the cue sheet? Callers.

Ever notice people swinging on a Do-Sa-Do? Are they doing this to be rebellious against the caller? No, they do it because their bodies instinctively know that a Swing is much smoother than a Do-Sa-Do.

Do-Sa-Do will always be with us, because it is an historical part of our activity. But callers would be doing a service for smooth dancing by limiting this call to no more than a couple times a night.

**Stop-and-go dancing** results if the caller is calling something unusual and needs more time to explain it. A little is all right, but if material is unusual all night, as caller Jim Mayo says, “it feels more like an examination than a dance.”

But it is not all the caller’s fault. Due to weak floors so prevalent in the U.S., along with so many people “walking” instead of “dancing,” callers have to call even standard simple material in a stop-and-go manner much of the time. This is why callers love to call in Europe and Asia, because there people “dance” and can do the calls with proper timing.

**Summary:** Ultimately the callers are responsible for the smoothness of the dance. The smoother the dances, the better for our activity. The caller may or may not be at fault when it comes to stop-and-go dancing, but the caller is responsible for awkward material.

Do your part. If callers call “Star...
Thru - Veer Left,” or “Heads Star Thru - Zoom,” or if they use an excessive number of Do-Sa-Dos, complain after the tip. If the caller takes the position that you are just a dancer so you don’t know choreography, then say that Ed Foote told you to object to these specific things.

If callers will eliminate awkward material, in all its various forms, then we may save people from dropping out, and thus all of square dancing will benefit.

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**Dancing With The Golden Stars**

We were approached by our lovely Salem Senior Center, which has a lovely hardwood ballroom, to donate our time to teach a course for nine weeks. The course would be populated with a Senior Man or Lady, dancing with a High School Boy or Girl (this was the kid’s idea). At the end of the course, there will be a competition on June 2 at 7:00pm. Where a winner will be chosen by a panel of judges, the event will be called: *Dancing with The Golden Stars.*

We started 3 weeks ago and have 8 couples...that is 8 Seniors dancing with 8 high school kids...they are doing so great...we are teaching them cha cha steps. The evening of dancing with the golden stars will be limited to 125 people as attendees, they will root for their favorite couple... (of course all of them will be our favorites)... The Salem Center has asked for a donation at the door, with tickets in advance and all proceeds will go the Boys and Girls Club teen Center.

The age of the dancers runs from 14 to 80’s...how GREAT is that...and we are so proud to be a part of it.

Two local banks are sponsoring the event...one bank has donated $500 for refreshments and the other bank will pay for the trophies...everyone will get a small trophy and of course the winners will each get a larger trophy.

Ralph and I are giving each dancer a small dangle in gold with a graduation cap and a certificate of achievement.

The local media has been invited, local TV and two newspapers. Ralph and I plan to ask Boston TV Channel. We don’t know if they will come, but we will give it a try.

The judges consist of five couples from our group, and they also will be demonstrating three routines for the event.

Ralph and I have written for the eight couples two cha cha routines that will include all the steps they have learned and fit them to eight different pieces of cha cha music.

We will let you know how June 2nd turns out, we certainly are excited about it and so are the kids and the seniors. This may give the round dance program a shot in the arm in our area, we certainly need it.

Thanks for allowing us to share this with you.

*Joan and Ralph Collipi*

(Joan is the high school girl so guess who is the Senior.)

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American Square Dance, May 2006
There are two aspects of the dance activity that can be both frustrating and comforting. The first aspect is the flexible and imaginative nature of a dance that allows us to create such expressive interpretations of music. The second aspect is the need for structure and continuity in dancing. Many people love to be able to express themselves and feel limited by the structure of dance while others need the structure to learn and progress. Part of the structure of line dancing comes from the step description. Step descriptions, like the one below, are, at most, representations of the choreographer’s ideas and at best a work in process. Before the advent of the Internet, people learned dances from an instructor or at a bar and were rarely provided with a step description of the dance. Out of necessity, people would scribble the steps that they could figure out on a cocktail napkin. Many times the notes made were vague and inaccurate. Dances end up being taught with extra steps, not enough steps, or beginning in the middle of the dance. It is similar to the story that is told to one person, who tells it to another, who tells it to another. By the time the last person hears the story much has changed from the original story. Standardization and structure are a necessary part of any activity. Standardization starts with a quality step description published from the original choreographer or, at least as in the case of this magazine, a re-draft of the original step description.

