



The Northeast Square
DANCER

January
2018

HAPPY NEW YEAR



“Our Only Excuse For Existence Is To Be Of Service”

Northeast Square Dancer
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for March 2018 is January 17**

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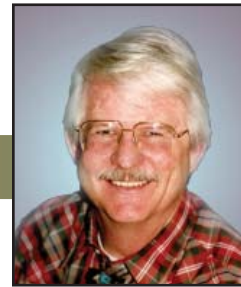
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MOORE THOUGHTS

PAUL MOORE



The Subject Was Roses

Not too long ago I got a request to post a picture of the first Square Dance Float in the Tournament of Roses Parade. I was surprised by how many people commented on it... and even more, how many posted it to their own time line. If you have not seen it, here is the float from the 1950 Rose Parade.

So, there is a story behind this and subsequent Rose Parade floats. Perhaps one of the largest “live” audiences ever to watch one single square dance was the one that viewed the spectacular presentation during the January 2, 1950 Tournament of Roses Parade in Pasadena, California.

An estimated million and a half eager spectators lined the several miles of pavement that marked the route of march for this spectacular and colorful pageant. They applauded the antics of the “Hoop and Holler Kids,” and the calling of Jack Hoheisal on the specially designed square dance float sponsored by the Western Square Dance Association of San Gabriel Valley.

Another million or more spectators watched the float over television. Others throughout the country saw pictures of it in their newspapers and saw it in their newsreel theatres.

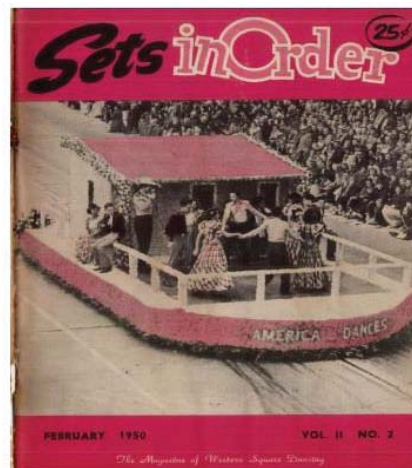
But, the Square Dance float disappeared for several years, until John Fogg and Charlie Naddeo came along. Then the float reappeared in the 1976 Tournament of Roses. The following is that story taken from various issues of *Sets In Order*.

Speaking of persons who deserve square dance Oscars, we'll have to place high on the list those who were involved in putting together the square dance float in the January 1st Tournament of Roses Parade in Pasadena.

The dream of a float has been with a number of the veteran square dancers ever since 1950, when an entry featured the late Jack Hoheisal and a square of youthful dancers. Attempts at having a square dance float in recent years were foiled at every turn.

“Sorry, but all of the floats have already been assigned for this year” was a stock phrase.

“We began to get the idea that they really didn't want a square dance float,” explained Charlie Naddeo, one of the prime movers on this year's project. “Somebody on the committee had the old-fashioned idea that square dancing was still in the barn and we were determined to prove them wrong.”





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Finally, after almost giving up the idea for another year, John Fogg, another of the prime movers, learned only in October that one of the accepted sponsors had cancelled its float.

"That was our cue," said John. "With some inside help and some fancy talking we said we were a sincere group of citizens and that we could produce a top-notch product." Evidently that did the trick and the square dancers were given the go-ahead.

Now, most of the floats for this New Year's Day extravaganza are planned many months, sometimes a full year into the future. The square dancers had a scant three months to go and this included not only designing the float but the actual construction and raising \$35,000. Undismayed, they rolled up their sleeves and started to work.

Professional float designers working with the float committee came up with a display that combined floral dancers in action along with a group of musicians also fashioned out of flowers. Pictures depicting a number of phases in the history of square dancing from the mid-1600s to the present formed a border across the top of the float.

Other than the professional construction, all the labor was donated by square dancers in the Southern California area. Their job was primarily to put the finishing touches, including the flowers, on the float.

According to pageant requirements, everything visible on one of these mobile displays must be some form of plant life. For this reason, the dancers and musicians fashioned out of paper maché were covered with petals. Their faces and the portraits along the sides of the float were covered by different colored seeds and much of this was put together more than a week before the parade.

Work got a little hectic as the final hours drew near and literally hundreds of dancers worked around the clock placing the thousands of camelias, orchids, roses and mums on the steel constructed chassis. Finally, just hours before parade time the most fragile of the blooms were attached to the float and the work was completed.

Once it was over, those who shared in the work, as well as the many hundreds around the world who contributed their dollars to the project, could understandably give out with a sigh of relief. It was a big undertaking but it was indeed a labor of love a job well done.

The square dance float had a good run, but word from both John Fogg and Charlie Naddeo, founders and promoters of the annual tournament of Roses square dance float, is that there would be no square dance float in the 1986 New Year's Day gala. At the moment, no explanation in the change of signals. But the fact that this annual event brought square dancing into the homes of millions of TV viewers around the world indicates that its absence will be a disappointment to many.



TOURNAMENT OF ROSES PARADE FLOAT A REALITY: Stay tuned to your television set January 1st. If we are at all fortunate, the square dance float sponsored and paid for by square dancers around the world will show up on your screens. Here is an artist's rendering of the colorful float as it will be viewed by dancers and non-dancers on New Year's Day.



Dancers in costumes trying dancing on the unfinished float.

Rose Parade float aftermath: More people than ever in the past were made aware of square dancing on New Year's Day when the float, sponsored by square dancers of America, made its trip down Colorado Boulevard in Pasadena. The success of this venture and the successful paying off of any existing deficits could lead to another float in the parade next year.

**Why did the chicken cross the playground?
To get to the other slide!!!**

The HAYLOFT STEPPERS

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HOME OF THE FLOATING FLOOR ® Off Route 49



Saturday Square Dancing in January

Early Rounds 7:30 pm ~ Square Dancing 8 - 10:30 ~ MS & PL

6 Todd Fellegly / Phil Gatchell - Soup & Sandwiches

27 Ken Ritucci / Beverly MacKay - Cookies & Cocoa

Sunday January 21 ~ Advanced Dance ~ 2 - 4:30 pm - no rounds

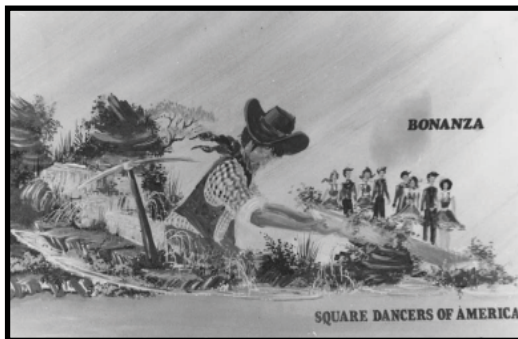
Darrell Sprague

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

The Square Dance float did reappear in the Parade for several years. Here is the float from 1981 (below left) and again in 1983 (below right).



Unfortunately, we got word in August 1985 from both John Fogg and Charlie Naddeo, founders and promoters of the annual Tournament of Roses square dance float, that there will be no square dance float in the 1986 New Year's Day gala.

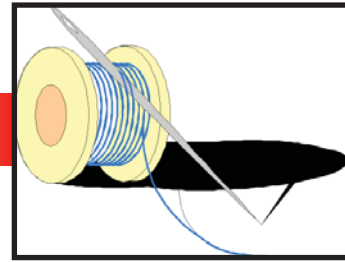
At the moment, no explanation in the change of signals, but the fact that this annual event brought square dancing into the homes of millions of TV viewers around the world indicates that its absence will be a disappointment to many.

Both John (who mortgaged his home a number of times in the past to finance the project) and Charlie are to be commended for their years of dedicated work on the float. In addition, the many square dancers who put endless volunteer hours in building and decorating the float and the dancers who danced on its moving floor along with the thousands over recent years who contributed to the project should not be overlooked. The square dance world thanks them all and says "well done."

Whether there will be another float in this famed parade in the future is not known at this time. It's a costly and time-consuming effort with many rules and guidelines to follow and with last-minute pressures to ensure that the float will be ready in time.

**Why do oysters never donate to charity?
Because they are shellfish!!!**

SEW IT GOES



KAREN REICHARDT
WWW.SQUAREDANCESEWING.COM
DKREICHARDT@GMAIL.COM

Finding Fabric

Bed sheets can be a good source of fabric for dance outfits. They are usually perma-press with a soil resistant finish. I have used sheets for fabric in several outfits and they washed nicely. Flat sheets are large enough to cut a full flat circle skirt in one piece. As with any fabric, the texture varies and some of the expensive sheets are too thick to make ruffles or frills. Children's sheets often have large prints that are fun on full skirts.

Thrift stores are a source of used and new sheets. When trying a new garment pattern, make it out of used sheets to check the fit, before cutting into the good stuff. The fitted sheet is usually worn in the middle but the flat sheet is fine. Even if it is worn or stained it will do for figuring out alterations. Used sheets can be made into ironing board covers. When you have several covers they can be washed as needed and tossed out when they get too stained or worn.

Not all manufactures conform to the sizes listed here. These calculations are approximate, the width of the sheet will change the layout of the pattern.

Standard sizes for flat sheets

Twin Sheet - 66" x 96" = 4 yards of 45" wide or 3 yards of 60" wide

Full Sheet - 81" x 96" = 4 $\frac{3}{4}$ of 45" or 3 $\frac{1}{2}$ yards of 60"

Queen Sheet - 90" x 102" = 5 $\frac{1}{2}$ yards of 45" or 4 $\frac{1}{4}$ yards of 60"

King Sheet - 108" x 102" = 6 $\frac{3}{4}$ yards of 45" or 5 yards of 60"

California King Sheet - 102" x 110" = 7 yards of 45" or 5 yards of 60"

While you are shopping outside the fabric store consider curtains and table cloths. Border print table clothes make fun holiday skirts. Sheer curtains can be turned into slips for prairie skirts. I have also found several pieces of very nice yardage fabric in thrift stores. It takes a little digging but the prices have made it worthwhile.



Heel & Toe Square Dance Club

Manchester, NH

SATURDAY, JANUARY 20

Steve Park Calling

Bernadette Porter Cuing

7:30 - 10:00 pm MS w/PL tips

Bishop O'Neil Youth Center

30 South Elm St, Manchester, NH 03103

Presidents: *Dick & Louise Maurier*

603-668-2066 (cell) 603-345-8911

diloma@comcast.net

Banner: *Dick & Jeannine Mattson*

603-424-9342 ~ rmatt1@msn.com

www.heelandtoesdc.freeservers.com

Fairs 'n Squares



Saturday, January 13 ~ 8:00-10:30 PM ~ MS & PL
Ted Lizotte - *Calling* & Phil Gatchell - *Cuing*

Dance & Workshops at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Mondays - Round Dance Workshop: Beginner & Advanced ~ 7:00- 8:30 pm

Join a Beginner Class on Thursday January 11, 18 or 25 ~ 7:30- 9:30 pm

Info: 508-651-7571

www.fairsnsquares.com

Reasons To Buy Fabric

It insulates the closet where it is kept. Like dust, it is good for protecting previously empty spaces in the house, like the ironing board, the laundry hamper and the dining room table. It's much cheaper to cover the floor with fabric than new carpeting and you can change the look more often. I have new shelves for fabric storage and if I don't fill them up they won't look right.

It helps keep the economy going. It is our patriotic duty to support cotton farmers, textile mills and fabric stores. A sudden increase in the boll weevil population might wipe out the cotton crop for the next ten years. When the Big Earthquake comes all of the fabric stores might be swallowed into the ground and never seen again.

It keeps the people who make cardboard inserts in bolts of fabric employed, thus supporting the national economy in yet another way. We even help the little birds with their nests when scraps and treads are allowed to blow in the wind.

It is less expensive and more fun than psychiatric care. Group sewing is the best form of group therapy. Because, this fabric just talks to me and calls my name. The devil made me do it.

Because it's on sale. Okay, it wasn't on sale, but by the time it was, all the good stuff would be gone. It keeps without refrigeration, and you don't have to cook it to enjoy it. Also, you never have to feed it, change it, wipe its nose or walk it.

It's a medical test to see if your husband is still alive. If he is, a fabric purchase will make him start fussing. If I don't buy it, my husband won't have anything to complain about. Buy it now before your husband retires and goes with you on all of your shopping expeditions. Stress from dealing with the Fabric Control Officer (my husband) made me do it. Step 32 of the Master Plan to drive my husband crazy.

I am in a contest and she who dies with the most fabric wins. My friend has more variety than I do and I have to keep up with her. Unless my fabric stash is reasonably impressive, people might think my family is destitute, and my children would be embarrassed. A large fabric stash is a sign of a creative mind.

I'm worth it.

TUCSON TOO SOON

COMPOSERS: Connie & Al Richie, 2541 Wentwich Rd
Victoria, BC, Canada

con_al_r@telus.net

MUSIC: Tucson Too Soon” by Tracy Byrd
Album *Big Love*, Time 3:22

SPEED: 45 rpm

FOOTWORK: Opposite unless noted

PHASE: 2+2 (Hover & Box Finish)

SEQUENCE: INTRO, A, A, B, Intl, C, A, END

RHYTHM: Waltz

INTRO

1 - 8 CP WLL WAIT 2;; SWAYL & R;; TWIRL VINE; PICK UP; 2 L TUNS BFLY;;

A

1 - 4 WTZ AWAY; CROSS WRAP; BK WTZ; BK, FC, CLOSE to BFLY COH;

5 - 8 WTZ AWAY; CROSS WRAP; BK WTZ; BK, FC, CLOSE to BFLY WLL;

9 - 12 BAL L; REV TWIRL; THRU TWINKLE. THRU, FC, CL;

13 - 16 BAL L; REV TWIRL; THRU TWINKLE. THRU, FC, CL;
{2nd time pick up to SCAR}

B

1 - 8 3 PROG TWINKLES;;; FWD & TOUCH; 3 BK PROG TWINKLES;;;
BOX FINISH;

9 - 16 BAL 2 L TURNS BFLY;; CANTER TWICE;; L TURNG BOX;;;;

INTERLUDE

1 - 8 HOVER 1/2 OP; M ROLL ACROSS; W ROLL ACROSS; THRU, FC, CL; LACE UP;;;;

C

1 - 8 STEP-SWING; SPIN MANV; 2 R TURNS CP LOD;; 2 L TURNS;; TWIST BAL L & R;;

9 - 12 STEP-SWING; SPIN MANV; 2 R TURNS CP LOD;; 2 L TURNS;; SOLO TURN 6;;

ENDING

1 - 6 SO;O TURN 6;; SLOW SD DRAW TCH L & R;; HOVER 1/2 OP; M ROLL ACROSS;
W ROLL ACROSS; THRU, FCM CL; SLOW SWAY L & R;; DIP BK & TWIST;

Full cue-sheet available on www.mixed-up.com/allover
or send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

COMMENT



JIM MAYO

I never stop thinking about square dancing. Recently I have come to a new way of thinking about why something that has been so wonderful a part of my life is less popular than I think it could be. I have come to realize that MWSD today is not what it was when I was involved nearly every night. Then it was much more social, much easier and much more “dancing” than it is today. Let me try to explain.

