

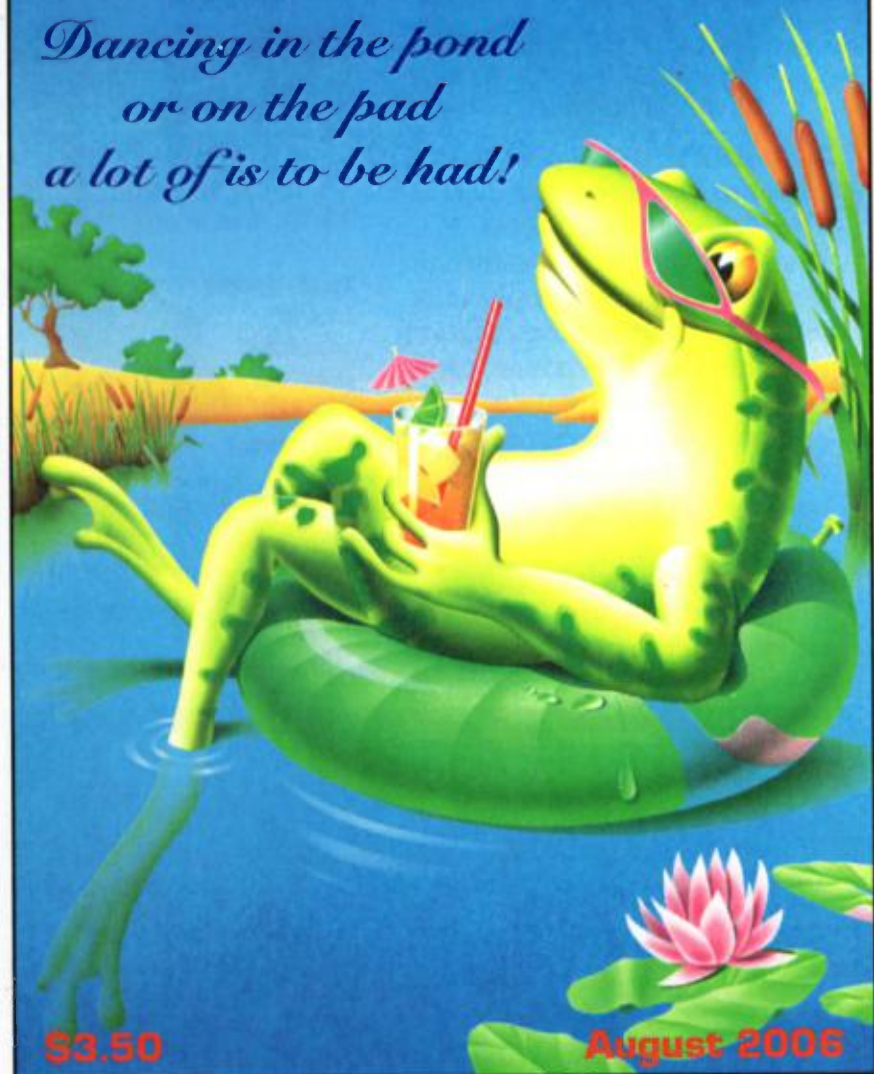


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AMERICAN

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AMERICAN Volume 61 SQUAREDANCE Number 8 Aug. 2006

"The International Magazine of Square Dancing"

Publishers/Editors William and Randy Boyd **Cartoonist** Corben Geis

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

SECOND WALL: TIME MANAGEMENT

The downfall of almost every good salesperson, is time management. It is too easy to call on people that are nice, but lack the ability to purchase enough goods or services to warrant the amount of time spent by a representative.

It is a constant battle between management and sales representatives to re-evaluate each and every customer as to their buying potential. The review will provide a vision or plan for the salesperson to follow, as to whether he/she will call on the account once a week, twice a month or once a month. It might even show that because of the value of the salesperson, the client should be serviced by another salesperson, thus releasing the high producer to fewer, but more lucrative clients.

We face the same dilemma in square dancing. There are callers that are great at one aspect of the activity, but spend their time chasing after as many dances as possible. Any caller that drives for two hours and then calls for two squares, has wasted too much time for the benefit of a few. If you are good at teaching, then the time spent chasing after dances and clubs that are not (and have not been) growing is time better served at a computer, looking for churches, schools and businesses to call on about square dancing.

As the average age level in a club rises, the club's ability to recruit new members decreases and their ability to survive becomes questionable. It is not the caller's responsibility to administer life support, it is his/her's to pull the plug, so that their time could be better spent marketing square dancing. Callers need to become leaders again and show the way, by building new clubs out of new classes that are not sponsored by a club.

The early growth of square dancing was lead by people like the late Bob Van Antwerp, who taught 17,000 dancers through a parks department and not a club. The clubs were formed later. By forming your own class, you are not answerable to anyone, but yourself. Who is to say when they graduate, how long are the lessons, what is being taught or what order, as long as they know how to dance the moves as listed by CALLERLAB when they graduate. Take clubs or other dancers out of the picture and you're not faced with the clothing issues, politics, committees, or pay. You will become very good at teaching and retention of class members or face the real possibility of no income. Remember, your greatest asset will be the list of names your class has given you of their friends, that they would like to see in lessons. Become a leader, not hired help!

Continued next month



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Betsy Gotta – Milestone 2006

Betsy Gotta is a second-generation caller who began dancing in 1952 and first called in 1957. She is one of a very small group of callers who are involved with the full range of square dancing from traditional and contra through the Challenge programs. She is an Accredited Caller-Coach and has taught, on average, more than one new-dancer class for each year. She has been calling as well as many classes in several other dance programs.

Betsy first called at the National Square Dance Convention in 1963 and has called at every convention since then. She believes that calling for the “National” is a form of giving back to the dancers for their loyalty and support. In addition to calling, Betsy has participated as a leader in the caller training clinics offered by CALLERLAB at the National Conventions. In attendance at the first CALLERLAB Convention in 1974, She hasn’t missed one since. She was the first American woman to be elected to the Board of Governors in 1988 and has served on the Board since then. She has also been an active member and supporter of other square dance organizations including Legacy, The Lloyd Shaw Foundation, CONTRALAB and ROUNDALAB.



Calvin Campbell – Milestone 2006

Cal Campbell first got involved in square dancing, as a child, in the 1940s and again at Colorado A&M in the middle 1950’s. Soon after he joined the activity there he decided to try calling and he’s been at it ever since. He has earned his living as a veterinarian with the U.S. Department of Agriculture and called for clubs in Texas and New Mexico. He moved to Colorado in 1980 and has been active in Colorado square dancing ever since. He is also a hot air balloon pilot and author of a well known book with the title “Balloons Are For Chasing.”

Cal has always had a strong interest in the history of square dancing. He and his wife, Judy, who he met during his college days, were founding members of the Lloyd Shaw Foundation and have long been active supporters of that organization. They were both in attendance at the first CALLERLAB Convention in 1974. He was elected to the Board of Governors in 1998. In that capacity he has been an outspoken advocate on behalf of the one-night party. He has urged awareness of the need to make this recreation available for folks who choose not to commit their entire recreational life to it. Although this has not always been a popular point of view, Cal has shown us how to be successful with that kind of square dancing and he has published several books to encourage and teach that style of calling.



EDITORIAL

*From
Bill Boyd*



We just returned from the National Square Dance Convention in San Antonio, Texas, and we had a great time. Yes as a vendor we had to work, however we still had a great time. We will be attending next years convention in Charlotte, North Carolina. What I find interesting is that there are eleven tours schedules. Tours include just about everything from Harrah's Casino, Cherokee, to the Andy Griffith Tour, Mount Airy. There will be a golf tournament, and a Special Event and Bar-B-Q Dinner featuring "a Salute to Elvis" by Eddie Miles. There will be Panels, Seminars, Clinics and Organizational discussions The Sew & Save features seminars, demonstrations, mini show and tell, repair room, tracing room custom dresses, door prizes and a Sew & Save Book. There will be vendors selling a variety of products from hats to foot massagers and all sorts of badges and jewelry. Let me see, did I leave anything out – OH YES, DANCING! There will be seven square dance halls and three round dance halls. In addition there will be halls for Contra, Clogging, Country & Western, lines and a great Youth program. There are two ways of looking at this convention, we have an entire year to plan and get ready – or – we only have eleven more months, we better get our act together and make plans now. Either way, Charlotte will be fun. With all there is to do and see and with all the dancing, what more could you ask for? Happy dancing and we will see you in Charlotte.



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On The Record SQUARES



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Vinyl Releases

All CD's and MP3's have a high key and a low key unless otherwise noted.

Everywhere You Go (Blue Star 2521)

Mac Letson

Fiddle, piano, drums, guitar, bass and drums mixed for a melodic upbeat tune. The CD has an instrumental and vocal track *Hds (Sds) Promenade Halfway, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Walk & Dodge, Partner Trade, Boys Walk, Swing Corner, Promenade.*

Walk Right In (Coyote 816)

Don Coy

Energetic mix of a guitar, horns, banjo, bass and steel with just enough percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Recycle, Veer Left, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

We Really Shouldn't Be Doing This (Crown CRC168)

Ko Iwata

A cover of a George Strait hit. This one will get the dancers moving. Fiddle, guitar, bass, steel and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Honk If You Honky Tonk (Elite ER 1043)

Mac O'Jima

Country rock from twin fiddles, steel, guitar, piano, bass and drums. Harmonize the tag lines. Available on CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Livin' In Fast Forward (ESP 731)

Bill Harrison

Uptown country twang. A cover of a Kenny Chesney recent top 10. A toe tapper. Guitar, piano, electronic keyboard, bass, and percussion. 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.*

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

Welcome To My World (Esp 110)**Elmer Sheffield**

Sweet sounds in a rolling beat with a steel, piano, and guitar answering each other, plus a banjo, bass and percussion. An oldie, but goodie, recorded by Eddie Arnold and others. Available on CD and MP3. *Hds (Sds) Promenade Halfway, R & L Thru, Square Thru, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.*

Jumping Jack Flash (Fine Tunes FT 133)**Rick Hampton / Eric Henerlau**

Lots of enthusiasm in this 50's sound. Guitars, electronic keyboard, bass and drums. Good harmony lines. Available on MP3. *Standard Ferris Wheel Figure.*

Runaround Sue (Fine Tune FT 134)**Rod Shuping**

Beach Boys music. Sax, electronic keyboard, guitar, piano and percussion. Background voices that should not detract. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