My point is that there is much room for individual styling within the structure of a line dance, but the dance must stay true to the choreographer’s intentions. This will allow you, as a dancer, to go to any dance venue across the country and perform a dance the same way you did at your own club.

This month’s dance is a fairly simple dance to a two-step rhythm. I hope you will enjoy the dance. If you have any questions about this dance or a suggestion for a future column, please contact 

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For additional information, contact the Foundation Office at (321) 639-0039.
me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

**THIS MONTH’S LINE DANCE: BOP THE B**

*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 ball of the feet with weight slightly forward. *In this month’s dance, each step of the coaster step takes a whole beat to execute.*

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

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

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

**Scuff:** To brush the heel forward.

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

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

*Prompting Cues are in Bold Lettering.*

**NAME:** Bop the B

**DESCRIPTION:** 48 Count, 4 Wall Beginner/Intermediate Line Dance

**CHOREOGRAPHER:** Kathy Brown and Lindy Bowers, Florida

**MUSIC TEMPO SUGGESTIONS:**

- **Slow** - Big Ol’ Truck by Toby Keith (142 BPM)
- **Medium** - Adalida by George Strait (150 BPM)
- **Fast** - Cherokee Boogie by BR5-49 (166 BPM) or any Moderate to Fast Two-Step Tempo

**Choreographer’s Suggested Music:**

Bop the B by Billy Swan (172 BPM) Song is available from www.itsfun.com, .99¢ download

**COUNTS/STEP DESCRIPTION**

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

1-2) Step Right Foot to Forward Right Diagonal, Touch Left Foot Beside Right Foot

3-4) Step Left Foot to Back Left Diagonal (Center), Touch Right Foot Beside Left Foot

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American Square Dance Has Email!
AmericanSquareDance@earthlink.net

American Square Dance, May 2006
5-6) Step Right Foot to Back Right Diagonal, Touch Left Foot Beside Right Foot
7-8) Step Left Foot to Forward Left Diagonal (Center), Touch Right Foot Beside Left Foot

Step Forward, Lock/Step, Step Forward, Scuff, Step Forward, Lock/Step, Step Forward, Scuff
9-10) Step Right Foot Forward, Lock/Step Left Foot behind Right Foot
11-12) Step Right Foot Forward, Scuff Left Foot beside Right Foot
13-14) Step Left Foot Forward, Lock/Step Right Foot behind Left Foot
15-16) Step Left Foot Forward, Scuff Right Foot beside Left Foot

Heel Tap Forward, Hold, Toe Tap Backward, Hold, Step, Hold, Hitch, Hold
17-20) Tap Right Heel Forward, Hold, Tap Right Toe Backwards, Hold
21-24) Step Right Foot Forward, Hold, Hitch Left Leg beside Right Leg, Hold

Slow Coaster Step, Hold, Step, 1/2 Pivot, Step, Hold
25-28) Step Left Foot Backwards, Step Right Foot beside Left Foot, Step Left Foot Forward, Hold
29-30) Step Right Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
31-32) Step Right Forward, Hold

Heel Tap Forward, Hold, Toe Tap Backward, Hold, Step, Hold, Hitch, Hold
33-36) Tap Left Heel Forward, Hold, Tap Left Toe Backwards, Hold
37-40) Step Left Foot Forward, Hold, Hitch Right Leg beside Left Leg, Hold

Slow Coaster Step, Hold, Step, 1/2 Pivot, Step, Hold
41-44) Step Right Foot Backwards, Step Left Foot beside Right Foot, Step Right Foot Forward, Hold
45-46) Step Left Forward, Pivot a 1/2 Turn Left, Transferring Weight to Right Foot
47-48) Step Left Forward and Slightly Across Right Foot, Hold

Let's Dance It Again & Again
Try The Mixmaster Cure!!  

Author Unknown

Have you noticed that your square dance club has a tendency to be clannish? Quite often, and for no reason what-so-ever, various groups sort of “hang together” and you see this, that or other group dancing in the same corner of the hall dance after dance. Right away you branded them as “stuck up” and too good to dance with the rest of the folks.

Well - now - what have you been doing all this time - in fact - haven’t you been doing the same thing over in another corner? The trouble is that no one, including you, has attempted to break the ice. Why not take the lead - take your gang over and suggest that you exchange partners once or twice during the evening. You might meet some pretty nice folks and possible some pretty good dancers!

