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Hopes for the Future,
God bless America!*

AMERICAN 
SQUAREDANCE

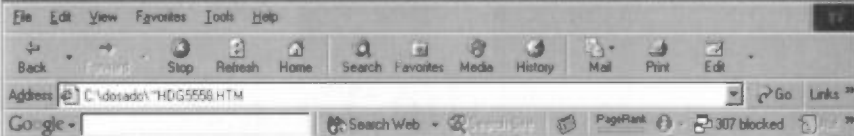
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AMERICAN  **Volume 61**
SQUAREDANCE **Number 9**
Sept. 2006

“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

THIRD WALL: CLUB STRUCTURE

Square dancing is now structured around clubs and their desire to dance Basic, Mainstream or Plus level. Most club officers are by nature, very driven people and are made-up out of the 20% of the population, that are achievers, resulting in a totally different view as to what is needed for their club to succeed. The driven will never succumb to being just basic or mainstream, in their eyes this is a sign of failure and not acceptable.

Dancer organizations add to an already stressed infrastructure of local and state square dancing, by sapping the energy in the form of workers from clubs, being utilized, for the purpose of dances and conventions, that don't really promote square dancing to the general public.

There are a few ways to change how we build our clubs and classes and they are not popular with established clubs or dancer organizations, but they have been used for years by Cuers. Start your own class or club at a church or business, for it's members and their friends and don't tell anyone until later or look at a segment of our population and reach out with a ONS.

There is the perception among churches, that square dance clubs, draw workers within the church, away from the tasks of the church and the community. This may or may not be true, but it is the perception and we as callers need to take extra caution when speaking about square dancing at a church. Remember to use unification as your selling point. The additional night at a church or organization, helps unite its members. If calling on a company, your big selling points are exercise, a non-competitive atmosphere, the health benefits, and fellowship.

It is amazing that we would go to China to teach square dancing, when in Dallas, Houston, Los Angeles or New York, there are more than one million Chinese in each of these cities. Become ambassadors for square dancing, by looking and working outside a club structure. On your daily drives, look for leads and possibilities.

Continued next month



This is the Speed Demon Group. They insist music be played at 200 beats/minute.

56th National Square Dance Convention®

GOLF TOURNAMENT

Join us for a round of golf on Wednesday, June 27. The format will be a four man Captain's Choice with a shotgun start. Please visit our website for more details.

SPECIAL EVENT and BAR-B-Q DINNER

"A Salute to Elvis" with Eddie Miles – Wednesday, June 27, 2007 • 5:15 pm

Don't miss this double treat. It just doesn't get any better than this, Barbecue and Elvis.

CONVENTION "TOURS"

Come and explore the beauty and history of North Carolina. A wide variety of Tours are offered and all Tours will depart from and return to the Charlotte Convention Center.

Harrah's Casino: Strike it Lucky! All the old favorites with Video Games, Blackjack, Video Poker, Slots, Craps and Roulette are found at Golden Tiger Casino, set in the beautiful Smoky Mountains.

Biltmore House: Enjoy a scenic ride to an estate where the driveway is measured in miles. Tour the largest house in the country with grounds, gardens and a historic winery. See how America's wealthiest family lived a century ago.

Old Salem: Enjoy old fashioned Moravian hospitality. Explore the gardens and visit Salem College, the old Salem Tavern, Cemetery and the Winkler Bakery.

Mary Jo's Cloth Store: Patterns and dress materials to delight any square dancer. People come from far and wide to take advantage of the selection.

Lazy 5 Ranch/Catawba Queen: Take a safari on a horse driven wagon through a beautiful hillside view of wild animals followed by an hour and a half cruise of Lake Norman on the Catawba Queen.

Charlotte City Tour: Enjoy urban sophistication with a small town feeling. Visit beautiful neighborhoods and elegant homes, cultural center and sports arenas.

Hendrick Motorsports Complex: Charlotte is the hub of NASCAR, and Lowe's Motor Speedway sets the standard in motor sports excellence. Enjoy a lap around the track aboard our tour bus. Visit the art gallery, gift shop and the Hendrick Motorsports Museum.

Stowe Botanical Gardens: Ever changing, ever beautiful. Roam the gardens with water fountains that are named as "*one of the nation's 20 Great Gardens*" in HGTV's popular book, *Flowering Gardening*.

North Carolina Transportation Museum: Ride on a steam train and take a tour through the museum and renovated round house.

Concord Mills "Shoppertainment": Enjoy shopping at the 200 outlet stores at Concord Mills Mall.

Andy Griffith Tour: See main street in Mount Airy as seen on TV as Mayberry RFD. Tour the jail and barbershop in the town made famous by Andy Griffith. In route, we will stop in Lexington at the Bob Timberlake Gallery. The return to Charlotte will include a stop at the Childress Winery.

Download the colorful Tour Brochure by visiting website www.56thnsdc.com.

EDITORIAL

*From
Bill Boyd*



The month of September is time to start thinking about Christmas and gift giving. Some of the gifts that are fun to give include, Square Dance Lessons for a friend. Not only do you sign them up, you take them, attend classes with them and be there for their admission to your club. Another fine gift is a gift of taking a newer dancer to their first visit to a different club. One of the gifts that I have always recommended is ribbons for your State Square & Round Dance Convention. I sometimes wonder how many more people would attend a convention if they knew that they were really welcome to attend, be a club member or friend. Ribbons for a National Convention, just imagine treating a friend and giving them the ability to enjoy the company of not hundreds, but thousands of square dancers gathered together. Surprise your spouse with ribbons and a prepaid hotel to visit Charlotte for the next National Convention. Join with your spouse at your next callers meeting, either national, state or regional and display a greater interest in this great livelihood (OK, hobby for some). Consider buying a friend a subscription to your favorite square dance magazine. Surprise your caller or cuer by paying their annual dues to their national callers association (ACA and CALLERLAB are the two recognized ones). All of these suggestions are in the square dance arena but for some they are thinking outside the box of normal gift giving. You can be creative and the gift you give may just last a lifetime.

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Vinyl Releases

Unless noted all CD's and MP3's are recorded in 3 keys.

My Old Man's A Dustman (7C's 217)

David Cox

A happy piano with a slide whistle, sax and drums will bring smiles and enthusiasm to the dancers. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Slide Thru, Pass the Ocean, Extend, Swing Corner, Promenade.*

Sitting On Top Of The World (Blue Star BS 2523)

Ken Bower

A re-release of a cover of an oldie by Al Jolson. It first hit the charts in 1926. This one will have the dancers singing along as they dance to this bubbly contemporary arrangement. Key change in closer. Available on CD with a vocal and instrumental track. *Hds (Sds) Promenade, Pass the Ocean, Extend, Girls Trade, Swing Thru, Boys Run, Tag the Line, Girls Go Left, Boys Go Right, Left Allemande, Promenade.*

S.O.S. (BVR 115)

Bodo Von Reth

An electronic arrangement featuring a keyboard. Halfway up the energy scale. Available on CD and Mp3.. *Hds (Sds) Square Thru, 8 Chain 4, Spin Chain Thru, Girls Circulate, Follow Your Neighbor, Half Spread, Swing Corner, Promenade.*

World Of Our Own (Elite ER 1044)

Bob Baier

A floor raiser. Electronic keyboard, percussion, harmonica, guitar and bass. Key change in closer. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Hinge, Split Circulate, Cast Off 3/4, Boys Trade, Boys Run, Bend the Line, R & L Thru, Slide Thru, Swing Corner, Promenade.*

Lady Is A Tramp (ESP 926)

Steve Kopman

Big Band sound on this show tune from a 1955 Disney movie. The original recording was by Frank Sinatra. Horns, strings, piano and percussion. The dancers will be swinging with this one. Available on CD and MP3. *Standard Ferris Wheel Figure.*

You Can Have Her (ESP 1101)

Elmer Sheffield

A cover of a tune that has been recorded by Johnny Paycheck and George

Jones. A floor charger from a guitar, steel, bass, piano, fiddle and drums. Signature ESP sound. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Tch 1/4, Split Circulate, Hinge, Swing Thru, Turn Thru, Left Allemande, Promenade.*

Car Wash (Gramophone Productions GP 100)

Joe Kromer

A disco beat. A modern electronic sound. This one will add energy to your dance. Available on CD and MP3. The CD has a harmony track. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Dance (Hi Hat HH5271)

Lottie Ainsworth

Add some pizzazz to your dance with this energetic mix of a fiddle, guitar, piano, bass and exciting percussion. Available on CD with an instrumental track and a vocal track. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Relay the Duecey, Swing Corner, Promenade.*

Bobby McGee (Lou Mac 244)

Dee Dee Dougherty

Written and recorded by Kris Kristofferson. Popularized by Roger Miller in 1969. An arrangement of a guitar, piano, bass, harmonica and percussion. This one will get the hands clappin' and the toes tappin'. Key Change in closer. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Jingle Bell Rock (MAP 112)

Mike Sikorsky

Get a head start on your Christmas song collection with this cover of a 1957 Bobby Helm's hit. A mix of a guitar, bass, drums, organ, horns and bells. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Sds (Hds) Lead Right, Circle Four to a Line, Tch 1/4, Circulate, Boys Run, Swing Corner, Promenade.*

On Broadway (Miracle MIR 105)

Fred Walker

A full electronic sounds with lots of strings. Background vocals. Available on CD and MP3. *Standard Ferris Wheel Figure.*

How High The Moon (Rawhide RWH 230)

Craig Abercrombie

A cover of a Les Paul – Mary Ford hit recorded in Les Paul style. Keyboard, guitar, vibraphone and percussion. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Girls Trade, Boys Run, Tag the Line, Ladies Go Left, Boys Go Right, Left Allemande, Swing Corner, Promenade.*

For the Sing-A-Long arrangement order RWH 833 available on CD and MP3 only. This release also has Phase II and a Phase III round dance tracks cued by Jim Kline.