My Ding - A - Ling (Gold Wing GWR 112)**Staff Callers**

Chuck berry's only #1 hit on the Pop Charts. Piano, guitar, percussion. Key change in the middle and closer. Easy teach choreo. Use it for your party nights or early in your new dancer sessions. Available on MP3. *Hds (Sds) Promenade Halfway, Sds (Hds) R & L Thru, Sds (Hds) Star Thru, California Twirl, DoSaDo, Star Thru, R & L Thru, Star Thru, Swing Corner, Promenade.*

Can't help Falling In Love With You (Hi Hat HH 5269)**Wada and Yaoko**

Electronic Keyboard played with a full band sound. Midway up the energy scale. Available on CD. *Standard Ferris Wheel Figure.*

This Magic Moment (Miracle MIR 104)**Fred Walker**

Slow electronic sound. Not a strong melody line. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, swing Corner, Promenade.*

If It Ain't One thing - It's Another (Double M MM145)**Ingo Schumacher**

Electronic keyboard, guitar, bass and drums. Mid range on the energy scale. Available on CD and MP3. *Hds (Sds) Promenade Halfway, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Song Of The Patriot (Double M MM146)**Monk Moore**

Keyboard, xylophone, piccolo, piano and appropriate percussion in a good mix. Key change in middle and closer. Use this for your Patriotic Theme nights. Written by Johnny Cash. 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.*

Hasta Manana (Rawhide RWH 229)

Tom Rudebock

A cover of an ABBA hit. Lots of energy. Keyboard and xylophone lead. Available on CD and MP3. *Hds (Sds) Promenade Halfway, Square Thru, R & L thru, Pass Thru, Trade By, Swing Thru, Spin the Top, Slide Thru, Swing Corner, Promenade.* For the Sing-A-Long arrangement order RWH 831. Available only on CD and MP3. This also includes a Phase II Two Step and a Phase III Cha Cha cued round dance tracks by Jim Kline.

My Bonnie (Royal RYL 334)

Jerry Story / Tony Oxendine

A modern arrangement of an oldie. Sax, piano, fiddle, drums, guitar and steel in a signature Royal mix. Harmonize this one. *Hds (Sds) Left Hand Star to Corner, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Inside Out (Royal RYL 819)

Randy Dougherty

A gentle tempo from a fiddle, guitar, bass, dobro and percussion. A good instrumental mix. *Hds (Sds) Pass the Ocean, Swing Thru, Girls Fold, Hds (Sds) Left Hand Star to Corner, DoSaDo, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Good Morning Starshine (Sting SIR 355)

Paul Bristow

From the Broadway Musical *Hair*. Piano, percussion, string background, guitar and xylophone in a smooth mix. A good one for crooners. Available on CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.*

Somebody Loves You (Tarheel TAR 155)

Reggie Kniphfer

A happy, lilting arrangement from a piano and steel complimenting each other, with bass and percussion. Sing this one to your significant other. Available on CD and MP3. *Standard Ferris Wheel Figure.*

The First Cut Is The Deepest (Square Tune ST 1030)

Len Christiansen

An energetic tune from a guitar, keyboard, bass and drums. Available on CD and MP3. *Hds (Sds) Promenade Halfway, Square Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

She'll Be Coming Round The Mountain (Token TKR 023)

Dave Tucker

A contemporary arrangement of an oldie. Banjo, piano, electronic keyboard, guitar, bass and drums. Available on CD and MP3. *Hds (Sds) Promenade Halfway, Pass the Ocean, Extend, Ladies Trade, Swing Thru, Boys Run, Bend the Line, Square Thru 5, Swing Corner, Promenade.*

Don't It Make My Brown Eyes Blue (TNT 308)

Jerry Jestin

A smooth contemporary sound on this Crystal Gayle hit from a few years back. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star Halfway, Couples Veer Left, Boys Circulate, Girls Trade, Bend the Line, R & L Thru, Tch 1/4, Circulate Once, Boys Run, Swing Corner, Promenade.*

CD's

I Don't Want To Be Alone Tonight / Forked Deer (Dance Ranch DR 1084)

Buddy Weaver

A toe tapper from a steel, fiddle, piano, guitar, bass and percussion *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Recycle, Veer Left, Bend the Line, Box the Gnat, Slide Thru, Swing Corner, Allemande Left, Swing Corner, Promenade.*

Forked Deer: A modern upbeat country sound. Has an extended track.

Me And My Shadow / Rustler (Dance Ranch DR 1083)

Mike Driscoll

A lilting contemporary arrangement of this old Al Jolson evergreen number. Dancers will sing along on this one. Key change in closer. *Hds (Sds) Square Thru, Single Circle To a Wave, Boys Trade, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

Rustler: A fiddle, guitar bass and drums. Has an extended track.

There'll Be Some Changes Made (Blue Star BS2491)

Buddy Weaver

A happy contemporary sound that will add some energy to your dance. The CD has only one instrumental track. Available on vinyl. *Hds (Sds) Separate Around One to a Line; R & L Thru, Flutterwheel Sweep 1/4, Pass to the Center, Square Thru 3, Swing Corner, Promenade.*

Take These Chains (Elite ER 1008)

Steve Edlund

This one says let's dance. Steel, guitar, fiddle and piano, weaving from lead to fill. Just enough bass and percussion. Harmonize this one. Available on MP3. *Hds (Sds) Square Thru, Single Circle Half, Fan The Top, Everybody Turn Thru,*

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Courtesy Turn, Dixie Style OW, Boys Start Swing Thru, Chain Down the Line, Promenade.

Summertime (Rhythm RHY 126)

Wade Driver

Steel, piano, guitar, banjo, bass and drums mixed to give a light jazz feel. Check it out. *Hds (Sds) Square Thru, DoSaDo, Spin Chain Thru, Girls Circulate 2 X's, Turn Thru, Left Allemande, Walk By Your Own, Swing the Next, Promenade.*

Georgy Girl (Sting SIR 350)

Paul Bristow

A guitar with an electronic keyboard lead and fill. A fiddle blended in plus a bass, drums and horns. A cheerful upbeat arrangement. Available on MP3 and vinyl. *Hds (Sds) Square Thru, Tch 1/4, Follow Your Neighbor, Left Swing Thru, Recycle and Roll, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

Can't Stop Loving You (Sting SIR 409)

Robert Bjork

A lonesome sound from muted horns, fiddle, xylophone, steel, guitar, bass and percussion. A good mix. Available on MP3 and vinyl. *Hds (Sds) Square Thru, Spin the Top, Turn Thru, Courtesy Turn, Dixie Style OW, Boys Trade, Recycle, Turn Corner by the Left Full Turn and Promenade.*

Hoedowns:

Get Down / Accentuation (Blue Star 2518)

Get Down: Piano stylings plus a guitar, bass and percussion.

Accentuation: Piano, guitar, keyboard, horn and bass.

Available on vinyl, CD and MP3. The CD has an extended track for both songs.

It's My Life Hoe (BVR 117)

Peter Laubach

A modern techno sound. Lots of rhythm with a solid beat. Available on vinyl, CD and MP3. The CD also has a harmony track.

Hot Chocolate / Ladies Night Out (Hi Hat HH 5270)

Hot Chocolate: A hot uptown disco tech sound.

Ladies Night Out: A modern techno sound.

Both useable. Available on vinyl and CD. The CD has extended play tracks.

Rain Dance / Lickety Split (MAP 113)

Rain Dance: a modern enthusiastic sound.

Lickety split: Contemporary sound with lots of rhythm.

Available on vinyl, CD and MP3. The CD has extended tracks.

Tip Top / Rock Bottom (Snow SNW 510)

Tip Top: The rhythm track from 'Little Bitty'. Fiddle, mandolin, steel, bass, piano, and percussion.

Rock Bottom: A melodic techno sound.

Available on vinyl, CD and MP3. The CD only has one instrumental track of each tune.

Atom Boy / Sinbat On The Beach (TNT 306)

Atom Boy: A synthesizer melodic arrangement. Music reminds you of "Popeye The Sailor Man"

Sinbat On The Beach: A different upbeat electronic arrangement of the same tune.

Available on vinyl, CD and MP3.

Dusty Road / After All (Blue Star BS 2490)

Dusty Road: A traditional sound with a banjo, bass, guitar and drums.

After All: A contemporary arrangement of 'Small Small World'

Available on vinyl and CD. The CD has extended tracks.

Billy Joe Ray / Emma Jean (Chicago Country CC 72) Jack Berg

Both are rhythm hoedowns with a banjo, guitar, bass and drums. Each one is recorded in 3 keys. There are sample called tracks by Jack Berg. CD only.

Sing A Long

Be Bop Blues (Rawhide RWH 832)

Jim Kline

A bluesy sing-a-long in a soft rock mix of a xylophone, organ, piano and percussion. There are also cued Phase II and Phase IV round dance tracks. Available on CD and MP3.

Another great month for music. Several of the singing calls will work for patter. Check them out on your tape service. Music for every taste. Until next month, keep it FUN.

Report On Dancing With The Golden Stars

Salem, New Hampshire

This event was an intergenerational dance event that paired a senior and a teen dancing at a competition held at the lovely senior center in Salem, New Hampshire. The ages of the teens were 14 to 17 and the seniors from 70 to 78 years of age. This event took place June 2, 2006.

Director Patty Drellick, did a superb job of setting up a cabaret atmosphere, surrounding the ballroom with tables, with gold centerpieces. The event was sold out (over 250 total) with a waiting list; this waiting list of 100 people prompted the center to add an additional performance that took place in the afternoon. We called the afternoon performance a "dress rehearsal"; at which the audience voted and that was called "the people's choice", and a trophy was awarded to the winners.

At the evening event a panel of judges selected the winners. Everyone went home with a trophy; small ones for all who participated with a dancing couple topped the trophy. The evening winners received a "huge trophy" it had stars at the base (golden ones) and dancers on top, the most beautiful trophies we have ever seen.

These sold out sessions raised almost \$500 for the teen center at the boys and girls club.

Here's some of the background that took place prior to the event. After only seven 90 minute courses of learning cha cha, these, eight couples performed individually. Because of the flooding we had in New Hampshire, we had to cancel two workshops and we had to meld every dance routine into one. Each one had a different piece of music and therefore, we had to adjust and choreograph according to the measures.

It was a challenge, but it worked out great.

The judges who are dancers who dance with us performed three numbers, a rumba, waltz and jive. They were superb. Judges were: Dot and Mario Ellero, Bob Wolfson and Rita Ferrulo, Dick and Carol Waterhouse, Joan and Wayne King, Marion Leriche and Anthony Menale. Those who demo'd at both sessions, are underlined.

After their performance the teens and seniors did not want to get off the floor, so they asked Ralph if they could dance one more number as a group, at each of the performances and they did. Does that tell you they learned to love to dance.