40 years ago the club was the primary place where dancing happened. Clubs danced either every week or every other week and the club dance was a time when people enjoyed meeting each other. Most clubs had parties every couple of months and often they had refreshments either at an intermission or at the end of the dance. Clubs in this area (N.E.) danced on weekdays to their “club caller” most of the time but held weekend dances with a “guest” caller monthly or less often. Many club dancers didn’t go to the guest callers.

Until the 1970’s callers mostly learned dance routines from books, magazines or newsletters. Or they “borrowed” them from another caller they were dancing to. They used these routines over and over. We tried to use a couple of different routines in a single tip but it was usual to use the same routine four times through in a singing call. For some popular calls, the dancers knew the routine as well as the caller. I remember being soundly chewed out by some dancers when I changed the routine in Summer Sounds.

Until 1980 we were flooded with a continuous stream of new calls. By then CALLERLAB had slowed that flood and established a standard set of calls. Callers looked for new ways to provide variety in their calling and we invented the term All Position Dancing (APD) in which we tried to use the standard calls in new ways. The dancers didn’t like that and in a year or two we changed the name to Dance By Definition (DBD). The name change didn’t slow our use of calls in many new ways and dancers didn’t much like that either.

About then we were teaching callers “sight” calling. They didn’t have to learn routines. They could watch the dancers finish an action and then choose what to call next from where they were. It was much easier for new callers. They didn’t have to know what the action would be so they could give the next call as dancers were finishing the action they just called. Unfortunately, dance timing suffered. In many cases it was destroyed so that dancing became stop-and-go.

I have more to say about this but I’ll wait until next month for that.

Do you have comments?
Send them to: nsd@squaredance.ws

REVIEWING ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

THEY DON'T KNOW by Mary and Bob Townsend-Manning

Phase 2 Two Step; available on album "The Stiff Years" by Kristy MacColl. Hitch double, forward two steps, front limp, twirl two, turning two steps, scissors thru, swivel left and right, side two step, sand steps, basketball turn and doors.

A FIFTH OF BEETHOVEN by Ron and Jan Betzelberger

Phase 3 + 2 (Alemana, Umbrella Turns) Cha; available from Amazon. New Yorker 4, basic, shoulder to shoulder, chase, vine 8, quick vine 8, fence lines, hand to hand, crab walk, cucaracha, traveling doors, spot turn, umbrella turns, alemana, lariat, open break, whip, circle away & together, chase with a peek-a-boo-double and chug apart.

BEYOND THE SEA III by Doug and Cheryel Byrd

Phase 3 + 2 (Telemark-semi, Diamond) Foxtrot; available from Amazon. Side touches, left turns, hover, maneuver, impetus semi, thru-face-close, whisk, wing, telemark semi, roll 3, pickup, diamond turn, twirl/vine, forward run two, twisty vine 3, progressive cross hovers-semi, spin turn, box finish, box, slow rocks and dip.

10 MINUTES TILL THE SAVAGES COME by Bill and Maxine Ross

Phase 4 Foxtrot; available from iTunes. Forward hover-closed, hover corte, back whisk, chasse, chair (recover) slip, change of direction, reverse turn, hover telemark, in and out runs, promenade weave, three step, ½ natural, back feather, back three step, natural hover fallaway, slip pivot, open natural, heel pull, diamond turn, reverse wave, hesitation change and much more.

AULD LANG SYNE 4 by Connie Goodman

Phase 4 Slow Two Step; available from the Album "The Gift" by Susan Boyle. Lunge basic, basic, left turn inside roll, right turn outside roll, triple traveler, rock 2, open basic, side basic, lunge and hold.

DOES ANYBODY REALLY KNOW WHAT TIME IT IS by Doug and Cheryel Byrd

Phase 4 Jive; available from Amazon. Grow, pretzel turn, Spanish arms, basic rock, point step four, jive walks, swivel walks, chasse left and right, double rock, right turning triple, right turning fallaway, change left to right, link rock, change behind the back, American spin, kick ball change, windmill turn, progressive rock, open vine 4, promenade sway and change the sway.

PINK PANTHER by Doug and Cheryel Byrd

Phase 4 Cha; available from Amazon. We used this dance in our classes with no problems. Cucarachas, basic, fence lines, alemana, hand to hand, reverse underarm turn, shoulder to shoulder, merengue 4, ½ basic, whip, triples, aid, switch rock, spot turn, time step, new yorker, switch cross, hip rolls, traveling door and side corte.



ROUND DANCE WITH BIRGIT & RICHARD MAGUIRE

Mondays, starting Jan 8 at the Fairs 'n Squares, Framingham MA
7:00 - 8:30 pm - New Beginner Cha
8:30 - 10:00 pm - Various rhythms

Tuesdays, starting Jan 9 at the Hayloft Barn, Sturbridge MA
7:00 - 8:30 pm - Beginner Rumba
8:30 - 10:00 pm - All Rhythms Phases 4-5

Sat 27 Square Wheelers, Enfield CT

Tue 30 Round Dance Party, Hayloft Barn, Sturbridge MA

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

ROCKIN' LITTLE CHRISTMAS by Doug and Cheryl Byrd

Phase 4 Jive; available from Amazon. Note, no full cuesheet. Point steps 4, chasse left and right, change left to right and right to left, link rock, right turning fallaway, pretzel turn, fallaway rock, jive walks, slow rock the boat, swivel rocks, side draw close and dip and twist.

VITAMINA CHA by Pamela and Jeff Johnson Phase 4 Cha; available from Casa Musica. Walk 2 and cha, wheel 2 and cha, chase with full turns, ½ basic, fan, hockey stick, triples, whip, shadow new yorker, whip and twirl, spot turn, fenceline, flirt to fan, alemana, lariat, shoulder to shoulder, hip rock 4, crab walk, traveling door, aida, sliding door, forward-recover and corte.

WALTZ OF SORROW by Takao and Setsuko Ito

Phase 4 + 1 (Hinge) Waltz; available on CD "Come and Dance." Waltz away, spin maneuver, twinkles, open impetus, weave 6, chair and slip, left turns, whisk, chasse, box back-sidecar, progressive cross hovers, in and out runs, wing, open reverse turn, hover corte, thru to a slow hinge, diamond turn, maneuver, box finish, promenade sway, over sway, hover exit, back hinge and extend.

FAT SAM'S GRAND SLAM by Ken and Sue Davis

Phase 5 + 0 + 1 (Chasse Weave) Quick Step; available from Casa Musica. Left turn, open finish, running forward locks, slow outside swivel, sway changes, change of direction, mini telespin, contra check and switch, contra check and switch, maneuver, running finish, Charleston points, pick-up cross chasse, fishtail, chasse weave, flicker, ¼ turn and progressive chasse, 3 tipple chasses, zigzag 4, hitch 4, thru to highline and quick change sway.

Only those dances that have readily available *un-modified*, per *ROUND-A-LAB Guidelines*, music are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please ask.

Anyone wishing to have their dance reviewed in this column should email a FULL cue sheet to Phil at Gatchell.Phil@gmail.com. Please do not send any music.

KEN'S KORNER

KEN RITUCCI

KenRitucci@aol.com ~ www.kenritucci.com



MONEY ON THE TABLE

You know the old saying, “Never leave money on the table” when working a deal. Well, when it comes to dancers who want to become callers and attend a Callers School, more money is being left on the table each year, and especially in New England.

In the past 5 years or so, there has been more scholarship money available for potential caller students and even for those who are already calling, to attend a school of their choice. For those of you who do call and have been calling for quite some time, you can remember when you would have to pay the entire amount of a school, that would include tuition and travel expenses.

But, in recent years, there are many ways to get scholarship money for someone to attend a school. CALLERLAB has scholarship funds available, awarding as many as 15 a year to those who apply. The 65th National Convention that was held in Des Moines, has money available to those who apply.

Recently this past year, the 64th National (Springfield) Convention created a scholarship for up to \$200.00 for those callers calling 0-3 years and who reside within the six New England States. I heard recently that there are plans for a CASDC (Connecticut Association of Square Dance Clubs) Scholarship plus the Connecticut Callers Association has been known to award scholarships in years past.

Additionally, here in New England, there are some local Callers Associations like SACA (Springfield Area Callers Association) and Tri State that award scholarships. NECCA (New England Council of Callers Associations) also sets aside \$1,000-\$1500 each year for scholarships of \$250.00 apiece. The sad part about the NECCA Scholarships is that, with little exception, the money goes unused.

Many have forgotten what it was like to fund all of the expenses themselves. Our activity has made it easier now than ever to award money for would be callers or even experienced callers who wish to go back to a school and hone their skills.

Unfortunately, I have been seeing two disturbing trends over the past years. One is that too many scholarships (Especially NECCA'S) are not being used. I can understand finances are tough on everybody, but what I see lacking is the deep desire among many to simply inquire and apply for the money available to attend schools. On the flip side, there are many who do attend schools, (usually with some form of scholarship) and do pay the travel, etc. But my observation is that those who have excuses are not really as dedicated as they say.

continued on page 14

CLUB NEWS

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

What a memorable evening we enjoyed at Riverside on November 4th! International caller Wendy VanderMeulen began with a large circle of dancers and we moved through to greet everyone. This Mainstream dance with two Plus tips was energizing and a lot of fun. Harriett Clarke presented old favorites and requests for early rounds, and all evening. THANK YOU, Wendy and Harriett!



Wendy and Harriett

Start off the New Year at Riverside on January 6th with Ken Ritucci and Marilyn Rivenburg! This is a Plus dance 8:00 to 10:30 and early A1 at 7:30.

What is happening on January 31st? Our winter free Fun Night is at 7:00 to kick off the second session of our multi-cycle classes. Come on down, square up and enjoy delicious hot and cold refreshments. Refer a new dancer or retread and Anne will serve you an extra bowl of soup or chili.

For more information about all Riverside activities, check out our ad on [page 24](#), www.riversidesquares.org and www.facebook.com/riversidesquaresinc.

We wish all of you a happy and healthy 2018! Enjoy the friendship, fun and fitness of square dancing!

Ken's Korner - Continued from page 13

What would be the reason why money is left "On the Table" if people are dedicated to attend a school? I can't seem to find the answer to that question. Scholarships are meant to be awarded as a financial assistance to those who plan to attend a school.

Square Dance calling is no different than other forms of education. No matter what the profession, usually there is an initial training and then on-going education is needed to keep one "up to speed" on their craft.

Our activity, especially in New England, has made it very easy to simply award people scholarships, and it is troubling to me when I see all of this money left on the table, for no good reason.

Anyone need a scholarship? I hear there's plenty of money available.

CORBEN GEIS

Dear Cory,

What is your favorite aspect of square dancing? (And what is your least favorite as well?)

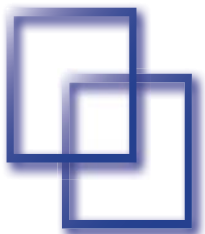
I will answer both in one huge breath.

I can easily say my favorite aspect of square dancing is its versatility and my least favorite thing is the lack of interest in dance leaders who are not jumping on the chance to use this versatility to promote our activity. And, yes, I will expound. LOL

Square Dancing has so many relatives besides Round Dancing and Line Dancing. Most of us know about Contra, but are you aware that there's a conglomerate of dance styles closely related to Contra and Square Dancing that we should all be introducing and showcasing to our dance audiences?

I'll just name a few of these dances that actually use basic square dance calls; SICILIAN CIRCLES, TRIOS, MESCOLANZAS, QUADRILLES, and MIXERS

Then there's some that can be used for Basic all the way through Challenge to keep all of our dancers interested and excited about our activity. Some of those set-ups are known as mini-squares or 2 couple-dancing, hexagon dancing and rectangle dancing (the last two both consist of 6 couples) and can be easy or difficult. When the caller does asymmetrical calling with 2 couple dancing....hold on to your hats!



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Talk about your variety of dances! And, they all use calls that we know! Some also get into fun gimmicks and square dance games such as TANDEM, GEMINI, KALIEDESCOPE , SIAMESE, WINDMILLING, and BAR STOOL DANCING. I've preached about a lot of these fun dances to add to your evenings of square dancing for not only showing the novice that our great activity is so fun and flexible, but also for retaining the dancers we already have.

Dance leaders do not have to use these each tip. Heavens NO! (Perhaps, a tip or two per night) If you have theme dances or FUN BADGES/DANGLE DANCES then you can dig in a little deeper to the bag O' tricks.

How many activities do you know of where you can earn badges for dancing in the dark, dancing with glow sticks, dancing barefooted, dancing in shoeboxes, dancing in the elevators, swimming pools, public bathrooms, on top of a king-sized bed? Are you chuckling yet? I have these badges...oh yeah.... in my collection and I'm more proud of them than my sports trophies I earned when I was a kid!

If you need more information on the dances I've mentioned above. Talk to dance leaders like Cal Campbell and Bob Riggs from Colorado about Dancing for Busy People and The Community Dance Program or Clark Baker from Massachusetts about Square Games and his Mixed-Up Squares. The Queen of fun badges is definitely Susan Elaine Packer from Central Florida. Their websites are wonderful and can really boost your imagination and your creative choreography. I'm still giggling and scratching my head to Clark Baker's demo of Czech Square/Line Dancing which I witnessed years ago.

Please realize that there are a lot of dance leaders, worldwide, who DO use variations of square dancing to keep it fun and educational for their dancers..... and I am elated. Now, I've only listed 22 different variety styles in this letter. Oh, there are so many more! I hope a few of these links I have listed can get you started in your research, spark some interest, and perhaps maybe even take you down an avenue in square dancing that you have never ridden on before.

Thank you for such a great short question and I hope you enjoyed my long-winded answer. Whew, I'm out of breath. Here's how to contact the caller's mentioned.