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Get Down Tonight (Royal RYL 249)

Tony Oxendine

A light jazz arrangement, a floor lifter. Guitar sax, fiddle, horns, bass and drums. Popularized by KC and the Sunshine Boys. *Hds (Sds) Square Thru, DoSaDo, Make a Wave, Girls Trade, Swing Thru, Boys Run, Tag the Line, Girls U Turn Back, Swing Corner, Promenade.*

Let's Face The Music And Dance (Sting SIR 354)

Paul Bristow

Written by Irving Berlin with the original recording by Fred Astaire. Smooth string with an echo. Additional energy from a vibraphone, keyboard and percussion. Available on CD and MP3. *Hds (Sds) Square Thru, Relay the Duecey, Explode the Wave, Bend the Line, Slide Thru, Swing Corner, Promenade.*

Street Of Baltimore (Snow SNW 1003)

Tommy Larsen

A cover of a song originally released by Bobby Bare in 1966. Halfway up the energy scale. Fiddle, steel, harmonica. Signature Sting/Snow sound. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hands Star, Hds (Sds) Star Left Full Turn, Pass the Ocean, Recycle, Walk & Dodge, Single Hinge, Face Right, Swing Corner, Promenade.*

Dance With Me One More Time (Square Tunes ST 1038)

Tim Marriner

A re-mastered cover of a Johnny Rodriguez hit. This one says "Let's Dance". Guitar, keyboard, fiddle, bass, xylophone, and just enough percussion. Harmonize the tag lines. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo,*

Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.

CD's

Tennessee Bird Walk (BHP 0015)

Bill Odam

Modern electronic sound. No strong melody line. Try it for patter. Only one instrumental track.. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Sweet Georgia Brown (Cimmarron CIM 113)

Gerald McWhirter

A swinging Dixieland sound on this oldie from a mix of a clarinet, piano, banjo, trumpet, trombone and guitar with just enough percussion. Available on MP3 and vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Pass the Ocean, Girls Trade, Swing Thru, Swing Corner, Promenade.*

Catch A Falling Star (Sting Sir 341)

Paul Bristoe and Cherish

A #1 hit by Perry Como in 1958. Full band sound with strings, horns, piano, bass and percussion. Background voices. Key change. Available on MP3 and vinyl. *Hds (Sds) Promenade Half, Square Thru 2, Right Hand Star, Hds (Sds) Star Left Full Turn, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Lord Of The Dance (Sting SIR 806)

James Wyatt

An energetic Gospel number from an electronic keyboard, fiddle, piccolo, bass and drums. In recent years this song has been used by the Riverdance Troup. Available on MP3 and vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

Hoedowns

Yakety Yak / Ketar (Royal RYL 414)

Yakety Yak – a bright modern upbeat sound featuring a sax with a guitar, bass and drums. Key change.

Ketar – A modern electronic sound – smooth upbeat arrangement.
Available on vinyl.

South Poe / Down Yonder (TNT 307)

South Poe is a modern upbeat sound.

Down Yonder – A rhythm arrangement of the tune in a more traditional style
Available on vinyl, CD and MP3 recorded in one key

Boogie Beat (ESP 421)

Steve Kopman

A driving beat from a piano, guitar, bass and drums. A floor rowser. Steve calls interesting plus on the vocal track. Available on vinyl, CD and MP3.

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Swedish Special / Happy Hoe (Sting SIR 501)

Swedish Special – Fiddle, harmonica, bass and drums. Short rhythm break. Key change.

Happy Hoe – Guitar, fiddle, banjo, bass and drums. Rhythm break. Key change.

A re-release of Sting's first patter record. Available on vinyl, CD and MP3.

Slappin Gerty / Gerty Slaps Back (Chicago Country CC 73)

Slappin Gerty is a modern electronic sound with a guitar.

Gerty Slaps Back is a rhythm hoedown with a guitar lead and bass.

Available on CD and MP3.

Lots of good music again this month. Check the releases out on your tape service. Hope you were successful in your new dancer recruitment. Until next month "Keep It Fun".

Wisconsin Rounds Of The Month For September 2006

PHASE II

You Look So Good In Love Col-90032 Buckmaster/Reigel
BONUS (Tie)

Sweet Petite STAR 117 Seurer

Eighteen Wheels Mercury 870 148-7 Seurer

And A Dozen Roses Also www.walmart.com

PHASE III

Do The Cha Bobby's Greatest Hits CD TRK #14 Molitoris
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PHASE IV

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91 Years & Counting

My husband, George, and I moved from Jersey City, New Jersey to Tucson Arizona in 1944. George worked in the post office. One of his fellow letter carriers had done square dancing back in the midwest. Ray suggested getting four couples to attend the wedding square dance held in Grand Ballroom of Pioneer Hotel on Friday Night. None of the other three couples knew anything about square dancing. Getting together, the four couples went to Pioneer Hotel. George Clawson, then Principal of Davidson School, was the caller. Larry and his Sunset Riders accompanied Mr. Clawson. We watched for about an hour then Ray and Irene thought we should get on the dance floor. It was hilarious and so bad that at the end of the dance Mr. Clawson asked us to remain on the floor. So, in front of about 25 squares of dancers we were given very private instructions on how to Allemande Left, Grand Right and Left, Do-si-do, Right and Left Thru and Chain. In those days these were just about all of the basics. We had so much fun, we attended the weekly dance thereafter.

Eventually, three couples, excluding Ray and Irene, really got into square dancing. George and Howard Griffon decided to become callers. In the meantime, George and I would attend other dances where Mr. Clawson was the caller.

Loveless Gardner, then Director of City Parks and Recreation, contacted us, wanting to learn if we would teach square dancing in one of the public schools. We were delighted to do so. We contacted several other callers who also "Volunteered" to call, with wives being "helpers" on the floor. Mr. Gardner handled newspaper and made arrangements for use of Mansfield School. Lessons were free to the public. There were between 25 and 30 squares each week. The fellows took turns calling and when not calling were instructors on the floor along with the wives.

Sometime after the City Recreation Square Dance Classes were started the County Recreation Department started classes. There was much activity during the 40s, 50s, 60s and 70s.

At this time, there were no shops selling square dance clothes, so callers' wives all became seamstresses. Some even made matching shirts for their husbands. I made just one shirt, but George really didn't care for the prints. Yes, we had pearl buttons on pocket flaps and at least three pearl buttons on each cuff. Many parts for just one shirt, including contrasting yokes and cuffs.

After about two years of free lessons, I approached Loveless, suggesting there be a slight fee. He was not in favor of this, but we decided on \$1 per person for six lessons. Well at the end of the six lessons, Loveless served ham sandwiches, cookies and coffee to the dancers. These lessons continued for many years. The rewarding part was the formation of square dance clubs. Mr. Clawson called for the Lancers – which was the only club at that time. George and I got together with a group and formed "Foot N Fiddle." We later formed "Swing and Sway" and "Desert Squares." There were eventually 20+ clubs. Lessons grew to 12 a week.

George also taught round dancing. I helped.

We attended square dances in the states of Arizona, California, New Mexico and Texas. Also conventions including Oklahoma City, Oklahoma, Denver, Colorado, and Dallas, Texas.

In 1949 The Callers Association decided to have its first square dance festival. This group met monthly in the recreation room of Guy and Leona Jones' home. The Recreation Department agreed to sponsor the Festival. We danced in a huge airplane hanger (metal construction, concrete floor, splintery bleacher seats, very high ceiling, poor heating system, very drafty building, with horrible acoustics), the third weekend in January. The committee selected this time of year because of many winter visitors being in town then. George and I were voted the First Chairmen of the First Annual Square and Round Dance Festival. We were quite flattered.

Our First Square dance festival in the Quonset Building we put balloons on the ceiling thinking with would help acoustics. No, it did not work. The second year a square dancer, Bernice Oliver, drew up "architectural drawings" for balloons on the ceiling. There must have been over a thousand balloons using two machines with which to blow them up. Bernice placed strings at the ceiling, putting each one in place. When all were up, the balloons were in the shape of a wagon wheels, It was beautiful but still didn't help the acoustics.

Many well known callers attended our festivals, including Bob Osgood, Editor of Sets In Order Magazine; Arnie Kronenberger, Bob Brundage, noncaller cartoonist Chuck Jones (Bugs Bunny), Johnnie LeClair, Jerry Helt and Max Forsyth.

As time went by, we became very busy – calling at El Carmila Ranch, Double U Ranch (27 years) including New Years Eve (this ranch is now Canyon Ranch); Hacienda del Sol, El Dorado Lodge and Red Ranch, Amado, Sunday afternoon at Old Tuscon.

The Annual Festivals were held in various places, including Student Union, University of Arizona; Ramada Inn and for many years at Tuscon Community Center.

Foot N Fiddle decided to bring in the first out of town caller. Some folks objected to this. We invited Fenton "Jonesy" Jones to call a dance. He and Florence, his wife, stayed in the "rear houses". The dance was a huge success, full house; very enjoyable. Other out of town callers in the 50s and 60s included Ed and Rue Gilmore; Arnie Kronenberger; Joe Lewis and Claire Lewis. My apology for not remembering more names. All mentioned stayed in our "rear house". George and I did publish Square Your Sets 1 and #2.

P.S. After George taught a round dance, there was no cuing. The program was at first one patter, one singing call, one round dance. Eventually there were two round dances.

Marion Waudby

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National Square Dance Campers Association

Camping + Dancing = National Square Dance Campers Association

Are you a camper? Do you also square dance? Well then read on to learn more about the opportunities that abound for you when you combine both in the U.S. and Canada.

In the late 1950's a very active group of Wisconsin callers and dancers gathered fairly often to camp and dance together. Then in the early '60's a couple from New Jersey who attended one of their weekends casually asked if they could start such a group back home. After serious discussions the Wisconsin folks suggested forming a National Square Dance Campers Association, for combining the best of both activities. Membership would be through autonomous chapters who would in turn annually choose national officers to conduct the overall business of this fledgling organization.

Barely had bylaws been adopted when in March of '65 the first chapter – #001 Garden State Campers of New Jersey was well underway. In quick succession various chapters were formed in Wisconsin, Michigan, Ohio, Iowa and New York. Ironically the Wisconsin group, who had created the idea in the first place, were so slow in submitting their own application, they became the tenth chapter (#010) to form! Thus they call their group "Pioneers", since they were first with the idea.

When dancing campers in Ontario, Canada asked to join, the NSDCA decided to identify them by putting a "C" before their chapter number, thus the "Swing 'N' Canadians" became #C-028. By 1970 the NSDCA became a coast to coast organization when a chapter formed in California.

Although the fledgling organization had a quarterly magazine, the NSDCA Times, devoted to the happenings and schedules of the camping weekends of its chapters, it also realized the importance of providing an event where the chapters could gather and become better acquainted with others in Canada and the United States who shared their love of combining camping and dancing. This annual International Camporee, which is held in July, has become a popular event. Nonmembers are also welcome to come and get a taste of the fun and fellowship of combining both activities.