The lady judges received long stem roses and carnations for the men. Donated by a florist whose teen son danced in the group. Joan received a lovely bouquet of flowers, and they also presented us with a card and a gift. We awarded the dancers with certificates and a dangle with a gold background with a graduation cap, and lots of hugs to these very special young and old adults.

Newspapers and two TV stations covered this event, and also in attendance was a state senator, that was a surprise.

Our youngest teen got down on one knee and presented his senior dance partner with a bouquet of flower, and the tears flowed.

There is no way to describe how dancing nurtured the respect and bonding that took place between the seniors and the teens. To see them all hugging at the end of

the event in the middle of the dance floor was something to see...as they say "you had to be there". To clarify how things went, no one cared who won, they only cared about the fact that they danced well and had fun.

Just when Ralph and I believe we've had the best in this dance business, something like this happens and we know there is always a new venue somewhere down the road, but it will take something pretty special to top this.

Well, looks like this is just the beginning, in the fall we will be starting at the senior center, another workshop for dancing with the golden stars, and this time we will have more time to work with the group. Of course, we are donating our time and happy to do it, and it will be another fund raiser.

We are expecting a larger turnout as far as participants, so that means more audience and more money for the center, and more exposure for dance.

We seniors have laid the path for our kids to follow and, with kids like this, in the future we have nothing to worry about. So parents, grandparents and great grandparents, be proud. You've done a great job. Let's bring dancing back into the limelight where it belongs.

We humbly appreciate that we have had the privilege of having been a part of this successful intergenerational event, and look forward to the fall.

Here are the participants names (the seniors names are first):

- George Reasor and Katie Beal
- Barbara Jacques and Zack Martin
- Whitey Laycock and Jessica Southwick
- Charlotte Hamilton and Mitchell Bertowski
- Ann D'ortona and Norman Lo
- Virginia Murphy and Tim Sullivan
- John Accashian and Romarsha Cesar "Winners Of People's Choice Award"
- Louise Desrosiers and Israel Larriu "Winners Of The Dancing With The Golden Stars Competition"

Sincerely,
Ralph and Joan Collipi – Dance Teachers
Salem, New Hampshire



The total participants from the 55th National Convention

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By *Patrick J. Demerath*



Music for the Younger Dancers

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

ACA advocates that square dancing has the potential to be of interest to all demographic age groups including people who are in their teens and are in their twenties but most of the music relates to the Senior and Older Baby Boomers demographic groups. ACA maintains that this makes it difficult to relate to and attract dancers from younger age groups because the current music, both Patter and Singing Calls, are not using music which relates to these groups.

ACA was notified earlier that SharpShooter Music with its sister labels of Fine Tune and Gold Wing music is moving "outside the box" and is preparing square dance music that will relate to dancers ages 15-25 via CD's and MP3 formats. The initial music will be seven singing calls and four hoedowns and will be available for initial release in early September 2006. The general release to the public will

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be January of 2007. The music will produce full studio quality instrumentation music, which is designed and researched to appeal to the dancers in the teen age and twenties year groups.

SharpShooter music would like to invite callers and dancers to visit their website at www.sharpsooterrecords.com for more information and email Rick Hampton at rickcaller@yahoo.com with your opinions and suggestions, and to let them know if you as callers and square dance leaders believe this would contribute to building square dancing

The American Caller's Association is very grateful to Sharp Shooter music for its initiatives in creating music that will relate to younger dancers. The American Callers' Association is not endorsing Sharp Shooter music or Fine Tune Records and encourages all of the square dance music recording companies to consider producing music for the younger generations.

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 @AmericanCallers.com/news.

Until next time, happy dancing.

Deadlines For American Square Dance

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



Randy Boyd and Tom Rudebock hiding out in the vendor area at the national convention.



Peek Into a Caller's Record Case

Paul and Nita Walker

Paul and Nita Walker of Kannapolis, North Carolina started square dancing in 1974 in Laurel, Maryland. During 32 years of dancing they have served in numerous positions as club officers, various dancer/caller associations and positions at the state level.

Paul started calling in 1981. He presently calls for three clubs in the Charlotte area. Paul enjoys being a local caller, but does call some on a regional basis. During 25 years of calling Paul has attended five caller colleges and believes in continuous caller education to improve caller skills. Paul's motto is: *"Nothing is more important than the dancer."*

Their travels have found them living in California, Maryland, Oklahoma, Florida and now North Carolina. They have served on four National Square Dance Conventions in 1978 in Oklahoma as Vice Chairman of Housing; in 1997 in Florida as Publicity Chairman and in 1998 in the Carolinas as Vice Chairman Press Breakfast. Paul and Nita now serve as Publicity Chairman for the 56th National Square Dance Convention. They have attended 20 National Conventions

After 33 years of service with AT&T Paul accepted an early retirement offer. During his service with AT&T his assignments found him as a Marketing Manager, Communications Engineer and Trainer-Instructor for New Managers (covering labor relations and motivational skills). When he retired in January 1990 he was serving as a National Service Manager for a major client. Paul also served in the United States Air Force – Strategic Air Command in a combat mobility unit during the 1950's.

Paul and Nita have been married for 48 years, they have two children and two grandsons. After moving 14 times they now call Kannapolis, North Carolina, their home. When asked if he would be moving again, Paul responded with, "When it comes to moving, I never say never."

Paul holds membership in the Metrolina Callers & Cuers Association (Charlotte area), The North Carolina Callers Association and CALLERLAB International Association of Callers where he has served on educational panels during several CALLERLAB Conventions.

PATTER RECORDS:

Twister (ESP 419)
Kayla Rae (RYL 402)
Tag Along (C 509)

SINGING CALL RECORDS:

On And On (RYL 307)
Georgia On My Mind (RB 3002)
Plastic Saddle (BS 2487)

56th National Square Dance Convention®

Fun & Fellowship Is Waiting For You

The place to be in June of 2007 is the 56th National Square Dance Convention® in Charlotte, North Carolina. This event will be held in the beautiful Convention Center in uptown Charlotte. In addition to 150,000 square feet of dancing space we have 12 rooms dedicated to our Education Programs. There will be Tours, Fashion Show, Exhibitions, Special Event and a *Live Band Hall featuring the Ghost Riders Band* from California. There is even a Golf Tournament for those who come in on Wednesday. We hope to see everyone there.

Dance Halls

There will be seven square dance halls and three round dance halls. In addition there will be halls for Contra, Clogging, Country & Western, Lines and a great Youth program.

Tours – June 25-30, 2007

- | | |
|-------------------------------|------------------------------------|
| 1) Harrah's Casino, Cherokee | 7) Hendrick Motorsports Complex |
| 2) Biltmore House, Asheville | 8) Mary Jo's Cloth Store, Gastonia |
| 3) Charlotte City Tour | 9) Stowe Botanical Gardens |
| 4) Old Salem, Winston Salem | 10) NC Transportation Museum |
| 5) Concord Mills, Concord | 11) Andy Griffith Tour, Mount Airy |
| 6) Lazy 5 Ranch/Catawba Queen | |

Fashion Show

Under Carolina Stars is the theme of our Fashion Show which will begin at 1:00pm on Saturday in our Ceremonies Hall. A gospel quartet will entertain 30 minutes prior to the start of the show.

RV Camping At The 56th National Square Dance Convention®

RV Camping during the 56thNSDC is going to be a real treat for June 2007. There are 400 Full Hook Ups reserved for square dancers. These outstanding Campsites will be "Pre-Assigned" so you will not have to arrive together to camp together. Electric will be 30 and 50 amps for plenty of electrical power. At this campground there is a 10,000 square foot covered pavilion where social events are being planned just for the dancers.

Nearby are numerous restaurants, Concord Mills Mall (with a Bass Pro Shop). There is a RV Dealership with service facilities next to the campground and the nationally known Lowe's Motor Speedway with NASCAR Racing Team Shops nearby.

Bus service will be available and will start on Wednesday with a free ride into the Charlotte Convention Center so you can pick up your Convention Package – then use your bus pass for transportation to and from the Campground to the main entrance of the Convention Center – "Express Service" only. Hurry and register now – these modern facilities will be going fast once the word gets out. Visit our website (www.56thnsdc.com) for more information.

Ask ARTS

Dear ARTS,

The YTB Travel deal sounded great last month! Are there other fund raising projects in the works for ARTS to raise the large amounts of money you say will be needed for a nationwide promotion of the dance activity?

Wants Results Now

Dear Wants,

“Dance America”, a nationwide benefit dance, will take place on February 29, 2008. This was the idea of Al and Linda Shaw, Executive Administrator of ROUNDALAB, and was picked because, as a leap year day, it will have fewer conflicts with regularly scheduled dances/festivals.

State and regional organizations, as well as local clubs, and individuals are encouraged to plan and sponsor an ARTS Benefit Dance so that dances are held simultaneously in each region. Hopefully, organizations will donate use of a dance hall and callers/cuers will donate their fees for the event, with all proceeds going to ARTS for promotional activities.

In addition, these benefit dances will provide opportunities for local publicity, which will raise awareness of the presence of the dance activity in local areas.

Join us! For ARTS to succeed in its mission of gaining 50,000 new dancers, we need hundreds of folks like you to help us spread the word. Begin planning now to participate in this event with downloadable promotional material available at www.arts-dance.com.



ARTS-DANCE

Please direct any questions for ASK ARTS to Del Reed at 321-633-1306, or email to www.askarts@arts-dance.org.



We don't want to ask ARTS anything right now! We want to dance!

EASY LEVEL

From
Bob Howell



Kit Galvin and Ron Counts of Colorado Springs, Colorado, presented the following dance at the "Beginner Dance Party Leader's Seminar" at CALLERLAB this past spring in Charlotte, North Carolina and it was enjoyed by all present. They called it the - - -

Sagebrush Shuffle

(Country-Western version of the Jessie Polka)

Formation: Couples in a circle, facing Line of Dance (counterclockwise), in Cape (Varsouvianna Position). Identical footwork.

Music: Sold - John Michael Montgomery

Routine:

Beats:

1-2 HEEL, STEP

With the weight on the right foot, and bending only the right ankle and right knee, tilt body back touching the left heel forward to the floor. Keep the left leg, torso and head in a straight line as if they were in an erect position. Return to original position; step left foot beside right.

3-4 TOE, TOUCH

Bending only the left ankle and hip joints tilt body forward touching the free toe backward to the floor. While tilting forward keep the right leg, torso and head in a straight line as if they were in an erect position. Return to original upright position; touch toe of right foot to instep of left foot (no weight).

5-6 Repeat beats 1-2, but use the right heel forward and step beside left foot.

