

AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"



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Day*

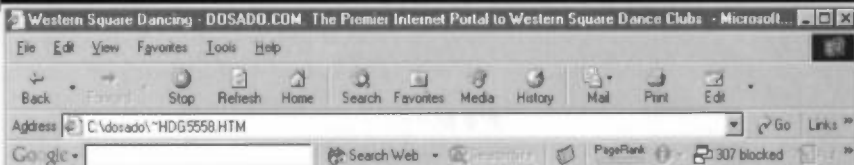
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"The International Magazine of Square Dancing"

Publishers/Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

Reflections On Ballroom & Square Dancing

(Adapted from "Square Dancing Versus Ballroom Dancing")

By Tillie Long

Square Dancing was unheard of during my earlier ballroom dance life. Dancing started at home when Dad taught us all to dance and even danced with us at affairs and picnics. Ballroom dancing was everywhere. Big Bands were the mode. This shows how time has changed things. Today, it is rare to even find a Big Band dance, while before it was a regular, every night event.

Now, today is different. There are very few places to go to find "our" kind of ballroom style dancing. But, now I'm already a nightly dancer even with nowhere to find ballroom dancing.

Today, I'm a square dance enthusiast. I wanted no part of it years ago. When I reluctantly started it, I was sure I would not like it, because I already knew every step of ballroom and absolutely nothing at all about square dancing. When I first stepped into a room of square dancing, I knew nothing and felt like a little fish in a big pond where in ballroom dancing I was already the big fish in the little pond. This makes it even more difficult when you already know so much about one style of dancing all of your life (and even teach it to others), and now you have to conform to a whole new concept of dancing. There is no resemblance between the two, since one is a one-on-one activity while the other is a square of eight dancers.

Now, I know more about square dancing and have proven to myself that it is as beneficial as any style dancing can be. It is dancing in time to the music in conjunction with the caller naming the calls or figures. In ballroom dancing, every step has to be remembered, while in square dancing it is not memory but spontaneously following the calls. Who can remember all of this (steps and figures)? It's not necessary to remember, but to listen and step to it. This is fun! Now you can relax and let go and laugh and sing while dancing away to a caller who remembers the figures. You can do way more moves this way than you could ever remember.

Now that I know the benefits of it, I'm really having a blast, friends galore – so many that you could never imagine knowing so many people so quickly. You keep changing squares all night long, and this makes for many acquaintances and friends, people sharing your common interest. While dancing you have only dancing and cooperation in mind. We all work together like a team. The whole activity is team work, all knowing exactly the same thing and participating in it together. I'm finding life more interesting this way, no competitiveness like in ballroom dancing where there are paired-off, individual dancers. As we all know the same steps and move together with them, love is quick to grow in the heart for everyone. There is no age factor. All we know while dancing is bonding and participating.

It is very easy to "love one another" under these conditions. There is no separateness in the whole room of dancers, all co-mingling. Next thing you realize is while loving the sheer joy of life is being attained. Joyousness springs forth at every dance, and while you're dancing and laughing and whooping, so is everyone else.

What fun it is to be among those who also are enjoying the sheer pleasure of life. Just watching their happy faces makes one happy. It is far better to be among

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happy people than complaining ones. Soon you find that when you leave, you're exalted, energized and very joyous. As you danced, everyone else in the room also danced, and because all of you were concentrating on it so intently all troubles were washed away, only joy remaining. More dancing, more joyousness! This is why most square dancers attend dances several times each week. The joy stays with you when you leave. You have a cleared mind now.

This is something for which you do not have to search. It's is so organized that all you need is your local dance directory or schedule to find where everything is. In Southwestern Ohio and Northern Kentucky, *Square Notes* supplies us with a total listing of dance events – callers, dance nights, times, etc. There is dancing every night so it can fit everyone's busy schedule.

Square Dancing is affordable for anyone. There is a "no alcohol" policy, so the only purchase is your nominal admission. No more to pay – free, contributed snacks and drinks and a no tipping policy. So when you enter a room for just a few dollars that is it. All you need to spend in the course of an entire evening is already paid at the door.

There are so few places to ballroom dance, and the floors are very small and inadequate. However, in square dancing there are numerous places to dance with adequate space to do so.

There is an associate square dance activity called "round dancing," and I was able to do it without lessons. This is ballroom-style (partner dancing) with the same style and music as I was exposed to all my life. Now, there is a cuer (like a caller), and instead of having to memorize the steps, the figures are called out. If cha cha or waltz steps are called, the music matches the calls and everyone steps with it in one grand dance all around the room, all doing the same thing at the same time. Beautiful, fun, adventurous and challenging!

Now I'm continuing in ballroom dancing, and square and round dancing. One only seems to enhance the other. It makes for more variety in life, so variety really is "the spice of life." Each offers something new. Each has different participants in two separate circles. This makes for two circles of friends. Each dance type is like my best friend, and I wouldn't give up either of them. When asked, "Which do you like better," it is like asking, "Which friend do you favor?" I love them both individually. Each has its own characteristics. There is no choice to be made. Live each experience, love each one and go on dancing your way through life.

EDITORIAL

*From
Bill Boyd*



Attention Callers, You have a mission. You need to train your replacement. I recently heard a caller say, "I am not working with any new callers, there are not enough dancers to go around now." I know that there are many clubs dancing one, two or three squares. I know that there are many clubs dancing many more squares. The distribution seems unequal and sometimes without reason. I also know many callers who will not teach a new class unless they have at least two squares of new dancers. There are even some callers who will not teach any classes at all! I have heard it stated, "Why should I teach, I have paid my dues." Now I present the reason for the mission: A new caller is hungry. He or she may not be the best in the world, but a new caller will work to get a class. A new caller is fresh, excited and (probably) scared to death. Will my students have a good time? Will my students be able to dance with other callers? Will the caller who helped me be proud or discouraged at my class results? Let me give you something else to think about: If a hundred callers each trained one new caller, (and we have more than one hundred callers in this country) and if each caller trained one class of only one square, that would be 400 new dancers. Four hundred new dancers, who could dance, bring their friends, even raid your club so you would have more dancers. There are several thousand callers in the United States, perhaps we could have an amateur night, host an open mike night, and even ask from stage if anyone might be interested in calling. The need for new callers is critical and now is the time to start. There are many callers schools around the nation with varying fees and most of them will work with the fledgling caller who has never picked up a mike or "plucked a chicken". Grand Square even sponsors a new caller's school for new callers at no charge, so the price is right. A special thank you to Tony Oxendine, Jerry Story, Jon Jones and Deborah Carol Jones for this effort. As we gain more callers, and as these callers improve, we will get more dancers. As we get more dancers we will have the opportunity to get more callers, as both callers and dancers increase in numbers the excitement and fun will be contagious. Let's get together and dance and have fun.

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CALLERLAB VIEWPOINTS



By
Jerry Junck

Accentuate The Positive

What Is Right With Square Dancing?

Part II

Let's take a look at some of the things that I listed in last month's article that are right with square dancing, and how each factor contributes to making square dancing such an enjoyable recreation. First of all, square dancing fills a basic need for society. Early primitive people felt a need for music and dancing. From the tribes in Africa to the American Indians, all enjoyed some form of music. While the only instruments may have been flutes and drums, they still provided music for ceremonies and recreation. Dancing was certainly more ceremonial and had to do with the seasons of the year, celebration of marriage, a successful hunt, or religious purposes, but it was still dancing. To be certain, there are other forms of dance available to society, but square dancing is the most unique. While rhythm is desirable, it is not a prerequisite for people to be able to square dance. This makes square dancing an activity that can be enjoyed as much by those who lack a sense of rhythm, as those that do have rhythm. My Dad would be one of those people. We began square dancing in 1965, as a family. I was 17 years old, and had never seen my Dad on a dance floor. He just knew that he couldn't dance. However, he quickly discovered that not only was he able to square dance, but that he enjoyed it. He and Mom enjoyed the activity for over 37 years.

Square dancing is great for spectators. It is a wonderful activity to watch and observe. Why do you think square dancing is a portion of every Grand Ol' Opry Show? Admittedly, the dancing is actually clogging to square dance figures, but it is still a form of square dancing and is very showy and exciting.

Remember the crowds that would gather for the summer street dances that used to be held at nearly every small town celebration? One article from a Lincoln, Nebraska newspaper cited the Lincoln Festival in the mid-1950's had over 4,000 spectators! That is incredible! Do you think the local clubs had success recruiting the next season? You bet they did. Do we see that many spectators now? Sadly, the answer is "no" in most instances. There are two reasons for fewer spectators. One is the security issue for sponsors of events, and the other is television. It is my view that we don't see as many spectators because television has made entertainment easy.

Square dancing is fun. Obviously, those of us involved in the activity never doubt this fact. It is a major reason that we continue to enjoy the activity week after week. A square dance is a truly wonderful experience when a caller meters

his calling to the music, and gives dancers the opportunity to execute the choreography smoothly and efficiently. When that occurs, everyone wins. When people succeed, they have fun. When people have fun, it becomes infectious and dancers will gravitate to those groups.

It should be obvious that teamwork plays an important role in the success of any business, organization, or dance. As stated above, when a caller can marry his delivery to the music, allowing the dancers to move smoothly with the music, executing the calls successfully, it is a wonderful feeling. Ed Gilmore wrote in 1949, "We have been a nation of spectators. Every sport or recreational activity is based upon competition or exhibition." This competition has led to... "the development of star athletes, or entertainers, which has eliminated the mediocre or average participants." This was written in 1949, but does it sound like what we see today? Our country has, indeed, become a nation of spectators. Most people are actually afraid of participation.

Gilmore continued with this thought. "No other form of recreation presents an opportunity for the participation of a large number of people as square dancing. There is very little spirit of competition, or exhibitionism, in square dancing. Eight people get together and each is striving for perfect cooperation with the other seven to complete a pattern in time with the instinctive rhythm of the music. No one is out to win anything, or out do the other." Square dancing is truly a team event that exemplifies teamwork.

Square dancing is a recreation where nearly everyone can feel welcome. Our activity truly does have a place for nearly everyone. We have dancers from many different countries, all walks of life and occupations. From day laborers, farmers, truckers, business owners, professional people such as doctors and lawyers, to the President of the United States. Former President Jimmy Carter was a square dancer and belonged to the club in Plains, Georgia. One of the activities at his inauguration was a square dance.

Furthermore, there are clubs dedicated to the physically and mentally challenged. These clubs provide a wonderful venue for those less fortunate to be a part of a team and enjoy dancing. Howard Clements, from Fargo, North Dakota, had a wheel chair group for which he donated countless hours of time and energy. They even participated in some state and national conventions. Michelle Jacobs, of Flemington, New Jersey, calls for a group of mentally handicapped children.