CAL CAMPBELL www.d4bp.com

BOB RIGGS www.SquareDanceEtc.com

CLARK BAKER www.mixed-up.com/clark/

SUSAN ELAINE PACKER suzieqcreations@cfl.rr.com

Cheers,
Corben Geis

Send your club news & photos to:

nsd@squaredance.ws

ROUNDALAB ROQ – 1st Quarter 2018

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)



PHASE 2: Don Brown, Chairperson

ROQ: Tuscon Too Soon (WZ), Connie & Al Richie

Tuscon Too Soon by Tracy Byrd

Album: *Big Love*, trk 7, also iTunes download

1st RU: Ol MacDonald (TS), Cathy & Fred Fisher

Ol MacDonald by Big Bad Voodoo Daddy

Album: *This Beautiful Life*, also Amazon download

2nd RU: Oh Baby Mine (TS), Zena & Ernie Beaulieu

Oh Baby Mine by The Statler Brothers

Album: *The Definitive Collection*, trk 12, also Amazon download

PHASE 3: Debbie & Paul Taylor, Chaircouple

ROQ: It's Alright (JV), Karen & Ed Gloodt, *It's Alright* by The Impressions

Album: *The Impressions 50th Anniversary, Salute to Curtis Mayfield* or Amazon download

1st RU: Free Spirit III (WZ), Bev Orenm, *Free Spirit* by Andrea Spadaroi
casa-musica download

2nd RU: Rock The Boat (CH), Ed Coleman & Lynn Yager

Album: *Rockin' Soul* by The Hues Corporation, iTunes download

PHASE 4: Carter Ackerman, Chairperson

ROQ: All Of You (FT) Karen & Ed Gloodt

All of You by Johnny Howard & His Orchestra, Amazon download

1st RU: All I Ask Of You Foxtrot (FT), Gert-Jan & Susie Rotscheid

All I Ask of You by Karl Schmidt Big Band

Album: *Irgendwann*, trk 12, or Casa-musica download

2nd RU: Emozione (WZ), Bev Oren, *Emozione* by Ballroom Orchestra & Singers

Amazon download

PHASE 5: Mary & Bob Townsend-Manning, Chaircouple

ROQ: Mermaid in the Night (WC), David Goss & Ulla Figwer

Mermaid in the Night by Jimmy Buffet

CD: *Off to See the Lizard*, trk 11, also Amazon download

1st RU: Mommy's Shoes (FT), Dom & Joan Filardo

Mommy's Shoes by Ervin Litkei, Bernard Ebbinghouse Orchestra

Dance to the Big Band Sounds or Amazon download

2nd RU: Better Merengue (MR), Mary & Bob Townsend-Manning

Better When I'm Dancin' by Meghan Trainor

Album: *The Peanuts Movie – Original Soundtrack*

also Amazon or iTunes download

PHASE 6: Mary & Bob Townsend-Manning, Chaircouple

NO SELECTIONS THIS QUARTER



CAMPERS January 1 is Quickly Approaching!



The 67th NSDC has an early deadline for camping reservations and profiles. We understand this is not normal; however, it is what it is!

The Clay County Park Officials, owners of the camp grounds, have granted us exclusive use of reserving a camp site in Area C, E, and F for registered guests of the 67th NSDC until January 1.

After January 1, we cannot guarantee you a camp site. Camping Profiles are due no later than January 5. On January 8, all unreserved sites will be returned to Clay County as per our agreement. So please make your reservations before this deadline.

Thank you in advance for your understanding and cooperation.

We are so excited to be a part of the 67th NSDC and welcome you to Kansas City, MO in June 2018!

Jim and Edythe Weber, registration@67NSDC.com.

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SSR 340 *New Tattoo Blues* (Patter with 2-couple Plus vocal)
SSR 339 *Rooney* (An Irish Ditty)
SSR 333 *Bar Room Country Singer* (Modern Western Square Dance Caller)

Guest appearance on Gold Rush Recordings
GLDR 258 *Surfin' in a Hurricane*
www.goldrushrecords.org



SQUARE DANCE MUSIC REVIEW



BUDDY WEAVER

buddy@buddyweaver.com ~ www.buddyweaver.com

THANK YOU

This monthly review attempts to provide information to dancers and callers, often in the form of an opinion, but always from a pragmatic viewpoint that is supported by the experience of having studied and implemented every single recommendation. This reviewer believes that you, the reader would rather have observations from actions taken rather than theory.

Here is an index of Music Review articles written in 2017 along with their intended audience.

For all readers:

January – A tribute to Ernie Kinney.

February – A discussion on body mechanic in dancing. An important article on how to dance so you look good while becoming a dancer that others seek out.

April – Briefly talking about the 52nd Aloha State Square and Round Dance Convention. As you are reading this, the 53rd Convention is ready to start in warm Honolulu, Hawaii.

September – Introduces the square dance music labels of today along with the music producers.

For callers:

May – An over-view of understanding square dance music. Included are examples of both hoedowns and singing calls representative of various rhythms along with their effects on the dancers.

June – Improving your calling through recording live dances along with a brief discussion on critical listening.

July – Observations on good sound versus poor sound and understanding how to provide proper sound for your dancers.

October – A must-read article on what frustrates new dancers the most and how to correct the problem. This is an article to share with all your friends.

Correction on the October Article: In the first bullet point, the wording should be “lines of four are dancers with the boy on the LEFT and girl on the RIGHT in every couple and lines facing side walls.” Even with this error, the description of how to achieve this sort of dancer arrangement is correct.

November and December – A complete article printed in two issues. Another must-read for all callers who call to newer or beginner dancers.

Looking ahead, future topics will cover how to build successful beginner classes, observations on what attracts people to square dancing, and what it takes to be a good square dance caller/teacher. As always, please send your comments to buddy@buddyweaver.com.



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SINGING CALLS

I LIKE CHRISTMAS

Acme 141 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat played with a swing feel. A pleasing tune that is easy to follow with clear leads played by guitar, organ, and saxophone. Lots of fill notes from the same instruments along with sleigh bells in the background throughout. Music has a modern country/jazz feel played in an exciting style. Happy lyrics make a happy song that is too late for this year, but get it early for next Christmas. Scott does a good vocal. Tracks include music with and without leads.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Square Thru Three – Swing

SHININ' BRIGHTLY

Crest 150 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads playing the melody done by saxophone, guitar, and organ. The same instruments play lots of fills notes. Exciting contemporary rock/jazz music played on a Bob Seger tune. Scott goes from mellow to rocking out in a vocal using proper word meter. Tracks include music with and without leads.

Heads Square Thru – Do Sa Do - Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

BACK TO GALVESTON

Platinum 240 by Steve Anderson

MP3 from Platinum website

Tempo: 121 Rhythm: Shuffle

Good dance beat. Tune is easy to find with strong leads played by guitar, piano, and keyboard. Some nice guitar fills. Pretty music playing in a relaxed country style. Steve does a good job using proper word meter. His breaks feature some of the pretty music. May need to adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Trade – Boy Run – Bend the Line – Right & Left Thru – Slide Thru – Swing

CINCO DE MAYO IN MEMPHIS

R&D Recordings 1001 by Scott Coon

MP3 from R&D website

Tempo: 124 Rhythm: Shuffle

Danceable beat. Strong leads played by guitar, steel drum, and electronic horns bring the tune right out front. Lots of fill notes from guitar and keyboard. A Jimmy Buffett song done as a relaxing singing call. Musically it is contemporary country style with a Latin flavor. Scott does a good vocal using proper word meter.

Heads Promenade Halfway – Sides Right & Left Thru – Square Thru – Do Sa Do – Eight Chain Four - Swing

BILLY THE KID

R&D Recordings 1004 by Andy Garboden

MP3 from R&D website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is unmistakable with strong leads played by fiddle, acoustic and electric guitar. Fill notes done by guitar. A seventies country song (Charlie Daniels) played in country style. Middle of the energy chart. Andy does a good job using proper word meter.

Heads Promenade Halfway – Sides Right & Left Thru – Square Thru – Eight Chain Four – Swing

JAMBALAYA

Rawhide Music 1190 by Andy Allemao

MP3/CD from Rawhide website or dealers

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. A familiar brought right up front with strong leads played by guitar, fiddle, and harmonica. Lots of fill notes from steel, fiddle, and guitar. Music is a lively country rendition of a country classic. Dancers will sing along. Andy does a good job. May need to adjust word meter. Originally on Blue Ribbon.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Ferris Wheel – Cntrs Pass Thru – Touch a Quarter – Walk & Dodge – Partner Trade – Boy Walk Across - Swing

DETOUR

Rawhide Music 1191 by Buddy Weaver

MP3/CD from Rawhide website or dealers

Tempo: 123 Rhythm: Boom-Chuck

Good dance beat. Music is chords played by acoustic guitar and steel guitar. Guitar, steel, and saxophone come in and out for an exciting feel. A country feel on a classic country song (Tex Williams). A sing-along that callers will have to familiar with. Vocal track sounds good and uses proper word meter. Tracks include music with and without harmonies. Originally on Bounty and Hi Hat.

Heads Square Thru – Do Sa Do to a wave – Girls Trade – Swing Thru – Boy Run – Couples Circulate – Ferris Wheel – Cntrs Pass Thru – Star Thru – Reverse Fluttewheel – Promenade

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AL JOLSON MEDLEY

Riverboat 768 by Tony Oxendine

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat with added percussion from wood blocks. Strong leads played by clarinet, piano, and guitar make each tune easy to find. Plenty of fill notes from saxophone, guitar, and clarinet. An energetic rendition played in a contemporary country/jazz style. Songs include "Hello Ma Baby," "Sittin' On Top Of The World," "Baby Face," "Waiting For The Robert E. Lee," "When The Red Red Robin," "Old Fashioned Girl," and "Swanee." Tony does a good vocal and uses proper word meter.

Heads Square Thru - Right Hand Star - Heads Star Left - Right & Left Thru - Touch a Quarter - Walk & Dodge - Partner Trade - Reverse Flutter - Promenade

COME ON DOWN TO MY BOAT BABY

Riverboat 692 by Darryl Lipscomb

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Easy to follow melody with clear leads played by piano, guitar, and keyboard. Lots of fill notes from same instruments. A sixties pop/rock song that is played in a contemporary country style. Mid-way up the energy chart. Darryl does a good vocal using proper word meter. Tracks include music with and without harmony.

Heads Promenade Halfway - Sides Right & Left Thru - Square Thru - Do Sa Do - Eight Chain Four - Swing

MIDNIGHT TRAIN

Throw Back Tunes 107 by Hunter Keller

MP3 from Throw Back Tunes web site

Tempo: 126 Rhythm: Shuffle

Welcome to a new square dance label. Interesting rhythm style. Shuffle rhythm with added drums in the background for a lively feel. Good dance beat. Tune is easy to follow with clear leads from guitar, saxophone, and piano. Lots of fill notes from the same instruments. A current pop hit (Sam Smith) that is played in an exciting, contemporary country/jazz style. Hunter does a good vocal using proper word meter.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Pass Thru - Trade By - Touch a Quarter - Scoot Back - Swing

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THE LAST THING ON MY MIND

Riverboat 694 by Duke Okada, Max Ringe, Kumi Takahashi

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A familiar tune with strong leads played by fiddle, steel, and dobro. The same instruments play lots of fill notes. Banjo in the background throughout makes a full sound. A country classic played in an exciting contemporary country style. Two vocals – one in English and one in Japanese. Tracks include music with and without harmony. *Two figures*

IT RAINS EVERYWHERE I GO

Riverboat 695 by Kumi Takahashi and Mitchell Osawa

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Clear leads make the tune easy to follow. Lots of fill notes around the caller. Music from dobro, fiddle, guitar, and mandolin. The tune is modern bluegrass and music is played in an exciting contemporary country style. Two callers sound good together and use proper word meter. Tracks include music with and without harmony.

Four Ladies Chain Three-Quarters – Heads Promenade Halfway – Sides Star Thru – Pass Thru – Slide Thru – Pass Thru – Tag the Line – Cloverleaf – Swing

CRY CRY CRY

Riverboat 699 by Jerry Gilbreath

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Tune is easy to follow with clear leads from accordion, acoustic and steel guitar. Lots of fill notes from guitar, harmonica, and steel. An exciting, contemporary country take on a Johnny Cash classic. Jerry does a good job and use proper word meter.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

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BEN

Riverboat 765 by Kumi Takahashi and Mitchell Osawa

MP3 from Riverboat web site

Tempo: 124 Rhythm: Shuffle

Good dance beat with an emphasis on bass. Clear leads played by accordion, guitar, and piano. The same instruments play lots of fill notes. A song originally done by Michael Jackson for the film by the same name as a singing call it is played in a contemporary country/pop style. With minor chords it is more of a crooner than a driver. Two vocals – one in English and one in Japanese. Tracks include music with and without harmony. *Two figures*

ROSES IN WINTER

Riverboat 766 by Elmer Sheffield

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A familiar tune clearly played by guitar, steel, and piano. Lots of fills from the same instruments. Clear leads played by mandolin, fiddle, and accordion. A Merle Haggard classic that is done in a contemporary country style. More of a crooner than a driver. Elmer does a good vocal and uses proper word meter.

Heads Square Thru – Do Sa Do – Single Circle to a wave – Boy Trade – Girl Fold – Peel the Top – Slide Thru – Touch a Quarter – Scoot Back – Swing

SAY HELLO

Riverboat 767 by Tom Miller and Bill Harrison

MP3 from Riverboat web site

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. Tune is clearly played by steel, harmonica, and guitar. Plenty of fill notes from the same instruments. Musical drops for effect on every stanza. An exciting country feel to a country song. fiddle, harmonica and guitar. Tom and Bill sound good. They use proper word meter.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Run – Slide Thru – Swing

***If you have tried to do something and failed,
you are vastly better off
than if you had done nothing and succeeded.***

I LOVE HOW YOU LOVE ME

Riverboat 771 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Melody is easy to follow with leads clearly played by guitar, fiddle, and steel. The same instruments play lots of fill notes. A sixties pop song that is done as a relaxing singing call performed in a contemporary country style. Dan does a good vocal using proper word meter.

Heads Square Thru – Right Hand Star – Heads Star Left – Veer Left – Half Tag – Scoot Back – Swing

I NEED A HERO

Riverboat 774 by Steve Edlund

MP3 from Riverboat web site

Tempo: 128 Rhythm: Shuffle

Good dance beat with an emphasis on bass. Easy to follow tune with leads strongly played by keyboard, piano, and guitar. The same play lots of fill notes. An eighties rock song (Bonnie Tyler) that is played in an exciting pop style. Could be a driver depending on the caller. Steve does a good job and uses proper word meter. Adjust speed.