7-8 STOMP TWICE WITH LEFT FOOT BESIDE RIGHT FOOT

9-16 FOUR FORWARD SHUFFLES (TWO-STEPS)

Forward left, close right, forward left, hold; Forward right, close left, forward right, hold; repeat.

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From Edmonton, Alberta, Canada, Hope Pennock, shares this delightful trio routine which she named, the - - -

Vine Kick Trio Dance

By Hope Pennock

Formation: 3'3s facing 3'3s, actives facing LOD, inactives facing RLOD like spokes of a wheel, hands joined when possible. All start LF

Music: Any consistently phrased music

Routine:

Beats

- | | |
|-----------------------------|--|
| 1. 8 FORWARD AND BACK | Walk 4 fwd, walk 4 bwd; |
| 2. 8 DO SA DO | With opp. person, pass R shoulders, step to R, back up to place; |
| 3. 8 VINE KICK LEFT & RIGHT | Step LF to L side, step RF, XIB LF, step LF to L side, kick RF XIF LF; |
| | Repeat opposite feet; |
| 4. 8 CIRCLE 1/2 LEFT | Hands joined with the 3 across; |
| 5. 8 VINE KICK LEFT & RIGHT | Repeat #3; |
| 6. 8 CIRCLE 1/2 LEFT | Repeat #4; |
| 7. 8 DOSADO | Repeat #2; |
| 8. 8 PASS THRU | Pass R shoulders and meet new 3's. |

Following is a dance pattern that I don't believe I have ever seen or danced. Dudley Laufman of Canterbury, New Hampshire shared it with the dance world on the web. It is called the - - -

Three Hand Star

Formation: Square

Music: Dudley likes 100 Pipers tune

Routine:

After the intro:

- A1 1st couple swing, right there inside of the ring
- A2 Lady go right, gents go left with a three hand star with the side couples
Left hand back
- B1 On to the next with a four hand right hand star with opposite couple (do not make a left hand back)
- B2 Allemande left your corner as you come around and right hand to your partner, grand chain all way round
- C1 All swing and promenade
- C2 2nd couple swing, etc.

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And our contra this month has come to me via the CONTRALAB QUARTERLY. It certainly has an interesting name and was written by Art Harvey of Las Cruces, New Mexico. He calls it - - -

An After Lunch Swing

Formation: Alternate duple – Double progression.

Music: Any 32 bar tune

Routine:

- A1 Neighbor balance and swing
- A2 Star left (8)
New neighbor turn half by the right, Men turn half by the left
- B1 Partner Gypsy and Swing
- B2 Right and Left Thru (8)
Circle left 3/4 & Pass Thru (8)

Free Stuff

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

CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

This is the most challenging choreo to date. It involves putting the dancers in two different formations at the same time. At the higher levels we call this T bone. Sometimes the boys are in a wave and the girls are in a column formation. Or visa-versa. We suggest you put down your checkers first to get a feel for how this goes. Good luck on this one.

- 1) Heads square thru 2
touch 1/4 girls roll
8 circulate
boys Trade
centers circulate
girls peel off
Boys hinge
centers pass the ocean
cut the diamond
hinge
right and left grand
- 2) Sides square thru 2
touch 1/4, girls roll
8 circulate
centers circulate
boys trade and roll
centers in, cast off 3/4
centers pass the ocean
- flip the diamond
swing thru
boys run
square thru 4
trade by, left allemande
- 3) Heads square thru 2
touch 1/4, boys roll
girls trade
8 circulate
centers circulate
boys peel off
girls hinge
centers walk and dodge
centers run
box the gnat
fan the top
split circulate TWICE
right and left grand

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- 4) Sides square thru 2
touch 1/4, girls roll
8 circulate
boys trade and roll
centers swing thru
Outside girls run
extend
girls trade
split circulate
right and left grand
- 5) Heads square thru 2
touch 1/4 girls roll
8 circulate
centers circulate
boys trade and roll
ALL trade and roll
star thru
zoom
centers pass thru
left allemande
- 6) Sides square thru 2
touch 1/4, girls roll
8 circulate
boys trade and roll
centers box the gnat & fan the top
ends hinge
{each side} fan the top
8 circulate
swing thru TWICE
right and left grand
- 7) Heads square thru 2
touch 1/4 & boys roll
{each side} 1/2, split circulate
acey deucey
scoot back
left swing thru
right and left grand
- 8) Sides square thru 2
touch 1/4 & boys roll
{each side} 1/2, split circulate
acey deucey
boys run
1/2 tag
face your partner
right and left grand
- 9) Heads square thru 2
touch 1/4 & boys roll
(each side do your part) scoot back
& girls roll
8 circulate
girls run
swing thru
circulate, right and left grand
- 10) Sides square thru 2
touch 1/4, boys roll
girls trade and roll
centers walk and dodge
swing thru
boys run
spin the top
right and left grand

11) Heads square thru 2
 touch 1/4 & girls roll
 8 circulate
 boys trade and roll
 centers pass the ocean
 ends cast off 3/4
 {each side} fan the top
 linear cycle
 square thru 3
 wheel and deal
 centers square thru 3
 left allemande

12) Sides square thru 2
 touch 1/4 & girls roll
 8 circulate
 centers circulate
 boys trade and roll
 centers in cast off 3/4

centers spin the top
 ends circulate
 flip the diamond
 acey deucey
 split circulate
 right and left grand

13) Heads square thru 2
 touch 1/4 & boys roll
 girls trade
 8 circulate
 girls trade and roll
 centers single circle to a wave
 side boys u turn back
 extend
 explode the wave
 wheel and deal
 dixie grand, left allemande



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For further information contact:

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THE KOREO KORNER

From
Steve Kopman



Let's have some fun with an unusual starting call from a squared up set to get the dancers listening right away. Enjoy.

Heads right and left thru & turn 1/4 more girls pass thru
THEN:

- 1) Centers recycle
head girls run
double pass thru
leads u turn back
square thru on the 3rd hand
right and left grand
- 2) Centers swing thru
head girls run
extend
right and left grand
- 3) Centers explode the wave
ends trade and roll
centers run
touch 1/4
circulate
girls u turn back
swing thru
- right and left grand
- 4) Centers fold
head girls run
centers pass thru
touch 1/4
split circulate
girls run
square thru 2
right and left grand
- 5) Centers fan the top
ends hinge
{each side} fan the top
boys run
chain down the line
roll away
pass the ocean
right and left grand

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about the caller college, and the National Convention.

Please permit us a moment to bask in the warmth of success of the "International" Trail Thru Caller School! Nasser Shukyar and Doug Davis, who taught the school, agreed that what we managed to come together with what was "technically impossible" and yet it worked. Of course we put time and effort into the school, but without the help of so many others nothing would have worked!

Our good friend Jean Mather (she is not a dancer yet) helped in so many ways it is impossible to count. Many residents of Rainbow's End, where we live, welcomed caller students into their homes. We were welcomed by all and sundry and even had several articles in the local newspaper about this "international event." Of course Nasser and Doug made a tremendous effort, but our greatest thanks must go to all of the caller students who came from far and near.

The students were: Lloyd Alexander of Picayune, Mississippi; Kenneth and Rhonda Bailey from Texarkana Texas; Lois Carpenter, of College Station, Texas; Ted Ivin of London, England; Scott Henry, of Livingston, Texas (and our next door neighbor!); Drew Loutzenhiser and his mom Pat, from Greenville, Pennsylvania; Nick Rieser, of Troy, Michigan; Shisong Liu, and his wife Yaxiong Xie, of Beijing, China; Svetlana Shtern, of St. Petersburg, Russia; Wink Tidwell of Nash, Texas; Hongbin Yan, of Beijing, China; and Derong Zhu of Beijing, China. Some were brand new callers, some were experienced, but all came together in a spirit of love and caring of square dancing. We all saw and experienced again the wonder of the Square Dance motto: ***Square Dancing is Friendship, Set to Music.***

A few people who should be acknowledged are Warren and Georgia Potts, and their friend Ray Ann Sullivan who came from Lodi, California, to work as angels! Ralph and Pat Nelson, who publish *Jerimiah Says*, the square dance magazine of the San Joaquin Valley in California, came to be angels. Warren and Georgia and Ralph and Pat have been mainstays of square dancing in Northern California for years and years. Robert and Puppi Slezak Mach came from Vienna, Austria. We had a dozen or more local dancers who came at various times to serve as angels: Bill Swofford, Allison Hernandez, Mark Nemeth, and a number of others. (I knew I would miss someone's name, but we were grateful for each of you.) A special thanks to Barbara Blair who not only hosted a student, but was present at every session as an angel. As ever, the job of an angel in square dancing is tough. The dancers were all expected to listen, dance, and make no comments!

Again, special thanks to Priscilla Davis, Doug's wife, and Jeanna Shukayr, Nasser's new bride, who worked practically non-stop to make it all happen!



Jim and Betsy – Your Rovin' Corners

The student callers have made tremendous progress! Some were experienced callers when they came, one as long as 30 years, and each is taking a lot home with him or her. The absolute beginners, of course have gained the most from the careful teaching of Doug and Nasser. They are kind, compassionate, yet direct and demanding. We have all been working quite hard, sometimes as long as 7:00 in the morning until 10:00 at night. *Then* Nasser and Doug did the necessary skull work to evaluate the progress of each student and determine the teaching techniques and plans to best meet the needs of every student.

On another front, both we and Svetlana were nearly in tears when we opened the 50 pound box of clothing and other square dance supplies and “stuff” from Jack and Martha Jaremko, from Ponce Inlet, Florida. Svetlana will not only take home her new caller skills, she will arrive back in St. Petersburg with gifts for many in her club – thanks to Jack and Martha. The records that were donated by Texas caller Brice Hesche were carefully examined and split up among the student callers. The records will find a good home.

We in square dancing learn how to “care and share” with one another. After all, it takes eight people to effectively dance – it is a very cooperative activity! Of course we dancers are all taught, in the early days of classes how to greet everyone in the square when we form up, how to always applaud the caller at the end of a tip, and how to thank every other member of the square when we complete the tip. What a powerful thing this is – no one ever leaves a square until they have thanked all the other dancers in the square, ending with their partner!

What a metaphor square dancing is for a family! We all come together to support one another in a common enterprise. If one fails, we all fail, so we try as hard as we can to help and support one another. We all succeed together! We quickly learn that competition is anathema to square dancers, when we can all enjoy so much more by cooperation.

When the caller school came to a close, several of us headed south to the 55th National Square Dance Convention in San Antonio, Texas. Hope you all attended! We will have a word to say about the convention in our next report.

Hope to see you across the square.