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They attended the National Convention in Portland, Oregon. There was a room set up just for them. Michelle provided a list of calls that these children knew, and asked some of the nationally known callers to fill the time slots. I was privileged to be invited to participate, and it was one of the most satisfying experiences I have ever enjoyed. Square dancing does make everyone feel welcome.

Square dancing is standardized, yet has multiple programs offering differing degrees of challenge for dancers, depending upon the time they have to devote to the activity. Because of the standardization of the program lists by CALLERLAB, dancers can dance anywhere in the world and be reasonably assured that they will know the calls used at any open, advertised dance of their preferred program. Our activity provides dancing and entertainment for nearly every need. From the handicapped groups all the way through Challenge. Square dancing truly does provide a venue for almost everyone.

Square dancing can open an almost limitless door for travel. It should be obvious that there are so many opportunities for square dancers to travel. There are club visitations, weekends, week long institutes, and state and national conventions. Each event provides an opportunity for dancers to travel away from home and meet new people. It is amazing to see that any event that enjoys a degree of longevity actually becomes a reunion as much as a dance. It becomes a social event, as it is the only time each year that these dancers get together. Just consider the weekends such as Lake Okoboji, and the Hoedown in Sioux Falls, as two examples. These aren't just dances, they have become events. There are numerous events like these that provide a desire for people to travel.

There is a myriad of opportunities for square dancers to travel worldwide. Square dance cruises are available for the Caribbean Islands, Mexico, the Yucatan, Hawaii, and Alaska. Square dancers can also find tours to Europe, Australia, New Zealand, Japan, and even China. The possibilities are seemingly endless. The great thing about a square dance tour is that everyone on the tour has one thing in common: they are all square dancers with a common bond. There are no strangers.

Let's continue in the next CALLERLAB VIEWPOINTS article to look at even more of what is positive with square dancing. Again, stay tuned and "Let's Accentuate The Positive"

On The Record SQUARES



Tom Rudebock

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Memphis Gave Birth To Rock and Roll (Blue Star 2527)

Joe Saltel

A cover of a Roy Orbison hit. Lots of energy from an electronic keyboard with horns and strings. This one says let's dance. Available on CD recorded in one key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Tch 1/4, Girls Run, Swing Corner, Promenade.*

In The Year 2525 (BVR 114)

Bodo Von Reth

An electronic sound with an easy to follow melody line. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

In God We Still Trust (Chicago Country 75)

Patty Ping

Gospel flavor from a guitar, piano, electronic keyboard and horns with percussion. A gentle rhythm. Listen to the vocal track for an alternate plus figure. Available on CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.*

Honky Tonk Heroes (Crown 143)

Drew Scarce

Solid country rock from a fiddle, steel, guitar, bass and drums. A toe tapper. Try it for patter. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Jingle Bells (Crown 175)

Matt Worley

An arrangement of an oldie that is way up on the energy scale. Key change in closer. Harmonize this one. Available on CD and MP3. Fiddle, steel, guitar, bass and percussion. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Cast Off 3/4, Boys Run, Promenade.*

Devil Woman (ESP 337)

Tom Miller

A Marty Robbins hit. Lots of energy on this oldie. Quality arrangement and mix of a banjo, electronic keyboard, guitar, bass and percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

That'll Be The Day (ESP 1107)

Elmer Sheffield

50's Rock and Roll. A Buddy Holly chart topper in 1957. Twangy guitar, honky tonk piano, and bass with just enough percussion. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Half Tag, Trade, Roll, Pass Thru, Trade By, Swing Corner, Promenade.*

500 Miles Away From Home (Hi Hat 5275)

Scott Bennett

Original release by Peter, Paul & Mary. More recently recorded by Reba McIntire. Chimes, strings, horns, and smooth percussion for that "wind in the face" dancing. A relaxer. Available on CD in one key. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Split the Outside Two, Around One, Swing Corner, Promenade.*

Rainy Rainy Day (Kalox 1338)

Ivan Koehn

Clarinet, fiddle, bass, banjo, guitar, piano and drums in a cheery arrangement of this classic. Available on CD and MP3. *Hds (Sds) R & L Thru, Pass Thru, Separate Around One, Slide Thru, Double Pass Thru, Centers In, Cast Off 3/4, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Pretty Smiling Eyes (Lou Mac 245)

Mac Letson

Piano, bass, steel, guitar and percussion with some well placed runs. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Spread, Star Thru, Square Thru 3, Swing Corner, Promenade.*

A Little Bit Of Soap (Miracle 109)

Fred Walker

Smooth dancing music. Chimes, guitar, bass, keyboard and percussion. Non intrusive vocals. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

You Just Don't Know How Good You Got It (Mountain 147)

Jim Lee

Good upbeat country rock from a guitar, banjo, steel, bass and fiddle with just enough percussion. Musical interlude in the middle break. This one will add zest to your dance. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Little Old Dime (Quadreille 935)

Guy Adams

Smooth steel, electronic keyboard, guitar and silky strings. Dancers will glide around the hall with this one. Available on CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

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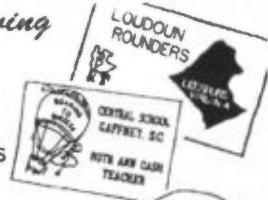
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Brand New Girlfriend (Royal 158)

Jerry Story

A cover of a top country hit by Steve Holy. Way up on the energy scale. A swinging number from a fiddle, sax, guitar, bass and drums. Signature Royal sound. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.

Hark The Herald Angels Sing (Royal 339)

Story / Oxendine

A contemporary seasonal favorite. A good mix from a flute, keyboard, steel, mandolin, guitar, fiddle and bells with gentle percussion. Harmonize this one. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 chain 6, Swing Corner, Promenade.

You Can't Hurry Love (Sting 1204)

Carsten Nielsen

Signature Sting sound. Energy from a guitar, piano, fiddle, harmonica, bass and drums. A good mix that moves. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Star Thru, R & L Thru, Pass Thru, Bend the Line, Square Thru 3, Swing Corner, Promenade.

On The Wings Of A Nightingale (Snow 1005)

Tommy Larsen

A good harmony number. Xylophone, guitar, bass, fiddle, harmonica, and percussion in a smooth mix with some good harmony fills. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.

CD's

Heal The World (Desert Gold 006)

Robert Hurst

An upbeat electronic sound with a solid rhythm track. Background vocals. Available on MP3 and vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Don't Worry About Me (Quadrille 934)

Shane Greer

A good mix from a steel, piano, banjo, guitar, bass and drums. This one will add some energy to your dance. Available on MP3. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Bridge Over Troubled Water (Sting 347)

Paul Bristow

A Simon & Garfunkel hit from several years back. A mix of banjo, guitar, bass, harmonica, and steel with gentle percussion. Available on MP3 and vinyl. *Hds (Sds) Lead Right, Swing Thru, Boys Run, Ladies Trade, Boys Circulate, Half Tag, Split Circulate, Boys Run, Reverse Flutterwheel, Dixie Style OW, Boys Cross Fold, Swing Corner, Promenade.*

Hodowns

Kings Of Swing / Orange Blossom Special (Blue Star 2526)

Kings Of Swing is a peppy tune from a banjo, guitar, piano and percussion. Orange Blossom Special is an upbeat contemporary arrangement of an oldie. Available on Vinyl and CD. The CD has extended tracks.

Tjalfe / Nimrod (Snow 508)

Tjalfe is a rhythm hoedown from a steel, piano, fiddle, harmonica, guitar, bass and percussion.

Nimrod is an upbeat rhythm number.

Available on CD, vinyl and MP3. The CD has only the instrumental tracks.

Just A Little Talk With Jesus / Lord Of The Dance (TNT 313)

Two contemporary gospel tunes in modern energetic arrangements. Both useable. Check them out on your tape service. Available on CD, MP3 and vinyl. The CD has the instrumental tracks only.

Street Fair (Blue Star 110)

Buddy Weaver

A modern upbeat contemporary sound on this oldie. On the vocal track is a limited quick teach call. Useable for those party nights. Available on MP3 only.

Cup Of Life (Blue Star 111)

Buddy Weaver

A modern electronic sound that will get the dancers moving. Buddy uses easy teach call on the vocal track. Use it to teach basics or for those party nights.

Another good month with a lot of keepers from the producers. Several of them will work for your patter giving you a dual purpose release. Until next month Keep your dances FUN and Entertaining.

CALLERLAB Convention 2007

By Jerry Reed

The 2007 CALLERLAB convention will be held April 2 to 4, 2007 in Colorado Springs, Colorado. The theme for the 2007 convention is "Tools For Success". This theme will be reflected in the major panel discussions during the convention. There will be interest sessions, demonstrations, committee meetings, and discussions of ways to win the recruiting and retention challenges facing the square dance activity. Included will be sessions on competition dancing, various methods of teaching, how to entertain dancers, various locations for dances, and others. We will be asking attendees to provide input on their own "Tools For Success". This is your opportunity to make your voice heard where it counts!



A Beginner Dance Party Leader Seminar will be held on Saturday and Sunday immediately prior to the convention. This seminar has been one of the popular attractions at our convention. This is your opportunity to learn from some of the best in the business as they demonstrate their skills and talents in entertaining non-dancers at a Beginner Dance Party. We are also planning Caller Trainer Seminars on Saturday and Sunday immediately prior to the convention. This seminar is intended to provide information and help to callers who are helping other callers learn to call. Accredited Caller-Coaches will staff this important seminar. If you are helping or would like to help other callers learn to call, this seminar is for you. Please plan to attend one of these OUTSTANDING seminars.

We are very excited about the special features planned for the 2007 CALLERLAB Convention. On Sunday evening we will be entertained by three Colorado demonstration dance groups. On Monday morning "Pappy Shaw" (or at least an impressionist) will provide a glimpse into what it was like to be a school leader in the 1930's. This year we are offering the unique opportunity to sit down one-on-one with an Accredited Caller Coach to discuss calling and to get some personal help on the subject you would like. Our First Time attendees will be calling for us at a dance after the banquet, so, if you have never attended a CALLERLAB convention, you will be invited to join the staff for this dance.

In Charlotte, North Carolina in 2006, we continued the spirit of cooperation and optimism as we reviewed and discussed marketing efforts and our goal of increasing the number of square dancers. In Colorado Springs in April 2007, we plan to again to provide updates and information on our marketing research and efforts. We will again take a close look at ways to improve recruitment and retention through the application of techniques to entertain new dancers. We would like to hear about the "Tools For Success" you use in your calling and recruiting efforts. Please plan to attend and share your experiences.