Currently there are chapters in 28 states and 3 provinces. It makes no difference what style of camping a dancer enjoys, they are welcome to become a member. Whether they are a tenter, have a pop-up camper, or any kind of RV they are welcome. Most chapter campouts, as well as the International Camporee, are family oriented with children and grandchildren always welcome. Some members are full-time campers while others are only able to spend an occasional weekend camping and dancing. It makes no difference. Besides dancing, campouts usually include a myriad of other activities, including games and sports, tours and sightseeing, potlucks, crafts, shopping, eating out, celebrations, campfires, after parties, visiting with long time friends and meeting new ones...a time of fun and fellowship.

Guest campers are always welcome to attend our International Camporee. Attendees will gather during midweek, the second week in July. If you are interested write the General Chairman of this event Bob and Sally Wilcox 1420 Dutchman Lake Rd, Vienna, IL 62995-2541 or go to <http://2007nsdca.tripod.com>

For information on finding a chapter near you and becoming a member write the NSDCA PO Box 224, Little Chute, WI 54140-0224 or visit our web site WWW.NSDCA.ORG.

We'll hope to meet you around the Square Campfire.

AMERICAN CALLERS' ASSOC. VIEWPOINTS



By Patrick J. Demerath

Environmental Factors Denigrating Square Dancing

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. 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.

This month's ACA Viewpoint is from a dancer's viewpoint versus a caller's viewpoint and discusses the thoughts of Pat Latta who resides in the Capital District of New York State. She believes that one of the reasons for the decline of square dancing in the area in which she lives lays in the attitudes and internal, possibly "hidden agendas" of square dance leaders.

Pat has been dancing for about 25 years and has watched the activity decline over those years. She remembers that when she started dancing, people would take their square dance association schedules, look over the weekend dances and CHOOSE which dances they wanted to attend each night, based upon who was calling and where the dance was located. Today, with all the clubs disbanding, it is difficult to find even ONE dance on both a Friday and Saturday night.

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The New York State Convention was canceled about 12 years ago, which was a terrible loss to New York State and area square dancers. Soon afterwards, a regional convention, held in western New York State for over thirty years, was also terminated. Both cancellations were due to declining attendance and lack of funds to continue. For Pat and many dancers, this was considered a loss of an opportunity to participate in some great dancing and to meet and dance with new people with the same interests. Today, the closest New York State has to a "state convention" is the near-by "New England Square and Round Convention" in Massachusetts, of which Pat is proud to be serving as their Secretary.

Pat further believes that part of the problem is the attitude of some square dance leaders who are resistant to any changes. Some appear to speak out of "two sides of their mouth", saying, on one hand, that they want their club to grow. Then, on the other hand, they resist any changes that might make that happen. There is a core group in many areas that really don't want to see a thing changed from 40 years ago when they first started dancing....a "don't-rock-the-boat" theory. A one floor/dance "level,"? Forget it! "That would NEVER be acceptable in her area."

Pat cites the following example as to why she believes that square dance leaders are part of the decline problem. At a Board meeting, Pat made the "outlandish" suggestion of making conventional dance attire "optional" in the summer months, thinking this might encourage more folks to attend dances during the hot months. The feedback was immediate and intense. One committee member made the comment, "If it comes down to that, I'm done dancing. Next they'll be coming to our dances in short shorts!" (**Can you just imagine, SHORT-SHORTS? With the age and physical state of most dancers these days, that was a truly ridiculous comment**). Nevertheless, the rest of the "old-school square dance leaders" on the board went along with that discussion and considered Pat a radical for even making that suggestion!

Today, some square dance leaders have made dancing so restrictive, regimented, and elitist that prospective students attend one or two fun nights, see the "writing-on-the-wall" and you never see them again! This restrictive attitude and the idea of lessons for a year to learn the Mainstream and Plus are killing square dancing.

Pat asks, "Why couldn't a Caller suggest some ideas to the "old-guard" that might help update it and encourage changes?" Many callers have been calling for their club for many years and are respected. Pat believes that Callers should express their views and should be invited to attend Club Board meetings when lessons are being planned.

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

Pat does not think the word, "Lesson" should be used, as the word, "Lesson" communicates a commitment and young people are quick to resist commitments. She suggests that lessons might be done similar to line dancing or old-fashioned square dancing. People come in right off the street and they dance! The caller might begin by calling simple calls that most people remember from their past square dancing experience, make corrections to align with our standard moves and toss in a "real call" now and then as the evening progresses. If a square breaks down, stop and teach that one move and continue with the night until it happens again.

Everyone leaves after having a nice time. No one is committed to weeks and weeks of lessons. New dancers can learn just enough to encourage them to come back next week for another night of fun.

At one time, square dance lessons WERE fun. Pat suggests that callers and clubs might use a sign-in sheet and after these people have attended a certain number of "dances" and the caller feels that most MS calls have been taught, they be presented with a paper saying that they are now considered "certified square dancers" or the like and now they can feel free to join a club if they wish. This type of learning agenda would need the cooperation of both the dance leaders and the instructor. Pat feels strongly that it's worth a try. Pat feels that until lessons become fun again and not stressful or regimented, square dancing will continue to denigrate itself.

The same time these "lessons" are being held, dance etiquette should also be taught once again. Some beginner dancers think nothing of leaving a square if someone enters it that they'd rather not dance with. Other people cut right through a square to join another. If someone is fooling around in a square, the instructor should be in his or her right to say something like, "that's fine, if you want to do that after these folks learn the moves, but until then, they have to learn the right way. Dancers aren't taught the difference between a hand hold, such as in a grand-right and left and a fore arm hold such as in a swing-through or allemande left.

ACA advocates that square dancing has the potential to be of interest to all dancers. The lack of dancer courtesy, refusal for square dance leadership to change with the times, lack of direction and cooperation between club leaders and instructors, an outdated, mandated, ever burdensome, out of step dance programs are simply driving people away and hurting square dancing. Why not "get back to basics", keep it simple, make it fun again and kill these sacred cows?

The American Caller's Association is very grateful to Ms. Pat Latta for presenting her viewpoints to be communicated and discussed. Her willingness and desire to revitalize square dancing is praise-worthy. ACA thanks her for taking the time to communicate to us. Pat can be reached at patlatta1@usadatanet.net

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 at AmericanCallers.com/news.

Until next time, happy dancing, see you in a square.



Peek Into a Caller's Record Case

Skip and Betty Ann Brown

Skip and Betty Ann Brown began Square and Round Dancing in 1976 in Suttgart, Germany, and Skip began calling that same year. In April 1979 in Berlin, Germany, Skip qualified as a full member in the European Callers and Teachers Association (ECTA).

After retiring from the Navy in October, 1980, the Brown's settled in Portland, Maine where Skip began calling for the Single Adult Squares of Maine Square Dance Club (SASOME) and in 1984 for the Shaker Valley Squares. He continues as club caller for both clubs, and travels throughout New England calling through A-1.

Skip is a member of the Tri-State Callers Association. He is also active in the New England Council of Caller Associations, NECCA, having served as the organization's Secretary, Vice Chairman and Chairman. In 1983 Skip joined Callerlab. He and his wife, Betty Ann, an accomplished Round Dance Cuer, have attended twenty Callerlab Conventions and since the mid 1980's Skip has served as a member of various Callerlab Committees. He is currently Chairman of the Plus Program Committee. In 1997 he was involved with organizing the first Callerlab "Minilab" held in the Continental United States at Portland, Maine.

The Brown's have attended 24 New England Square & Round Dance Conventions since 1981. They showcased and taught Round Dances at the 1996 Convention in Bangor, Maine, and the 2005 Convention in Brattleboro, Vermont. Skip and Betty Ann were also Caller and Cuer Programmers respectively for both the 2002 and 2003 Conventions in Sturbridge, Massachusetts.

The Brown's have two married daughters and four grandchildren.

Patter Records:

Boogie Beat, ESP 421
 Cubam, Kalox 1083
 I'll Take Texas, Cardinal 45
 Rock Fall, Grenn 12083
 Sweet Georgia Brown, Blue Star 2442
 Two Timin' Blues, Diamond 105
 Tomahawk, Grenn 12083

Singing Calls:

Adios Amigo, Kalox 1207
 Back In The Saddle Again, Quadrille 871
 Be Bop A Lula, Ocean 61
 Blue Moon of Kentucky, Red Boot 3078
 Hooked On Elvis, Rhythm 169
 Something 'Bout You Baby, Chap 201
 Young Man's Job, Royal 522



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Now that is what I call a quilt!

EASY LEVEL

From
Bob Howell



Our first dance to be featured this month was sent along to me by Stew Shacklette of Brandenburg, Kentucky from his book entitled "Mixers Galore". This new book is available from The Kentucky Dance Foundation. It contains over 200 mixers & things. It is called the - - -

Crazy Daisy Mixer

By Don Armstrong

Formation: Couples in open position, facing LOD, inside hands joined, directions for gents.

Music: Lloyd Shaw E-36

Routine:

Meas:

- 1-4 FORWARD, 2, 3, 4; VINE, 2, 3, 4;
Walk forward 4 steps, L, R, L, face partner as you step R; step side, behind, side, touch, face forward;
- 5-8 FORWARD, TOUCH, BACK, TOUCH; FORWARD, TOUCH, BACK, TOUCH;
Step forward on outside foot, touch inside foot; step back on inside, and touch outside beside inside;
- 9-12 FORWARD, 2, 3, 4; VINE, 2, 3, 4;
Repeat meas: 1-4;
- 13-16 FORWARD, TOUCH, BACK, TOUCH; FORWARD, TOUCH, BACK, TOUCH;
Repeat meas: 5-8; end in butterfly position with partner;
- 17-20 SIDE, TOUCH, SIDE, TOUCH; ROLL, 2, 3, TOUCH;
In butterfly position step side, in LOD, touch, step side in RLOD, touch: roll in LOD 3 steps, and touch on last count; (gents turn L, lady R)
- 21-24 SIDE, TOUCH, SIDE, TOUCH; ROLL, 2, 3, TOUCH;
Repeat meas: 17-20 in RLOD; End in open position facing LOD.
- 25-28 FORWARD, 4, LADY UNDER; FORWARD 4, LADY UNDER.
Walk 8 steps in LOD, the first 4, gent join his L, to ladies R, and let lady

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cross under to inside of circle in 4 steps; walk the next 4 steps with changing hands and lady cross back out to outside of circle; end facing partner.

29-32 DO-SA-DO, MOVE TO NEW PARTNER;

All do-sa-do partners and move diagonally left to a new partner.
START DANCE AGAIN.