Jim and Betsy Pead, Your Rovin Corners

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I Want To Hold Your Hand

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

WORKSHOP 1.

61. Spin the Top: Most of the other moves we have taught from lines or tidal waves but this time we need to set up twin pararell waves so that you can call a swing thru first and then get the boys to note which girl they are holding the right hand of because they will be holding her right hand again at the end of the move, all trade right, girls hinge and trade left, boys move up in a small arc to hold her right hand again. Follow this the first few times with pass thru, wheel around, lines forward and back. When they get to dance speed (8 beats) on beat 6 call right and left thru before they have made the wave and amazingly you are there without blood on the dance floor! I wouldn't call Spin the Top without the swing thru first for the time being. I wait until the new dancers ask to do it! We still as a club use the Grand Spin record, the new dancers see the club doing it and want to join in; it uses spin the top with the girls moving up 8 times during the record so you do not need to repeat it very often before they are fully experienced in the move. 64 beats without the caller!

47. AGAIN Left Touch a Quarter Left touch and hinge: A good way to get into left hand waves especially as you can have the boys face out and the girls face in then you can call trade left and the centers trade right (left swing thru) this ends in a boy boy, girl girl, wave, so you can left swing thru again or if you are really adventurous you could have the center boy run around the center girl (his partner) and give them a taste of 3 x 1 lines! The ends can circulate still in 3 x 1 lines and resolve by center boy run around the end boy, all bend the line, forward and back, star thru, first couple wheel left, next couple wheel right (1p 2p lines) lots of alternatives there for further workshops.

WORKSHOP 2.

62. Dixie Style to an Ocean Wave: There was a time when this was the only way to left hand waves, now there almost seems more than to right hand waves, best taught from facing lines everyone is involved, ladies lead Dixie style, that's girls step forward, give right hands and pass by, then left touch a quarter with the boys. Adjust to left hand waves. I have seen it suggested that we ought to do a right handed move like boys trade at this point before doing any left swing thrus, that's OK if you want to move the boys across, if not use it with boys trade twice which seems to defeat the point! Apart from this standard position you can later workshop half sashayed couples with the boys leading. It is also listed as Dixie style on the double track. That can be very confusing. It does need space between the two tracks to be understood; so you would need to do four boys in the center, pass



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thru, centers in between the girls, boys fold behind the girls; because the girls don't move with a fold it separates the two tracks so the girls can lead straight across Dixie style to the ocean wave which are more manageable being that much further apart. I have recently seen this with single file concept moves at Challenge, eg single file flutter wheel and single file reverse the flutter.


Dixie style ocean wave is one move that can lose you lots of new dancers so lets think outside the box. We could use pass the sea (A1 move) much easier to teach just like pass the ocean, e.g. pass thru, face partner, step to a left hand ocean wave that's not quite a true eq as the centers (mostly boys) need to trade by the right, but since with Dixie style so many following calls are boys trade this could be an advantage. For the rebels from the Deep South you could call it "Pass the Dixie" at Mainstream.

Do Paso: The Texas do sa do, can we not consign this to the directionally called moves like Red Hot and Ice Cold, because all the directions can be given in the time it takes to dance!

63. Slide thru: Does not have a lot going for it from a new dancers point of view. A no hands move with solo turns that are different for boys/girls is confusing and the downfall of many otherwise good squares. Used too often from inappropriate positions can again lose you new dancers, but from a callers point of view, a useful move, so teach as a star thru without hands (boys turn a quarter right, girls turn a quarter left). This is best used from waves. At Mainstream please don't call slide thru for facing boys or facing girls. Keep that for another plateau, or the men use touch a quarter (same result) or girls left touch a quarter and in waves use appropriate hinge. The dancers need to win with this one, but I personally could manage without it.

Two ladies chain 3/4: Move it to plus. This move is only there for the traditionalist caller who do not teach half the Mainstream list; it goes like this, head ladies chain 3/4, side men turn them with an arm around and roll her away, forward 6 and back, lonesome men with a do sa do, circle left, allemande left etc. This can be updated with Plus: Heads lead right, circle to a line, touch a 1/4, columns circulate once and a half (part of co-ordinate), trade and roll to face, forward 6 and back, lonesome boys turn right, center 6 pass thru, U turn back, slide thru (that's boy boy girl girl slide thru) allemande left. You can always break it up with some 6 hand grand swing thrus or point to point diamonds and that's why its all Plus.

Next month: Workshops Continued



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Take a  at what is just released...

One Man Woman

Phase II – 2 Step – CURB 9077-7-R by the Judds – Mike and Michelle Seurer
Good country western beat to this music. Choreography has wrap and unwrap sequence, traveling box, basic 2 step figures.

Cape Cod

Phase II+1 – 2 Step – MGR 105 and MGR 035 – Dorothy Sanders
Hitch, 2 turning, open vine. Basketball turn, and lace sequence. Can be danced to on cues.

Ramona

Phase II – Waltz – MGR 103 and MGR 060 – Dorothy Sanders
Twinkle sequence, box, canter, left turning box, ending is dip back and twist.

Calahan

Phase II – 2 Step – TNT 150 – Karen and Ed Gloodt
Cut back, hitches, scoot, wrap and unwrap sequence. Also has circle box and lace sequence. Can be danced to on cues.

New Red White And Blue

Phase II – 2 Step – Belco 435 – Patricia Hintz
Circle 4, twirl vine, basketball turn, wrap and unwrap sequence, traveling door. Struts, ending is twirl vine and apt. point.

Do The Cha

Phase III – Cha Cha – The Cha Cha Cha by Bobby Rydell, Bobby's Greatest Hits CD Trk #14 – Milo and Terry Molitoris
Good cha cha beat to this music. Has m's and w's chase peek a boo. Open break, shoulder to shoulder, New Yorker, and all basic cha figures.

Wonderful Dancing

Phase 2+2 (Hover, Open Impetus) – Waltz – Wonderful Dancing by Hugo Strasser Orch. – Milo and Terry Molitoris
Hover, left turning box, canter, roll 3, twinkles are some of the figures in this basic waltz routine.

Walkin' In The Sunshine

Phase II – 2 Step – All Time Greatest Hits by Roger Miller CD track #14 – Milo and Terry Molitoris

Hitch, vine and clap sequence, circle chase, traveling door and lace sequence. Can be danced on cues.

Hey Ma, He's/She's Making Eyes At Me

Phase II – 2 Step – Rawhide 827 – Mike and Michelle Seurer

Scissors to sidecar and banjo, basketball turn, broken box, limp, and traveling box are some of the figures in this phase 2 dance.

The End Of the World

Phase II – Waltz – STAR 156B – Yasuyo Watanabe

Waltz away, reverse twirl, thru twinkle, box reverse box. Also has waltz wrap included in their choreography.

Tulsa Five Count

Phase II – 5 Count – MCA 53557 by Don Williams – Dorothy Sanders

Open vine, forward locks with away kick and face touch. Skate sequence, back away and kick/clap. Catchy music.

Dance, Dance, Dance

Phase IV+1 (Hinge) – Waltz – Windsor 4-538 and Roper JH 400 – Russ and Mary Morrison

Box finish, whisk, wing, back hover, diamond turn, telemark, spin turn. Routine is short and repeats and is nicely done.

Vaya Con Dios

Phase IV – Waltz – Coll. 6080 flip How High The Moon or Capitol F2486 w/ Johnny Les Paul and Mary Ford – Allemande Al and Martha Wolff

Telemark, hover fallaway, slip pivot, progressive twinkles, diamond turn, ending is drift apart and point. Nice waltz.

Kind Of a Drag

Phase 2+2 (Flare, Strolling Vine) – 2 Step – Columbia 13-33155 by the Buckingham's flip Back In Love Again – Bev Oren

Half box, scissors thru, solo left turning box, traveling door, wrap and unwrap sequence. Also has strolling vine and ending is double twirl, and step apart and point. Nice dance.

May You Always

Phase 2+2 (Strolling Vine and Fishtail) – 2 Step – Silver sounds 238 – Howard and Anna Hoffman

Traveling box, strolling vine, basketball, fishtail, broken box, and basic 2 step figures included in this Dance.

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Round Dance with Ralph & Joan Collipi

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August 25, 26, 2006 – Cherry Hill Campground, College Park, MD; Phases III-V and Soft VI

Staff: Filardo, MD - Collipi, NH

Contact: Dom Filardo - domfil@verizon.net - Tel. 301-862-4928

Holiday Round Dance Ball

Dec. 26-31, 2006 - Jan. 1, 2007 – Landmark Resort Hotel, Myrtle Beach, SC - Phases III-VI

Staff: Pierce, AL - Balckford, FL & AZ - Collipi, NH

Contact: Barbara Harnelson - bharnelson1juno.com; www.geocities.com/bharnelson1

Round-E-Vous At Woodbound - Round Dance Weekend

April 20, 21, 22, 2007 - Teaching Phases 3-5 Requesrts 3-6 - Woodbound Inn - Rindge, NH

Staff: Bernie & Joel Porter - NH - Ralph & Joan Collipi - NH

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

19th Annual Bennington College Round-E-Vous Round Dance Festival

Jan. 26-28, 2007 – Bennington College - Bennington, Vermont - Phases III-VI

Staff: Bradt, PA - Collipi, NH - Filardo, MD - Read, TX-AZ

Contact: Ralph & Joan Collipi - email: ralph.collipi@verizon.net

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

Amazing Grace

Phase IV – Waltz – SP372 How Sweet the Sound – Hank and Judy Scheerer
Diamond turn, natural hover fallaway, whisk, spin turn, box finish. All basic waltz amalgamations, no surprises.

Sweet Lips Waltz

Phase II+2 (Hover, impetus) – Waltz – Coll 4745 or RCA 447-0574 by Jim Reeves – Nariaki and Hideko Aoyama

Lady wrap to a forward waltz, hover, roll 3, twinkles twisty vine, and all basic waltz figures. Ending is a dip back and twist.

Memory Rumba

Phase III+2 (Aida/Switch Recover) – Rumba – Memory Ross Mitchell All Night Long CD #13 – Milo and Terry Molitoris

Nice music to a well done basic rumba. Routine has crab walks, with ronde to serpiente, aida, open break and basic rumba figures. Ending is switch and wrap.

Train Of Love

Phase IV+1 (Chasse Roll) – Foxtrot/Jive – The Train Of Love Best of Alma Cogan CD EMI Gold Trk #23 – Milo and Terry Molitoris

Part A & C are jive figures. Part B is foxtrot and jive. Jive figures included link rock, chasse roll, triple wheel, sole tap, sailor shuffle. Foxtrot figures hover telemark, cl. impetus, feather finish.