There will be updates from your Program Policy Committee on any experiments, which are being conducted in support of the Program Policy Initiative (PPI). With those attending, we will be taking a close look at ways to improve recruitment and retention though the application of techniques to entertain new dancers. We hope to provide you some "Tools For Success." We need your input and participation as we face the many challenges of this activity.

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The eighth convention of the new millennium will build on our desire to not only recruit more dancers, but to retain them through our efforts to keep the FUN in square dancing. The dates of the 2007 CALLERLAB Convention are April 2-4, 2007. We will be meeting in the outstanding Sheraton Hotel. The hotel lies at the foot of the Rocky Mountains and provides some spectacular views. Colorado Springs offers numerous natural and man made interest sights. The hotel is excited about our convention and stands ready to provide an enjoyable stay. We hope you are making plans to be there.

The Convention program will focus on ways to study, obtain and apply various "Tools For Success" for recruiting and retaining new dancers. There will be sessions focusing on many of the aspects of successful recruiting and retention experiences. We will again offer a session specifically designed for the newer caller. This session will help members who have been calling less than 6-8 years with information of special interest for the new caller. Other sessions will discuss how to use digital music, a different choreographic management system, calling for handicapable groups, sound equipment issues, and other technical aspects of our trade. We will again offer the Progressive Voice Seminar with a structured look at how to use, protect, and improve our vocal presentations. There will also be a limited number of individual voice sessions. This year we will offer sessions of special interest to Advanced and Challenge callers. Of course, many of the most popular past sessions will be repeated.

CALLERLAB is you! The annual convention is your opportunity to meet and talk with others who share your interest. It is also an opportunity to sit in on committee meetings and become acquainted with others involved in the "hands-on" real work of CALLERLAB. Check our website (www.callerlab.org) for more information about the convention, the hotel, and Colorado Springs. Please join us!

Goodbye Mr. Creel

John Leon "Johnny" Creel, Sr., the beloved husband of Mary Jane Woolledge "Janie" Creel, entered into his eternal rest on Wednesday, October 25, 2006 at the age of 79 at his home in Metairie, Louisiana after a lengthy battle with Parkinson's disease.

It was in the field of square dancing that Mr. Creel really left his mark as an instructor, caller, recording artist, volunteer, and in the promotion of square dancing. Mr. Creel began square dancing in 1955. Within a few years he had organized a new club Dip N Dive, and began teaching new dancers in 1959. Unbeknownst to him a club member booked a dance for him to call for another club and a career was born. A year later he was asked to record his first singing call and six months after that called his first out of state dance in Florida. Over the course of his career he recorded 62 singing calls on the Lore and Blue Star labels, many of which were engineered by New Orleans famed Cosimo Matassa at his J&M Music Shop. Mr. Creel was also featured on three LPs on the Blue Star label. He called in most of the contiguous states. He served on the staff of square dance camps at the Gulf Hills Dude Ranch in Mississippi, Jekyll Island Resort in Georgia, Rainbow Lake Lodge and the Rebel Roundup Festival at Fontana Village Resort both in North Carolina. He was the featured caller for the Hawaii State convention in 1980 and called in Canada and Mexico.

In 1957 as President of Dip N Dive, Mr. Creel helped to organize the Metropolitan New Orleans Area Square and Round Dance Association. This began his many years of service to this organization. As the representative of the New Orleans Callers Association, he and his law served two terms as MNOASRDA president. During this time he initiated the association's newsletter Hoedown Hotline, added a fashion show to its annual festival, and served as liaison for the association with city officials, the Arts Council, and Bicentennial Committee. Most importantly he organized a Past Presidents Club. This group proved invaluable when, in 1980, the MNOASRDA sponsored the Louisiana State Square Dance Convention in New Orleans at the Rivergate Convention Center. Mr. Creel and his law served as its general Chairman, and members of the Past Presidents Club served as the committee chairs. It was the largest state square dance convention held to date. As Historian of the association Mr. Creel arranged for all of its records to be donated to the Tulane University Manuscripts Library in order to preserve them for future generations. He also donated his personal library of American Square Dance and Square Dancing magazines. In 1969 Mr. Creel was one of seventeen members of the MNOASRDA who formed the Deep Dixie Square Dance Association for the sole purpose of bringing the National Square Dance Convention to New Orleans. As a board member Mr. Creel traveled to Omaha, Nebraska and helped win the bid for the convention. He served as Vice Chairman for Contra Dancing for the 1971 convention also held at the Rivergate.



In 1959 Mr. Creel became a charter member of the New Orleans Callers Association and served four terms as its president. He continued to serve as its representative to both the local and state square dance associations until his death. In 1974 Mr. Creel joined Callerlab, the international organization for professional square dance callers, and served on several of its committees. As a professional caller he was a member of both ASCAP and BMI. He was also a member of Zig & Zag and Saddle-ites square dance clubs. For the ten year period 1974-1984 he was the club caller for the Covington Square C's.

Mr. Creed had a passion for promoting square dancing as a fun, wholesome family activity as well as using his calling talent for the good of his community. He called exhibitions at the New Orleans Jazz and Heritage Festival for seven years, in the infield at Churchill Downs in Louisville, Kentucky, on a local half hour television program Square Dance Time on WVUE Channel 13 in the early 1960's, at the 1980 World's Fair, the United Cerebral Palsy telethon, the Lions Club, and local nursing homes. For the New Orleans Bicentennial Celebration he organized and presented, a pageant depicting the history of square dancing in America. He did volunteer teaching for the YMCA, People Program Recreation, and The Lighthouse for the Blind which he considered one of his most rewarding experiences. He served on caller-dancer education panels at many state and national square dance conventions.

Mr. Creel has been featured several times in both American Square Dance and Square Dancing magazines including as the caller of the month in February 1971. He has been chronicled in a San Antonio square dance magazine, Florida's Bow & Swing, and New Orleans' The Times Picayune. He has been featured on the front page of the Houston Chronicle, Square 'Em Up (published by the Louisiana Square Dance Association), and Listen to the Caller (published by The Greater Memphis Square and Round Dance Association, Inc.).

Mr. Creel's selfless devotion to square dancing has brought him an abundance of awards. For his contributions he received not only a Certificate of Appreciation from the Bicentennial commission but also a Certificate of Merit for his contributions to square dancing in New Orleans by Mayor Moon Landrieu. In 1988 he received MNOASRDA's first ever award "in appreciation for dedicated service in promoting square and round dancing." In 1974 he received Callerlab's Quarter Century Award. In 1999 Callerlab presented him with The Special Appreciation Award for Outstanding Contributions to Square Dancing. This award is presented to members who, in the opinion of the selection committee, have "distinguished themselves with unselfish personal contributions far exceeding the norm during their square dancing career." In 1984 he and his taw were inducted into the Fontana Hall of Fame. He received numerous keys to the cities in which he called.

Mr. Creel's love of square dancing also spilled over into his volunteer work at St. Christopher Church where he was a parishioner since 1948. He called exhibitions for the parish fair for many years. He also worked with the CYO and High School of Religion. In 1998 he received the Archdiocese Senior Citizens Award.

Mr. Creel will be missed by the entire square dance community.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



Get in the Swing and Get Fit with 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 North America and 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 highlights what is RIGHT about square dancing. Like last month's article, it is again from Ms. Pat Latta in New York State. She points out the benefits and blessings of square dancing. Pat published her Get In the Swing in Mature Life magazine which has distribution in 12 counties in New York State. She offers this to all of the readers to be used in your recruiting of new dancers, retaining present dancers and retrieving former dancer to square dancing. ACA advocates that square dancing has the potential to be of interest to all dancers.

Square dance benefits include such things as physical and mental health. Does your doctor tell you to get more exercise? Pat's answer: Square Dancing. Do you not have much to do on the weekends or week nights? Pat's answer: Square Dancing. Have you lost touch with old friends or want to make new friends? Pat's answer: Square Dancing. Are you young, old, married, single, or divorced and want new excitement? Pat's answer: square dancing. Pat hits the nail right on the head relating to peoples' needs.

Pat continues that today's modern square dancing is dancing to a specified set of directions that are called to modern music. Dances are usually held in fire house halls, schools, churches or community centers where refreshments minus alcoholic are served. Square dance calls are in English and are standard throughout the world – Europe, Asia, Australia, as well as in all 50 states and Canada.

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Pat explains that there are many active clubs throughout the country. Through square dancing men and women have found the secret of keeping mentally and physically healthy and alert while having fun. You can dance with different people throughout each evening of dancing and can dance most every night of the week. Pat explains that square dancing is: "exercise to music" and is an integral part of a weight loss plan and can keep muscles and joints moving, which is a great way to dance away the pounds and soreness. People can square dance regardless of their health. People with hip and knee replacements, with heart problems and those missing a limb can still square dance.

Pat also believes that square dancing increases mental alertness because dancers never know the order of the calls and must listen as the caller sings his commands. It is a case of eight people working together and having fun to keep the square going. Pat adds that square dancing is a fun diversion from concentrating on the stress of a job or family. Square dancing is for all ages.

Square dancers travel throughout the country in their RV's, take square dance cruises, attend weekend camping dances and entertain residents of assisted living and rest homes. Lastly, square dancing is very inexpensive with the average price of a dance around \$5.00 including no cost refreshments. Square dancers often carpool to save gas. Pat's final comments are "Square dancing is fun. Go ahead and get square dancing for the music, exercise, friendship, economy and travel, but most of all for the fun of it!"

The American Caller's Association is again 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.