The second selection this month was shared by Leslie Lewis of Elizabethtown, Kentucky and came from a syllabus of the 8th Annual Bluegrass Dance Holiday, which took place in her dance barn in 1999. It is called - - -

Haste To The Divorce

Formation: Three persons facing three other persons, like the spokes on a wheel around the room, one threesome facing CW and the other CCW.

Music: Any 32 bar tune. "LOVE" Grenn 12117

Routine:

A1 In lines go forward and back

All six circle left 8 steps

A2 Circle right, the other way back

Opposite person dosado.

B1 3 around 3 (A trio dosado, once and a half - to meet a new trio)

B2 In 3s with arms behind each other's back do a basket swing finishing to open out to original 3s.



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And another selection offered by Stew Shacklette is one that has been around for a long time, but is frequently requested. It comes to us from the Kentucky Dance Foundation in a Booklet entitled "Play Parties and Easy Folk" and called - - -

Gustaf's Skoal

Type: Swedish Set

Formation: Four couples in a square

Music: RCA LPM 1622, Folkraft F 1175, Victor 45-6170

Routine:

Measures

A1 1-4 Head couples dance forward and back

5-8 Side couples dance forward and back

A2 9-16 Repeat actions of measures 1-8

B1 1-8 Side couples join hands to form an arch, head couples dance four skip steps to center, release partner's hand and face the nearest side couple, join inside hands with opposite dancer and dance four skip steps through the arch, separate and dance four skip steps back to partner (at home), join both hands and turn once around in place with four skip steps.

B2 9-16 Head couples form the arch and the side couples REPEAT measures 1-8 of B1 with the skipping steps.

Note: Extra dancers may step into the vacated place of any dancer during the first part of the B music, thus making a mixer of the dance.

Following is a contra that can be taught in a matter of minutes. It is called - - -

Strip The Willow

Formation: Usually danced with a line of 4 men facing a line of 4 women. The men should be lined up on the prompter's right and the women on the left.

Music: Any hoedown, jig or reel.

Routine:

FIRST COUPLE TURN PARTNER TWICE AROUND (with right hand)

FIRST LADY REEL THE SET (The lady reels left arm to second man, right to partner, etc, but the man simply walks down the center working only with his partner.)

FIRST MAN REEL BACK (When they reach the bottom, the first man reels back with the woman in the same manner, this time the woman walks up the center reeling only her partner.)

BOTH REEL DOWN (When back to the top they both reel down alternating, meeting partner in the center with right elbow and every other opposite with the left.)

SECOND COUPLE TURN PARTNER TWICE AROUND (The second couple begins the dance as soon as the first goes by, but before they're finished. The first couple stops at the bottom when they finish their reel. Other couples start when the previous couple has started the last reel.)

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*From
Lee & Steve Kopman*

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| <p>1) HEADS right and left thru, THOSE girls walk boys dodge, CENTERS walk and dodge separate around 1 to a line pass the ocean circulate linear cycle boys walk girls dodge boys trade square thru 4 right and left grand</p> <p>2) SIDES lead right right and left thru girls walk boys dodge circulate boys run pass thru trade by pass thru, right and left grand</p> | <p>8) SIDES right and left thru & lead left right and left thru, girls walk boys dodge circulate ALL trade and roll CENTERS square thru on the 3rd hand box the gnat ENDS slide thru you're home</p> <p>3) HEADS pass the ocean extend recycle boys walk girls dodge circulate girls u turn back pass thru, left allemande</p> <p>4) SIDES square thru 2 right and left thru</p> |
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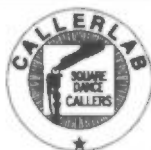


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- girls walk boys dodge
coordinate
wheel and deal
boys walk girls dodge
circulate
girls run
fan the top
recycle
boys walk girls dodge
follow your neighbor
and spread
extend, right and left grand
- 5) HEADS pass the ocean
extend
recycle
boys walk girls dodge
hinge
GRAND swing thru
explode & square thru on the 3rd
hand
right and left grand
- 6) SIDES pass thru
separate around 1 to a line
ENDS load the boat
CENTERS right and left thru, girls
walk boys dodge, then walk
and dodge
separate around 2 to a line
star thru
zoom
CENTERS slide thru
at home
- 7) Heads lead right, circle to a line
right and left thru
girls walk boys dodge
cast off 3/4
trade the wave
swing thru 1 & 1/2
right and left grand
- 9) SIDES pass the ocean
extend
linear cycle
boys walk girls dodge
boys fold
girls swing thru
extend
split circulate TWICE
hinge
right and left grand
- 10) HEADS touch 1/4 & walk and
dodge
fan the top
recycle
boys walk girls dodge
centers trade
recycle and roll
girls run
promenade
- 11) SIDES square thru 4
HEADS 1/2 sashay
swing thru
boys run
boys walk girls dodge

- hinge
acey deucey
LEFT swing thru
right and left grand
- 12) HEADS star thru
double pass thru
track 2
recycle
boys walk girls dodge
circulate
girls run
square thru on the 3rd hand
right and left grand
- 13) SIDES right and left thru & lead
left
girls walk boys dodge
circulate
girls u turn back
right and left grand
- 14) SIDES pass the ocean
ping pong circulate
extend
explode the wave
partner trade
boys walk girls dodge
cast off 3/4
acey deucey
right and left grand
- 15) Heads lead right and circle to a line
pass the ocean
recycle
boys walk girls dodge
circulate 1 1/2
boys u turn back
right and left grand



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THE KOREO KORNER

From
Steve Kopman



How often do we hear "lead to the left" at a square dance. You will at ours. You should at yours too. It's always fun to watch grown ups have difficulty with right and left. This will surely make them laugh. (Or take up bowling as a hobby)

HEADS right and left thru and lead left

THEN:

- 1) swing thru
right and left grand
- 2) touch 1/4
split circulate
cast off 3/4
right and left grand
- 3) LEFT swing thru
girls run
ferris wheel
CENTERS sweep 1/4
at home
- 4) LEFT touch 1/4
walk and dodge
tag the line
leads u turn back
single circle to a wave
right and left grand
- 5) Reverse single circle to a wave
girls trade
trade the wave
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 newer callers in square dancing and recruiting.

Well, as we said last month, the caller school is over. Svetlana, our neophyte caller from St. Petersburg, Russia was the last to leave. After the National Convention in San Antonio, Caller Liu and his wife went to be with their daughter, Wendy in Wichita, Kansas. Although Wendy does not yet dance, we know that the Wichita committee is planning on having many visitors from Beijing and building their international representation around them.

Of course we will be in Wichita, but before that we will be in Charlotte! We will represent Long Beach as their Directors of International Publicity for 2009. We hope to bring the Chinese back because they had fun in Wichita! We are looking at a trip to Australia in 2007 to attend the Australian National Convention in May and solicit dancers to come to Long Beach.



Jim and Betsy – Your Rovin' Corners

Every caller gives far more to the activity than is returned. Callers love to call as much as we dancers love to dance. Many dancers also give and give to their favorite activity.

Svetlana accompanied Betsy to California where she met with square dancers and was given several MORE bags of square dance clothing! She came from Russia with one suitcase and returned with that plus two large duffel bags of square dance clothing and stuff.

A caller in Santa Clara County gave her a stack of records and a great – used – laptop computer! Wow, what a gift! So many dancers and callers have helped, demonstrating again that square dancing is about love, and caring and sharing.

Many in our club “step up to the plate” again and again when workers are needed for a particular dance, when club leadership is needed, when efforts need to be made for the good of square dancing. In our small club we have the current president of the Texas State Federation of Square and Round Dancers, and two former state presidents. Our local clubs abound with current and former officers of state, regional, and local square dance organizations.

At the recent quarterly business meeting of our local square dance club I was struck by the way people came together in such an organized and orderly way to deal with the nitty-gritty issues of running a square dance club. It was certainly a wonderful example of small “d” democracy in action. We decided together several important issues of the coming year, ranging from granting a \$1,000

college scholarship to making arrangements for several special dances and agreement for how the club will function this year. This pattern is repeated again and again all over America and the world as square dancing continues. This is truly democracy in action: a group with a common interest, but some differences, solving their problems, making plans, and carrying them out.

One of the issues we decided upon was when to start classes in the fall. This is probably one of the more important decisions of the year, because we have lost several members this past year and need to recruit and train more dancers.

It occurs to me that there are thousands and thousands of people in our local area who NEED square dancing. After all, we who have been in dancing for a while understand that the activity brings an enormous change and improvement in our lives. Few people I talk to have ever been invited to come square dance, to learn this wonderful activity of ours, to grow, to learn, to form such close warm bonds with other square dancers. It is up to us, who are involved in dancing, to bring square dancing to the rest of the world – they need it!

Betsy and I love to talk to everyone about square dancing. I had a recent hospital stay and found practically a gold mine of potential students! After all, health service employees understand the benefits of regular exercise, and the fun of participating in a powerful, positive social activity.

We seldom speak with anyone more than about a minute before asking them "What square dance club do YOU dance with?" Of course the answer is often, "None." This is the time to put on our sad face and say, "Oh, I am sorry! How sad!" Then smile and say, "But it is not too late! We can fix that! We are currently planning on bringing in a new group of square dancers. We start in September!" You will be surprised at how many people say, "That is a good idea, maybe we will join." Now do not expect to have 100% of the people show up. Remember you are spreading happiness and good will, and offering them a chance, but not pushing. We are not an evangelical religion out recruiting. We just want to help people enrich their lives and have some fun!

Here are a few hints for your fall classes:

Develop your fun nights to be just that: A PARTY! Have food, be warm and welcoming, and get them on the floor! Square dance callers are in the business of showing people a good time, and should be able to entice everyone to participate.

Do not leave your planning until the last minute! Develop your flyers, plan demonstrations, and talk with everyone you meet about how wonderful square dancing really is. This year, make a vow to have the biggest and best class you have ever had in your club! Once you make that decision, all efforts will make it succeed. Make a vow that each member will bring at least one couple to the lessons.

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I Want To Hold Your Hand

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

WORKSHOP 3

64. Half tag the line: I am not keen on half moves but this one does seem to hang around. It is quite difficult to explain what half of a tag is so why not teach from a double pass thru position? Have the centers Extend and make a quarter tag, then all Extend to the half tag, then pointing out the number of steps.