Remember, this is clogging not squares. If you square up and we start dancing you will kick each other. Just like last time!

CUE TIPS

*Selected by
Fran & Jim Kropf*



Let's not "DREAM OF TWO STEP" let's all go dancing and do the "BOP"

Dream Of Two Step

Choreographers: Yasuyo Watanabe

Record: Roper JH 408 All I Do Is Dream of You

Footwork: Opposite unless noted

Rhythm: TS Phase: II+1

Sequence: Intro-A-B-A-B(1-15)-End

INTRO

WAIT 2 MEAS;; APT PT; TOG TCH TO CP/WALL;

PART A

BROKEN BOX;;; SD TS L&R;; 2 SD CL; WK & PKUP; 2 FWD TS;; SCIS
SDCAR/LOD; FISHTAIL; WK & FC; 2 TURNING TS TO SCP/LOD;

PART B

2 FWD TS;; ROLL 4 TO SCP/LOD;; RK THE BOAT TWICE;; SCOOT; WK &
FC TO CP/w; TRAV BOX;;;;; VIN APT & TOG TO BFLY/W;;; TWIRL 2;
WK & FC TO CP/W

END

APT PT;

BOP

Choreographers: Connie & Al Ritchie, 2541 Wentwich Road, Victoria BC
Canada V9B 3N5

Record: Col 6108 Dan Seals

Footwork: Opposite unless noted

Rhythm: Two Step Phase 2

Sequence: Intro: AB INTER1 A B INTER2 A(9-14) B END

INTRO

WAIT 2 MEAS APART, POINT; TOG TOUCH SCP;

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15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
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PART A

2 FWD 2 STEPS OP; HITCH 6; CIRCLE AWAY TWO 2 STEPS;; STRUT 4 TOG SCP; 2 FWD TWO STEPS OP;; HITCH 6;; VINE APART 3; TOG 3 CP/W; 2 TURNING TWO STEPS BFLY;;

PART B

VINE 3; WRAP; UNWRAP; CHANGE SIDES OP; VINE APART 3; TOG 3; HITCH 6 BFLY/COH; VINE 3; WRAP; UNWRAP; CHANGE SIDES; CIRCLE AWAY TWO 2 STEPS;; STRUT 4 TOG BFLY;;

INTER 1

FC TO FC; BK TO BK; BASKETBALL TURN SCP;

INTER 2

LF TURNING BOX;;;;

END

SLOW OPEN VINE 8;; APT PT;

ALL THINGS CONSIDERED

By
Ed Foote



What Does CALLERLAB Do?

In April I attended the CALLERLAB Convention for the 31st time. I am always amazed by the vast amount of work which occurs behind the scenes, and am also amazed and disappointed that most dancers know nothing about this. CALLERLAB is the only organization doing widespread behind the scenes work for square dancing, and thus the future of square dancing will depend on the amount of success achieved by CALLERLAB.

All one has to do is look at the various committees to grasp the scope of CALLERLAB's efforts. There are 27 standing committees, all of which do work throughout the year, and most hold a meeting at every CALLERLAB Convention.

Most dancers are only aware of the CALLERLAB program lists of calls. Each program has its own committee: Mainstream, Plus, Advanced and Challenge. Yet there is also a committee to promote the Community Dance program (a program which uses only 1/3 of the Mainstream calls), a Definitions Committee to be sure that all calls are defined properly, a committee to rule on improper uses of calls, and a committee to look at the long range aspects of the CALLERLAB programs.

There is a Handicapable Committee to promote dancing for handicapped individuals, a Youth Committee to promote dancing for youth, a committee to consider various ways to attract new dancers, another committee to study the best ways to structure lessons, and a committee to help women callers.

But that's not all. There are two committees to promote good caller training and instruction, a committee to look at dancing in the schools, a committee to work with caller associations in the U.S., a committee to work with Canadian callers and address their concerns, and another committee to work with overseas caller associations.

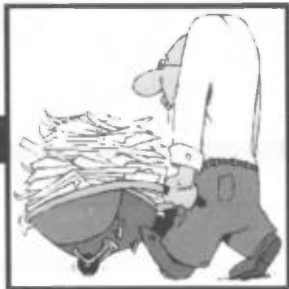
Add to this an Ethics Committee, two committees to raise money to promote square dancing, and a few more committees and you can see that hundreds of callers are actively working very hard to keep square dancing alive. These callers are not just calling dances, they are spending many hours of their own time for the betterment of square dancing.

So the next time you hear "CALLERLAB," don't just think of call lists – think of all these committees hard at work. They are working for you and for the future of this activity.

Saturday Nights in Lyons Colorado – National Callers with the "RED ROCK RAMBLERS"

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June 17, 24; July 1, 8, 15, 22, 29; Aug. 5, 12, 19, 26; Sept. 2
Special plus dance on Sept. 3, Rounds 2:00pm, Squares 2:30-5:00

FROM THE MAIL ROOM



Alice and I had a wonderful time in Germany. We spent 11 days with Heinz and Rosi Genzel whom we met when they visited Hoedowners last year, and then we took an 11 day Germany tour. We danced at three large annual festivals and six club dances. It was nice to see that the German clubs displayed U.S. flags and some dancers wore U.S. flag dresses. Many dancers and callers were young; some of the best dancers were only about age 12. Callers were mostly age 25 to 45. The dancers were excellent and danced by definition; it was my first time to be in the center of a teacup chain, to do a walk-and-dodge in reverse (backing up), and probably about 1/3 of the time we danced in a half-sashay position. Alice danced in a hexagon (six couples). And yes, I took a lot of pictures (over 4,400) and will post a few of the best in a couple of weeks.

Thanks,
Michael



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THE COUNTRY LINE

By
Mike Salerno



Dances, dances, dances. So many dances to learn and so little time to learn and dance them all. The last time I looked at one of the online databases of line dances, there were over 30,000 dances listed. In those databases you will find some great dances, some good dances, and some that are probably not so good dances. For this column, I try to pick dances that are popular throughout the world and written by a variety of choreographers. I hope that these dances teach you something as well as entertain you. I know there are dances that you are doing that I am not. I want to know what those dances are. I want you to send me your favorite dances. I will compile a list of them and report my findings in a future column. Send me the step description from the original choreographer if possible. In my opinion, if you do not have a good step description, you should not be teaching the dance. Too many times I have seen dances taught that were jotted down incorrectly and passed on with wrong counts and footwork. I would like this list of dances to be a quality list. Please send your suggestions to my address below.

I hope you will enjoy this month's dance. I remember dancing a line dance to this music in the 1970's, and it was not a new song then. That version of the song was by Edie Gorme. This month's dance is done to an exact remake of that song. If you cannot find the suggested music, use the original. A good song really transcends time. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Bosa Nova

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.

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

Kick: Lift the non-support leg from the knee and straighten the knee, pointing the toes.

Locked 1st Position: Cross non-weighted foot in front of or behind weighted foot in 1st position

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.

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

Sailor Step: A dance pattern accomplished by leaning in the opposite direction of the back crossing foot. In a Left Sailor Step, lean to the right as the left foot crosses behind the right foot. Although not in this dance, a Sailor Step is normally a triple rhythm movement and is counted 1 & 2. A Sailor Step begins by crossing behind in 5th position, followed by a side step in 2nd Position, and ends by replacing the weight in 2nd Position.

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

Stomp: To step with a heavy emphasis while changing weight.

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

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

* Prompting Cues are in Bold Lettering

NAME: BOSA NOVA

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

CHOREOGRAPHER: Phil Dennington (UK)

MUSIC TEMPO SUGGESTIONS:

Slow – Tall, Tall, Trees by Alan Jackson (146 BPM)

Medium – Meanwhile Back at the Ranch by Asleep at the Wheel (152 BPM)

Fast – Blame It On The Bossa Nova by Jane McDonald [Rumba] (164 BPM)

Start 16 Counts (7 seconds into track)

COUNTS/STEP DESCRIPTION

Side, Together, Side, Touch, Side, Together, Side, Kick

1-2) Step Left Foot to Left Side, Step Right Foot Beside Left Foot

3-4) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

5-6) Step Right Foot to Right Side, Step Left Foot Beside Right Foot

7-8) Step Right Foot to Right Side, Kick Left Foot to Left Diagonal

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Side, Cross, Side, Kick, Behind, Side, Cross, Hold

- 9-10) Step Down with Left Foot, Cross/Step Right Foot in Front of Left Foot
11-12) Step Left to Left Side, Kick Right Foot to Right Diagonal
13-14) Cross/Step Right Foot Behind Left Foot, Step Left Foot to Left Side
15-16) Cross/Step Right Foot in Front of Left Foot, Hold

Mambo Box

- 17-20) Step Left Foot to Left Side, Step Right Beside Left Foot, Step Left Foot Forward, Hold
21-24) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot Back, Hold

Side, Together, Side, Hold, Sailor Step With a 1/4 Turn Right, Hold

- 25-28) Step Left Foot to Left Side, Step Right Foot Beside Left, Step Left Foot to Left Side, Hold
29-30) Cross/Step Right Foot Behind Left Foot with a 1/4 Turn Right, Step Left Foot to Left Side
31-32) Step Right Foot Forward, Hold

Left Forward Lock/Step, Hold, Right Forward Lock/Step, Hold

- 33-36) Step Left Foot Forward, Lock/Step Right Foot Behind Left, Step Left Foot Forward, Hold
37-40) Step Right Foot Forward, Lock/Step Left Foot Behind Right, Step Right Foot Forward, Hold

Forward Mambo Step, Hold, Right Coaster Step, Hold

- 41-42) Rock/Step Left Foot Forward, Step Right Foot in Place
43-44) Step Left Foot Beside Right Foot, Hold
45-46) Step Right Foot Backwards, Step Left Foot Beside Right Foot
47-48) Step Right Foot Forward, Hold

Step, 1/2 Pivot, Hold, Traveling Pivots, Hold

- 49-50) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
51-52) Step Left Foot Forward with Toe Turned out in Extended 5th Position, Hold
53) Turning 1/2 Left on Ball of Left Foot, Step Right Foot Backwards
54) Turning 1/2 Left on Ball of Right Foot, Step Left Foot Forward
55-56) Step Right Foot Forward, Hold

Walk, Hold, Walk, Hold, Walk, Hold, Stomp, Hold

- 57-58) Step Left Foot Forward, Hold, Step Right Foot Forward, Hold
59-60) Step Left Foot Forward, Hold, Stomp Right Foot Beside Left Foot (taking weight), Hold

Let's dance it again and again!