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Tony Oxendine



Jerry Story



Larry Letson

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Week - 2007	Level	Guest Callers
June 10-14	Plus with Rounds	Jimmy Roberson Jim & Priscilla Adcock - cuers
June 17-21	A2 Dancing	Darryl Lipscomb
July 29-Aug 2	Plus DBD Workshop	Randy Dougherty
This week is a learning week for plus dancers who wish to explore more challenging choreography.		
August 5-9	Plus Dancing (main hall)	Larry Letson
August 5-9	Line Dancing (separate hall) Easy thru Intermediate - Special Pricing	Dee Dee Dougherty-Lottie Assisted by Kristy Story
August 12-16	Plus Dancing	Tony Oxendine
August 19-23	Plus DBD Dancing	Tony Oxendine
This week is for the square dance enthusiast. BE WARNED! NO HOLDS BARRED!		
Sept. 9-13	Plus Dancing	Bob Asp & Curt Braffet
Sept. 16-20	A2 Dancing	Johnny Preston
Sept. 23-27	C1 Dancing	Darryl Lipscomb
Sept. 30 - Oct. 4	Plus Dancing	Tony Oxendine & Larry Letson

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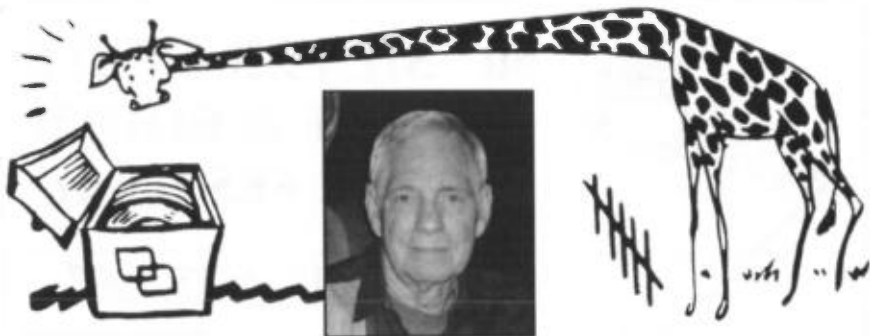
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Peek Into a Caller's Record Case

Lee Main

Lee Main started calling in 1972 and has called dances and festivals in 38 states and England. He has been a member of TACT (Tulsa Area Callers and Teacher Association) serving as a Board Member and on numerous committees. He has been a member of Callerlab for well over 25 years, and has served on the Advanced and Challenge Committees.

Currently Lee calls for three clubs in his home area, ranging in levels from Mainstream through Advanced. Lee and his wife, Linda, now live in Broken Arrow, Oklahoma after spending eight years as the resident caller at the Islander RV Resort in Lake Havasu City, Arizona (winter season) and Venture Inn in Show Low, Arizona (summer season).

Lee recorded for several years with 4-Bar-B / Quadrille / Cardinal Record Company, where he recorded over sixty records and two albums, earning the recording companies "Gold Award" for a number of recordings, including "Hi-Way 40 Blues", "Cabaret", and "Love Letters In The Sand".

Singing Calls:

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Aussie Tempos

Kentucky Waltz ESP

Long Black Train ESP

Highway 40 Blues Quadrille

Patter Records:

Patter-1 ESP

Chicklit Silver Sounds

Cripple Chicken Red Boot

G - String ESP

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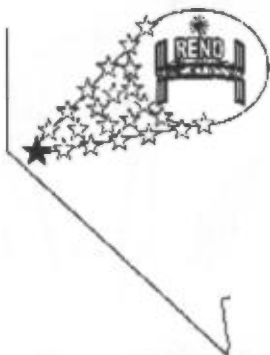
The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

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

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

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

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



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EASY LEVEL

From
Bob Howell



I danced this dance some time back and have been trying to find documentation for it. Well, I found the instructions in Hugo's International Folk Dance Repertoire on my computer and then couldn't find the music for some time afterward, however, in checking with the Kentucky Dance Foundation, I was informed that they have the music in their archives. It is called the - - -

Kleine Schottische

From Germany

Formation: Double Circle round the room, men on the inside, facing partner

Music: Kleiner Schottische

Routine:

1. Take 4 step-hops backwards away from your partner, starting on right foot (men go into center of circle). Everyone do a 'brush clap, so that your right hand starts far above your left hand and finishes far below it.
2. Run towards your partner, link right arms and do 4 step hops round.
3. Take 4 step hops backwards away from your partner, starting on right foot (men go into center of circle). Everyone do a 'brush' clap, so that your left hand starts far above your right hand and finishes far below it.
4. Man runs towards partner, link left arms and do 4 step-hops round. Finish so that the lady is on the man's right.
5. Take partner in a ballroom hold. Take 2 side steps in, and 2 side steps out, and step-hop round 4 steps on the spot. (2x)
6. You now change partners by moving away from partner and doing the brush clap as in part 1 and then running towards and linking right arms with a new partner who is to the right of your last partner.

Calling:

4 steps back, clap, right arms to (new) partner

4 steps back, clap, left arms to partner.

Ballroom hold 2 in, 2, out, and dance round. Repeat that.

Start dance again with new partner.



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With the month of February designated as the month for lovers and that diamonds are a girl's best friend, following is an old time mixer that the Kentucky Dance Foundation has resurrected and rerecorded, so that the music is again available. It is called the - - -

Ace Of Diamonds

Formation: Couples in circle facing partner with man's back to center

Music: Ace of Diamonds FDCD-057

Footwork: Same throughout

CLAP, STAMP, RIGHT ELBOW;

Clap own hands together and stamp left foot in place. Hook right elbows and turn partner six steps around.

CLAP, STAMP, LEFT ELBOW;

Clap own hands together and stamp right foot in place. Hook left-elbows and turn partner six steps around.

1, 2,...3, 4, 5; 1, 2,...3, 4, 5;

Hop on left foot, placing right heel forward. Hop on right foot, placing left heel forward.

Do three more of these change-steps rapidly. Repeat starting with right foot.

PROMENADE; MEN MOVE UP;

Promenade with partner for eight counts. Men move forward to a new partner and promenade with her for eight counts.

Want a little action to keep the place warm on a cold February evening? Try this one. It is called - - -

Pop Goes The Weasel

Formation: Square

Music: Pop Goes The Weasel FDCD-019

Routine:

1. INTRODUCTION: Any standard opener.
CHANGE CALL
2. First couple balance and swing,
3. Lady to the right and gent to the left,
4. Circle three hands around,
Round and round and round you go
Up and down the steeple,
That's the way the money goes,
Pop goes the weasel.
5. Lead right across the set, Circle round the steeple, That's the way the money goes, Pop goes the weasel.
6. Four to the head and around you go, Round and round the steeple, That's the way the money goes, Pop goes the weasel.
7. CHORUS CALL (Hone you ore, etc.) Repeat with 2nd, 3rd and 4th couples leading.
- (4) Circle until the ward "Pop", then couple pops the lead person through upraised arms.

- (5) Lady goes to set where man was, he to hers.
 (6) Lead couple goes to opposite couple and they circle four until time for the lead couple to be "popped" home.

Our contra this month was written by one of our local prompters. She named it the - - -

Box The Gnat Contra

By Becky Hill

Formation: Alternate duple. 1, 3, 5, active and crossed over

Music: Any lively 32 bar jig or reel

Routine:

A1 Balance with neighbor and box the gnat (8).

Partners reach across the set, balance and box the gnat (8).

A2 Balance and swing neighbor (16).

B1 Women allemande right 1-1/2 (8);

Swing partner (8).

B2 Right and left through (8);

Ladies chain (8).



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For further information contact:

Jerry Reed, Executive Director

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E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month, let's look at an easy idea, but a tricky formation that results from it. Enjoy...

- 1) HEADS touch 1/4
GIRLS pass thru
CENTERS slide thru & touch 1/4
girls run
CENTERS pass thru
swing thru
linear cycle
square thru on the 4th hand
left allemande
- 2) SIDES touch 1/4
girls pass thru
CENTERS swing thru &
spin the top
ENDS hinge
{each side} fan the top
extend, right and left grand
- 3) SIDES touch 1/4
girls pass thru
CENTERS swing thru
- side girls run
extend
right and left grand
- 4) SIDES touch 1/4
girls pass thru
CENTERS swing thru
side girls run
ping pong circulate
extend
circulate, right and left grand
- 5) SIDES touch 1/4
girls pass thru
CENTERS pass the ocean & hinge
girls run
CENTERS pass thru
single circle to a wave
fan the top
explode AND
left allemande

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___ MS ___ PLUS ___ A2 ___ C1 (New "Soft" Set)
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- 6) HEADS touch 1/4
 girls pass thru
 CENTERS pass the ocean
 ENDS hinge
 {each side} fan the top
 boys run
 bend the line
 load the boat
 left allemande
- 7) SIDES touch 1/4
 girls pass thru
 CENTERS pass the ocean
 ENDS hinge
 {each wave} fan the top
 boys run
 couples circulate
 bend the line
 box the gnat
 square thru 4
 right and left grand
- 8) SIDES touch 1/4
 girls pass thru
 CENTERS slide thru &
 LEFT touch 1/4
 boys pass thru
 CENTERS square thru 3
 ends u turn back
 left allemande
- 9) HEADS touch 1/4
 girls pass thru
 CENTERS pass the ocean
 ENDS cast off 3/4
 {each side} fan the top
 girls run
 square thru 2
 right and left grand
- 10) SIDES touch 1/4
 girls pass thru
 CENTERS square thru 3
 side girls run
 LEFT swing thru
 hinge, left allemande
- 11) HEADS touch 1/4
 girls pass thru
 CENTERS square thru 3
 centers in, cast off 3/4
 CENTERS pass the ocean
 diamond circulate
 flip the diamond
 split circulate
 scoot back
 extend, right and left grand
- 12) HEADS touch 1/4
 girls pass thru
 CENTERS pass the ocean
 ENDS cast off 3/4
 girls run
 CENTERS wheel and deal &
 sweep 1/4
 ENDS bend the line
 CENTERS pass thru
 swing thru 1 1/2
 extend, right and left grand
- 13) HEADS touch 1/4
 girls pass thru
 CENTERS square thru 3
 ends trade
 girls pass thru
 CENTERS walk and dodge
 centers in, cast off 3/4
 pass the ocean
 left swing thru
 right and left grand
- 14) HEADS touch 1/4
 girls pass thru
 CENTERS square thru 2
 ENDS partner tag
 tag the line, face in
 touch 1/4
 coordinate
 couples circulate
 wheel and deal
 pass thru, left allemande

THE KOREO KORNER

From
Steve Kopman



Let's stay with the somewhat different formation in the previous article, but add a little spice.

HEADS LEFT touch 1/4
boys pass thru
THEN:

- 1) CENTERS right and left thru & dixie style to a wave
ENDS hinge
{each wave} fan the top
trade the wave
boys trade
circulate
swing thru TWICE
right and left grand
- 2) CENTERS pass the ocean
ENDS cast off 3/4
boys trade
boys run
hinge
girls run
pass to the center
CENTERS turn thru
left allemande
- 3) CENTERS swing thru
head boys run
extend, circulate
scoot back
split circulate TWICE
right and left grand
- 4) CENTERS square thru 3
SIDES pass thru
girls walk and dodge
boys trade, touch 1/4
circulate, right and left grand
- 5) CENTERS pass the ocean
ENDS cast off 3/4
boys trade
{each side} bend the line
touch 1/4, girls trade
split circulate
extend, right and left grand



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If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" If you want, just send us a flyer!