Heads Square Thru – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Run – Slide Thru – Pass Thru – Allemande Left – Promenade

NIGHT TRAIN TO MEMPHIS

Riverboat 788 by Max Ringe, Kiyomi Taneyama, Isao Nakagawa

MP3 from Riverboat web site

Tempo: 128 Rhythm: Boom-Chuck

A square dance classic singing call returns. Good dance beat. Strong leads played by clarinet, guitar, and piano. Banjo and guitar work in the background. Dancers will sing along with this country classic that is played in an exciting country style. Two vocals included. Extracted from Red Boot Records vinyl. Tracks include music with and without harmony. *Two figures*

PRISONER OF THE HIGHWAY

Riverboat 797 by Max Ringe

MP3 from Riverboat web site

Tempo: 131 Rhythm: Shuffle

Good dance beat. Tune is right up front with clear leads played by keyboard and guitar. Lots of keyboard work in the background. An eighties country song (Ronnie Milsap) that is done in a pop style. Middle of the energy scale. Max does good vocal and uses proper word meter. Extracted from Red Boot Records vinyl. Adjust speed.

Heads Lead Right – Circle to a Line – Right & Left Thru – Dixie Style – Boy Cross Run – Recycle – Sweep a Quarter – Half Square Thru – Trade By – Left Allemande – Promenade

Do you have comments?

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LOUISE

Riverboat 798 by Hiromi Kaneko

MP3 from Riverboat web site

Tempo: 127 Rhythm: Boom-Chuck

Danceable beat. Strong leads played by piano and xylophone. Banjo in the background fills out the sound. A classic sing along {Maurice Chevalier) that is played in country style. Mid-way up the energy chart. Hiromi does a good vocal and uses proper word meter. Extracted from Red Boot Records vinyl. Tracks include music with and without harmony. *Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Bend the Line - Reverse Flutter - Pass the Ocean - Scoot Back - Swing*

SMOKEY MOUNTAIN SMOKE

Riverboat 799 by Kuniko Kawashima

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Tune is clearly played by guitar, fiddle, and clarinet. Banjo in mix throughout. A classic bluegrass number played in country bluegrass style. Could be used for a hoedown. Kuniko does a good vocal using proper word meter. Extracted from Red Boot Records vinyl.

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Half Tag - Cast Off Three Quarters - Girls Cross Run - Boys Cross Run - Swing

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As I Saw It by Paul Moore

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Jim Mayo
First Chairman of
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Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

Available at www.Amazon.com for \$24.95 plus shipping.

BUCKETS

Riverboat 800 by Kumi Takahashi

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Strong leads playing the tune are guitar, keyboard, and organ. All stanzas have a musical drop for a neat effect. A seventies country song that is played in an exciting country style. Kumi does a good vocal and uses a prompting word meter. Extracted from Red Boot Records vinyl.

Heads Square Thru – Square Thru on third hand Slide Thru – Reverse Flutter – Dixie Style – Boy Trade – Hinge – Walk & Dodge – Wheel Around once and half – Wrong Way Promenade

THANK YOU WORLD

Riverboat 801 by Mitchell Osawa

MP3 from Riverboat web site

Tempo: 129 Rhythm: Boom-Chuck

Good dance beat. Tune is clearly played by clarinet and guitar. Organ in the background throughout. A seventies country song (Statler Brothers) played in an exciting country style. Key change on close adds more drive. Mitchell does a good job using proper world meter. Extracted from Red Boot Records vinyl. Tracks include music with and without harmony.

Heads Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Touch a Quarter – Walk & Dodge – Partner Trade – Reverse Flutter – Promenade

HERE COMES SANTA CLAUS

Rhythm 364

MP3 from Rhythm web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. The tune is clearly played by harmonica, guitar, and piano. Lots of fill notes from the same instruments. Sleigh bells throughout and tubular bells on the breaks add a seasonal feel. Everyone's sing-along classic that is played in a modern country style. A relaxing singing call. Wade does a good job using proper word meter. Tracks include music with and without harmony.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle – Swing

DOWNTOWN TRAIN

Throw Back Tunes 205 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 124 Rhythm: Shuffle

Another variation on the rhythm treatment. The opening stanza uses a stepping downbeat on every other step which opens up to a great dance beat starting with the second stanza. The outro also uses the "every other step" beat. The melody is easy to find with clear leads played by electronic flute, guitar, keyboard, and saxophone. The same instruments provide lots of fill notes. A Rod Stewart classic that is done in a modern pop/jazz style. A good caller could send the dancers into orbit with this song. Ted does a great vocal and uses proper word meter. Tracks include music with and without melody.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Square Thru Three – Swing

WHATEVER YOU WANT

Sting 21514 by Paul Bristow

CD/MP3 from Sting web site or dealers

Tempo: 128 Rhythm: Shuffle

Good dance beat with a swing feel. The melody is easy to find with clear leads played by keyboard, guitar, and piano. Lots of fill notes from the same instruments. A seventies rock song that is played in an exciting, contemporary rock style. Paul does a good vocal using proper word meter. Tracks include a version with a long intro and a short intro. Adjust speed.

Heads Promenade Halfway – Half Sashay – Star Thru – Slide Thru – Pass Thru – Bend the Line – Star Thru – Eight Chain Four – Swing

SOMEDAY SOMEWAY

TNT 340 by Anthony Casale

MP3 from Coyote web site and dealers

Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is played with clear leads by guitar, piano, and organ. Lots of fill notes from the same. An eighties pop tune that is played in a laid-back contemporary country style. Middle of the energy chart. Anthony does a good vocal using proper word meter.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Square Thru Three – Swing

HOEDOWNS

NO LIMIT HOEDOWN

Tempo: 128 Rhythm: Boom-Chuck

NAPOLI HOEDOWN

Tempo: 126 Rhythm: Shuffle

Blue Star 2614

CD/MP3 from Blue Star web site or dealers

Two hoedowns for the price of one.

No Limit is contemporary country with chords played (no melody) by banjo, guitar, and steel.

Napoli is played in a contemporary pop/rock style with music from keyboard, guitar, organ, and piano. Chords with lots of fill notes from keyboard.

Both are exciting and good hoedowns. .

GREATER

Chic 4036

MP3 from Chic web site

Tempo: 126 Rhythm: Shuffle and Boom-Chuck

Hoedown opens with vocal “oohs” that goes into a good dance beat. Stanzas play a bit in shuffle rhythm, then boom-chuck. This alternates throughout the hoedown with added “clap” percussion and musical drops in some places. Music from keyboard, guitar, and banjo in a contemporary country/pop style. The melody played is “Greater” by Mercy Me. A great hoedown.

ZOOM ZOOM

Hi Hat 5344

MP3 from Hi Hat web site

Tempo: 126 Rhythm: Shuffle

Hoedown opens with leads playing a melody for the first stanza then a good dance beat kicks in. The tune is not familiar. A modern feel with music from keyboard played in a pop/rock style. Music drops in places for a nice effect. Tracks include called patter by Clark Baker. Previously done on 1 World Recordings.

MIGHTY MOUSE

Riverboat 789

MP3 from Riverboat web site

Tempo: 128 Rhythm: Shuffle

Good dance beat. Music is contemporary pop with chords played by keyboard, piano, and guitar. Lots of fill notes from keyboard. An exciting feel to this hoedown. Adjust speed.

RANDOM THOUGHTS

Riverboat 790

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Music is chords with lots of fills played in a contemporary country style. Instruments are guitar, dobro, steel, piano, harmonica, and jaw harp. Exciting music, well played.

QUEEN OF THE DANCE

Riverboat 805

MP3 from Riverboat web site

Tempo: 124 Rhythm: Shuffle

Good dance beat. Music is chords with lots of fills performed in a contemporary pop style. Instruments played are guitar, keyboard, and piano. Another great Riverboat hoedown.

DROP THE HAMMER

Rawhide 1643

MP3 from Rawhide web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Music is chords played in country style. Instruments are piano, acoustic and electric guitars. Each stanza adds percussion for a boogie feel. Originally done on Hi Hat Records and now part of the 99¢ hoedown series.

NORMAN'S HOEDOWN

Rawhide 1644

MP3 from Rawhide web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. The tune is played by strong leads done on guitar and piano. The melody is the sixties pop song "Norman" and is a hoedown with a country feel. Good musicians on a hoedown that was extracted from Blue Star Records vinyl and is now available for 99¢.

LACY

Rawhide 1645

MP3 from Rawhide web site

Tempo: 131 Rhythm: Boom-Chuck

Good dance beat with an emphasis on bass. A traditional sounding hoedown with music from guitar, banjo, steel, and fiddle. A fast-moving hoedown for wind-in-your-face dancing. Extracted from Blue Star Records vinyl now part of the 99¢ collection.

Purchase the music reviewed from your local dealer or the on-line sources below

To search all music www.musicforallers.com

DOSASO.com www.DOSADO.com

A&S Records www.asrecordshop.com

Acme Music www.acmerecordings.com

Chic Music www.chicrecordings.com

Crest Recordings www.crestrecordings.com

Hi Hat Music www.buddyweavermusic.com

Platinum Music www.platinumrecords.biz

R&D Recordings www.randrecordings.com

Rawhide Music www.buddyweavermusic.com

Rhythm Music www.rhythmrecords.biz

Riverboat Music www.riverboat.com

Sting Productions www.stingproductions.co.uk

Throw Back Tunes Recordings www.tbtrecordings.com

TNT Records www.coyote-tnt.com/tnt.php

DANCES

**** Always check the display ads for detail information. ****

Wed 3	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 6	Hayloft Steppers	Sturbridge MA	Fellegly / Gatchell	ERO, MS & PL
	Riverside Squares	Danvers MA	Ritucci / Rivenburg	EA-1, PL
Sun 7	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Wed 10	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 13	Fairs 'n Squares	Framingham MA	Lizotte / Gatchell	MS & PL
Sun 14	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Wed 17	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 20	Heel & Toe	Manchester NH	Park / Porter	MS w/PL
	Great Plain Squares	Needham MA	Butler / Cohen	CLASS
Sun 21	Hayloft Steppers	Sturbridge MA	Sprague	ADV
	Nubble Lighthouse Keepers	Wells ME	Carbonell / Horlor	MS & PL
Wed 24	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 27	Hayloft Steppers	Sturbridge MA	Lizotte / MacKay	ERO, MS & PL
	Square Wheelers	Enfield CT	/ Maguire	
Sun 28	Bradford Country Squares	New London NH	Maurice / Gatchell	ERO, MS/PL
	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Tue 30	Round Dance Party	Sturbridge MA	B Maguire	RD
Wed 31	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
	Riverside Squares	Danvers MA		Fun Night

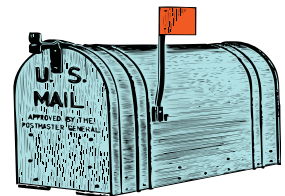
How To Contact NESDM

nsd@squaredance.ws



706-413-0146

NSD
782 Jays Way
Ringgold GA 30736



WORKSHOPS

Monday

8-15-22-29 Fairs 'n Sqs Framingham MA Beginner & Advanced Rounds RO

Tuesday

9-16-23-30 B & R Maguire Sturbridge MA Beginner Rhumba, all rhythms P4 & 5 RO

Wednesday

3-10-17-24-31 Great Plain Sqs Needham MA Class, SQ

3-10-17-24 Riverside Sqs Danvers MA MS Class, PL SQ

Thursday

11-18-25 Fairs 'n Sqs Framingham MA Basic, MS, PL SQ

Sunday

7-14-28 Nubble Lighthouse Keepers Wells ME Class, PL SQ

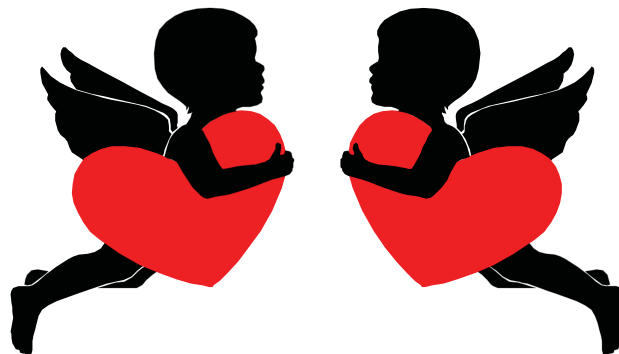


♥ H ♥ A ♥ P ♥ P ♥ Y ♥



Valentine's

Day



“Our Only Excuse For Existence Is To Be Of Service”

Northeast Square Dancer
782 Jays Way
Ringgold GA 30736

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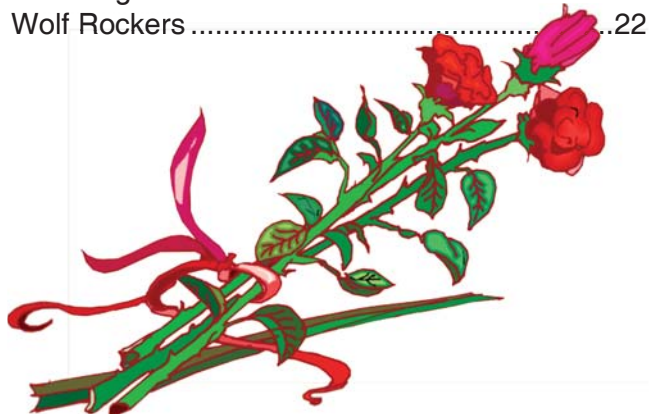
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for April 2018 is February 17**

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IT'S ALRIGHT

COMPOSERS: Karen & Ed Gloodt

300 Beaumont

Ardmore, OK 73401

egloodt@netscape.net

MUSIC: *It's Alright*, The Impressions

The Impressions 50th Anniversary

Salute to Curtis Mayfield, 2:45

SPEED: as desired

FOOTWORK: Opposite unless noted

PHASE: 3+2 (Chick. wlk & Pretzel trn)

SEQUENCE: INTRO, A, B, C, A, B9-16, A, END

RHYTHM: Jive

INTRO

1 - 4 LOP LOD WAIT 2 MEAS;; CHICK WLK 2 SLOW; 4 QUICK;

5 - 8 CHNG L to R,,; LINK RK,,; DOUBL RK;

A

1 - 4 CHASSE L & R; FALLAWAY THROWAWAY,,; CHNG HND BHN BK,,;

5 - 8 CHNG L to R COH,,; LINK RK CO WLL,,; DOUBL RK;

B

1 - 7 CHASSE L & R; CHNG L to R,,; CHNG R to L,,; LINK RK,,; JIVE WLK,,;

8 - 12 SWIVEL 4; 4 PT STEPS;; THROWAWAY; RK REC KICK BALL CHNG;

13 - 16 CHICK WLK 2 SLOW; 4 QUICK; LINK RK SCP and RK REC;;

C

1 - 4 PRETZL TRN; DOUBL RK; UNWRAP CP WLL; SCP FWD DOUBL RK;

5 - 8 RK BOAT 2 SLOW;; 2 FWD TRIPPLES; SWIVEL 4;

ENDING

1 - 4 2 PT STEPS; THROWAWAY; RK REC KICK BALL CHNG; RK REC WRAP in 2;
LUNGE & HOLD

Full cue-sheet available on www.mixed-up.com/allover

or send self addressed, stamped envelope to:

Birgit Maguire, PO Box 260, Holbrook MA 02343

SQUARE DANCE MUSIC REVIEW



Buddy Weaver

buddy@buddyweaver.com ~ www.buddyweaver.com

CHANGE IS INEVITABLE

A few weeks ago, a popular fast-food chain in California announced that it was adding hot chocolate to its menu offerings. This is to be their first menu change in fifteen years. The negative up-roar was incredible with most of it around the idea that long-time fans did not want change of any kind.