How and Why American Callers Association Was Established

When the American Callers Association was established, there was an uneasy consensus among the square dance world of callers and dancers which believed that square dancing could no longer wait around for things to improve and get better on its own. If we were to stop the decline in the square dance activity, some changes would have to be made. When Bob Fisk, Bill Volner, Mac Letson, Gary Shoemake and others first started talking about this, the one thing that we all agreed on was that you could no longer expect new dancers to stay in a class until they were old enough to draw social security, just to be a square dancer.

We had tried through CALLERLAB (which we were all members of at that time) to bring about change. But we were told that nothing was wrong with the Plateaus, Lists, Levels, or Programs or whatever they were being called at that time.

So we concluded that the only thing to do was start another national organization called American Callers. Bob Fisk, Bill Volner, and Mac Letson took money out of their own pocket and paid to have the corporation formed.

Within 30 days we had enough members to go negotiate contracts for music performance license with BMI & ASCAP, which was done by Mac Letson. At the time Mac and Lou Letson owned LOU-MAC & MAR-LET Records and all of the expense for running the office was paid by the record company until such time as the American Callers could pay its own expense.

American Callers was established to work for its members and with the square dance activity to do what could be done to make square dancing bigger and better for all. Since all callers are important to the square dance activity, we have only one class of membership with all rights being the same for all. All members have a voice and vote and they would not have to attend any meetings to be a full member.

Why an alternative? History has proven that when alternatives are not offered, bureaucracy and complacency set in and in many cases, when only a single choice is available, all the positive and beneficial aspects for which a professional organization was originally established are greatly diminished. Then the good of a few suddenly outweighs the good of the activity.

We are a non-profit organization. In an effort to keep the cost down to our members, American Callers has only one paid employee, the office manager. The Executive Director and all other workers for American Callers are done at no charge by people that truly care about the square dance activity.

We started with a dues of \$20.00 a year for our members and still have a \$20.00 a year dues. Because of an increase in the cost of postage and other things to run the office, we may have to increase our dues a little next year. Let me give you a break down of our membership fees for this year ending 3-31-07. Fifty dances a year or less: BMI license \$41.00 with a \$10.00 administrative fee; ASCAP license \$28.00 with a \$10.00 administrative fee; Insurance \$20.00;

Membership dues \$20.00; for a total of \$129.00. By the time we send money to BMI, ASCAP and Insurance, we have very little to run the office for you. But we enjoy doing it and will always do our best to keep the cost down for you.

When American Callers Association was established, we applied logic, facts, experience and reason to the problem of our shrinking numbers and came up with a workable and effective solution; do away with existing barriers between dancers and return to the days of undesignated dancers. In other words, we should discard the present terms Basic, Mainstream and Plus.

We should replace all the basic, mainstream and plus programs with one program of square dance choreography that can be mastered in a reasonable amount of time that will include the very best and most frequently used calls.

By doing so we can bring all the dancers back together on ONE FLOOR and put the FUN back into square dancing. Then we will have a happy, enthusiastic and more motivated dancer to bring more people into square dancing.

No longer will dancers be named and categorized in a divisive manner. No longer will dancers be forced to spend inordinate lengths of time to master the necessary choreography to be a square dancer. We need to condense everything below Advance & Challenge into one sensible and manageable program which should be called SQUARE DANCING.

American Callers has not only suggested the concept, they have, through committees and review of tapes of recent dances held in many areas of the country, determined that 95% of the dancing time was devoted to only 45 or 50 calls. These calls, in terms of frequency of use and popularity, convincingly dominate our square dance choreography. We were not the first to discover this, it has been known for a long time.

The determination of these calls was made in an entirely objective manner, with no preconceived bias toward or against any of the calls. Using these analytical studies as a basis, we developed a recommended program of calls that includes the order in which they should be presented and taught during the learning cycle. The program can be viewed on our web page americancallers@aol.com or contact the American Callers office for a copy.

We would like to see this program cut more to cut the teach time. If you think what you are doing now is a better way to go, please share it with everybody. The sad thing about this is that if we do not put into effect a workable solution, the decline will not only continue, it will worsen. We can all agree that we will all be the losers.



Can you guess where all the square dancers will be next year?

MOORE ON CONTRA

By
Paul Moore



The Goldangest Square Dance Ever

I have a weak spot for history – especially square dance history. I have been lucky enough to meet many of the Sets in Order – American Square Dance – Society Hall of Fame callers. One of my favorite people of all time was the late Bob Osgood who published “Square Dancing” magazine. Most old timers remember it as Sets in Order. In some of his meanderings through the past of square dancing, Bob told of the largest single-venue square dance ever. A special guest at the dance was Lloyd “Pappy” Shaw, the school principal who revitalized square dancing in America. The word spread that “Pappy” was going to be in Southern Cal...read the story for yourself.

ON THE LATE afternoon of Thursday, July 13, Southern California citizens who have poo-pooed the popularity of square dancing began to sit up and take notice – something was definitely going on!

Busses by the dozen rolled out of San Diego, jammed with men and women dressed in western clothes; thirty chartered busses roared out of the San Bernardino area filled with a similar throng; trains from as far as Bakersfield and Fresno were loaded with dancers and every highway leading to the Pacific was crowded with carloads of laughing folks in fancy boots, loud shirts and blue jeans.

Ten thousand of these citizens were members of the seven Southern California square dance associations – the Associated Square Dancers, Cow Counties Hoe-down Association, Tri-Counties Square Dance Association, San Diego County Square Dance Association, South Coast Association of Square Dance Clubs, Western Square Dance Association of the San Gabriel Valley, and the Northern San Diego County Square Dance Association. Five thousand were not members of any organization, but were determined to join the fun as spectators. All had one goal in common – the jamboree at Santa Monica which was to climax that city’s Diamond Jubilee celebration.

Santa Monica was ready for them – and then some. For weeks the city fathers, the police and fire departments and the public works department had been as busy as a hoe-down fiddler’s fingers. Special stickers had been printed for the 37 callers and their families who had been invited; extra parking areas had been roped off, refreshment stands and bleachers erected and a four block area along Ocean Avenue and a two-block area down Wilshire Blvd. had been re-paved and treated to several tons of a combination of soapstone, corn meal and borax to make the dancing pleasant and easy.

Under the watchful eyes of John Danley, chairman for the City of Santa

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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@tipproductions.com

Monica, and Bob Osgood, master of ceremonies and co-chairman, special spot lights had been erected on both sides of the giant T and carefully checked loud speakers bristled from dozens of lamp posts. At the point where the T joined there was a huge platform to accommodate the callers and their wives, the two orchestras and the visiting VIPs.

AT 6:30 the streets in the special area were empty. One hour later there were over 1,000 sets in order and every inch of standing room along the streets and in surrounding buildings and houses was taken up by spectators. Every now and then a red cardboard square would bob up above a set as one of the 40 uniformed Boy Scouts on duty signalled that another couple was needed.

After greetings from city officials, John Danley and Bob Osgood, "Pappy" Shaw of Colorado Springs, who had flown out for the event, took over. On the spot to say something nice about each caller he introduced, "Pappy" solved the problem by a running gag. Beginning with Ray Shaw, his brother, he told the crowd that he had been talking to the caller's wife or girl friend and understood, from this source, that he was the best caller in the U.S.

In spite of the crowd there was no confusion as to patterns. This was due to the sound system which brought the calls clearly to each set, to the high caliber of the callers and to the careful planning on the part of Bob Osgood and John Danley, who selected only well-known or relatively simple patterns for the program - yet did not sacrifice quality and variety. No walk-through was given as has been the general practice in the past.

In the middle of the program, dancing halted as Governor Earl Warren's car was escorted into the area by four police cars. Smiling, the Governor pushed his way to the callers' stand and made a tremendous hit with one of the shortest speeches on record.

"I don't want to spoil a good party by a lot of talk," he said, waving and grinning, "and I'm not going to try and call either. But I'm proud to be known as the governor of the best square dancing state in the Union."

Screen Star Leo Carillo was then introduced and, taking his cue from Warren, said he had no intention of saying more than "thanks" for being invited to the

party.

The callers then took over again and, with two orchestras – Jack Barbour and the California Clippers, and Grace and the Cow Counties Boys – rotating; and each section of three tips broken by a folk or round dance, the jamboree rolled on.

A cool breeze began to roll in from the Pacific, keeping the dancers fresh and putting new vigor into their steps; the huge palms along Ocean Ave. and the Palisades ducked in and out of the

glow from the giant spot and flood lights; music, calls and the laughter and shouts of the dancers blended with the gentle roar of the ocean in a setting that only Southern California could produce.

Sharply at 11:30 the program ended with the Black Hawk Waltz and, within a half-hour, the streets were empty as the 10,000 dancers went out for something to eat, caught busses for the long trip home or gathered in homes and private halls to continue dancing into the small hours of the morning.

The next day there was none of the usual litter of civic celebrations – no broken pop bottles, bags and paper napkins. The square dancers had proved that, perhaps more than any other organized recreational group, they could gather without bringing down the town. All that remained to be done was to clean the streets to make them safe for traffic again.

No one who attended the Jamboree failed to be impressed by its color, friendly atmosphere and basic American feel. And everyone from Governor Warren to the newest dancer agreed that Santa Monica's Jumbo Jamboree was the biggest, most exciting, dancingest and gol-dangest square dance ever held – a credit to a beautiful city and a tribute to one of the finest recreational movements in the U. S. today.

The article was written by Bill Castner and Dan Allen for "Let's Dance" folk dance magazine. The "Let's Square Dance" column was edited by Mildred R. Buhler, a great square dance caller in Northern California. She moved to England for several years, and while there founded the British Association of American Square Dance Callers.



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CALLERLAB VIEWPOINTS

By
Barry Clasper



Dancers With Declining Abilities

At the 2006 CALLERLAB Convention in Charlotte, North Carolina, a number of interested people gathered for a Birds Of A Feather session titled "Dancers With Declining Abilities". The purpose of the gathering was to share experiences and explore the question of how to cope with individuals in our dance groups who because of injury, illness, or advancing age find themselves less able to handle the dancing they once did. Twenty individuals attended, and the discussion was both lively and thoughtful. Many experiences and perspectives were shared. This report summarizes the themes that emerged. A recording of the session is available from Convention CD's & Tapes Inc. (305-947-6270).

While the discussion summarized below was very valuable, it highlighted that there are no easy answers. This is a subject requiring extensive discussion, which can hopefully generate some kind of emergent consensus on appropriate coping strategies. This report shares the views of the small group that met in Charlotte, but a truly useful consensus will require a much wider exchange of opinion. Please consider the following as an initial volley in that exchange. If you would like to comment or share an experience, you can choose from several options:

1. Join the Internet discussion group that we have established for this. To join, go to this URL http://all8.com/mailman/listinfo/coping_all8.com and fill in a subscription form. Once subscribed you will be able to exchange opinions with others in the group via email.
2. Contact Barry Clasper (barry@clasper.ca) or CALLERLAB (callerlab@aol.com), via email.
3. Write a letter to the editor of American Square Dance.