You might be prone to say: “Who wants to get stuck with a bum partner?” So what! Who dragged you around when you weren’t so hot?

Remember this: The entire dance is really no better than it’s worst dancer and maybe that’s you! Invite a slow couple to dance in your square occasionally and maybe they’ll get going too! Why not give it a try anyway?

Officers of clubs can do something about it too! Why not try two or three program dances during the evening? Pass out programs to both the gents and the ladies. Couple number one, set number three, etc. Tell them where each set will be formed and let them find their places. When the sets are all filled have each person introduce himself or herself before the dance starts. You’ll be surprised how the crowd will take to it and nine to one they’ll love it. You can “cook” up a lot of ways to mix ‘em up and still have fun. Most people like a variety and little catch ideas go a long way in getting people acquainted. Let’s give it a try and do your best to know everyone in your club and I’ll bet that you find out that some of those “high brows” are pretty good folks after all.

Think About it!

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Plagiarism/Improvements/Variations

Plagiarism has been a hot topic lately. Dan Brown, the author of The DaVinci Code was exonerated in a much publicized case in London. In that case, the jury found that there were some minor similarities to a previous work about the Knights Templar, but not similar enough to amount to plagiarism. By the way, the book is quite a page turner which jumps off from an ancient line of questioning. What if Jesus had led a normal life for a young Jewish man and had a family? What would the repercussions on the modern world? A more recent case of plagiarism has to do with teenage Kaavya Viswanathan, an undergraduate at Harvard. Recently the sources for many of her ideas and much of her text have been discovered. At least three authors have pointed out how much Viswanathan copied from their books. Publisher Little, Brown & Company have had to withdraw the contract for future works.

But, did you know that plagiarism is rampant in contra dancing. However, contra choreographers call it ‘research’ or ‘variations on a theme.’ Many times the copying parts (or all) of a dance is inadvertent. The choreographer perhaps danced a figure years ago but it was hidden deep in his subconscious. Finally it bubbles out in the original form or with variations. Also, it is impossible to know the entire literature of contra dance choreography. I have been guilty of both commissions – I have gotten home after a dance and tried to recreate the choreography of a dance from the evening. But I do not know if I remembered it exactly, or know the title or author. (I have learned to ask the evening’s caller for notes on the dance so I can give credit to the originator.) And even with help from friends who have vast research materials at hand, I have inadvertently published a dance under my name and found out later it was not original.

Perhaps more common than inadvertent copying of figures is the practice of taking parts of a dance and rearranging them to something new. Sometimes the new dance is worse than the original, and sometimes it is better. And in some strange instances, both dances become standards; callers all over the world use both dances successfully.

Here is one happy example of the latter. Don Armstrong wrote Broken Six Pence many years ago, and it quickly became a dance that almost every caller uses.

*Broken Six Pence by Don Armstrong (Alternate Duple)*

Intro:  - - - - , below dosado

1-8:  - - - - , just the men dosado
The Florida Dance Web

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This includes club officers, pictures and schedule with annual updates.
Visit http://squaredancing.org/web_design.htm for all the details
Tomperry@tipiproductions.com

9-16: - - - , just the ladies dosado
17-24: - - - , active couples swing in the middle
25-32: - - - , down the hall in lines of four
33-40: - - turn alone, - - come back
41-48: - - bend the line,- - circle left
49-56: - - - - star left
57-64: - - - , new below dosado

This is a really fun dance that is a quick teach. The hardest part is dealing with the idea of actives. But with one or two walk-thrus, even relatively new dancers can dance this successfully. There is a symmetry to the dance that gives pleasure, but there is not a lot of repetition of figures by the same dancers (e.g. ladies chain over and back – repetitive motion for both the men and women).

Sometime later Jerry Helt took Broken Six Pence and turned it into Three Broken Six Pence. The title pays respect to the original, but it also says that the dance is new in its own way. Jerry also made the second half of the dance so different from Don’s original that the two dances are distinct.