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 square dance club presidents and other leaders.

Did you ever dance with a so called "National Caller" and watch him step up to the microphone and give tribute to the local leaders and club callers whose hard work and dedication makes square dancing possible for all of us. How true!

Jerry Junck's three part article about leadership is running in American Square Dance and it is a magnificent piece of writing. Jerry is a "National Caller." We should all take it to heart. We know Jerry pretty well, and greatly admire his talent and leadership. He points out in the article that true leadership comes from beneath the surface, and is never something that can be imposed. Jerry has a quiet style of leadership that truly comes from an unquestioning belief in doing "the right thing." I am reminded, though, of a leader I once had who said that to be a leader, he must be like a duck – calm on the surface but paddle like mad underneath! That epitomizes Jerry, as it does so many of our leaders.



Jim and Betsy – Your Rovin' Corners

Here we are in February, also known as "President's Month" for the birthdays of Washington and Lincoln, now combined into "President's Day" to honor our former national leaders. It makes us think of our own square dance leaders – the Presidents of our clubs, the Presidents of our Associations, and the Presidents of our State Federations. Without them, square dancing would be in poor shape indeed!

Often we see the great leaders in our activity who become the way they are by dedication, passion for the activity, and continued hard work. Let me give you an example. Our club presidents, Nancy and Joe Hollis have been dancers for over 30 years and loved every moment. Like many of us, they are "of a certain age" and have worked in many positions of leadership in square dancing. Several years ago, they had a terrible auto accident and there was a question if Nancy would walk again, much less square dance. She does not twirl or swing any more, but she dances nearly every dance and is always there when you need her. Joe has a severe hearing loss and has to use an implanted device to hear at all. He misses a few calls but never fails to be at the right place at the right time. Their dedication and passion make the club what it is – fun for everyone. Despite years "in harness" they still volunteer to serve, and do so magnificently!

Many clubs see officers who step up and accept the title, and the job, to do what they can to make their club all it can be. And yes, none of us like to make the hard effort, the "politics" that are necessary to keep everything going smoothly. We all step up and do the necessary work to make it happen. Like Jerry, leaders

are always working, always practicing, always prepared.

We could go on at length about the various club leaders we have known. While we have not always liked each and every one of them, they all worked hard to keep their local club involved, active, and dancing.

Here in Texas, the Sam Houston Square and Round Dance Association honors the presidents of each of our local clubs with a special dance each January. Many associations around the

country follow a similar practice. Remember to thank your leaders whenever you can – and all of your officers that make our activity what it is. After all, since we are all volunteers that is all the compensation we are likely to get!

Eberhard and Traudel

In another vein, we are anticipating a visit from Eberhard and Traudel Walz here in Texas in late February. You all know that they have decided that it is their responsibility to “export” square dancing from Germany to Russia. They are coming to the USA to visit with several friends and we feel honored that they will be guests in our home in Livingston, Texas. We plan to take them dancing every night to local clubs as well as attend the big “Go Texan” annual dance in Conroe, Texas. They are continuing to work with the clubs they have helped form and are slowly breathing life into the square dance movement in Russia.

The German-Russian Friends Square Dance Club is centered in Germany where the German dancers hold fund-raisers, special dances, and gather supplies and materials for the Russian dancers. They also help organize several trips a year for supporters of the Russian clubs. When square dancers come to St. Petersburg, or Pskov, or Petrosavosk, or to the far north Murmansk it is cause for great excitement amongst the Russians.

The two trips planned for this year are May 24 through June 2, and September 16 to the 23. The first will feature dancing with the: “Polar Lights Dancers” of Murmansk, and their Graduation. They will also visit the “Palace Square Dancers” in St. Petersburg. The second trip, in September, will feature a cruise on a Russian inland waterway and dancing with the “Onega Wave Dancers” of Petravodsk and the “Palace Square Dancers” of St. Petersburg. Besides lots of dancing, there will be wonderful sightseeing excursions.

Think about joining them on an adventure of a lifetime. Combine their trip with your own excursions in Germany or the U.K. or Eastern Europe. The best way to reach Eberhard and Traudel is by email: ewalz@gmx.de. For those who are “linguistically challenged” Traudel speaks good English, several other German dancers speak English well, and some of the Russian dancers are skilled in English and German.

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Still Crazy After All these Years

Celebrating 20 years of cartooning in ASD

by Corben Geis

I was just a lad of 12 years, and two activities were going strong in my young life; cartooning and square dancing. I recently graduated from dance classes and began dabbling with the calling bug. My grandparents were regular subscribers to ASD, and I would always page through the old issues looking for Stan Burdick's cartoons and new record releases.



So, one day I sketched up a cartoon of a young, happy square dance couple promenading and having a good old time. My grandma suggested I send it in for publication and, sure enough, Stan and Cathie Burdick, the editors at the time, not only published my little black and white spot illustration, they also paid me \$5 for it. It made the September 1986 issue. That was a huge thing for a kid. Now that I was paid for my work, I was a professional. Holy Cow!

Within the next few years my cartoons moved from the inside black and whites to the back cover with two colors and then onto the front cover in full color. I felt really good about the back cover most of all. That's where Frank Grunden, Stan Burdick, Tom Roper and Jack Berg's cartoons were posted. That's where I wanted to be. So, I created my own single panel called **SPIN CHAIN SPOOFS**.

During the time of high school and college I took a huge interest in calling square dances, and lots of clubs would have me draw posters and flyers for their dances. This was great fun which led to me going to the dances and drawing caricatures. I still do all three of these hobbies today. I call square dances, doodle SpooFs and draw funny faces at the dances. I guess that's my gimmick.

Lots of folks have been asking me what I've been doing recently with my cartooning. I started a new single panel called **HISTORY BLUFFS**. American, World & Art History were some of my favorite subjects back in school, and being a buff, I wanted to have some fun mixing historical with hysterical.

It's been a great ride making a living out of all the fun things I like to do. I want to thank the Burdicks for my first shot 20 years ago and the Boyds for still printing my stuff. Also, thanks to all of the dancers who have been so supportive of me, especially Gramma Kitty. I cut a patter record on Silver Sounds with the



*Caricatures at
Dance Festivals*

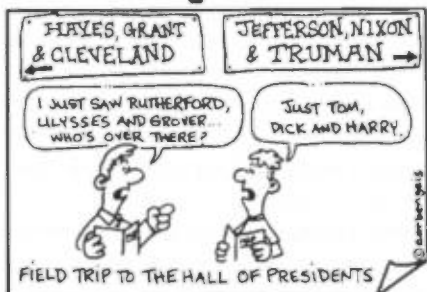
*Square and Round Dancers
really enjoy caricatures*



title **MISS KITTY**, and drew a cartoon of my grandmother and I, all decked out in square wear.

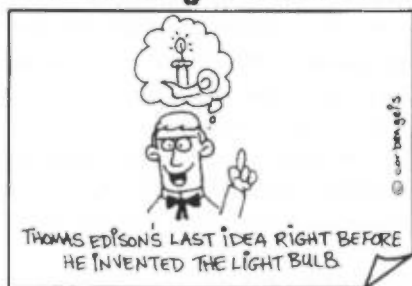
With autumn in the air, teaching art to kids and instructing my two handicapped square dance clubs will be first and foremost. I have been a walking cartoon for the past six years, playing the sports mascot for a Pittsburgh Pirates minor league team. When baseball season is over, that's when I usually fall over from exhaustion. Thanks, ASD!

History Bluffs



by cory benjamin getz

History Bluffs



by cory benjamin getz

History Bluffs



by cory benjamin getz

History Bluffs



by cory benjamin getz

More **HISTORY BLUFFS** can be found at GOCOMICS.COM under **COMICS SHERPA**.



Cory drawing at a youth hall somewhere over the years.

Cory as his alter ego.



American Square Dance, February 2007


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Take a  at what is just released...

Happy, Happy Birthday Baby III

Phase II – Foxtrot – Rawhide RWH 830 – Jim and Kathie Kline

Foxtrot vine, cross hovers, foxtrot box, telemark, whisk, ending is dip and twist. Good intro to foxtrot rhythm. We would phase it at Phase 3+.

Mack the Knife

Phase IV – Foxtrot/Jive – Roper 409 or 425 flip It's Impossible – Bob Paull

Part A has diamond turn, weaves, telemark and basic foxtrot figures. Part B is jive. And has right turning fallaways, link rock, pretzel turn sequence. Ending is apart point.

Greensleeves IV

Phase IV – Waltz – Roper 276 flip Shadow – Bob Paull

Twinkles, banjo pivot, outside change, in and out runs, weave, curved feather, drag hesitation. Ending is prom. sway change of sway.

Bandstand II

Phase II (fishtail and Str. Vine) – 2 Step & 5 count STAR 106 Bandstand Boogie flip More than Ever – Bob Paull

Broken box, traveling doors with rev. twirl, strolling vine, travel. doors. Lace sequence. Ending is quick wrap 2 and hug. Catchy 2 step.

Deep Love III

Phase III – Rumba – STAR 102A flip My First Tango – Bob Paull

Twirl lady to tamara, wheel, unwrap, alemana, serpiente, peek a boo chase double. Ending is slow side corte and twist.

Nighty Night

Phase III+I (Diam. Turn) – Foxtrot – Roper 170 flip The Nearness of You – Bob Paull

Love this music. Diamond turn, cross hovers, prog. box, cross hovers. Ending is side corte.

I'll Hold You In My Heart

Phase III+2 (Dia. Turn, In & Out Runs) – Slow Foxtrot – Dance A round DARRCD-543 by Carolina Boys – Fran and Jim Kropf

Hover, spin turn, prog. box, whisk, diamond turn, open telemark, hover fallaway, slip pivot, in and out runs. Excellent intro to foxtrot, nicely done.

Teardrop Rumba

Phase III – Rumba – Coll 3833A – Akihiko and Hiromi Tani

Cucaracha with arms, fencelines, shoulder to shoulder, full chase, hug and look into her eyes for ending. Nice easy rumba.

Four Walls II

Phase II Waltz – Coll 4709A – Akihiko and Hiromi Tani

Dance has pro. twinkles, left turning box, waltz away and cross wrap, canters, ending is side corte.

Hot & Cool Cha

Phase III+2 (Triple Cha's/Umbrella Trn) – STAR 143 Silky Smooth – Sue Powell and Loren Brosie

Triple cha's, spot turn, chase, open break, sliding door, umbrella turns, all basic cha cha steps. Ending is wrap and change point. Great cha cha music.