Somewhat surprising but perhaps illustrative of how change or even the talk of changing something elicits sometimes unexpected responses.

What follows are a few situations involving change in the square dance world along with my own observations on what went right and what went wrong.

First story.

New officers are elected to the square dance club. At the first club dance round tables are set-up with chairs around them at the back of the hall, leaving only a few chairs against the wall where dancers would usually sit between tips. The thought was dancers would sit around the table facing each other to encourage socializing while keeping the background talk during the round dances softer and to the back of the hall away from the dance floor.

Initially, a few “old-timers” refused to sit at the table opting for a chair along the wall where they sat cross-armed by themselves. The majority embraced the idea and within four or five club dances, the “old-timers” were seen sitting at the table with their plate of goodies, talking with their buddies.

In my opinion this was a win because the new set-up enhanced the dance experience for everybody while still providing a few chairs along the wall for those who objected to the change.

Second story.

Again, new officers are elected to the square dance club. Each week club members provide a large spread of food with once a month being “pie night.” The new president did not care for pie and stated that theme was no more. At the next dance, which would have been “pie night,” a member purchased a dozen pies and brought them to the dance since he and his friends liked the tradition.

A verbal altercation takes place at the dance which ends with the pie-loving member leaving the dance along with said pies and five couples of his friends. The next week, six more couples quit the club and within two years the club folded.

My opinion? A self-serving act, presented autocratically, and lacking empathy. A huge failing. Sadly, parts of this same story have played out in many other clubs leading to the end of too many clubs.

Third story.

Club caller retires and his replacement says “we’re going to raise the dance level of this club.” Instituting a new format where every dance is working every position of every call.

Within six months, two-thirds of the members have left the club and most of the dancers who quit the club also quit dancing. As I see it, this really highlights how change is difficult in square dancing.

1. Clubs are built around dancers and callers. Folks enjoy the dancing and sociability provided in their club. Change the club caller, especially one well established with the club and the dynamic has changed. No matter how great the replacement, nobody will be as good as their old pal so losing the established caller usually leads to the loss of some dancers.
2. Part of the dynamic that built the club was the format that the established club caller provided. The experienced caller will call a dance that the group enjoys and if the replacement club caller could have kept that going, perhaps the exodus might not have been so great.

It’s not a secret that when dancers not only quit the club, but also quit dancing, it’s a sign that they were very happy with what they had and as far as they’re concerned, nothing and no one will replace it. If you are the new club caller, remember that keeping the existing format might make change more palatable.

3. The club is their square dancing home. Telling a club member they should raise their dance level is like telling someone they should make repairs to their home. Comments in this vein are never well-received.

By contrast, the new club caller might have said “this tip let’s take a look at something different (perhaps difficult).” Keep the tip short and make sure 100% of the squares finish the tip with success. Thanking the dancers for their working with you on the new material is a good way to finish the tip. Just remember if the dancers don’t want to “improve” their dancing then continuing down that path is self-indulgent and typically leads to losing some of your strongest (read loyal) members.

In closing, whether you realize it or not, change is inevitable. Sometimes it lands on our doorstep like the loss of a caller or dance hall while sometimes we seek it out like changing the seating for our dances. Next month will continue on the topic of change in the square dance world. As always, please send your comments to buddy@buddyweaver.com.

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Early Rounds 7:30 pm ~ Square Dancing 8 - 10:30 ~ MS & PL

3 Darrell Sprague / Marilyn Rivenburg - *Love is in the Air*

24 Charlie Trapp / Margene Jervis - *Mardi Gras*

Sunday February 18 ~ *Advanced Dance* ~ 2 - 4:30 pm - no rounds

Ken Ritucci

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

SINGING CALLS

I LOVE YOU

Acme 142 by Scott Bennett

MP3 from Acme website

Tempo: 130 Rhythm: Shuffle

Good dance beat played with a swing feel. A pleasing tune that is easy to follow with clear leads played by guitar, piano, and saxophone. Lots of fill notes from the same instruments complete the sound. An eighties pop song that makes a crooning contemporary country/jazz feeling singing call. Scott does a good vocal. Tracks include music with and without leads. Adjust speed.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Star Thru - Square Thru Three – Swing

NEVER ENDING LOVE

Blue Star 2617 by Ken Bower

MP3 / CD from Blue Star web site and dealers

Tempo: 128 Rhythm: Shuffle

Great dance beat. Easy to follow the familiar tune with leads clearly played by piano, guitar, and keyboard. Plenty of fill notes from the guitar, piano, and various keyboard instruments. Music is played in a contemporary pop/rock style that is a high-energy rendition of the seventies pop song. Key change on close sends the dancers into orbit. Ken does his usual good vocal using proper word meter. Adjust speed. *Two figures*

MEMORIES TO BURN

Cheyenne Gold 722 by Bill Henke

MP3 from Cheyenne web site

Tempo: 130 Rhythm: Shuffle

Deanceable beat in the background. Strong leads played by keyboard and guitar. Keyboard instruments make up fills. A laid-back country sound to this eighties country song (Gene Watson). Bill sounds good and uses proper word meter. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Girls Trade – Recycle – Veer Left – Ferris Wheel – Cntrs Right & Left Thru with a Full Turn - Swing

Fairs 'n Squares



Saturday, February 10 ~ 8:00-10:30 PM ~ Class Ball
Jay Silva - Calling & Marilyn Rivenburg - Cuing

Dance & Workshops at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Mondays (except 2/19) - Round Dance Workshop: Beginner & Advanced ~ 7:00- 8:30 pm

Thursdays (except 2/22) - Square Dance Workshop: Basic, MS & PL ~ 7:30- 9:30 pm

Info: 508-651-7571

www.fairsnsquares.com

AIN'T NOTHING SHAKING

Coyote 834 by Don Coy

MP3 from Coyote web site and dealers

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Tune is unmistakable with strong leads played by fiddle, acoustic, steel, and electric guitars. Lots of fill notes from the same instruments. Musical drop on the end of every stanza for dramatic effect. Also known as "Nothin' Shakin' (But The Leaves On The Trees)" A fifties pop song that is played in contemporary country style. Could be a driver. Don does a good job using proper word meter.

Heads Square Thru - Right & Left Thru - Veer Left - Couples Circulate - Chain Down the Line - Star Thru - Pass Thru - Trade By - Swing

LET IT RAIN

Crest 151 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads playing the melody from saxophone, guitar, and organ. The same instruments play lots of fills notes. Closer has back-up vocals. Exciting contemporary rock/jazz music played on a Eric Clapton tune. Scott does his usual good vocal using proper word meter. Tracks include music with and without leads.

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Bend the Line - Right & Left Thru - Flutterwheel - Star Thru - Swing

NEW MAMA DON'T ALLOW

ESP 232 by Darryl Lipscomb

MP3 from ESP web site

Tempo: 125 Rhythm: Boom-Chuck

Danceable beat is a sound that is new for ESP. Music is chords lots of instrument changes. Piano, banjo, guitar, fiddle, mandolin, and dobro take turns being featured. Closer has a key change and all musicians jamming. An exciting bluegrass rendition of a country classic. Darryl does a good vocal using proper word meter.

Heads Star Thru - Double Pass Thru - Track II - Swing Thru - Boy Run - Ferris Wheel - Square Thru Three-Quarter - Swing

A dose of adversity is often as useful as a dose of medicine.

**Latest Songs by Corben Geis
on Silver Sounds Records
www.silversoundsmusic.com**



SSR 351 Soggy Santa Claus
SSR 345 Lederhosen And Snickerdoodles
SSR 344 In The Middle Of An Island
SSR 340 New Tattoo Blues (Patter with 2-couple Plus vocal)
SSR 339 Rooney (An Irish Ditty)
SSR 333 Bar Room Country Singer (Modern Western Square Dance Caller)

Guest appearance on Gold Rush Recordings
GLDR 258 Surfin' in a Hurricane
www.goldrushrecords.org



PLAY THE SONG

ESP 356 by Tom Miller

MP3 from ESP web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads playing the tune are guitars and dobro. Some piano work in the background. Music by Southern Satisfaction. A laid-back country feel on this singing call. Tom does a good vocal using proper word meter.

Heads Promenade Halfway – Right & Left Thru – Square Thru – Do Sa Do – Touch a Quarter – Scoot Back – Swing

THE PRICE I PAY

Double M 291 by Jim Kline

MP3 from dealers

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Melody is easy to follow with strong leads played by a keyboard. Fiddle kicks in on the second half of every stanza to add excitement. A country song (Desert Rose Band) that is played in a pop/country style. Middle of the energy scale. Jim does a good vocal using proper word meter.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Half Tag – Scoot Back Twice – Swing

Do you have comments?

Send them to:

nsd@squaredance.ws



SAGE Square & Round Dance Club

Sunday, February 11 ~ 2:00 to 4:30 pm with Early Rounds

Class

Caller: Mike Dusoe - Cues: Carol Arsenault

Brunswick Junior High School, 65 Columbia Avenue, Brunswick ME

sageswingers@squaredanceme.us

<http://sage.squaredanceme.us>

SOMEONE TO WATCH OVER ME

Rawhide Music 1192 by Lanny Weakland

MP3/CD from Rawhide website or dealers

Tempo: 128 Rhythm: Boom-Chuck

Great dance beat. A familiar brought right up front with strong leads played by piano, acoustic, and steel guitars. Lots of fill notes from the same instruments. An up-beat country music feel to this George Gershwin classic. Dancers will sing along. Lanny does a good vocal using proper word meter. Originally on Hi Hat.

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

YOU ARE SO BEAUTIFUL

Rawhide Music 1193 by Buddy Weaver

MP3/CD from Rawhide website or dealers

Tempo: 120 Rhythm: Boom-Chuck

Good dance beat. The tune is unmistakable with strong leads played by banjo and acoustic guitar. Lots of banjo and electric guitar in the background. A country feel to this Joe Cocker classic. Song is on the high side vocally. Vocal uses proper word meter in a figure with a Right-Hand Lady progression. Extracted from Blue Ribbon Records vinyl.

Heads Promenade Halfway – Square Thru – Do Sa Do to a wave – Girls Trade – Swing Thru – Turn Thru – Left Allemande – Swing

RUNNING BEAR

Riverboat 812 by Ken Burke

MP3 from Riverboat web site

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. Strong leads played by guitar, banjo, and dobro. Piano in the background. Middle break has a musical drop for percussive effect. Tune is classic country. Music is played in a country style and is mid-way in the energy chart. Ken sounds good and uses proper word meter. Extracted from Red Boot Records vinyl.

Heads Promenade Halfway – Square Thru – Swing Thru Twice – Balance – Circulate – Swing

THE OLD COUNTRY CHURCH

Riverboat 804 by Max Ringe, Keita Takahata, Mitchell Osawa, Kumi Takahashi

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Easy to follow melody with strong leads played by piano, guitar, banjo, and mandolin. Some fill notes from guitar, banjo, and mandolin. A classic country song played in a lively bluegrass style. Could be a driver. Four callers sound good together. Tracks include music with and without harmony. Extracted from Red Boot Records vinyl.

Heads Square Thru – Swing Thru – Boy Run – Tag the Line – Face Left – Girl Run Left – Chain Down the Line – Square Thru Three – Swing



BRADFORD COUNTRY SQUARES

Sunday - February 25

"Square Thru the Snowmen"

Bob Butler

Don Scadova



\$7.00 per person
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Hearing Enhancement
Available

1:00 Early Rounds ~ 1:30-4:00 ~ Class Program

Whipple Memorial Hall, 440 Main St at Seamans Rd, New London NH

Questions? Warren Sherburne, President ~ 603-863-6394

Alice Perry ~ 603-927-6347

bradfordcountrysquaresnh@yahoo.com ~ www.bradfordcountrysquares.freesevers.com

TIGHT FITTIN' JEANS

Riverboat 806 by Elmer Sheffield

MP3 from Riverboat web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Strong leads playing the melody are organ and guitar. Banjo in the background for a fuller sound. Drum rushes on every stanza. A contemporary classic country song (Conway Twitty) played in a similar style. Mid-way up the energy scale. The vocal sounds like a classic Elmer from the original record. Sounds good and use proper word. Extracted from Red Boot Records vinyl.

Heads Square Thru – Do Sa Do – Touch a Quarter – Split Circulate – Boy Run – Right & Left Thru – Pass the Ocean – Scoot Back – Boy Trade – Swing

FASTER HORSES

Riverboat 810 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. Strong leads played by saxophone, xylophone, and organ make the tune easy to follow. Banjo in the background for a fuller sound. Another contemporary classic country song (Tom T. Hall) played in a similar style. Middle of the energy chart. Key change on close adds interest. Dan does a good vocal using proper word meter. Extracted from Red Boot Records vinyl. Tracks include music with and without harmony.

Heads Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Chain Down the Line – Pass the Ocean – Eight Circulate – Hinge – Scoot Back – Swing

SHINE ON HARVEST MOON

Riverboat 811 by Lawrence Johnstone

MP3 from Riverboat web site

Tempo: 131 Rhythm: Jig Step

Great beat for square dancing that is not heard near as often as it should. Strong leads played by guitar and keyboard. Keyboard instruments in the background. Pretty music but the percussion really carries this singing call. Played in a country style. Should raise the mood of the dance. Lawrence does a good vocal using proper word meter. Extracted from Red Boot Records vinyl. Adjust speed.