Extend although not advised by Callerlab can also be used from the half tag position to give a three quarter tag the line, if immediately followed by outfacers partner trade, it does away with the need for Pass to the Center call which is unnecessary, and without hands.

Backtrack: A good descriptive move but we hardly use it any more and we are supposed to be modernising and slimming the programme. Why spend a 15 minute tip to teach and then never use.

Roll is not on the Mainstream list not even roll to face although that seems to be used at this level in Europe.

60. AGAIN Split circulate: Earlier we did box circulate without problem but when we come to split circulate its more difficult. The split circulate is OK while we are instructing to split the set, wave or column and then box circulate in our fours its later when we just give the split circulate call without further guidance. The reason is we are not giving the real “key word” which is “Box”. We should really call “split, box circulate” every time so that the dancers are looking for the box of fours as soon as they hear the call not concentrating on the “split of the wave/column”. He who hesitates is lost!

Split circulate once and a half: My only comment would be that we don't do diamonds at Mainstream so leave it to the Plus pushers.

WORKSHOP 4

Cross Run/Cross Fold: The only exposure most new dancers get of these calls is ladies lead Dixie style to an ocean wave, boys cross run (in other words a left hand wave immediately back to a right hand wave) but the dancers didn't see who they crossed with! We don't have out of sequence lines cross trail thru to an allemande left now, just as well, so we must show who crosses with whom so we are back to the inverted lines with the boys in the middle facing out, you can then call boys cross run and with some guidance as to who passes inside (right shoulder rule) get them to lines of four even if one couple is half sashayed and the other normal with girls fold, star thru you can get to normal two faced lines.

For Cross Fold you can use boy boy/girl girl lines, pass thru, centers (one boy one girl) cross fold and star thru to normal couples, etc. One gimmick move Box 4 right hand wave, swing thru, boys cross run (left hand ocean wave) do a left 8 chain one and a right and left grand.

Half Sashay: Even worse, half a half sashay, or worse still half sashay once and a half – you must be kidding! Do you think the new dancers understand you? Are you trying to abuse and lose them? Perhaps we could do away with the no hands half sashay and work with the girls roll the boys away (that works!) and **Eskimo**

slide nose to nose, toes to toes, which would take right hand waves to left hand waves, and a really quick way to get a right hand wave to a left allemande; there's some good ideas for more workshop tips. While on right hand to left waves do keep in mind that 'all do a U turn back' is an immediate answer which beats all those boys run, girls run or cross run etc; simple but effective.

WORKSHOP 5

8 Chain Thru: It was moved to Plus, but the Plus callers didn't teach it so we no longer had the glut of singing calls released with 8 chain four in them so then all those good old sing-a-long records were not being used so it was transferred back to Mainstream since Mainstream callers do teach whats on the list! Many callers already did not spend much time on 8 chain thru since most of the time they only needed 8

chain four, swing the corner in singing calls which of course came out to a circle like Dixie grand which doesn't help the teaching of 8 chain 3, 5, 7, etc. For workshop purposes try heads square thru 4, 8 chain 1, trade by, 8 chain 2, right and left thru, 8 chain 3, trade by, 8 chain 4, right and left thru, 8 chain 5, trade by, 8 chain 6, right and left thru, 8 chain 7, trade by, 8 chain thru, right and left thru, pass thru, trade by, allemande left. After that they will not forget to turn the girls on the ends, or on second thought move it back to Plus again.

Walk around the corner lady, see saw the pretty little law: Another two moves that are only there for the singing calls but both are six word instructions, do sa do the corner is 6 beats, left do sa do the partner is also 6 beats and if you watch the floor of dancers this is what they do. I do admit that both calls are listed at 8 beats each but then Grand Square is listed as 32 beats but that's not what most dancers do today so why not call what they are doing? "Walk around your corner with a do sa do and left do sa do the partner, once more" fits the amount of beats on your record so why not amend your cue sheets? That would delete two more calls from an overlong list!

5. AGAIN Promenade three quarters: Now probably OK or you could call promenade half and a quarter more, stand behind the sides anyway directionally called would remove it from the list.



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Next month: Workshops Continued

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Take a  at what is just released...

Girl Of My Dreams

Phase V+1 (Spin & Twist) – Foxtrot – CD Available from Choreographer email KGSlater@aol.com - Ken and Irene Slater

Hover, closed impetus, feather finish, top spin, double reverse, zig zag, whiplash, ending is back to hinge. Great foxtrot music to a well written dance.

Under the Sea

Phase IV – 2 Step/Samba – STAR 220A – Peg and John Kincaid

Traveling voltas, criss cross voltas, spot volta's, lazy samba turns, nice combination of samba and 2 step.

All The While

Phase III+2 (Sh. Sh/Amer. Spin) – Jive – STAR 220B – Peg and John Kincaid

Basic jive routine with change hands behind back, throwaway, shoulder shove, point steps, and kick ball change. Nice introduction of jive figures.

Two To Tango III

Phase III+2 (Outside Swivel/Telemark) – Tango – STAR 139 (flip of the The Things We Did Last Summer) – Adrienne and Larry Nelson

Serpiente, tango draw, telemark, corte's, vines, and nice basic tango figures included in this routine, which is accompanied by good tango music.

The Things We Did Last Summer

Phase III+1 (Dia. Trn) Waltz – STAR 139 – Nancy and DeWayne Baldwin

Nice easy waltz that has whisk, left turning box, cross hovers, open impetus, and diamond turn, ending is dip twist and kiss.

Nature Boy

Phase II – Waltz – STAR 216 – Nancy and DeWayne Baldwin

Easy waltz, with left turning box, twirl vine, reverse box, thru twinkles and progressive box. Ending has canter in it and side corte.

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!



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With You I'm Born Again

Phase VI – Waltz – CD With Love Track 3 by Michael Crawford – Bill and Carol Goss

Lovely routine to great music. Open fence line. Synco wrap, same foot lunge, double reverse. Left pivot hinge, whiplash, synco roll, boto fogo, Viennese turns, synco runaround. A routine geared to the advanced level dancer.

You Drive Me Crazy

Phase V+1 – Cha Cha – Crazy CD Latin Jam IV Sizzling Andy Fortuna Productions DSSUSAD\$ Track #1 – Music has been slowed and edited contact choreographer – Ron and Ree Rumble

Flick sit, pelvic lifts, turning cha cha box. Shadow breaks, double Cubans, circular cross body, traveling knee, ball/crosses. Nice routine to good cha cha music.

Love Is On a Roll

Phase IV – Rumba – MCA 53557 by Don Williams – Mary Jo and Larry Orme
Suggest speed to 47 or for comfort. Cucarachas, full basic, New Yorker, chase peek-a-boo and time steps, open break. Ending has circle box shoulder to shoulder into an aida. Nice easy rumba.

Song In The Night

Phase II+1 (Fishtail) – 2 Step – Columbia 3-10554 A Song In The Night by Johnny Duncan, Available on CD from Amazon.com or contact choreographer email: mbuck@sport.rr.com – Bill and Martha Buck

Nice easy 2 step has scoot traveling door, circle chase, traveling box, and bolero banjo wheel.

Wonderful Copenhagen

Phase III+1 (Unphased - Bow/Curtsey) – Waltz – STAR CD and Record 223 (Flip Will You Still Love Me Tomorrow) – Desmond and Ruth Cunningham
Solo turn 6, lace sequence, balance, canter twirl to rev. canter twirl, left turning box, nice easy waltz to nice music.

Will You Still Love Me Tomorrow

Phase VI – Rumba – CD and Record STAR #223 – Desmond and Ruth Cunningham

Continuous natural top, alemana, cuddles three 3's, Turkish towel, cucaracha, aida, adv. sliding door. Lovely rumba music to a well written routine.

I Love You 'Cause I Want To

Phase V – Jive – CD and Record STAR 222 flip (Ole Guapa) – Desmond and Ruth Cunningham

Slow Merengue, stop and go, throwaway, Miami special, lindy catch, catapult. Good jive amalgamations in this dance.

Ole Guapa

Phase V – Mixed Tango – STAR CD and Record 222 – Desmond and Ruth Cunningham

Prog. link, prog. side step, Spanish drag, tango draw, right foot basic, ending is a lady leg lift.

The Kiss In Your Eye

Phase IV – Waltz – STAR 217 – Dorothy Sanders

Hover, over spin turn, diamond turn, outside change, box, ending oversway change sway. A soft Phase IV waltz.

Our Waltz

Phase IV – Waltz – STAR 217 – Dorothy Sanders

Diamond turn, cross hover, spin turn, whisk, impetus, in and out runs, ending is dip back and twist.

More Today than Yesterday

Phase III+2 (Amer. Spin/Windmill) – Jive – Col. 13-33166 by spiral Staircase – Bev Oren

Fallaway rock, right turning fallaway, throwaway, windmill, American spin, change places, in wrapped position jive walks. Dance flows very well.

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

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Celebration IV

Phase IV - Cha Cha - Col. 4302 - Dom and Joan Filardo

Hand on hips, hip lift 8, New Yorker in 4, chase turn, slow marchessi, merengue 9, chase turn, merengue 4 and chug is the ending. Great music and a fun dance.

The following 3 dances were choreographed by Allemande Al & Martha Wolff:

Happy Summer Sounds

Phase II+2 (Fishtail/Str. Vine) - 2 Step - MacGregor 5504 Happy Sounds flip Let's Cuddle or MGR 074

Slow open vine, slow roll 4, prog. box, vine and wrap and unwrap sequence. Can be danced to on cues, put this one in your record box.

Ramblin' Rose

Phase IV+1 (Nat. Hov. X) - Foxtrot - Nat King Cole's Greatest Hits CD EMI Cap. GZS 1127 - Amer. Pie 9067 pr Coll. 6272

Great music accompanies this nice foxtrot. Very straight forward, no surprises. Has weaves, whisk, diamond turns, chasse. Ending is dip twist and optional leg crawl...take the option, it's fun.

Rock Around The Clock Tonight

Phase III - 2S/Jive - MCA 60025 (Flip 13 Women) or Coll. 90029 by Bill Haley and His Comets

Nice blend of 2 step and jive in this routine. Circle chase, fallaway throw-away, link rock, and basic 2 step and jive figures.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



It sure has been a "Kind Of A Drag: with all this heat we are having. But "I See It Now." We will have better weather coming soon. Keep Cool.