Three Broken Six Pence by Jerry Helt (Alternate Duple)
Intro: - - - , below dosado
1-8: - - - , just the ladies dosado
9-16: - - - , just the men dosado
17-24: - - - , active couples swing in the middle
25-32: - - - , go down in lines of three
33-40: - - right hand high, left hand low, - - back
41-48: - - - , two ladies chain
49-56: - - - , same four left hand star (full)
57-64: - - - , new below dosado

As you can see, the first half is almost identical to Don’s dance, except Jerry swaps the timing for the men and women on the dosados. That change is a subtle clue to the caller and the dancers that this is not identical to Broken Six Pence.

American Square Dance, May 2006

45
The beginning of the second half is where the major change starts and where the dance gets its title: instead of making lines of four, with the actives in the center of the line, the dancers make lines of three. The active man finishes the swing with his partner on his right, then he takes his corner with his left hand to make lines of three. The inactive man gets left behind. The lines of three, man in the center with a lady on either side, promenade down the hall.

Here comes a great old time call which takes just a moment to teach. The man raises his right hand to make an arch and leads that right hand lady around in front of him. At the same time the left hand lady, staying low, goes under the arch. The two ladies change places with each other and end facing the front of the hall. The man must turn under his own right hand arch with a ‘dish rag’ turn. The lines of three are now facing the front of the hall, and the man’s partner is still on his right.

The lines then come back up the hall. As they do, the inactive men move up the hall also to keep in place with the lines. When the two ladies chain, they simply reach right hands in front of the active man and pull by. The active man must step out of his line to make the courtesy turn comfortable. The inactive man just sweeps his lady into the courtesy turn.

All dancers keep their left hands joined and reach them out to the opposite couple to make the left hand star. Make sure there is no delay in the transition from the courtesy turn to the star because the star must turn all the way around in only eight beats of music. As they finish the star, all dancers are back in the lines they started in and can look slightly to their right to find the new below (or corner).

As you can see, Jerry borrowed (plagiarized) a big chunk of Don’s dance, but he also created something new and very exciting. The original Broken Six Pence is a pleasure to dance because it flows so naturally from figure to figure. Three Broken Six Pence is a pleasure for those same reasons…and because of the old traditional figure of ‘right hand high, left hand low.’ Most dancers feel that they have done something really special.

[Author’s note: I have had the great pleasure and honor of working with and being friends with both Don and Jerry. Both of them have been honored by the American Square Dance Society: Sets in Order by being inducted into the caller’s hall of fame. If you are ever in Albuquerque, New Mexico (no passport necessary, it is in the USA), stop at the Lloyd Shaw Foundation dance hall and see the portraits of all the hall of fame callers.]

Happy dancing.
CALLERLAB VIEWPOINTS

By Tim Marriner
Chairman, Program Policy Committee

Animals tend to gather instinctively believing there is safety in numbers. Most of us feel comfortable being around people with like interest. Dance leaders and callers alike join organizations to share ideas and to learn from fellow colleagues. They enjoy social interaction with others in their field of interest. Annually, CALLERLAB hosts a convention for callers and dance leaders from around the world. Working together they must curb their ego’s to seek answers for the betterment of the activity. Discussion of solutions to current problems, trends, and projects always spill out of the workroom areas into hallways, social spots, and dinner banquets. You are bound to meet and share the insights of some of the best leaders of the business. The enthusiasm, passion and energy is contagious. At the conclusion of the convention most attendees are recharged, eager to take home and implement some of the new ideas they might have researched.

Work does not stop after the convention; committees continue on projects throughout the year. Email and the Internet increase the productivity of over 25 ongoing committees. The CALLERLAB Home Office staff manages all the work and keeps the Executive Committee up to date of all the day-to-day operations. The 25 member Board of Governors elected by the membership is provided with reports from our Executive Director and vote on many issues throughout the year. There is a lot going on besides licensing and insurance.

Some contend that the organization should provide bold leadership to mandate change. The organization has always been ruled by the majority opinion and does not dictate regulations. With the activity being accepted worldwide the organization must respect the views and opinions of every member around the globe. Issues are no longer restricted to North America. Today, our members speak several languages other than Square Dance! No matter where you are from as a member of CALLERLAB you can join numerous committees and have direct input to the inner workings of the organization. There are also several committees where one’s partner can join in and take on an active role.

Occasionally, I hear comments how CALLERLAB isn’t putting new dancers on the dance floor. Until CALLERLAB conducts a new dancer class of it’s own...
that is not going to happen. Individually we must work independently to recruit, promote and maintain our own dance groups. As an organization CALLERLAB can provide all the tools necessary to increase skills and abilities but it is up to each member how to apply this knowledge.