Heads Lead Right – Circle to a Line – Right & Left Thru – Pass Thru – Bend the Line – Square Thru – Swing

GREAT PLAIN SQUARES

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Wednesdays
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8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

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Our Caller and Cuers
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Tulip Twirl

Caller: Denise Carbonell
Cuer: Roy William

MS & PL Program

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RUNNING BEAR

Riverboat 812 by Ken Burke

MP3 from Riverboat web site

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. Strong leads played by guitar, banjo, and dobro. Piano in the background. Middle break has a musical drop for percussive effect. Tune is classic country. Music is played in a country style and is mid-way in the energy chart. Ken sounds good and uses proper word meter. Extracted from Red Boot Records vinyl.

Heads Promenade Halfway – Square Thru – Swing Thru Twice – Balance – Circulate – Swing

WOULDN'T IT BE LOVERLY

Sting 21517 by Wil Stans

CD/MP3 from Sting web site or dealers

Tempo: 129 Rhythm: Shuffle

Danceable beat. The melody is easy to find with clear leads played by fiddle, steel, piano, and flute. Lots of fill notes from the same instruments. A show tune ("My Fair Lady") played in a laid-back contemporary country style. Wil does a good job using proper word meter. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Ferris Wheel – Cntrs Pass Thru – Touch a Quarter – Scoot Back Twice – Swing

DO YOU WANT TO KNOW A SECRET

Sting 21517 by Tommy P. Larson

CD/MP3 from Sting web site or dealers

Tempo: 128 Rhythm: Shuffle

Soft guitar intro blending into a good dance beat. A familiar tune clearly played by piano, clarinet, and guitar. The same instruments provide lots of fill notes. A Beatles classic played in a contemporary country/pop style. Dancers will probably sing along. Tommy does a good vocal using proper word meter. Tracks include music with and without harmony.

Adjust speed. *Various figures*

Send your club news & photos to:

nsd@squaredance.ws

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TOGETHER FOREVER

Throw Back Tunes 108 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 124 Rhythm: Shuffle

Good dance beat with a disco feel. Tune is easy to follow with clear leads from keyboard instruments. Guitar in the background for a fuller sound and lots of fill notes from keyboard. An eighties pop song (Rick Astley) that is done in a contemporary pop style. Middle of the energy chart. Ted does a good vocal using proper word meter.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Star Thru - Square Thru Three – Swing

I GO TO EXTREMES

Throw Back Tunes 211 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Leads clearly playing the melody are saxophone, guitar, and organ. Lots of fill notes from the same instruments. An exciting contemporary pop rendition to a Billy Joel classic. Could be a show-stopper. Ted does a good vocal using proper word meter. There are a few high notes and key change on close makes them higher. Previously released on Ego Recordings.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Pass Thru – Trade By – Star Thru - Square Thru Three – Swing

Do you have comments?

Send them to:

nsd@squaredance.ws

HOEDOWNS

HIGH RIDER

Tempo: 121 Rhythm: Boom-Chuck

SHOWDOWN

Tempo: 125 Rhythm: Shuffle

Blue Star 2616

CD/MP3 from Blue Star web site or dealers

Two hoedowns for the price of one.

High Rider has a country music feel. Good dance beat with an emphasis on the bass. Music is chords played by guitars – acoustic, steel, and electric.

Showdown is contemporary sounding with a great dance beat. Music is from keyboard and guitar. Lots of fill notes from keyboard and musical drops for percussive effect. Both are laid-back hoedowns.

AUDREY MAE

ESP 452

MP3 from ESP web site and dealers

Tempo: 127 Rhythm: Shuffle

Good dance beat. A contemporary sounding hoedown with instrumentation from piano, guitar, and keyboard. Lots of fills from keyboard, musical drops and drum rushes for effect. The tune is a popular “alternative” hoedown that is now produced without background vocals. A smooth piece of music. Tracks include called track by Bill Harrison.

I DREAM OF YOU

Tempo: 128 Rhythm: Boom-Chuck

THOSE MOMENTS

Tempo: 128 Rhythm: Shuffle

Double M 288

MP3 from dealers

Two hoedowns for the price of one. “I Dream Of You” has a good dance beat. Music is chords played by keyboard and steel. Banjo in the background for a full sound. Some musical breaks that feature percussion. “Those Moments” is a contemporary hoedown with music from keyboard. Good dance beat and lots of sound effects and added bongos. Both are laid-back hoedowns. Adjust speed on “Those Moments.”

DANDIYA PATTERN

Riverboat 807

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat with added click track. Music is chords with lots of fills played in a contemporary pop style. Instruments are guitar and keyboard. Plenty of musical drops for dramatic effect. A smooth hoedown.

JUMP DOWN PATTERN

Riverboat 808

MP3 from Riverboat web site

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. Music is chords with lots of fills performed in a contemporary country style. Instruments played are guitar, mandolin, and harmonica. Another great Riverboat hoedown.

JEFFERSON AIRPLANE PATTEN

Riverboat 809

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Hoedown is contemporary country style. Music is chords with lots of fills played guitar, dobro, organ, steel, and fiddle. Another smooth hoedown.

RUBBER DOLLY

Rawhide 1646

MP3 from Rawhide web site

Tempo: 133 Rhythm: Boom-Chuck

Good dance beat. Hoedown is played in country style with the traditional tune done by banjo, guitar, piano, and keyboard. An exciting piece of music with lots of live pickers. Originally done on Blue Star and now part of the 99¢ hoedown series. Adjust speed.

WHOA DOBBIN'

Rawhide 1647

MP3 from Rawhide web site

Tempo: 132 Rhythm: Boom-Chuck

Danceable beat. Country style hoedown with a traditional tune played by multiple guitars and piano. Another exciting piece of music with live pickers. Done long ago on Hi Hat and is now available for 99¢.

WILD ABOUT

Rawhide 1648

MP3 from Rawhide web site

Tempo: 129 Rhythm: Shuffle and Boom-Chuck

Good dance beat with an emphasis on bass. Music has a pop sound with instruments played by keyboard. Rhythm alternates between shuffle and boom-chuck on each stanza. The melody played is "I'm Just Wild About Harry" and when the rhythm goes to shuffle, the musical style goes to pizzicato. A smooth hoedown. Done on Blue Star before and now part of the 99¢ collection. Adjust speed.

Purchase the music reviewed from your local dealer or the on-line sources below

To search all music www.musicforallers.com

DOSASO.com www.dosado.com

A&S Records www.asrecordshop.com

Acme Music www.acmerekordings.com

Blue Star Music www.buddyweavermusic.com

Cheyenne Music www.cheyenne-records.com

Coyote www.coyote-tnt.com

Crest Recordings www.crestrecordings.com

Double M Records www.kallingkline.com/doublem.html

ESP Music www.esprecordings.com

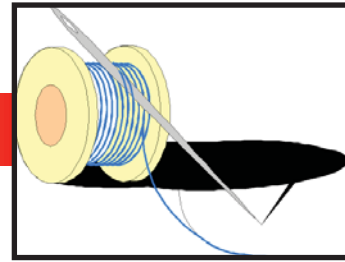
Rawhide Music www.buddyweavermusic.com

Riverboat Music www.riverboat.com

Sting Productions www.stingproductions.co.uk

Throw Back Tunes Recordings www.tbtrekordings.com

SEW IT GOES



KAREN REICHARDT
WWW.SQUAREDANCESEWING.COM
DKREICHARDT@GMAIL.COM

Future Fashion

Future Fashion planning will enable you to have coordinated wardrobe, not just a random collection of clothes. Decide exactly what you like and what you want. This is all about you. Clothing that fits well and is in the right color group will make you feel more confident and relaxed in any situation, including the dance floor. Don't allow your clothing to make you uncomfortable or unsure of yourself. Be confident that all the clothing in your closet is right for you.

For starters, take all your dance clothes out of the closet and spread them on the bed. Pick up the first item and put it through this three-step test.

1. Can you put it on right this minute? Does it fit you? If you can't wear it right now - get it out of your closet. Do not allow things to take up space that are not ready to wear. It will not fit better or look better by allowing it to 'age' in the back of your closet. Don't spend your time searching for something to wear. If it is in the closet you should be able to put it on this instant.

2. Do you love it? Have you worn it in the past year? Is it getting old and frayed? If you don't like it, get rid of it. It will make you feel ugly and uncomfortable and the feeling will be apparent in the way you hold yourself. There are many reasons why we have outfits that are not exactly right. Maybe it was given to us or it was the only thing that was available. Now is the time to weed out anything that is not wearable.

3. Is it fixable? What is wrong with it? Can it be shortened or mended or altered? Put it in the repair basket in the sewing area, not back in the closet. If the alterations are going to take longer than you want to invest in that garment get rid of it.

Test all the other pieces. Be ruthless and get rid of anything that is not great. People usually don't remember exactly what you wore - they remember the overall impression. You will be much more impressive in one perfect outfit than several different also rans. The objective is quality not quantity.



Heel & Toe Square Dance Club

Manchester, NH

SATURDAY, FEBRUARY 17 - CLASS BALL

Phil Pierce Calling
(No Rounds)

7:30 - 10:00 pm Class Ball

Bishop O'Neil Youth Center

30 South Elm St, Manchester, NH 03103

Presidents: Dick & Louise Maurier
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diloma@comcast.net

Banner: Dick & Jeannine Mattson
603-424-9342 ~ rmatt1@msn.com

www.heelandtoesdc.freesevers.com

Once the bad stuff is out of the way there will be space for new garments. Look at what remains as a group. Does that skirt have a blouse to go with it? Do the pieces mix and match? What is needed to finish the ensembles? Don't just go out and start making or buying stuff. Think about what is needed and where it will be worn. Make sure any new item fits perfectly and is in the right color.

The seasonal system of color works very well. Most of us know which color season we are and what colors are best for us. If you don't know or understand the seasonal color system look for the book "Color Me Beautiful". It explains the colors and will help you find the right colors for your skin and hair. You will be happier with clothing choices if they are in your color season.

By keeping all clothing in one color season you will be able to mix and match pieces very easily. I have heard several people say, "I'm a summer but I can wear some winter colors." I say "Honey, you can wear pea green with purple spots, but that doesn't mean it looks good on you!" Why would you wear anything that is not absolutely perfect for you? If that shade of red makes you look jaundiced, don't wear it no matter how expensive it was. Know what is best for you and stick to it.

Being a seamstress allows you to create the perfect wardrobe. Make it or alter it, you control what goes on your body. Go snooper shopping at the finest stores. Look at the new styles and ideas. Write down what you like and want to copy. Take pictures with your phone. Then head for the fabric shop and make your own version of the best ensembles.

New Year's Resolution - *I will take good care of me. My clothing will fit perfectly. It will make me feel comfortable and confident. I will invest in one perfect piece, rather than several almost right ones. I will plan my future fashion wardrobe.*

As I Saw It by Paul Moore

"[This] is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity."

Jim Mayo
First Chairman of
CALLERLAB



Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

Available at www.Amazon.com for \$24.95 plus shipping.

COMMENT

JIM MAYO



Last month I ended my COMMENT with the observation that our fascination with “sight” calling had made a major change in our activity. For those of you who are not callers let me briefly explain what that kind of calling is and how it differs from what we did long ago. Until the 1970’s most callers memorized the dance patterns that they called. We had started a decade earlier using several different patterns in each tip and that was an increasing memory challenge. About then some callers discovered that they could keep track of choreography as they called it by watching four of the eight dancers. That let them make up the dance as they called it.

The popularity with callers of this “sight” calling grew over the next 20 years. Callers’ schools devoted much of their teaching to sight calling and memorizing dance routines became much less common. Dancing changed. It used to be that dancers who didn’t get a routine right the first time got another chance. With sight calling the whole point was to avoid repeating choreography. Along with that, callers could avoid memorizing dance routines.

Unfortunately, I believe, dancing actually became less varied. The best callers could still make the changing choreography flow smoothly and with good timing. Many of the newer callers could only find the corner with stop-and-go dancing while they tried to resolve their sight-called routines to get partners back together and in the right order.

Two of the most important things in good square dancing are timing and choreographic flow or smoothness. Both of these are difficult to maintain while sight calling. Choreographic variety is difficult to provide when you are creating the dance routine as you call it. To assure that the variety flows smoothly and that your next call is delivered just as the preceding action is being completed does not come naturally. It takes both experience and practice.

I would like to suggest that MWSD would benefit if we reduced our fascination with sight calling and focused more on dancing. Repeating dance patterns are not boring. Few dancers even notice if a routine is repeated. They would notice even less if the patterns were interesting and flowed smoothly.



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Caller: *Darrell Sprague* / Cues: *Barbara Horlor*

Sunday Nights - February 4, 11, 18 & 25

Class: 6:30 - 7:30 ~ MS/PL Dance with Rounds ~ 7:30-9:30

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CLUB NEWS

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind



February already! We are almost half way through another New England winter. It seems December was only yesterday. Keep the holiday spirit in your hearts every day of the year!

December 2nd at Riverside was a night to remember with Steve Park and Marilyn Rivenburg (left). Nine Plus squares were energized with Steve's lively calls and chuckled with his humor. At the end of the evening we formed a large circle and danced through to wish everyone good night. As usual, Marilyn did a superb job cueing a good variety of music and favorites. Thank you, Steve and Marilyn!

Join us at Riverside in February for two home dances, both starting with early A1 at 7:30. On the 3rd we have Ted Lizotte and Scott Cohen with Mainstream and two Plus tips from 8:00 - 10:30. Return on the 24th for a Plus dance 8:00 - 10:30 with Bill Mager and Birgit Maguire. Our March dance is on the 31th with Walter Bull and Harriett Clarke.



The Riverside Winter Fun Night was scheduled for January 31 and the Wednesday multi-cycle workshops starting February 7. Our winter location is All Saints Episcopal Church of the North Shore in Danvers. Therefore, there will be no class on Ash Wednesday February 14, but will resume February 21 and continue through May.

For more information about all Riverside activities, check out our ad on [page 21](#), www.riversidesquares.org and www.facebook.com/riversidesquaresinc.

Warning! The winter blahs are hazardous to your health! Have you heard that the surgeon general recommends the fun, fitness, and friendship of square dancing? Hope to see you soon at Riverside!

Send your club news & photos to:

nsd@squaredance.ws

**67TH NATIONAL SQUARE
DANCE CONVENTION NEWS
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You are invited to:

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816-682-3100 deewayday@aol.com*

REVIEWING ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

I DON'T WANT THIS NIGHT TO END by Bev Oren

Phase 2, Two Step; available from Amazon. Slow twisty vine 4, wheel 6, forward two steps, tuning two steps, traveling box with twirl, scoot 4, open vine 4, varsouvienne, hitch double, basketball turn, traveling door, circle box, face to face & back to back, left turning box, twirl vine, wrap and rock back.