I See It Now

Choreo: Jerry Buckmaster and Zodie Reigel, 972 Manchester Cir., Grayslake IL

Record: Atlantic 7-87199 "I See It Now" by Tracy Lawrence

Flip Side: "God Made Woman on a Good Day" by Tracy Lawrence

Footwork: Opposite Unless Noted – Speed: 3:35 @ 45 RPM

Rhythm: Waltz – Phase: II+1 (Side Corte)

Sequence: Intro – A – B – A – B – End

INTRO: OP-FCG WALL wait 2 meas ; ; APT PT ; SPN MANUV ; 2 R TRNS to WALL ; ; CANTER TWICE to BFLY ; ;

PT A: WZ AWY ; TRN IN to LOP ; BKUP WZ ; BK SD THRU to SCP ; LC ACRS ; FWD WZ ; THRU TWKL ; THRU FC CL to BFLY [COH] ; WZ AWY [RLOD] ; TRN IN to LOP ; BKUP WZ ; BK SD THRU to SCP [RLOD] ; LC ACRS [RLOD] ; FWD WZ ; THRU TWKL ; THRU FC CL to BFLY [WALL] ; CANTER TWICE ; ; 2 SOLO WZ TRNS IN 6 to BFLY [WALL] ; ;

PT B: TWRL VIN 3 ; THRU FC CL to CP [WALL] ; DIP BK ; REC to BFLY ; DRIFT APT ; TOG IN 3 to TAMP ; WHL 6 [WALL] ; ; CHG SDS IN 3 ; TOG IN 3 to CP [COH] ; SD DR TCH L & R ; ; DRIFT APT ; TOG IN 3 to TAMP ; WHL 6 [COH] ; ; CHG SDS IN 3 ; TOG IN 3 to CP [WALL] ; SD DR TCH L & R ; ;

END: L TRNG BOX ; ; ; DRIFT APT ; TOG IN 3 to TAMP ; WHL 6 [WALL] ; ; CHG SDS IN 3 ; TOG IN 3 to CP [COH] ; SD DR TCH L & R ; ; L TRNG BOX 1/2 ; ; TWRL VIN 3 ; THRU FC CL to CP [WALL] ; SD CORTE ;

Kind Of A Drag

Choreo: Bev Oren, 2265 E. Lakeside Place #302, Corona, CA 92879

Record: Columbia 13-33155 "Kind Of A Drag" by The Buckingham, flip "Back In Love Again"

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
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Rhythm/Phase: Two Step. – Phase II+2 (Flare, Strolling Vine)

Position: INTRO – CP, M fcg WALL, DANCE – SCP LOD

Footwork: Opposite, directions for M (except where noted)

Sequence: INTRO, A, B, A, B, C, B, END Time: 2:08 @ 45 RPM

INTRO

[CP WALL] WAIT; WAIT; HALF BOX; SCIS THRU to SCP LOD;

PART A

[SCP LOD] 2 FWD 2 STEPS;; CUT BK – 2X; BEH, SD, THRU, FLARE
[LOOSE CP WALL]; THRU, SD, THRU; [CP WALL] 2 TRNG 2 STEPS;;
TWIRL 2 to FC;

PART B

[M fcg WALL, NO HANDS JOINED] SOLO LEFT TURNING BOX;;; [BFLY
WALL] TRAVELING DOOR – DBL;;; [BFLY WALL] VINE 3 & TCH;
WRAP; UNWRAP to OP LOD; BACK HITCH; OPEN PROG BOX;;

PART A

[SCP LOD] 2 FWD 2 STEPS;; CUT BK – 2X; BEH, SD, THRU, FLARE
[LOOSE CP WALL]; THRU, SD, THRU; [CP WALL] 2 TRNG 2 STEPS;;
TWIRL 2 to FC;

PART B

[M fcg WALL, NO HANDS JOINED] SOLO LEFT TURNING BOX;;;;; [BFLY WALL] TRAVELING DOOR – DBL;;;;; [BFLY WALL] VINE 3 & TCH; WRAP; UNWRAP to OP LOD; BACK HITCH; OPEN PROG BOX;;

PART C

[CP WALL] (clos up) LEFT TURNING BOX;;;;; STROLLING VINE;;;;;

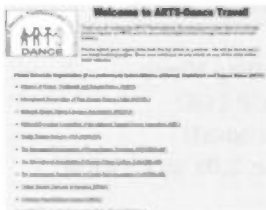
PART B

[M fcg WALL, NO HANDS JOINED] SOLO LEFT TURNING BOX;;;;; [BFLY WALL] TRAVELING DOOR – DBL;;;;; [BFLY WALL] VINE 3 & TCH; WRAP; UNWRAP to OP LOD; BACK HITCH; OPEN PROG BOX;;

END

[OP LOD] DOUBLE TWIRL LADY;; STEP APT & P

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ALL THINGS CONSIDERED

By
Ed Foote



Are You A Square Dancer?

This article was written by Kathy Cresap and published in the Trailblazer newsletter in 1986. Article is slightly adapted for this column.

You may be a square dancer if...

1. When shopping for a new home, you tell the realtor you need 4 bedrooms, 3 baths, a 2-car garage and a family room large enough for at least 2 squares.
2. When the handyman recommends that you oil the lock, you ask him if that's an experimental.
3. The only cruise you will consider taking is one where your favorite caller is on board.
4. When your purse is stolen, you aren't too concerned about your money or credit cards as long as you get back your list of square dance call definitions.
5. Your children have to celebrate their birthdays on weekends between 5:30 and 6:00 a.m., so as to not interfere with your workshops, special dance weekends and tape groups. If you tell the kids you won't be available for family functions until you master Challenge, you may miss your own funeral.
6. When passing someone in the hallway at work, you refuse to pass left shoulders, even though the other person indicates this is his or her preference. If you also scream, "Right Shoulders, Right Shoulders", it may be time for professional help.
7. Your co-workers are concerned about your sanity, because you spend your lunch hour moving little dolls around on your desk and chanting under your breath.
8. You sue your mate for divorce on grounds of mental cruelty, because he or she demands that you skip workshop group on your 25th anniversary.

And a few from me...

9. Any time you are in a church recreation room, you mentally estimate how many squares it will hold.
10. If it is a choice between dinner and being late for a square dance, you suggest skipping dinner.
11. The first things marked on your pocket calendar for the next year are square dances and square dance weekends.
12. You only consider a vacation site if it has square dancing.

THE COUNTRY LINE

By
Mike Salerno



September is here. It is a new beginning with new classes and new dancers to fill our halls. I have always been one to incorporate a few line dances into my square dance classes. This gives the dancers a break from the intense problem solving of square dancing and adds a little spice to our program. This month's dance is another dance originally choreographed to a piece of music that may be hard to find. Before I select my music suggestions, I try to find the suggested music. Sometimes I purchase it, while other times I listen to it on the Internet to determine the tempo and the rhythm of the song. You can only buy so much music. The Internet is a great tool for music.

I hope you will enjoy this month's dance. It is a fun and easy dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Friday Night In America

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.

Hook: The free foot moves as a pendulum in front or in back of the weighted foot

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and is kept off the floor. A Lock is sometimes called a Hook.

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

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

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

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

* Prompting Cues are in Bold Lettering

NAME: Friday Night In America

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

CHOREOGRAPHER: Charlene Wiencek (MA)

MUSIC TEMPO SUGGESTIONS:

Slow - One more Payment by Clint Black (108 BPM)

Medium - Thirty Days by the Tractors (116 BPM)

Fast - Stop on a Dime by Little Texas (124 BPM) or Any Moderate to Fast Polka/
Triple Step Tempo

Choreographer's Suggested Music: Friday Night In America by New Grass
Revival (124 BPM)

COUNTS/STEP DESCRIPTION

**Right Heel, Hook, Side Triple Step Right, Left Heel, Hook, Side Triple Step
Left**

1) Touch Right Heel Forward

2) Bend Right Knee Slightly and Hook Right Ankle in front of Left Shin

3&4) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right
Foot to Right Side

5) Touch Left Heel Forward

6) Bend Left Knee Slightly and Hook Left Ankle in front of Right Shin

7&8) Step Left Foot to Left, Step Right Foot Beside Left Foot, Step Left Foot to
Left Side

Side Triple Step Right, 1/4 Turn Left Triple Step in Place, Repeat

9&10) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step
Right Foot to Right Side

11&12) 1/4 Turn Left on ball of Right Foot, Step Left Foot Beside Right Foot,
Step Right Foot Beside Left Foot, Step Left Foot Beside Right Foot

13-16) Repeat Steps 9-12

**Right Heel Grind, Step, Right Coaster Step, Left Heel Grind, Step, Left
Coaster Step**

17-18) Press Right Heel Forward with Toe Slightly Left, Grind Heel from Left to
Right, Transfer Weight to Left Foot

19&20) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward

21-22) Press Left Heel Forward with Toe Slightly Right, Grind Heel from Right to Left, Transfer Weight to Right Foot

23&24.) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

Stomp Right Forward, Hold, Stomp Left Foot Forward, Hold, Right Jazz Box with a 1/4 Turn

25-26.) Stomp Right Foot Forward, Hold (Express Attitude with Stomp - Hand/Arm Motions)

27-28.) Stomp Left Foot Forward, Hold (Express Attitude with Stomp - Hand/Arm Motions)

29-30.) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

31-32.) Turn a 1/4 Right on Ball of Left Foot, Step Right Foot Forward, Step Left Foot Forward

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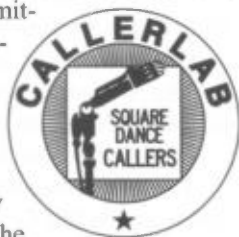
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P.O. Box 2007, Salisbury, NC 28145-2007

www.56thnsdc.org

Applications Review Committee (ARC)

In order to provide a clearinghouse for questionable choreography, CALLERLAB established the Applications Review Committee (ARC) in 1998. Initially a sub-committee of the Choreographic Applications Committee, ARC is now a standing committee under the Chairmanship of Jon Jones, Arlington, Texas.



The goal of the ARC is to help eliminate the improper use of square dance calls. It tries to accomplish this by responding to questions and publishing the results of the committee's discussions about the proper application of square dance calls. Callers and dancers may submit questions concerning the proper or improper application of a square dance call by regular mail addressed to Jon Jones, 1523 Bluebonnet Tr., Arlington, TX 76013-5009, or by email to JonJonesSDC@aol.com or to the CALLERLAB office at: CALLERLAB@aol.com.