Let’s all be a part of the solution and pitch in to help. At the local level, each of us needs to assess the area needs and find ways to make a positive difference. If things are downsizing in your area it’s time to figure out a different way to work. At www.callerlab.org you can find many things to help callers and dancers alike. Leaders with many decades of experience helped gather the information that can be resourced on this site. Check out Winning Ways, Teaching Tips or many other subject matters posted. It is possible for a group or organization to be experiencing a problem that someone else has resolved. No need to reinvent the wheel. Don’t give up. Keep trying out new things.

There are areas across the country and around the globe that are having success and seeing an increase of dancers. Some have shared their success stories with us over the years but many are still keeping the secret. The CALLERLAB Program Policy Initiative is seeking new ways to teach and better introduce our activity to the general public. If you are having success, please provide that information to our Home Office so that others might learn from your work. Check out www.callerlab.org for more information or contact us regarding membership at 321-639-0039 or CALLERLAB@AOL.COM.

Now let’s get back to dancing!

Tim Marriner is the current Chairman of the Board of CALLERLAB

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**Ethics & Attitudes**

*By Herb Dennis, Rainier Council, Washington State*

*Presented at the 10th Annual Washington State Leadership Seminar*

What are ethics? Webster defines ethics as “the science of ideal human character.” I found it extremely hard to make a comparison between ethics and square dance leadership. After further research on the subject, I believe it actually means the methods people use to seek their goals. By goals I mean what you want to get out of square dance leadership. I see leadership as a method of fulfilling them. If we break down our goal in square dance leadership we find that the majority of people find it is a way of having plain, old-fashioned fun. There is no better way to meet and get to know people than to become an officer in a square dance club. We sometimes think all it means to be an officer is to be at every dance and to be there earlier and stay later than anyone else. This type of thinking will scare many prospective officers out of getting involved. When we become an officer we are forced to get out and meet people and make friends, and by doing so we keep the organization going and growing stronger. For without people to take over the task of leadership we could no longer enjoy our chosen activity, which creates the friendship and enjoyment getting together with people who share a common interest. This benefits the entire organization of square dancing.

Now let’s take a closer look at “attitudes.” What attitudes are appropriate in a leader? (Before we go any further I would like to stress the point that we are a volunteer organization run for our pleasure.) Let’s start with willingness! To my way of thinking, willingness is the ability to help in whatever capacity needed, without thinking of what benefits we are going to derive from this activity.

---

**From Kappie Kappenman**

This article appeared in our state magazine, “Footnotes”, a number of years ago. There is nothing new, by this time, everything has been written. The direction now is to read what is written and put it into action. The same as “new rules are not needed, just use the ones we have.” This same idea could apply to CALLERLAB. The rules are there, if only the members, and other, would use them. Off my soap box.

*Your’s for better dancing, Kappie*
task. Without that willingness to step in and help when asked, we would have no committees, no schedules, no dances, no festivals, no organizations and, in turn, no fun.

Going a step further, we should consider cooperation. Cooperation in its basic form means the collective action of more than one person to achieve a mutual goal. This is not the activity nor the place to have competition among our groups, as in politics. This creates a great deal of unrest within the organization and can leave two sides facing off, as in a feud. If it is allowed to go on it will eventually break up that club and possibly cause it to disband.

The last attitude I feel is a must within an organization is friendly openness. There are many meanings to the word openness. The one I feel is the most appropriate here is “not closed against appeals and proposals.” By being friendly and open at all times we won’t have unrest and animosity among club members. Remember it’s difficult to have a feud start when everyone is friendly and above board. Yes, we may have a difference of opinion with someone from time to time, but that is only human nature.

Now let us take a look at attitudes that are inappropriate in a leader: exclusiveness, condemnation and gossip, taking and dominance. I feel these are some of the things that can create more conflict than a club can overcome.

There is no place in square dancing for exclusiveness. Anyone who feels this way will find out, in a short time, they are alone in their beliefs and on the outside of fun and friendship, and this is not our main objective.