Fascinating Foxtrot

Phase IV – Foxtrot/Jive – STAR 218 – Dorothy Sanders

Some of the figures in the foxtrot portion of the routine are: whisk, cross hovers, back hovers, hover fallaway. Part B is jive and has windmill, and foxtrot figures include quick diamond in 4. Ending is thru and side lunge.

Certain Party

Phase II+1 (Fishtail) – 2 Step – MGR 023 – Dorothy Sanders

Routine is basic, but includes side 2 step and knee left and right. Also has Charleston sequence. Can be danced to on cues.

Kissed Ya!

Phase II+1 (Fishtail) – 2 Step – COL 3-10277 Connie Smith – Dorothy Sanders

Basic 2 step with knee left and right in the intro, also has fishtail. Ending is roll 4 and kiss. Can be danced to on cues.

Old Mill Stream

Phase II+2 (Fishtail and Str. Vine) – 2 Step – MCA 25678 Lenny Dee – Dorothy Sanders

Basic 2 step suggests you speed to 48 rpm's, has strolling vine, fishtail wrap and unwrap sequence, ending is rewrap and hold.

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Dinah Lee

Phase II+1 (Str. Vine) – 2 Step – HH EN 056 – Dorothy Sanders

Charleston, step hops, scoot, strolling vine, sliding door, struts. Ending is hands up and shake.

Cinderella Waltz

Phase II+1 (Hover) – Waltz – HHEN 017 – Dorothy Sanders

Choreographer suggests you speed to 55 rpm's. Basic waltz pure vanilla, has canters and twinkles.

Who Needs You

Phase IV – Rumba – LM 233 – Nancy and DeWayne Baldwin

Chase, serpiente, lariat, double chase with peek a boo, alemana and aida. Ending is aida and hold.

What The World Needs Now

Phase III+1 (Chr. Rec. slip) – Waltz – STAR 146 – Nancy and DeWayne Baldwin

Prog. twinkles, locking steps, back hovers and fwd hovers, canter. Ending is side corte. Suggests you speed for comfort.

The French Song

Phase III+2 (Tel. and Dia Trn) – Foxtrot – CD GMPDK A 100101 Track Artist Lone Blume – Nancy and DeWayne Baldwin

Whisk, cross hovers, diamond turn, hover fallaway. Can be danced to on cues.

Hey Baby III

Phase III – Cha Cha – STAR 138 – Nancy and DeWayne Baldwin

Suggests you slow for comfort. Chase, and chase with peek a boo, crab walks, ending is wrap 2 and point. Can be danced to on cues.

Stroll to San Antonio

Phase IV+2 (Open. Hip Twist and Stop & Go Hockey Stick) – Cha Cha – MCA 60188 or Coll 90254 by Tanya Tucker – Nancy and DeWayne Baldwin

Cucaracha with arms, crab walks, parallel chase, bolero wheel, aida. Good cha cha muic.

Some Beach

Phase III+1 (Alemana) – Rumba – ESP 727 – Nancy and DeWayne Baldwin

Chase, sliding door New Yorker, whip, bolero wheel. New Yorker and 4 and point is the ending.

Your Man

Phase II+1 (Fishtail) – 2 Step – ESP 1094 – Nancy and DeWayne Baldwin

Basketball turn, scoot, wrap and unwrap sequence. This is a cue and do.

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Allegheny Foxtrot

Phase IV+1 (Chng. of Sway) – Foxtrot – STAR 221 – Nancy and DeWayne Baldwin

Reverse wave, in and out runs, cross hovers, twist vine, diamond turn. Nice intro to foxtrot in this routine.

Dreaming

Phase II+1 (Imp.) – Waltz - STAR 221 – Nancy and DeWayne Baldwin

Nice easy waltz with wrap sequence, and twinkles, and balances. Ending is dip twist and kiss.

Blue Sky

Phase III – Waltz – STAR 219 – Nancy and DeWayne Baldwin

Reverse twinkles, solo turning box, prog. twinkles, canters, ending is back and side corte. Suggest you speed for comfort.

South Texas Waltz

Phase II – Waltz – STAR 219 – Nancy and DeWayne Baldwin

Lace sequence, twinkles, wrap sequence and canter are some of the figures in this cue and do.

Smile For Me Rumba

Phase III+2 (Aida/Switch Cross) – Rumba – Coll. 6077 Spanish Eyes by Al Martino flip Daddy's Little Girl – Rochelle and Larry Cronkite

Nice music and a nice routine. Side walks, lady's tamara and wheel, aida, switch cross. New Yorker, whip and twirl and all basic latin amalgamations.

Getcha Back

Phase IV+2 (Open Hip Twist, Cuddle) – Cha Cha – the Very Best of the Beach Boys Sound of Summer CD 72435-82710-2-7 – Dom and Joan Filardo

Dance starts with a slow marchessi, has alemana, spot turn, umbrella turn, fwd and back triple cha's. cross body. Ending is rumba cuddles and side lunge. Nice cha cha.

CUE TIPS

*Selected by
Fran & Jim Kropf*



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CD Music: Come Dance With Me by Nancy Hays, www.cdbaby.com/nancyhays or 800-448-6369

Speed: To Suit ~ Time 2:41

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

Rythm/Phase: Two Step, Phase II+2+1 (Fishtail, Strolling Vine) (Unrated Rotating Umbrella Turns)

Sequence: Intro A B C B End

Intro

WAIT 2;; APT PT; TOG TCH;

Part A

2 FWD 2STPS;; HTCH 6;; 2 TRNG 2STPS;; 1/2 BOX FWD; SCIS THRU;
2 FWD 2STPS;; STROLLING VIN;;; TWRL 2; WK 2 BFLY/WALL;

Part B

FC-FC BK-BK;; BBALL TRN;; CIRC AWY 2 2STPS;; STRUT TOG 4;; SCIS
SCAR; SCISS BJO; FISHTAIL; WK 2; L TRNG BOX;;;;

Part C

2 FWD 2STPS;; VN APT/TOG TANDEM;; ROTATING UMBRELLA TRNS;;;;
VN APT/TOG CP/WALL;; STROLLING VN ;;; TWRL 2; WK 2 BFLY/WALL;

End

STROLLING VN;;;; TRAVELING BOX;;;; BOX;; DIP, TWST;

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I Love You Because 3

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Music: Song: I Love You Because (Artist: Jim Reeves)

Music Media Source: CD: The Essential Jim Reeves, Download available from www.walmart.com

BPM/MPM: 112 TIME@BPM: 2:43@112

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

RHYTHM: Foxtrot **Phase:** III+2 (Diamond Turn, Telemark to SCP)

SEQUENCE: Intro, A, B, Interlude, A, B, End

INTRODUCTION

WAIT; WAIT; SIDE DRAW TOUCH LEFT & RIGHT & HOLD;;

PART A

2 LEFT TURNS TO DLW;; TWISTY VINE 3; FORWARD FACE CLOSER; HOVER; MANEUVER; IMPETUS TO SCP; PICKUP SIDE CLOSE TO SCAR; CROSS HOVER TO BJO; CROSS HOVER TO SCAR; CROSS HOVER TO SCP; MANEUVER: TWO RIGHT TURNS DLW;; HOVER; PICKUP SIDE CLOSE;

PART B

DIAMOND TURN;;; TELEMARK TO SCP; HOVER FALLAWAY; SLIP PIVOT TO BJO; MANEUVER; SPIN TURN OVERTURNED TO WALL; BOX FINISH DLW; WHISK; WING; TELEMARK TO SCP; FORWARD HOVER BJO; BACK HOVER SCP; THRU FACE CLOSE;

INTERLUDE

BOX;; VINE 3; PICKUP SIDE CLOSE DLC;

END

TWIRL VINE 3; THRU APART POINT;

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ALL THINGS CONSIDERED



By
Ed Foote

Fun In Square Dancing

We all hear “fun” discussed - put the “fun” back in square dancing. But what kind of “fun” do we mean?

There are two types of “fun” in square dancing: (1) DANCING FUN comes from successfully completing a group of calls to an Allemande Left, and (2) SOCIAL FUN, which means talking with people, sharing food, etc.

The original idea of “fun” in square dancing years ago was a combination of both types. People worked at successfully completing a group of calls, and they made sure they knew the calls well enough so they would be successful time and time again. Knowing call definitions thoroughly was important to them in order for them to achieve DANCING FUN. Getting together for a dance naturally resulted in SOCIAL FUN too.

Today everyone is concerned about keeping the “fun” in square dancing, but what kind of fun? SOCIAL FUN! This is constantly emphasized, and this is fine. But what has happened to the other kind of fun - the fun of being able to dance because you are very confident at what you are doing? This has been relegated to a distant second. It almost seems as if the calls are a necessary evil to be endured in order for people to come together to have SOCIAL FUN.

What happens when we relegate DANCING FUN to a distant second? We turn out people who can not dance the Mainstream Basics. When people can not dance the Basics, when they break down on Run, Trade and Circulate – which are the three fundamental calls of square dancing – are they having fun? NO!

If people are poorly trained, either by being rushed through class or by having no emphasis by their caller or club leaders on the importance of thoroughly knowing the definitions of the Mainstream Basics, then these people will break down squares on a regular basis. When people break down squares on a regular basis, they lose their DANCING FUN. They become nervous and uptight, and this impacts on their SOCIAL FUN. So they decide to find SOCIAL FUN elsewhere, which means they leave square dancing.

Because people can not dance, we rush them to Plus, where there are a lot of lengthy calls. People can memorize these (from only one position, or course) and so one call will let them dance for 30 seconds, which is 30 second without breaking down. Isn't this wonderful? There is nothing more ridiculous, as well as sad, to see dancers who can Load the Boat and Relay the Deucey and can not do Ends Run. But eventually everything comes back to Mainstream Basics, even the execution of lengthy calls, so people keep breaking down.

If dancers would be encouraged to thoroughly learn the Mainstream Basics, if callers would put their material together so that the dancers would **understand** the Basics, then we would have **confident** dancers.

Confident dancers are the people who really have DANCING FUN. They have fun completing the calls because they don't break down. They have fun helping others be successful in the square. They have fun goofing around in the square, because they can do this without breaking down the square. Because they have all this DANCING FUN, they have the SOCIAL FUN too. They are not uptight because the person next to them at the food table knows they always break down the square - instead the person next to them knows how well they dance. So they have the total package of BOTH TYPES OF FUN.