Past decisions can be found on the web at: www.CALLERLAB.org in the CALLERLAB Documents section or at: [www.CALLERLAB.org/documents/CALLERLABdocs/History_2000-2005_\(Rev_A\)\(05-09-28\).pdf](http://www.CALLERLAB.org/documents/CALLERLABdocs/History_2000-2005_(Rev_A)(05-09-28).pdf).

While members on this committee are selected by the CALLERLAB Executive Committee, its meeting at the annual CALLERLAB Convention is open to all attendees. The 25 current members of ARC have been selected from the CALLERLAB membership based on geographic diversity, choreographic knowledge, and the respect they command from their peers. All members serving on ARC have pledged to abide by the decisions of the committee in their personal calling and choreography.

Callers and/or dancers may submit questions concerning proper or improper application of calls to: Jon Jones - 1523 Bluebonnet Tr. - Arlington, TX 76013-5009 or email: JonJonesSDC@aol.com, or to the CALLERLAB office or email: CALLERLAB@aol.com.

Applications Review Committee Votes

The CALLERLAB Application Review Committee (ARC) reviews and votes as to whether the questioned usage is Proper or Improper. (Please note we ask the square dance world to use these terms rather than "Legal or Illegal".) Jon Jones, Chairman of the Application Review Committee (ARC) announces that the committee has completed the re-view of questions regarding the usage/application of certain calls as follows:

Question 1. The formation is 3/4 Tag; the call is Trade By.

The ARC voted this to be a proper application of the call as the Ocean Wave Rule applies.

Question 2. The formation is Double Pass Thru; the call is Centers Zoom.

The ARC voted this to be improper. If the caller desires for everyone to Zoom, the call is simply "Zoom." If the caller wants the centers to Pass Thru the call should be simply "Pass Thru." If the caller uses Centers Zoom and expects the centers to Pass Thru, it is designed to trick the dancers and is destined for failure.

The ARC strongly recommends that this call NOT be used at ANY program.

Question 3. The formation is Parallel Waves; the call is Slip The Clutch.

The ARC voted this to be improper due to the definition stating that Slip The Clutch is to be used from Thar's and Wrong Way Thar's.

Question 4. The formation is Two-Faced Lines; the call is Relay The Deucey.

The ARC voted this to be improper as the definition states that the call is to be danced by hand/arm turns and NOT a partner trade action.

Question 5. The formation is Tidal Wave; the call is Linear Cycle.

The ARC voted this to be a proper use of the call as there are two ocean waves end to end in this formation and it fits within the definition.

Question 6. The formation is 3/4 Tag; the call is Acey Deucey.

The ARC voted this to now be a proper use of the call. The new definition permits this usage as there are four centers and four outside dancers. This ruling supercedes an earlier ruling by the ARC.

Question 7. The formation is 3/4 Tag; the call is Triple Trade.

The ARC voted this to be a proper use of the call as three adjacent pairs of dancers can be identified.

Question 8. The formation is an Ocean Wave between two Mini Waves; the call is Triple Trade.

The ARC voted this to be a proper use of the call as three adjacent pairs of dancers can be identified.

Callers and/or dancers may submit questions concerning proper or improper application of calls to: Jon Jones - 1523 Bluebonnet Tr., Arlington, TX 76013-5009 or email: JonJonesSDC@aol.com, or to the CALLERLAB office or email: CALLERLAB@aol.com.



It is good to see CALLERLAB hard at work.

MOORE ON CONTRA

By
Paul Moore



Research And Tradition

As They Are Involved in American Square Dancing

By Dorothy Stott Shaw

It is easier to destroy a folk custom or a folk art than you might think. If a group, or a colony, or a nation decides to drop something (or accidentally drops it temporarily), it can be lost in three generations. For instance, the great weaving art of coverlet-making that turned out such masterpieces in the New England states in the 17th and 18th centuries was completely lost during the 19th century and remained lost well into the 20th. There were the lovely coverlets in the museums of Boston and Philadelphia, but nobody knew how to do them. People had completely forgotten how to set the warp to get that particular effect and people had lost the patterns, too. The great itinerant weavers of New England had often written them down, but they were not printed in books – they were treasured in personal note books, by descendants of the craftsmen. These people may have held onto them jealously or they may simply have lost them. People had to start *searching* for them – and then a second set of people had to follow up by assembling the results of the informal search and putting them down in print, and that is research.

We lost Christmas for 200 years! The Puritans deliberately left it behind in England because they thought it was frivolous, and more than two centuries later Nathaniel Hawthorne met up with a Christmas tree in Germany and came home and set one up in Concord, Massachusetts, as if it were something new. It took almost another century for us to find once more the wonderful old, old carols that are sung today.

Now, the beautiful New England coverlet patterns are set down, with pictures, in a fine book written by a Montana ranch woman who went to Boston and Philadelphia and figured it out from the fabrics themselves...and the beautiful old carols are all in print and all on records...and the American Folk Dance, which was also lost for half a century, has been lovingly dug out and carefully recorded in a number of well-established books.

It usually takes a short time to lose something and a long time to hunt for it, but the research into the American folk dance moved fast because some of the material was still hot. The hottest item in print was probably the book that Allan Dodworth published in 1885, which contained everything you needed to know about the dance (done then in ballrooms) which contributed most to the current square dance. Only 30 years later, in 1915, a school teacher named Neva L. Boyd,

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Tomperry@tipiproductions.com

came up with hair-raising material for children, which was really another background bit for our square dance. In 1918 we had Cecil Sharp, an Englishman, pinning down the Appalachian "running set" which contributed most to Western square dance, and Elizabeth Birchenal in the same year published "The American Country Dance - Vol. 1" which had the New England Quadrilles. In no time at all we had Henry Ford's book and within the next 15 years or so, Benjamin Botkin's *American Play Party Songs* (1937) and Lloyd Shaw's *Cowboy Dances* (1939). And this torrent of researched material went on almost without a break until about 15 years ago when people suddenly stopped dancing it and stopped believing in it.

It had grown so quickly into a swift and varied and beautiful and joyous thing. It disappeared even more quickly from the square dance floors, where people seemed to be having a good time without it. Without the "traditional" dance! But what was the use of digging it up so lovingly and teaching it so widely if we weren't going to go on *dancing* it? For even if it is now well-preserved in a number of excellent texts, it will not be right if the look of it and the feel of it are not passed down, person-to-person.

The end objective of any folk movement is always people. There is no particular point in preserving a tradition, a folk tradition, for its own sake. It should be preserved for the sake of the people. Right now, we desperately need it - mixed, of course, with what we are currently doing - because it gives us some of what we do not have in our current lives: freedom, variety, assurance and gaiety. And not so much of what we have too much of: regimentation, complication and frustration.

Of course, what we are now dancing *is* traditional, no mistake about that. Every pattern and movement goes back to *something*: to a contra figure; an old Morris figure, or a marching band figure. The stunning patterns of the Royal Canadian Mounties can also be done by people, walking, even if the people aren't as handsome as the horses. A great research man, Rickey Holden, once said that there was only one new figure in modern square dancing: Allemande Thar, but the "inventor" of Allemande Thar always insisted that it was bound to have been done before.

But things are lost if we are not dancing them, lost to us and to our children, even if someone does revive them again in later years. And we really can't spare them. What is lost? Well, the *square dance chorus*, for one thing. The sweeping chorus between the figures is what makes a dance a dance instead of a drill. It is the spot where the joy and wonder are, while the body is perfectly relaxed in the knowledge that it knows what to do next. Neva Boyd foresaw some of this dilemma when she wrote:

"Those who use games merely as an intellectual drill will never grasp the benefits that follow in the wake of *games played*." Such things as the great and varied "docey-do" figures, for instance, blossom in the chorus – the "mountain docey-do"; the "Western docey-do"; the "Texas docey-do" (do-paso) – we buried half of the joy of our dance when we plowed these under. They were certainly challenging enough. We should never have let them go.

Scarcely anyone will agree with this, but to me the elimination of regional variations was a disaster. We *could* have danced together in the same set, with one couple doing a *Denver shuffle* and another the *Abilene lift*. (Do you know that there is scarcely anyone left in Texas who can show you how to do the Abilene lift?) Already we have been homogenized, reduced to a common denominator; and when you reduce things to a common denominator it is likely to be the least common denominator.

To be continued next month



That's not Tom!



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CALLERLAB VIEWPOINTS



By
Mike Hogan

The Square Dance Product – A Lesson from Ford

Perhaps you've heard about CALLERLAB's program policy initiative, where callers are encouraged to experiment with new formats of square dancing and share their experiences. Those new formats could include a different set of calls as a new dancer program. They could include different teaching formats, different music, who knows? I wondered why, until I visited the showroom of one of my client's auto dealerships.

I went to my favorite Ford Dealership last weekend. As usual, the salesman met me in the parking lot with a big smile and a firm handshake. "Welcome! How can I put you into a brand new Ford today?" We went into the showroom where just inside the all-new Ford 500 was. It was black, with charcoal gray seats; a V-8 engine and chrome wheel covers. The showroom held a total of 12 vehicles. All were black Ford 500's with grey interiors, V-8 and chrome. When we went out to the lot, I found another 342 black Ford 500's, you got it, with gray interior, V-8 engines and chrome wheels. So, I asked the salesman if I had any other choices. His reply: "Well, we can order one for you in brown, but it will take two months to get here"

Okay, I made this story up. The Ford Motor Company would have gone out of business decades ago if they only offered one product. To compete, they have to have a variety of vehicles that appeal to women and men of many ages, incomes, and stages in their lives. This is why they offer the Focus, the 500, and the all-new Fusion. They have the Freestar Mini Van, a variety of SUV's and of course the Mustang. Then there's their truck line, including the F-150, the best selling truck of all times!

Now let's talk about the square dance products that we offer folks who don't square dance. We have new dancer dances and exhibitions, but for the most part we offer Mainstream Square Dance Lessons. Generally they are done on a different night and time, and a different location than our club dance. We make them commit to 20, 30 or even more lessons. We let them dress in jeans and t-shirts,

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*



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only to require them to wear long sleeve shirts, dress pants or a square dance dress complete with crinoline petticoat and petty pants after they graduate.

Research tells us that only 20% of the public has experienced modern western square dancing as an adult, so the public's perception of our product was derived from one of a few sources; what they were shown in grade school, what they've seen in the movies or media, or from seeing square dancers at a restaurant or some other public location. Few, and I suspect very few, have ever actually attended a dance. From a product standpoint, according to StarWorks, a national research firm, they see square dancing as "out of date, country oriented, for hicks and hillbillies, using old-fashioned music and patronized by senior citizens in fluffy dresses with big hair, big belts and RV's. They don't see themselves participating in the activity". It's for these reasons that we need more options for non-dancers. If we want to appeal to different demographic groups, we need to consider offering a variety of square dance products.