CALLERLAB ACCREDITED CALLER COACHES

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Randy Dougherty ......................................... 3058 E. Des Moines St., Mesa, AZ 85213, 480-924-1309
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Al Stevens .................................................. Broetzingerstr,56 75180 Pforzheim, Germany, +49-7231-76-6704
Norm Wilcox .............................................. R.R. #4, Georgetown, ON L7G 4S7, Canada, 905-877-0031
Don Williamson ......................................... 52 Crest Dr., Greenville, TN 37745, 423-638-7784

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

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

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

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**NATIONAL CONVENTIONS (U.S.A.)**

**USA National Square Dance Conv.**
June 21-24, 2006 - San Antonio, TX
June 27-30, 2007 - Charlotte, NC
June 25-28, 2008 - Wichita, KS
June 24-27, 2009 - Long Beach, CA

**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

---

**JUNE 2006**

1-3 **NORTH DAKOTA** - 47th Annual Square, Round and Clogging Convention, Bismarck; Ray Hall at 47conv@bis.midco.net; http://47th.rayrose.com

2-4 **NEW ZEALAND** - New Zealand National Convention, Palmerston North; www.geocities.com/sdzn01/convention

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

9-10 **IDAHO** - Idaho State Square and Round Dance Festival, Kuna High School, Kuna Idaho; Jonathan and Cinder Wood, 2741 W. Santa Clara, Meridian, ID 83642; 208-895-8125

9-11 **MINNESOTA** - 54th Minnesota State Convention, St. Cloud Civic Center, St. Cloud; Roger and Julie Schackman 320-597-2053; Genevieve Jerke 320-598-3308

12-16 **TENNESSEE** - Don’s Callers’ Schools, Charray Inn, Greeneville; Don Williamson, 52 Crest Drive, Greeneville, TN 37745

16-17 **TEXAS** - Double Header Trail Thru Dance, Promenade Hall, Hwy 274, Tool; Info: 903-675-1665; 903-887-2691; jimgem24k@surfbest.net

16-18 **CANADA, BRITISH COLUMBIA** - South Cariboo Square Dance Jamboree, Lac La Hache community Hall, South Cariboo; 250-395-2865 or 250-397-2076

June 19 **OKLAHOMA** - Norman Silver Spur Trail In Dance, St. Joseph’s Catholic Church, 211 N. Porter St., Norman; Bill 405-769-9631; wilschlg@sbcglobal.net

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

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

30-July 3 CALIFORNIA – Wish Upon A Thar, 23rd Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Anaheim Marriott Hotel, Anaheim; info@wishuponathar.org; www.wishuponathar.org; Wish Upon A Thar, 4335 Van Nuys Blvd. Ste 240, Sherman Oaks CA 91403-3727

JULY 2006

7-8 ILLINOIS – Midsummer Mania, Hinsdale Community House, 415 West Eighth Street, Hinsdale; www.midsummermania.com; maniac@midsummermania.com; Jim and Lauren 630-941-1960

10-14 TENNESSEE – Don’s Callers’ Schools, Charray Inn, Greeneville; Don Williamson, 52 Crest Drive, Greeneville, TN 37745

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

21-22 MICHIGAN – Holland Dance Festival, Macatawa Bay Middle School, 3700 140th Ave., Holland; www.allaboutholland.org; Jan Robison, 5860 N. St. Rd. 5, Larwill, IN 46764; 260-327-3112

23-28 CALIFORNIA – California Caller College, Clovis; Frank Lescrinier, Frank253@hotmail.com; Frank253.tripod.com; (909) 229-3031; FAX (714) 525-8845

28-30 ILLINOIS – 23rd Illinois Square & Round Dance Convention, Northern Illinois University, Holmes Student Center, DeKalb; Tim and Donna Cardwell, 28065 N. Spring Court, Mundelein, IL 60060; 847-526-5414; drtc28065@direcway.com; www.ilsquaredanceconvention.com

28-30 WASHINGTON – Summerama, Spokane

AUGUST 2006

4-5 NORTH CAROLINA – Queen City Ball, Oasis Shrine Temple, Charlotte; 1100 E. Morehead St., Suite 100, Charlotte, NC 28204; 704-377-5554

4-6 COLORADO – Hi Country Weekend, Westcliffe School Gym, www.squaredancing.com/seasdc/special_dances.htm; Info: HCW-Colorado@earthlink.net; Don Meyer 719-685-1873

4-6 WISCONSIN – Wisconsin Square Dance Convention, Marriott West, Middleton; Bob and June Dahnert 608-846-9104; www.wisquaredanceconvention.org