I SUBMIT THAT IF WE WANT TO PUT THE "FUN" BACK INTO SQUARE DANCING, WE NEED TO TEACH PEOPLE TO DANCE THE MAINSTREAM BASICS WELL. Give people the DANCING FUN of being successful in the square, not because they were pulled thru, but because they knew what they were doing and this caused success.

We will still have the SOCIAL FUN, but we will also have DANCING FUN, which means DANCER CONFIDENCE FUN, which in turn increases the SOCIAL FUN. If we all work to achieve **both** types of fun, not just one type, then square dancing will flourish. Remember that 50% is a failing grade. If only SOCIAL FUN is emphasized, then we will fail. We must have both types of "fun" in order to be successful.



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THE COUNTRY LINE



By
Mike Salerno

Hi Folks. It is February and that means Valentine's Day is just around the corner. This month's dance is for those ladies who are looking for Mr. Right and end up with Mr. Wrong. Perhaps you should instead look for Mr. In-Between. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Mister In-Between

Basic Steps (Official NTA Definitions):

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

Jazz Triangle: A dance pattern with four weight changes. It may start with a forward step or a cross step. The Jazz Triangle ends with the feet together.

Lock: A tight cross of the feet in 1st or 2nd position.

Scuff: To brush the heel forward.

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

Toe Fan: Feet together, the toes of one foot move to the side and returns to 1st position. The foot swivels out on the heel of the foot on count 1 and swivels back to 1st position on count 2.

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

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

* Prompting Cues are in Bold Lettering

NAME: Mister In-Between

DESCRIPTION: 32 Count, 4 Wall, Beginner Line Dance

CHOREOGRAPHER: Hot Pepper, Debbie "Pepper" Siquieros

MUSIC TEMPO SUGGESTIONS:

Slow – Keep your Hands To Yourself by Sawyer Brown (113 BPM)

Medium – Gone by Montgomery Gentry (118 BPM)

Fast – Ac-Cent-Tchu-Ate The Positive by Willie Nelson (138 BPM) or Any Slow to Moderate Tempo

COUNTS/STEP DESCRIPTION

Two Right Toe Fans, Step Side Right, Left Together, Step Side Right, Stomp
1-2) Fan Right Toe to right 90 degrees, Return Right Toe to Center

- 3-4) Fan Right Toe to right 90 degrees, Return Right Toe to Center
 5-6) Step Right Foot To Right Side, Step Left Foot Beside Right Foot
 7-8) Step Right Foot to Right Side, Stomp Left Foot Beside Right Foot

Two Left Toe Fans, Walk Back Left, Right, Left, Hook Right

- 9-10) Fan Left Toe to left 90 degrees, Return Left Toe to Center
 11-12) Fan Left Toe to left 90 degrees, Return Left Toe to Center
 13-14) Step Left Foot Backwards, Step Right Foot Backwards
 15-16) Step Left Foot Backwards, Hook Right Foot in Front Left Shin

Step Forward, Lock/Step, Step Forward, Scuff, Step Forward, Lock/Step, Step Forward, 1/4 Turn Hitch

- 17-18) Step Right Foot Forward, Lock/Step Left Foot behind Right Foot
 19-20) Step Right Foot Forward, Scuff Left Foot beside Right Foot
 21-22) Step Left Foot Forward, Lock/Step Right Foot behind Left Foot
 23-24) Step Left Foot Forward with Left Toe Turned Left, Hitch Right Knee and Make a 1/4 Turn Left

Crossing Toe Strut, Side Toe Strut, Jazz Triangle

- 25-26) Cross/Touch Right Toe in Front of Left Foot, Step Down on Right Foot
 27-28) Touch Left Toe to Left Side, Step Down on Left Foot
 29-30) Cross Right Foot in Front of Left Foot, Step Left Foot Backwards
 31-32) Step Right Foot to Right Side, Stomp Left Foot Beside Right Foot
 Transferring Weight To Left Foot

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4. PLUS TRAINING
5. SINGING CALLS - MS & PLUS

ADVANCED SQUARE DANCING

6. A - 1 PART A
7. A - 1 PART B
8. A - 1 DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2

DANCE BY DEFINITION

23. DBO PLUS



ROUND DANCING

11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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Clearing Up the Confusion

In Tom Rudebock's article in the last magazine he included a communication he and I had about the success of our recruiting program this year. One of the paragraphs told about Galen Hibbard, our caller and myself, Diane Gustwiller, discussing how we would handle the expense of a large class. We discussed how it used to be handled in the past when clubs were accustomed to large numbers of students. Some readers have understood our discussion to mean that Galen wanted more money to do the calling and that's just not the case at all. Galen actually wanted less than the club wanted to pay him. At no time did he imply that he wanted more. Galen's main concern seemed to me to be charging as little as possible so we could give every prospect the opportunity to take the lessons. At Christmas time, he even gave a rather large donation back to the club. Both Tom and I deeply regret that the telling of the discussion Galen and I had was not clear to all. We want to clear this up now and say Galen Hibbard is an incredibly generous man and a super caller and teacher. We are lucky to have him and we publicly apologize for any problems that paragraph may have caused.

Diane Gustwiller - Fountain City Squares

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MOORE ON CONTRA

By
Paul Moore



Dance the World Away

The title for this column is a cliché taken from a pop song from a few years back. The connection to the column is the whole article this month is quotations about dance. Also, when we talk to friends about the benefits of dancing we often say something like, "...and while you're dancing the whole world goes away. You can't worry about anything."

And this is also my small protest to the emphasis on precision in dancing: exact position and hand-holds, and who is your partner in an ocean wave. So here is the first and my favorite: "Life may not be the party we asked for, but while we're here we should dance."

So, on to an unchoreographed series of statements on the joy and need for dance in human life. Well, there were those who did not approve of dance.

The way to heaven is too steep, too narrow for men to dance in and keep revel rout. No way is large or smooth enough for capering rousters, for jumping, skipping, dancing dames but that broad, beaten, pleasant road that leads to HELL. The gate of heaven is too narrow for whole rounds, whole troops of dancers to march in together. – Puritan William Prynne (1632)

Friedrich Wilhelm Nietzsche, who said, "God is dead," also said: *I should not believe in a God who does not dance.* And a much greater Puritan author than William Prynne took exception to the philosophy that you cannot dance into heaven; John Milton, the author of *Paradise Lost*, said:

*Come & trip it as you go
On the light fantastic toe.*

I don't think that neither Milton nor Nietzsche would argue that dance has its place, or at least time and place. Here is a funny anecdote by Thomas Hardy, 19th century poet and novelist:

Twas a very dark afternoon, and by the end of the sermon all you could see of the inside of the church were the parson's two candles alongside of him in the pulpit, and his spaking face behind 'em. The sermon being ended at last, the parson asked for the Evening Hymn. But there was no sounding up of the tune, and people began to turn their heads to learn the reason why, and then, a boy who sat in the gallery, nudged Timothy and Nicholas, and said, "Begin! Begin!"

“Hey what?” says Nicholas, starting up, and the church being so dark and his head muddled, he thought he was at the party they had played at the night before, and away he went, bow and fiddle, at “The Devil among the Tailors,” the favourite jig of our neighbourhood. The rest of the band, being in the same state of mind, followed their leader with all their strength, according to custom. They poured out the tune till the bass notes made the cobwebs in the roof shiver like ghosts. Then Nicholas, seeing nobody moved, shouted out as he scraped, “Top couples cross hands! And when I make the fiddle squeak at the end, every man kiss his pardner under the mistletoe!”

Then the unfortunate church band came to their senses, and remembered where they were. Twas a sight to see Nicholas and Timothy Thomas creep down the gallery stairs with their fiddles under their arms, with the rest of the band, all looking as little ninepins, and out they went. The parson might have forgiven them when he learned the truth but the squire would not. That very week he sent for a barrel organ that would play twenty new psalm-tunes so exact that however sinfully inclined you were, you could play nothing but psalm-tunes, and the old players played no more. – from Absent Mindedness in a Parish Choir, by Thomas Hardy

We all have seen the line ‘the light fantastic,’ now how about a familiar one from Mark Twain: *Work like you don’t need the money. Love like you’ve never been hurt. Dance like nobody is watching.* Bette Midler expressed that idea this way: *It’s the heart afraid of breaking that never learns to dance.*

Here are more quotations expressing people’s philosophy of dance. I think you will be surprised with the range of authors.

If you are going to walk on thin ice, you might as well dance. – Unknown

Opportunity dances with those who are already on the dance floor. – H. Jackson Brown, Jr.

The Florida Dance Web

News and items of interest to Dancers

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

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We're fools whether we dance or not, so we might as well dance. – Japanese Proverb

The body says what words cannot. – Martha Graham

Nothing makes me happier than dancing. It transforms me. It's the only time I let out what is inside and I feel completely sensual and sexy and alive. – Sandra Bullock

Ah, if you could dance all that you've just said, then I'd understand. – Nikos Kazantzakis (author of *Zorba the Greek*)

There are shortcuts to happiness and dancing is one of them. — Vicki Baum

Those who dance are considered insane by those who can't hear the music. – George Carlin

You can't dance if you got too much muck in your head. – Yoko Ono

When someone blunders, we say that he makes a misstep. Is it then not clear that all the ills of mankind, all the tragic misfortunes that fill our history books, all the political blunders, all the failures of the great leaders have arisen merely from a lack of skill in dancing. – Moliere, 1622

Any problem in the world can be solved by dancing. – James Brown

Swing your partner, dosey-do, now clap your hands... uh-oh, that's all the square dance moves I know... I'll bluff the rest. Slap your partner in the face, Write bad checks all over the place, Flirt with strangers, annoy your spouse, Get a divorce and lose your house, ...uh... dosey-do. – Scott Adams, writing as Dogbert

One final piece of advice about dancing: *If you dance with a grizzly bear, you had better let him lead.*

Happy New Year, and Happy Dancing!

POINT OF ORDER



From Kappie Kappenman

Dancing Tips

Harold and Lill Bausch

Dancers who have gone through lessons in the last five years or so may have learned some things that earlier graduates missed. For example, we teach in classes today that as you complete a call, you should reach to the side and touch hands with adjoining dancers (if there are adjoining dancers). This helps establish proper formations. You and the other dancers, then know if you are in a wave or a line. You are better prepared for the next call.

Remember this is not just for your own sake, but for all. Square dancers are a "team." Keeping in mind that we succeed as a group or fail as a group helps us to realize just how much of a "team" effort dancing is. We are all part of the group and not "stars" on our own. If square dance does well, we all do well.