One of the most difficult obstacles to us creating these products is that we are our own customer. WE LIKE SQUARE DANCING AS IT IS! For the most part, we are senior citizens. We like the music we use, we don't mind dancing in church basements, we accept that it takes a long time to learn, and we like dressing up like a cowboy or wearing puffy skirts. Unfortunately, the two clearest objections about square dancing that came out of the focus group research from StarWorks were the long commitment to learn the dance and requirement to conform to our dress code.

So why should we experiment with new music or new lesson formats? Why consider different programs or changing our rules? Why consider new locations to dance or club structures? It's simple, just as Ford will be out of business in short order if they don't continue to change their products, we too will be out of business if we don't have a product for the next generation of square dancers.

Mike Hogan began calling in 1976 as a teenager. Today, Mike has a home club and teaches year round using the Multi-Cycle Program. Mike calls and travels primarily on the weekends for club dances, weekends, and festivals. During the week, Mike works as a Senior Account Manager for a local radio broadcasting company. Mike's home is in Omaha, Nebraska, where he and his wife Denise stay very busy raising two teen-age children.

Commentary From The Past

By Art Springer— First printed in 1985 (reprinted from the ACA Newsletter)

In traveling around the country, I've talked to a great number of callers who were all in agreement that the "pyramid" of the square dancing activity is in the inverted position. Meaning we are not feeding enough new dancers into the activity to replace the dancers who drop out, hurry to climb the ladder to the higher programs long before they are ready, or are deceased.

We know that we can't do anything about the deceased dancer, but we can think about some types of solutions for the other two problems. This is not a problem or a unique situation to any area of the world, but a universal problem to most areas that enjoy the activity. There are so many pros and cons that it would be impossible to cover them all on a few pages. At least this might get our minds back on the right track to start looking for and working toward a solution.

Here are a few of my thoughts for possible solutions to our problems:

1. Most beginner classes are sponsored by clubs. When you see a very active club with a good club-caller relationship, the members are more interested in the club's success. Thus, the happy, satisfied and enthusiastic dancer will be more motivated to bring prospective dancers into the activity.
2. All callers who are capable of teaching should be teaching at least one beginner class a year. Look at the impact if all who could teach would teach.
3. Let's not push our dancers toward the upper programs before they are ready. Be a little selective and honest with the dancer and yourself.
4. As callers we need to get more mileage out of the lower programs. This is accomplished by doing our "homework" and using innovative ways to serve up our "hash" for the enjoyment and satisfaction of the dancer.
5. In many areas we need to strive toward a better working relationship between the following: Caller to caller. Caller to association, caller to club and club to club.

Don't be alarmed! Our great activity is not going to disappear in our lifetime, but it sure would be nice to invert the "pyramid."

We would like to thank Art Springer for allowing us to reprint his commentary. It was first printed in February of 1985 and we still do not have a solution to this problem. We feel that what American Callers is recommending is a solution to the problem. The One Floor One Program below Advance & Challenge known only as Square Dancing.

What Art was recommending in 1985 is still being recommended today but, all the great experts that we have in square dancing still will not accept the fact that our great activity could disappear in our lifetime if we are not willing to bring it back together with a program that will fit the lifestyle of the prospective dancers we are trying to attract.

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POINT OF ORDER



From Kappie Kappenman

Observations on “discrimination” in square dancing by Dan and Anita Williamson, President, Houston S/D Council.

Reprinted from American Square Dance - December 1971

Our recreation has managed to survive discrimination, but has lost many dancers to it. For just a moment, let’s look at a few areas where discrimination occurs most frequently.

1. *Beginner dancers:* we have all been there, because no one was born with the ability to square dance. But how often have you seen people refuse to dance with beginners, or dance with them so grudgingly that it shows? Some people lose sight of the fact that once upon a time they were pulled through a square until they learned. If we want to perpetuate our recreation, we can only do it by having a continual stream of beginners. The same goes for beginner callers we will lose for various reasons. Is it not worth while to work with beginner dancers and callers? I feel it is and if you will think about it, I believe you will agree with me.

2. *Age differences:* I have seen people openly rude to older dancers and to teen and sub-teen dancers. For the first, I hope I am still able to square dance in my twilight years and hope the younger people will dance with me then, because I cannot do it by myself. As for the younger dancers, in this day of hippies, yuppies, protest, dope, and you name it, I am proud to see a segment of the youth interested in a wholesome and historic recreation. We have traveled with teen groups and find them much better behaved than their adult counterparts. So, if we can be proud of our square dancing youth, then let’s tell them and show them.

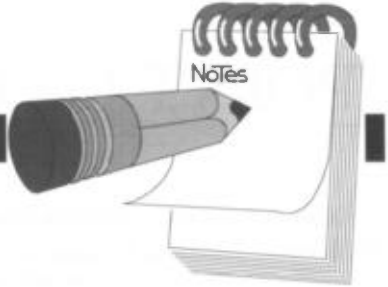
3. *Ethnic groups:* Houston does not have many dancers belonging to ethnic groups, but we do have some. Our nation is attempting to ease strained relations that have existed for many, many years. I believe square dancers have the same obligations. Let’s look at each other as square dancers, not as ethnic group members.

4. *Club cliques:* How many clubs have closed their doors or split because of more than one distinct group within the club that could not agree with another? As I see it, a club is a group of square dancers dancing together for mutual fun and enjoyment. If a person no longer finds it fun and enjoyable, it would be better for him, or her to find a club more to their liking than to organize a few other people and attack the rest of the club. A dancer’s responsibility to his club is to support it. In a close decision we have to go along with the majority. We should try to do this with a smile.

There are other discriminations that rear their ugly heads occasionally, but I believe by now you see the point I am trying to make.

*From the Round The Capitol Square
Austin, Texas*

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

thing 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

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** – Some-

OCTOBER 2006

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

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

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

13-15 **MISSOURI** – 47th Annual Missouri State Square And Round Dance Festival. The Missouri State Fairgrounds, Highway 65 South And

16th St., Sedalia; Melvin & Sally Vogler, 28 Ne 901, Knob Noster, MO. 65336

19-22 **NORTH CAROLINA** – North Carolina 6th annual Octoberfest at Fontana Village Resort; Margaret Van Cleave, 256-435-4471, 256-239-8787; maggie1@cableone.net

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 **FLORIDA** – NWFSRDA 32nd Annual Roundup, DeFuniak Springs Community Center, 361 N. 10th Street, DeFuniak Springs; Louie Flowers 850-951-0987.

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, Bartow Civic Center

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, bharrelson1juno.com; www.geocities.com/bharrelson1

JANUARY 2007

10-14 **FLORIDA** – Winter Retreat Weekend in Key Largo; Joyce Cabe 8 8 8 - 4 4 8 - 4 2 2 4 , j.cable@worldnet.att.net

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

9-10 **FLORIDA** – Central Association Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Avenue, Maitland; brucemorgan@earthlink.net

9-10 **MINNESOTA** – 22nd Annual Gold Plus Weekend, Moorhead; Jim and Sherry Zweerink, 218-734-2269; jszwink@tvutel.com; Fax 218-734-2552

9-10 **MISSISSIPPI** – Sweetheart Festival, Wahabi Shrine Temple, Jackson; Ken and Bettie Millis 171 Walden Pond, Brandon, MS 39042; 601-825-1230

15-17 **VIRGINIA** – WASCA 48th Spring Square & Round Dance Festival, Hilton Alexandria Mark Center Hotel, Alexandria, VA. Daryl and John Davis, 301-490-9249; jandddavis@aol.com

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

APRIL 2007

13-14 **IOWA** – 45th Iowa State Convention, Duke Ellington Ballroom; www.ilsquaredanceconvention.com; bitofheavenin2007@yahoo.com

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

27-28 **MASSACHUSETTS** – 49th New England Square & Round Dance Convention, Springfield; Terry and Phil

Maslon, 81 Bourne Street, Three Rivers, MA 01080; 413-283-8227; www.nesrdc.org

27-28 **NORTH DAKOTA** – 55th North Dakota Square & Round Dance Convention, Moorhead High School, 2300 4th Ave. South, Moorhead, MN; Peggy Moss, 3713-B 10th Street North, Fargo, ND 58102; 701-237-9156; pjnorthpole@aol.com; Roger or Bernadette McNeil 701-293-6620; rmcneil@ideaone.net

MAY 2007

4-6 **OHIO** – 47th Ohio Dance Convention, Akron; Dwight and Judy Witte, dwight-judy@sbcglobal.net; 330-490-3145

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

25-27 **FLORIDA** – 53rd Florida State Square & Round Dance Convention, Lakeland Civic Center, Lakeland; Info: 227 Hughes Street, NE, Ft. Walton Beach, FL 32548; floridasquaredance.com/convention/index.html

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

8-10 **MINNESOTA** – 55th Minne-

sota State Square & Round Dance Convention, Midwest Wireless Civic Center, Mankato; Kermit and Betty Twait, 528 19th Street, Windom, MN 56101; kbtwait@windomnet.com

15-16 **WASHINGTON** – 56th Washington State Square and Folk Dance Festival, Overlake Christian Church, 9900 Willows Road NE, Redmond; Dick and Earlene Beham 425-392-3863; Bob and Jan Emerson 425-255-5894

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

8-11 **IDAHO** – 8th USA West Square Dance Convention; Squares at Red Lion Hotel and Rounds at Holiday Inn, Pocatello; Steve or Judy Sullivan, 208-237-3609

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

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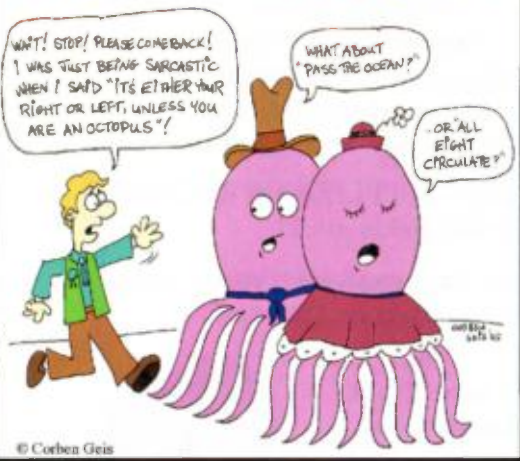
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