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

11-13 INDIANA – 53rd Annual Summer Round Dance Workshop, Hamilton Country 4-H Complex, 2003 E. Pleasant Avenue Noblesville, IN 46060; Marianne Jackson, PO Box 15717, Cincinnati, Ohio 45215-0717; SqMarianna@aol.com; 513-761-4088

17-19 TENNESSEE – 32nd Tennessee State Square and Round Dance Convention, Knoxville Convention Center, Knoxville; 865-458-6578,
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

25-26 MARYLAND — Chesapeake Round-E-Vous Round Dance Weekend, Cherry Hill Campground, College Park; Dom Fialrdo, 301-862-4928, domfial@gmpexpress.net

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

31-Sept. 3 CANADA — Alberta Provincial Convention, Strathmore, Alberta; annegodsman@shaw.ca or llcorneil@shaw.ca

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

6-7 IOWA — Central Iowa Singles weekend (CIS), 4589 NW 6th, Des Moines; Carol Thompson 515-967-8416; cj8416@aol.com

13-14 ARKANSAS — Shoot for the Stars, Arkansas State Square Dance, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AK 72032

20-21 FLORIDA — Single-Rama, historic Kenilworth Lodge, 836 SE Lakeview Drive, Sebring; Penny Green 8 6 3 - 9 6 7 - 5 0 0 4 ; pgreen@squaredancing.org.

20-22 HAWAII — Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@aol.com

20-22 VERMONT — Tumbling Leaves Festival, Bennington College, Bennington; Red Bates, redbates@juno.com, (thru March: 5134 Latham Terrace, Port Charlotte, FL 33981; 941-828-0481), (June thru October: PO Box 1197, Rangeley, ME

SEPTEMBER 2006

2-3 MONTANA — 51st Annual Knothead Jamboree, West Yellowstone Montana; George and Betty Moore, 459 Killarney St., Billings, MT 59105; 406-259-4965

14-16 GEORGIA — GSSDA 35th Annual Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake St., Rockmart, Georgia 30153; 770-684-6661; njfeek103@wmconnect.com

15-16 NEBRASKA — 36th Annual Nebraska Square & Round Dance Convention, Adams County Fairgrounds, Hastings; Esta Ellis, 2011 Pepper Ave. Lincoln, NE 68502; www.squaredancene.org

15-16 NEW MEXICO — Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

26-Oct. 1 MISSOURI — Branson Swing Holiday, Branson
21 NEW MEXICO — Saturday with Pat!, ASDC Hall, 4915 Hawkins NE, Albuquerque, Larada Horner 323-7098; larada@earthlink.net

27-28 KANSAS — 2006 Fall Festival, Cessna Activity Ctr, 2744 S. Geo. Washington Blvd., Wichita; Dave & Charlotte Stone, stonedavid@cox.net, 316-942-6852

NOVEMBER 2006

10-11 FLORIDA — West Coast Fall Fun Fest, Lakeland Center, Lakeland
17-18 FLORIDA — Northeast Florida Fall Festival, Resurrection Catholic Church, 3383 University Blvd N., Jacksonville; Leroy & June Blalock 904-879-6254; Blalock9@aol.com
17-18 NEW MEXICO — Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

DECEMBER 2006

28-Jan 1, 2007 SOUTH CAROLINA — Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, bharrelson@juno.com; www.geocities.com/bharrelson1

JANUARY 2007

10-14 CANCUN, MEXICO — Winter Retreat, Moon Palace Resort; 888-448-4224; www.winterretreat.com

FEBRUARY 2007

2-3 LOUISIANA — Lottie’s Louisiana Hoedown, 5th Annual Square and Round Dance Weekend, Ruston Civic

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

APRIL 2007
20-22 NEW HAMPSHIRE - Round-E-Vous At Woodbound Round Dance Weekend, Woodbound Inn, Rindge; Ralph and Joan Collipi, ralph.collipi@verizon.net; 603-898-4604

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

JUNE 2007
7-11 AUSTRALIA - Australian National Convention, Adelaide, South Australia
15-17 ENGLAND - Grand Square Inc. Festival, St. Ivo Center, St. Ives, Cambridgeshire, Walt Burr, PSC 41 Box 4284, APO AE 09464; 44-1842-827122, Burr2@sdealer.fsnet.co.uk
27-30 NORTH CAROLINA - 56th National Square Dance Convention,

JULY 2008

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