If you do become confused, do not turn around. Most movements are of a forward nature. By turning around, one makes it impossible for any fellow dancer to help. If you just hesitate without turning around, someone in the square may notice and point just where you should be. Notice, I say *point*, for speaking out loud could prevent you and others from hearing the next call, and this would make matters worse. Hand signals are much better than voice signals.

If you must help someone get turned the right way, remember that you "guide" them, not pull or push.

If a call is given with which you are not familiar, don't panic; listen closely. Often the caller will give directions just how to complete the call.

If your square breaks down, a popular way to get started again is to establish lines of four and wait for the next time dancers are in lines of four and pick up on the next call. A good way to establish the lines is for each man to return to home, take the nearest girl then heads turn 1/4 left and sides turn 1/4 right it makes no difference if your lines are in a different position than the other squares. You may end the dance with a new partner, but at least you will not be standing. The reasons for lines, instead of squaring up at home, is that in today's choreography lines are used more than the squared formation during the dance.

It would be wise for all dances to start thinking of centers and ends positions. When in waves, for example, you are either an end or a center. Sometimes the spots could be occupied by one woman and one man, so the call would be *centers*

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run instead of *men run*. Be aware of this as such calls are used more today than in years gone by.

If you are setting up a square with two experienced and two inexperienced dancer couples, be sure to have the newer dancers across from each other so that each has an experienced corner.

At times dancers hesitate to do a call, because they have not done it just that way before. Trust the caller; we should assume he knows what he is doing. If you go ahead and the square breaks down, at least you will have done your part. No one can help a dancer who will not try.

Do not shortcut any call; it spoils the dancing for others in your square. Besides, in today's dancing, what starts out to be a familiar call could be changed halfway through. For example, *square thru, but on the third hands swing thru*.

The first lesson we teach new dancers is to listen. This is my advice to experienced dancers, too. If you have danced a long time, we don't need to tell you; you've had to listen to succeed.

Remember, touch hands to the side, if possible, at the completion of each and every call. Practice this for a while and soon you will be doing it without even being aware of it, and your squares will get through more calls without mistakes.

Last thought: If you do make a mistake, it is not the end of the world.

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Larry Cole	3302 N 500 W, Marion, IN 46952, 765 384-7089
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724 935-2734
Randy Dougherty	3058 E. Des Moines St., Mesa, AZ 85213, 480 924-1309
Betsy Gotta	2 Laurel Pl., North Brunswick, NJ 08902, 732 249-2086
Paul Henze	3926 S Mission Oaks Dr., Chattanooga, TN 37412, 423 867-2225
Jon Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817 469-1179
Jerry Junck	908 Brooke Dr., Wayne, NE 68787, 402 375-2420
Joe Kromer	Stankert Str. 35, D-78052 VS-Tannheim, Germany, +49-7705 97044
Jim Mayo	PO Box 367, Hampstead, NH 03841, 603 329-5492
Tim Marriner	PO Box 37178, Rock Hill, SC, 803 327-2805
Tony Oxendine	2640 Goldeneye Ridge, Sumter, SC 29150, 803 469-0495
Randy Page	11049 Kinston Ridge Place, Charlotte, NC 28273, 704-588-4122
Kenny Reese	Friedrich-Ebert-Str 116, 64347 Griesheim, Germany +49 6155-828-6046
Ken Ritucci	132 Autumn Rd., W. Springfield, MA 01089, 413 734-0591
Al Stevens	Broetzingenstr, 56 75180 Pforzheim, Germany, +49 7231-76 6704
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56th National Square Dance Convention

www.56thnsdc.com



NORTH CAROLINA MUSEUMS

An email from a Michigan dancer requested information about Air Force military museums in North Carolina. When our search began the search engine resulted in 75,334 listings. We thought it would be better to just list some of the web sites that cover museums in North Carolina. Give some of these websites a visit and these websites also have links to other sites as well.

www.ncmuseumofhistory.org

www.ncairmuseum.org - www.army.mil

WAYS & MEANS

The 56th NSDC is offering a wide variety of merchandise to everyone who wants to support and remember this wonderful convention. There are tee shirts, sweat shirts, golf shirts, all with the 56th Logo to capture your memories of the convention. Better yet, these make great gifts to that someone special. For belt buckle lovers there is the official 56th NSDC belt buckle. Each buckle is of heirloom quality, has a lifetime guarantee and is individually numbered. There are three versions, antique brass, two tone gold plated buckle, and sterling silver. There are also matching bolo ties. For information of the complete line of 56th NSDC items, contact Ron and Phyllis Chapman at 704-399-5465 or Ways07@aol.com.

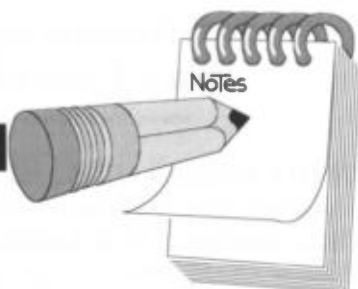
CAMPING AT THE 56TH NSDC

There are 400 "Full Hook Up" sites reserved just for our dancers. The campground has a large bath house, a 10,000 square foot pavilion and laundry facilities. It is located next to a full service RV Dealership. On Tuesday evening, June 26th, there will be a free Hot Dog/Hamburger cookout followed by an informal square dance in the Pavilion. On Thursday morning, June 28 there will be a light continental breakfast served. The charge for camping will be \$30 per night with a four night minimum. Check in hours will be: Sunday, June 24, 1:00 to 8:00pm and Monday through Wednesday 9:30am to 8:00pm. Camp sites will be pre-assigned; therefore, it will not be necessary for campers to arrive together to camp together. However, you will need to indicate who you will be camping with when you fill out your camping profile. The camping profile will be mailed to you in January 2007. Express Bus Service will be available from the campgrounds. Any questions contact: Lesley and Debbie Green at 919-598-1104 or email at camping56thnsdc@msn.com.

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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

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

11 **MASSACHUSETTS** – New England Square & Round Dance Convention Kickoff, Hayloft Barn, Podunk Road, Sturbridge; Gloria & Fran Vivier, 31 North Street, Granby, MA 01033; 413-467-3352

16-18 **CALIFORNIA** – 59th Kross Roads Square Rama, Tulare Fairgrounds, Tulare; Jean Thornburg 559-439-5718; ajaytea@juno.com; www.vasd.org

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

16-18 **COLORADO** – Four Corners Fling, Cortez Middle School, 450 West 2nd Street, Cortez; Ken and Nancy Whited 970-565-4033; whited@fone.net

23-24 **GEORGIA** – Fuzzy Navel Dance, Buccaneer Beach Resort in Jekyll Island (on the beach); Info: maryloupelz@aol.com or 904-733-1869

30-April 1 **CALIFORNIA** – Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Info: 209-823-8675; erinbear@email.com

APRIL 2007

2-4 **COLORADO** – CALLERLAB Convention, Sheraton Hotel, Colorado Springs; 800-331-2577; CALLERLAB@aol.com; 467 Forrest Ave., Suite 118, Cocoa, FL 32922

13-14 **IDAHO** – 9th Annual Rocky Mountain Shindig, Elks Lodge, Salmon; Virginia Perry, 37 Lovers Lane, Salmon, Idaho 83467; 208-756-3166

13-14 **IOWA** – Iowa State Convention, Five Flags Civic Ctr, Dubuque; www.iasquaredanceconvention.com, www.iowasquaredance.org, bitofheavenin2007@yahoo.com

13-15 **CALIFORNIA** – 48th California State Square Dance Convention, Riverside; www.CAState2007.org

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

11-13 **NEVADA** – 60th Silver State Square & Round Dance Festival, Reno Hilton/Grand Sierra Resort, 2500 E. 2nd Street, Reno; Don Swartz 775-883-2937; shefree2@pyramid.net; www.SquareDanceNevada.com

12 **NEW JERSEY** – The 2007 Gathering: Dancers Getting Together To Share, Douglass College, New Brunswick; 973-838-0312; NJSquareDancers@Verizon.net

19 **VERMONT** – 31st Annual Square and Round Dance Convention, Barre Town School, Barre; Bud and Judy Clifford, P.O. Box 54, West Danville, Vermont 05873; 802-563-2777; JClifford@Danvillek12vt.org; www.SquareDanceVT.org

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

1-3 **NEW ZEALAND** - 41st National Square & Round Dance Convention, Memorial Stadium, 187c Gordon Road, Mosgiel; Keith Brock 31 Tay Street, Mosgiel, Christchurch 9024, New Zealand; Ph. (03) 484-7290; knbrock@xtra.co.nz

7-11 **AUSTRALIA** - 48th Australian National Convention, Adelaide, South Australia; David Armstrong; davlynproducts@optusnet.com; GPO Box 408 Adelaide, South Australia 5091; 2007national.squaredance.org.au

8-10 **MINNESOTA** - 55th Minnesota 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;

Deadlines For American Square Dance

January 15	March issue
February 15	April issue
March 15	May issue
April 15	June issue
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November 15	January issue
December 15	February issue

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

17-18 **MICHIGAN** - Michigan State Square and Round Convention, Valley Plaza Resort, 5221 Bay City Rd., Midland; Bob and Nicki Townsend 989-271-9082; ConventionChairman.MCSRDC@hotmail.com

17-19 **PENNSYLVANIA** - 14th Annual State Convention, Penn Stater Conference Center Hotel, State College; Bob and Ellen Williams, 2159 Palomino Drive, Warrington, PA 18976; 215-343-2969; bob-ellen@juno.com; Pasquaredance.org

24-25 **COLORADO** - 39th Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front Street, Clifton; Pat & Wanda McBride 970-434-3543

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 (35miles east of Calgary); annegodsman@shaw.ca or : l l c o r n e i l @ s h a w . c a ; www.squaredancecalgary.com

OCTOBER 2007

4-8 **NEW HAMPSHIRE** – Northeast Callers School, Mill-a-round Dance Center, Manchester; Ken Ritucci 413-734-0591; KenRitucci@aol.com

FEBRUARY 2007

23-24 **UTAH** – Swing Into Spring Square Dance, Helen M. Knight

School, 168 W. 400 N., Moab; Penny 435-259-3470

APRIL 2008

18-20 **CALIFORNIA** – Dancing in Wonderland, 49th California State Square Dance Convention, Cal Expo, Sacramento; www.CAState2008.org

JULY 2008

17-19 **CANADA** – “Make a date for 2008” 16th National Square & Round Dance Convention. London Convention Centre & YMCA, London, Ontario; 519-396-9877 or 519-396-7228; www.swosda.ca/2008; convention2008@squaredance.ca

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