WINTER SERENITY by Shawn and Wendy Cavness

Phase 2 Waltz; available from Casa Musica. Waltz away and together, solo turn 6, dip back, maneuver, right turns, wrap, pick-up, left turns, twirl/vine, canter, lace up-butterfly, step point, spin maneuver, progressive twinkles, balance, thru twinkles and left turning box.

FREE SPIRIT III by Bev Oren

Phase 3 + 1 (Telemark) + 1 Semi Chasse Waltz; available from Casa Musica. Twirl/vine 3, interrupted box, left turns, hover, maneuver, spin turn, cross hover, whisk, wing, back-chasse-banjo, impetus, semi chasse, explode, solo turn in 6, box finish, left turning box, telemark, hover fallaway and side corte.

LIE to LINDA by Charlie Brown and Linda Cooley

Phase 3 + 2 (Alemana, Hip Rocks) Rumba; available from Amazon. Lady only cucaracha, slow hip rocks, basic, fenceline, whip, new yorker, chase peek-a-boo, lariat, shoulder to shoulder, break back to open, sliding doors, spot turn, chase, dip-twist and caress.

MUCHO CORAZON by Bev Oren

Phase 3 + 1 (Aida) + 2 (Alternative Basic, Open Crab Walks) Rumba; available from Amazon. Alternative basic, hip rock, side walk, fenceline, underarm turn, basic, whip, sliding door, vine 3, wrap, wheel 6, chase with underarm pass, reverse underarm turn, shadow new yorker, open break, thru serpiente, open crab walks, shoulder to shoulder, lariat, step forward and point.

PILLOW TALK by Shawn and Wendy Cavness Phase 3 + 2 (Aida, Switch Rock) Rumba; available from iTunes. Basic, fenceline, crab walk, spot turn, time step, underarm turn, lariat reverse underarm turn, break back to open, progressive walks, sliding door, thru-serpiente, aida, switch rock, start chase-peek a boos- continue chase-peek a boo- peek and freeze.

EMOZIONE by Bev Oren

Phase 4 + 1 (Change of Sway) + 2 (Semi Chasse, Syncopated Vine) Waltz; available from Amazon. Promenade sway, outside check, back passing change, hover corte, cross hesitation, fallaway slip, open reverse turn, outside change, in and out runs, lady developpe, outside swivel, diamond turn, weave 6, left whisk, Viennese cross, natural hover fallaway, over spin turn, Viennese turns, slowly change to and oversway.



Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org
All Saints Episcopal Church hall, 9 Holten St at Cherry St, Danvers MA

Saturday, February 3 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - MS/2 PL

Caller: Ted Lizotte

Cuer: Scott Cohen

Saturday, February 24 ~ 7:30 - Early A-1 ~ 8:00 - 10:30 pm - PL

Caller: Bill Mager

Cuer: Birgit Maguire

Free Fun Night – January 31 at 7:00

Wednesday Square Dance Workshops ~ 2/7, 21 & 28

MS class 7-8:30 ~ PL 8:30-9:30 ~ Angel Plus Tip 9:30-9:45

Presidents: Linda & Dave - 978-232-3559 ~ Banner: Anne - riversidebannerchairs@comcast.net

SAHARA by Walter and Eula Brewer

Phase 4 + 2 (Right Lunge Roll & Slip, Reverse Fallaway Slip) + 1 (Contra Twinkle) Waltz; available from Casa Musica. Please see the notes at the end of the cuesheet. Telemark, left whisk, syncopated vine, wing, cross swivel, outside swivel, spin turn, box finish, left turns, hover telemark, open natural, hesitation change, drag hesitation, open finish, open reverse turn and contra twinkle.

SUMMER OF GOODBYE by Ron and Jan Betzelberger

Phase 4 + 2 (Syncopated Whisk, Change Sway) Waltz; available from Amazon. Diamond turn, hover, progressive box, left turns, syncopated whisk, maneuver, right turns, telemark, natural hover fallaway, slip pivot, progressive cos shoves, open natural, outside swivel, hover corte, whisk, pick-up, weave 6, whiplash, promenade sway and change of sway.

DEVIL WITH THE BLUE DRESS ON by Dale and Leslie Simpson

Phase 5 + 1 (Whip Inside Turn) West Coast Swing; available from Amazon. Hip rocks, side touch right chasse, fallaway rock, fallaway throwaway, kick ball change, sugar push, left side pass, underarm turn, tuck and spin, tuck and twirl, chicken walks, tummy whip, side breaks, underarm turn to triple traveler with roll and push break and right side pass.

GHOST IN THE HOUSE by Larry and Susan Sperry

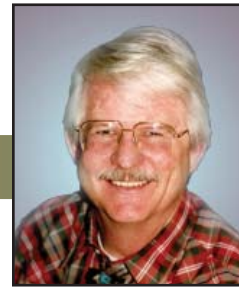
Phase 5 Bolero; available from Amazon. Fenceline, hip lift, basic, turning basic, underarm turn, half moon, contra break, break back with head loop, forward break, left pass, lunge break, right side pass, 4 opening outs, cross body, horseshoe turn, new yorker, aida preparation, aida line and rock 2, switch rock and back to open hinge.

Only those dances that have readily available *un-modified music*, per *ROUND-A-LAB Guidelines*, are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please ask.

Anyone wishing to have their dance reviewed in this column should e-mail a FULL cue sheet to Gatchell.Phil@gmail.com. Please do not send any music.

MOORE THOUGHTS

PAUL MOORE



Square Dance Rap

A few years ago, I was talking with Burt “Red” Cullop of San Bernardino in Southern California. Burt was a really good local caller and had he not retired from calling to spend more time with his new wife, I am sure that he would have made a real name for himself.

Red recorded for Shakedown Records (owned and produced by Pat Carnathan, another great SocCal caller) and did some remarkable recordings, such as “Oklahoma,” the theme song from the musical. Red had the power and vocal presence to really sell that song. He also did “Anything Goes” an old Gershwin tune, that takes a lot of control by a caller to make it go over.

Anyway, Red and I got talking about how difficult it is to record a singing call. I think he said he took about 12 takes to get “Anything Goes” right. But Red had also done a couple of patter calls for Shakedown. He put in many hours to make sure that the choreography worked and that the calling came out even with the music at the end.

He could not just stand at the front of the stage and make it up as he went. He had to know exactly what calls would be used in what sequence and what filler to use as the dancers went through the figures. He would not admit to how many takes he had to complete the record.

I think most people assume that recording a square dance record is a piece of cake.

Not so.

Bob Osgood, who produced Sets In Order /Square Dancing magazine for 37 years, also produced a long list of square dance records. When he saw what direction square dancing was going, in terms of music, he knew he had to get involved in the recording business – there simply were not enough musicians to meet the demand for live bands at dances.

Bob described his first efforts to start a recording company:

“When Jay Orem, on our staff, and I got together with Ed Gilmore in the late 40s to discuss the possibility of starting our own record company, we knew absolutely nothing about what we were going to do. Jay found a recording studio down the street on Robertson Boulevard. Ed Gilmore latched onto his sister who put together a four-piece band (including “Bunky” on the fiddle) that agreed to be a part of our experience.



NO DANCE
Saturday, February 24



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8:30 - 10:00 pm - All Rhythms Phases 4-5

Sat 10 Monadnock Squares, Keene NH

Sat 24 Riverside Squares, Danvers MA

Tue 27 Round Dance Party, Hayloft Barn, Sturbridge MA

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

“Jim York, Ed Gilmore, and I were to be the three callers. Each of us would record two patter calls. The band would play the same music a second time for the flip side of the record so that each of the six tunes would appear on six records; one side with calls and the other without. Figuring loosely that it might take a half hour for the ‘with’ and ‘without’ calls records, six units could probably be done in three hours.

“How quick we learn by doing! In the first place, it took a little time to get set up so that the microphones and everything tested out to our satisfaction. Not being aware of how things could be done with a lot less difficulty, Jim York started out with the music.

“In a very short time he made a flub, so Jim and the music started a second time ... another flub and then another time. Finally, after four tries our first vocal side was completed. Then it was time for the band to do the music only version. At least another half hour.

“By midnight (the recording session had started at 6:00 in the evening) it was my turn and it was almost as though I was trying to make a world record, at least for the Guinness Book of Records. After 19 “takes” with the base player’s hands covered with band-aids that were in turn covered with blood, the session was completed. Except, of course, for the music only portion and this, just out of sheer desperation, was done satisfactorily in a rather short period of time.

“When we listen to 3 minutes and 20 seconds of what sounds like a common, everyday record of square dance music and square dance calling, we think — “Now there’s an easy way to get famous—just a few minutes of calling and the work’s all done. “True, once a satisfactory “take” is recorded, the caller can stop worrying, but he’s probably too tired to worry by that time anyway.

*In prosperity, our friends know us.
In adversity, we know our friends.*

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"The caller's experience might look like this. For at least three weeks the caller wondered about what to record. (Actually, what hasn't been recorded already?) Then came the problem of fitting the call into less than 4 minutes. (He never worried too much about time before—maybe a call would last 4 minutes—maybe 5 or 6—who cared?

"Then came the big day. How can your throat be dry all the time, when you just had a drink of water? (You don't twice make the mistake of drinking a carbonated beverage before a session.) One set of dancers is in the studio, sock-footed so the sound of their shoes won't make any noise. The director behind the glass window says, "Record 4721—take one," points a shaking finger in your direction and off whumps the music.

"You're so scared by the sudden sounds behind you and by the impressiveness of the whole set-up that you just stand there—shaking and soundless. "Cut."

"What happened? — Well let's try again"— the voice laughs— it's not funny— "Record 4721— take two" — Ah — the finger again and — that would be the music. This time you start —only too soon — "Cut."

"Record-4721 — take 3" — this time the fiddle loses an A string — time out— . . . "take 4" —

"Dancer trips on carpet-2 men start swinging each other — they're rattled, too! You go to pieces — "Cut!"

"Take 5" . . . "Take 6" . . . "Take 7" . . .

This time you're 3 minutes 10 seconds into the record. Almost over. You make the mistake of thinking about the next record—your voice says, ". . . Bow to your cartner — porners too . . . !" — "Cut!"

"Take 8-9-10-11." Finally, 43 minutes and 18 tries later — "That's a good one! Take time out—then we'll catch the next three sides!"

But goofs in the recording studio are not disastrous. It is when a caller makes a big mistake in front of a hall full of dancers. Osgood also describes one night at a major festival at which he was calling to a live band. In those days, dancers and callers learned entire dances, not just the figures as we do now. The dance Bob was calling was an old visiting couple dance called "Take a Little Peek."

Let's let Bob tell the story:

*"First couple out to the right -
Around that couple and take a little peek
Back to the center and swing your little sweet
Around that couple and peek once more
Back to the center and swing all four
Four hands up and here we go
Around and around and a docey-do*

"Take a Little Peek was one of the classics of the period and was quite easy to do. Oftentimes the call would tell the first couple to bow and swing before going out to the right, but the important part is the first couple just going to stand in front of the couple to their right.

"Nowadays we call that a lead to the right, but the simple wording made it easier for new dancers to be successful. When the first couple was facing couple two, they would step away from their partner, lean forward around the second couple and take a peek at each other (another way to flirt, with permission).

"Then the first couple would back into the middle of the set and the two couples would swing. The first couple got a second chance to peek, or the caller might mix things up and say: "around the couple sneak a little kiss." That call would usually be saved for when the caller saw a young courting couple was in the lead.

"I do remember one night in the late 40s when I was calling a dance to live music. It may have been one of those Griffith Park one-nighters, I really don't recall. I do recall what happened next. My brain was in neutral and I mixed up the calls and the consonants, so on the second half I called: "Around that couple take a little piss."

"The dance came to a complete halt and everyone was staring at me. I can't recall ever being so embarrassed in my life, but I was saved by the fiddler who just started up the melody again. The only way I got over that was when no one who was at that dance was still alive. For years people would come up to me and say: "I was there at Griffith Park when you called Take a Little (pause) Peek."

Bob swore to his dying day that this story is true.

***Do you have comments?
Send them to: nsd@squaredance.ws***



Letter to Roundalab from a Dancer

Dear Round Dance Leaders:

Several years ago, I attended a Phase 3 Saturday Night Round Party. During the course of the evening we did approximately 32 rounds, of which most were Phase 3 Plus 2. This meant that being a Phase 3 dancer, I did at least 20 to 30 Phase 4 figures that I was not responsible for knowing. Needless to say, by the end of the evening I was completely wrung out and never went to another Round Dance Party.

I relented to my cuer and consented to take Phase 4 Round Dance lessons, so we could dance Phase 3. SOMETHING DOESN'T SEEM RIGHT HERE — take Phase 4 lessons to dance Phase 3???????

Well, here I am a Phase 4 dancer, so I should be able to dance Phase 4. After all, I took two years of lessons with a perfect attendance record. WRONG! WRONG! Now most Phase 4 rounds are Phase 4 plus 2.

I refuse to take Phase 5 lessons so that I can dance Phase 4. I feel I'm being forced out of round dancing by you, our leaders. Why must we have the Plus program?

When you leaders write a Round Dance, do you feel it necessary to show us dancers that you know the next higher figures? Can't you write a dance and stay within the Phase? If so, why don't you? If not, why can't you?

I cannot understand the reasoning behind writing a dance and not avoiding one or two figures from the next Phrase! In discussing this with cuers, most agree we do not need the Plus program. The only explanation I have ever gotten was, "Well, these figures are popular, and everyone knows them." Well, if that's the case, then every two or three years Roundalab should look at the lists and consider changing them.

I feel there's no difference in what you're doing than a caller calling a Plus dance and every tip he uses two Advanced figures. Absolutely no difference, except the caller only does about six or seven tips an evening.

I cannot understand why cuers all agree that the Plus program is not needed but do nothing about it! What happens at the Roundalab meetings? Does everyone sit around and agree how good each other is? Do you ever think of the dancers who are paying the way?

I guess, if you can't stand the heat get out of the kitchen. So, I guess I'll go into the living room and watch TV!

Raleigh Wieand, Seattle Wash., a Phrase 3-1/2 Dancer

A note from Ed Foote. This letter was written in 1995 - 23 years ago. Nothing has changed. The only thing that has changed is that many cuers now defend the Plus system, because "It's always been done this way."

By the way, this letter was signed by 125 round dancers in the Seattle area.