The Birds Of A Feather group expressed a general consensus on a number of points:

- Even though individuals may become unable to function as effective dancers, they are still part of our community. It is not acceptable simply to expel them from a group to which they may have belonged for years, particularly when their continued participation may represent good therapy for their condition. They are our friends and we owe them our care, consideration, and assistance. Nevertheless, other members of the group also have rights, and it is necessary to

American Square Dance will always be happy send you free magazines to give to your graudating class!

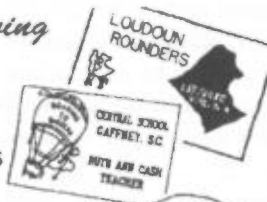
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strike the appropriate balance between assisting those in need and asking for sacrifices from the other members.

- There is a wide range of potential impediments, each posing different problems and solutions. The commonly seen ailments can be broadly classified as either physical or cognitive. Physical problems include those affecting movement, coordination, balance, stamina, hearing, or vision. Cognitive problems include difficulties with memory, language processing, problem solving, or spatial awareness. These two classifications can be further subdivided into three types: temporary conditions that can be expected to improve over time, permanent conditions, and degenerative conditions which result in a continuing erosion of capability. Obviously, strategies for dealing with someone suffering from degenerating cognitive abilities (for example, Alzheimer's) would differ from strategies for dealing with somebody learning to walk on a new prosthetic leg.
- There is one thing, however, that is universally helpful regardless of the situation. Often the dance group is one of the most important social supports in the person's life. Removing that support can be very detrimental to them and, conversely, maintaining that support can be valuable therapy. Therefore, permitting the person to continue to attend the dance event to socialize even after they have become completely incapable of dancing can be very important.
- It is difficult to deal with a situation that is unacknowledged by the person involved. People are often reluctant to discuss personal health issues, especially when it involves an infirmity they feel makes them vulnerable or exposes them to pity. But it is difficult to make accommodations to their problem until they

have made the emotional adjustments necessary to feel comfortable publicly accepting the help. It falls to the group leaders to attempt to obtain their acknowledgment of the problem, either by approaching them discretely or by discussing the situation with their spouse or partner.

Some suggestions were made for handling several specific problems:

- In cases where people have physical problems that limit their ability to tolerate movements requiring a certain level of strength or flexibility, such as swinging, California Twirls, or Thars, the caller can modify their choreography to eliminate usage of the problem movements or less vigorous versions of the movement could be substituted.
- In cases where people lack the stamina to dance all tips or an entire tip, arrangements can be made to make it easy for them to rest when necessary. For example two people who cannot dance all tips could share a partner and dance alternate tips. Or a number of people unable to dance all tips could get together and form a rotation that allows them to sit out for the time they need.
- Part of the dance evening could be allocated to an adjusted dance program that accommodates whatever disabilities are involved, while another could be reserved for those who can dance the full program. This keeps the people together and allows them to socialize.
- People who find they are growing unable to cope with the dance program they have been attending should consider the idea of “angeling” at teaching sessions for a preceding program. This could give them a dance situation with which they can still cope, along with the satisfaction of assisting less experienced dancers learn a new program.

If you would like to contribute to this discussion, please send your comments using one of the avenues outlined earlier in this article.

Barry and Pam Clasper live in Toronto, Ontario, Canada and have been avid Square Dancers since 1973. Barry began calling in 1984, and now calls for three home groups as well as traveling extensively.

The Foundation

For the Preservation and Promotion of Square Dancing

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

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

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

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

We would love to send you complimentary copies of American square Dance for your graduating class! We just need to know when and how many!

POINT OF ORDER



From Kappie Kappenman

A Caller's Point Of View: Cooperation, NOT Competition

Just ask a bunch of square dancers why they square dance. You'll get a lot of answers, but the one you'll get most often is something to do with the kind of people they meet there. "Square dancers are such nice people," they say, "It's a pleasure to associate with them."

Why are these nice people square dancers? I think I know part of the answer. Square dancing is based on cooperation instead of competition. It is an athletic activity where everyone is on an even basis. There is no handicap based on size or strength, and each participant is equally necessary to the other. Progress is made not by setting someone else back, but by pulling everyone along with you. Square dancing appeals to other people who are naturally cooperative and would rather help others than show off their own accomplishments.

Square dancing appeals to those who like to learn something new and who like to help others learn. For those people, the greatest reward comes from the sight of large numbers of people moving in unison and harmony, cooperating to increase each other's enjoyment.

Of course square dancing is not for everyone. There are those who cherish their individuality so much that they refuse to change their habits for anyone, and there are those who refuse to try to learn anything new. There are people who want someone else to provide their entertainment for them, and who won't make any effort at all. Most of these people come a few times then drift away and are never seen again. But there are those who stay with it and change, and it is they who become the greatest possible advertisement for square dancing.

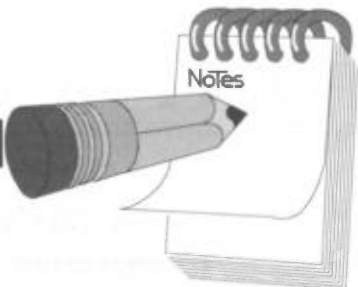
There is a special thrill in seeing someone who is shy and self conscious blossom into a cheerful, friendly person as he or she becomes an expert dancer. As confidence builds, sometimes a hidden sense of humor that no one realized was there comes to the surface. The person is now able to talk to everyone. He or she may even become a better dresser with a desire to share the latest square dance attire (a square dance trademark).

Complainers turn into boosters, people who have always been "too tired" to do anything suddenly can't get enough dancing. These people have become converts, they have become square dancers. And in so doing, they joined the ranks of those who are "so nice to know" – the reason the rest of us like to square dance.

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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 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

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, fidbrd@charter.net

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 Col-

lege; 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, domfil@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

SEPTEMBER 2006

2-3 **MONTANA** – 51st Annual Knothead Jamboree, West Yellowstone Montana; George and Betty Moore, 459 Killarney St., Billings, MT 59105; 406-252-4965; geebeesqumup@imt.net

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, 2001 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

15-16 **UTAH** – Melon Busters Dance, City Park Tennis Court, Main Ave., Green River; Janet at 435-564-3335.

26-Oct. 1 **MISSOURI** – Branson Swang Holiday, Branson

OCTOBER 2006

5-9 **NEW HAMPSHIRE** – North

east 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 04970; 207-864-2524),

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, stonedavidc@cox.net, 316-942-6852

NOVEMBER 2006

10-11 **IDAHO** – Fall Jubilee, Boise Square and Round Dance Hall, Boise; Jim & Gail Goff 208-888-5882, jimgail@heritagewifi.com; Mike & Sheila Bresnahan 208-887-4654,

mikesheila@cableone.net

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

8-10 **SOUTH CAROLINA** – Doin' Charleston at Christmas, A-2 Weekend, Radisson Hotel Airport, Charleston; Barbara Lassiter 843-971-3030; barb_joe@bellsouth.net

28-Jan 1, 2007 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach;

Barbara Harrelson,
bharrelsonljuno.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 Center, Ruston; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net; www.lottieainsworth.com/llh07.html

23-24 **UTAH** – Swing Into Spring, Helen M. Knight School, Moab; Penny 435-259-3470; sgrandin@hotmail.com

MARCH 2007

16-17 **TEXAS** – TopTex, Senior

White Chocolate Macadamia Nut Rounds of Loving Joy

A "yee haa" recipe by Jennifer Thomas

I know it's the middle of summer and no one wants to bake over the summer, but if we have to, why not cookies? Who here doesn't like sweets? Come on, don't lie. And what girl doesn't love chocolate? None? That's what I thought. Here is my favorite cookie recipe. ENJOY!

What you Need:

1/2 cup butter	1/2 teaspoon baking soda
3/4 cup white sugar	1/2 teaspoon salt
1 egg	8 ounces white chocolate, chopped
1 teaspoon vanilla extract	1 (6.5 ounce) jar macadamia nuts, chopped
1 1/4 cups all-purpose flour	

What to do with all of that stuff:

Preheat oven to 375°. In a medium bowl, cream together the butter and sugar. Stir in the egg and vanilla. Add the flour, baking soda and salt, and thoroughly mix with the butter mixture. Stir in the white chocolate and nuts. Drop cookies by heaping teaspoonfuls onto an ungreased cookie sheet, about two inches apart. Bake for 8 to 10 minutes in the preheated oven, until they are light brown. Cool.

Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 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

25-28 **COLORADO** - Red Rocks & Purple Mountains, 24th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; www.denver2007.com; Red Rocks and Purple Mountains, PO Box 470657, Aurora CO 80047-0657

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@sdcaller.fsnet.co.uk

27-30 **NORTH CAROLINA** – 56th National Square Dance Convention, Charlotte; Wayne and Janice, 2616 Polo Club Blvd., Matthews, NC 28105; wayneandjb@carolina.rr.com; 704-847-8553

AUGUST 2007

31-Sept. 3 **CANADA** – Alberta Provincial Convention 2007, Strathmore, Alberta (35miles east of Calgary); annegodsman@shaw.ca or : llicorneil@shaw.ca; www.squaredancecalgary.com

AUGUST 2008

30-Sept. 3 **ARKANSAS** — 37th Dance-A-Rama, Little Rock; Brenda Griffin 501-847-7851; arkydancer@aol.com

JULY 2008

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

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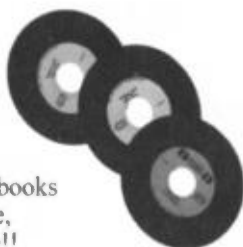
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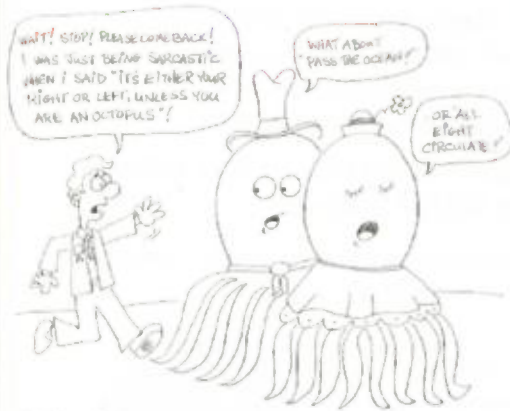
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