DANCES

**** Always check the display ads for detail information. ****

Sat	3	Hayloft Steppers Riverside Squares	Sturbridge MA Danvers MA	Sprague / Rivenburg Lizotte / Cohen	ERO, MS & PL EA-1, MS/ 2PL
Sun	4	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Wed	7	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	10	Fairs 'n Squares Monadnock Squares	Framingham MA Keene NH	Silva / Rivenburg / Maguire	CLASS BALL
Sun	11	Nubble Lighthouse Keepers Sage S&RDC	Wells ME Brunswick ME	Sprague / Horlor Dusoe / Arsenault	MS & PL ERD, CLASS
Wed	14	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	17	Heel & Toe	Manchester NH	Pierce	CLASS BALL
Sun	18	Hayloft Steppers Nubble Lighthouse Keepers	Sturbridge MA Wells ME	Ritucci Sprague / Horlor	ADV MS & PL
Wed	21	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	24	Hayloft Steppers Riverside Squares	Sturbridge MA Danvers MA	Trapp / Jervis Mager / Maguire	ERO, MS & PL PL
Sun	25	Bradford Country Squares Nubble Lighthouse Keepers	New London NH Wells ME	Butler / Scadova Sprague / Horlor	ERO, CLASS MS & PL
Tue	27	Round Dance Party	Sturbridge MA	B Maguire	RD
Wed	28	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL



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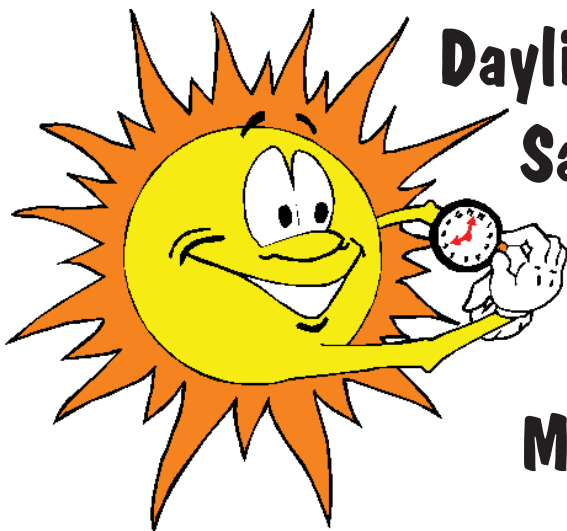


WORKSHOPS

Thursday					
1-8-15-29	Fairs 'n Sqs	Framingham MA	Basic, MS, PL		SQ
Sunday					
4-11-18-25	Nubble Lighthouse Keepers	Wells ME	Class, PL		SQ
Monday					
5-12-25	Fairs 'n Sqs	Framingham MA	Beginner & Advanced Rounds		RO
Tuesday					
6-13-20	B & R Maguire	Sturbridge MA	Ph 3 Rumba, all rhythms P4 & 5		RO
Wednesday					
7-14-21-28	Great Plain Sqs	Needham MA	Class,		SQ
7-21-28	Riverside Sqs	Danvers MA	MS Class, PL		SQ



Happy St. Patrick's Day



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**DEADLINE for AD and NEWS COPY
for May 2018 is March 17**

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REVIEWING ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

DO YOU WANT FRIES WITH THAT by Bill and Maxine Ross

Phase 1, Two Step; available from Amazon. Box, reverse box, side 2 steps, balance, lady under, around to face, walk 2, forward 2 steps, rock forward and recover, circle away and together, step and point.

IT'S SO HARD TO SAY GOODBYE by apart Bill and Maine Ross

Phase 1 Waltz; available from iTunes and others. Balance, box, side draw touch, reverse box, waltz away and together, circle away and together.

TRUE LOVE MEDLEY by Lloyd and Ruth McKenrick

Phase 2 + 2 (Spin Turn, Interrupted Box) Waltz; available from Amazon. Box, reverse box, sway left & right, waltz away and together, solo turn in 6, left turning box, twirl/vine, pick-up, interrupted box, drift apart, twinkle, balance, lace-up, step apart-point and give her a kiss.

I REALLY DON'T WANT TO KNOW by Jos Dierickx

Phase 3 + 0 + 1 (Interrupted Box) Waltz; available from Amazon. Whisk, pickup, forward waltz, maneuver, spin turn, box finish, left turns, twirl/vine, roll 3, roll across, impetus semi, interrupted box, waltz away and together, solo turn 6, drift apart, twinkle, left turning box, progressive cross hovers, forward hover, back hover, right turns and chair.

LOVE POTION #9 by Cheryl and Geof Manley

Phase 3 + 1 (Side Breaks) Ch; available 'Dance Night Collection" DLD1100. Basic, traveling door, circle away and together, shoulder to shoulder, chase, break back to open, sliding doors, time steps, reverse underarm turn, underarm turn, lariat, fence lines, side breaks, chase with underarm pass, crabwalks, new yorker, hand to hand, whip and sandsteps.

NO MAS MENTIRAS by Bill and Maxine Ross

Phase 3 Rumba; available from iTunes. Basic, break to open, progressive walk 3, circle away and together, wheel 6, new yorker in 4, thru-serpiente, crabwalks, fenceline, chase, underarm turn, hand to hand, spot turn, cucaracha, cucaracha cross and (side) corte.



Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at All Saints Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, March 31 ~ 7:30 - A1 ~ 8:00 - 10:30 - MS/2PL

Caller: Walter Bull Cuer: Harriett Clarke

Wednesday Square Dance Workshops

MS class - 7:00-8:30, PL - 8:30-9:30, Angel Plus Tip - 9:30-9:45

Presidents: Linda & Dave - 978-232-3559 ~ Banner: Anne - riversidebannerchairs@comcast.net



SPRING FLING



Caller: *Jim Denigris* ~ Cuer: *Jennie Frisella*

Saturday, March 24 ~ 7:30 - 10 pm ~ MS/PL

Mason Town Hall, Valley Rd (Rte 123) Mason, NH 03048

Banner: Ken & Marge Manwiller 603-878-1718 ~ www.wolfrockers.com

RAINING IN MY HEART by Jim and Kathie Kline

Phase 3 Rumba; available from amazon. Basic, serpiente, crabwalks, spot turn, open break, underarm turn, Tamara wheel, hand to hand, time steps, back shoulder to shoulder, lariat, fenceline, new yorker, sidewalks and side corte.

SWEET SEPTEMBER by Jos Dietrickx

Phase 3 Two Step; available from Amazon. Left turning box, traveling box, scissors sidecar and banjo, fishtail, strolling vine, forward 2 step, twirl/vine, quick vine 4, turning 2 steps, vine, wrap, unwrap, change places, face to face & back to back, slow open vine 4 and step apart – point.

SEMPER FI by Jim and Katie Kline

Phase 4 Bolero; available from Amazon. Basic, sway, new yorker, underarm turn, open break, fence lines, spot turn, hip lift, turning basic aida prep, aida line, hip rocks, switch cross, cross body, underarm turn, crabwalks, time steps, side close and side corte.

THE WORDS OF LOVE by Jos Dietrickx

Phase 4 Waltz; available from Amazon. Balance, twirl/vine twinkle, chair and slip, Viennese turns, hover telemark, hover, back whisk, slow side lock, diamond turn, open telemark, in and out runs, weave 6, open natural, open impetus, thru syncopated vine, promenade sway, over sway, hover exit and extend.

HUSHABYE MOUNTAIN 5 by Gert-Jan and Susie Rotscheid

Phase 5 + 2 (Continuous Hover Cross, Throwaway Oversway) Waltz; available from Casa Musica. Outside swivel, Thru ripple chasse, open natural, outside spin, right turning lock, weave 6, continuous hover cross, double reverse, whisk, syncopated whisk, promenade lock, right lunge and hold, double rising locks, change of direction and much more.

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3 Matt McGovern / Lee Fremault - *St. Patrick's Festivities*

24 Jim Schell / Birgit Maguire - *Casino Night*

31 Bill Mager / Beverly MacKay - *Hoping into Spring*

Sunday March 18 ~ Advanced Dance ~ 2 - 4:30 pm - no rounds

Bill Ackerman

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Info: Randy & Sue ~ 603-253-9518; 603-393-5105 (cell) or Frank ~ 603-253-4202

email: winnisquares@yahoo.com ~ web: www.winnipesaukeesquares.weebly.com

STRANGERS IN THE NIGHT by Randy and Marie Preskitt

Phase 5 + 1 (Checked Rope Spin) + 1 (Right Faced Circular Hip Twist) Rumba; available from Casa Musica. Shadow fenceline, back basic and lady sync to face, alemana, natural opening out/lady spiral, hip rocks, reverse underarm turn, natural top in 3, closed hip twist, right faced circular hip twist, fan, checked rope spin, fenceline, open hip twist, parallel breaks, aida, side and syncopated whip, same foot walk, hockey stick 3 to shadow, sweethearts, slow cross check-lady turn to hammerlock and extend.

You will notice that there are 2 Phase 1 dances included this month. I have never taught a Phase 1 dance as I include these cues in a Phase 2 dance that might be requested at a Square Dance.

Only those dances that have readily available *un-modified, per ROUND-A-LAB Guidelines*, music are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please ask.

Anyone wishing to have their dance reviewed in this column should email a FULL cue sheet to Phil at Gatchell.Phil@gmail.com. Please do not send any music.

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COMMENT

JIM MAYO



This month I will end more than 40 years as a member of the CALLERLAB Board of Governors (BOG). I was a member of the founding group at the first Convention in 1974 and I was elected as the first Chairman of CALLERLAB the next year. I have been an active participant on the BOG ever since. I have been given “Life Membership” but participation on the BOG requires that I be an “active” caller and I am no longer that.

The end of my membership on the BOG does not bring an end to my interest in and concern for the welfare of this activity that has been so good to me over 7 decades. From the mid-1950’s MWSO in New England exploded. By 1990 we had more than 450 clubs and attendance at our NE Convention had peaked at nearly 10,000. Ours was one of the few activities that a couple could enjoy together. Nearly everyone who came to a class stayed many weeks to finish the class. Clubs were an important social community that brought couples together and more than half of those who came to the class joined the club that sponsored it.

By the 1990’s our society had changed. Many women were going to regular jobs. People were less likely to be living near relatives who could baby sit and couples had housework to do when they got home from work. Against this social background we proceeded to make square dancing more challenging. Clubs insisted on the PLUS program with nearly a 100 call vocabulary and we shortened the teaching time. We also encouraged callers to avoid repeating dance routines even in singing calls. And we were surprised that recruiting fell off???

It seems like a no-brainer to figure out that to improve recruiting into our activity in that social environment it would be smart to make it easier to join. We chose, instead, to make it more difficult. We have made the choreography increasingly complicated over the last couple of decades. We have also shortened the teaching time so that those who graduate from square dance class are less well prepared to dance comfortably.

I keep hoping that the experienced long-time dancers will stop raiding the new graduates for those they can push into the remaining PLUS club. You can have just as much fun dancing with 50 calls as you can with 100 but there has been an overwhelming resistance to dancing with a limited vocabulary. The social value of square dancing is at least as good – and probably better – with 50 calls as it is with 100.



Heel & Toe Square Dance Club

Manchester, NH

SATURDAY, MARCH 17

Jerry Maurice Calling

Margene Jervis Cuing

7:30 - 10:00 pm MS w/PL tips

Bishop O’Neil Youth Center

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Presidents: *Dick & Louise Maurier*

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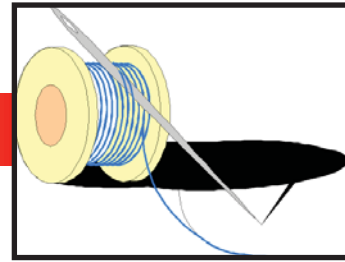
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SEW IT GOES



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The Perfect Pattern

Complaint - I can't find a pattern to fit me!

Reply - Neither can anybody else. Commercial patterns don't fit.

Reason - Everybody has a different body.

You want to pick up a pattern, cut it out, sew it together and have a perfect fit. That isn't going to happen. There are too many variables. About 50 different measurements are needed to make a fitted pattern. The chances of having all 50 of those measurements, exactly the same as the pattern is impossible. The pattern company has to start somewhere so they use, what they call "average." Once you learn where you differ from that mythological average, it is easy to adjust the pattern.

The best book to learn fitting is "***Fit for Real People***" by *Pati Palmer*. It is easy reading, with hundreds of pictures and line drawings. Ms Palmer designs patterns for McCall's Pattern Company and she has her own business teaching fitting in Portland OR. She understands the problems from the viewpoint of the pattern company as well as the seamstress. This book will help you to get a great fit from commercial patterns. When you have read "***Fit for Real People***," you will know how to choose patterns to get the closest fit and how to alter patterns to get the perfect fit.

Understanding the fitting process is the first step, the other thing you need, is a *fitting buddy*. This is someone you are comfortable around when you are in your underwear. It is very difficult to get all of the measurements and see what is happening on the back of your own body to fit a garment. Together, you and your buddy, can figure out what changes are needed to get any pattern to fit. Don't say, "*I am short waisted.*" The correct way is "*The patterns are too long waisted.*" Your body is right - the pattern is wrong. Discover the corrections that need to be made for your body and they can be made on all patterns.



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8:30 - 10:00 pm - Various rhythms

Tuesdays, at the Hayloft Barn, Sturbridge MA

7:00 - 8:30 pm - Phase 4 Rumba

8:30 - 10:00 pm - All Rhythms Phases 4-5

Sat 10 Fairs 'n Squares, Framingham MA

Sat 24 Hayloft Steppers, Sturbridge MA

Sun 25 Tech Squares, Cambridge MA

Tue 27 Round Dance Party, Hayloft Barn, Sturbridge MA

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

The big four pattern companies, Simplicity, Vogue, McCalls and Butterick, all use exactly the same sizes. So many times I have heard someone say that Butterick fits but McCalls doesn't. That doesn't make sense because Butterick, McCalls and Vogue are all the same company. They even use the same web site. Sometimes it is the style of the designer you like rather than the brand of the pattern. You may find yourself reaching for one pattern catalogue rather than the others, go with the styles you like.

The style of blouse that is most often seen on the square dance floor is a variation on the peasant blouse. That is because they are very simple and do not fit closely to the body. They hang from the shoulders and tuck into the skirt. Peasant blouses are action blouses because they have loose full sleeves that allow for active movement of the arms. There are always peasant blouse patterns in the catalogues. Look for other styles that will make more interesting and flattering dance wear.

When selecting styles for dancing remember that you are going to be moving - a lot. Stay away from cross over fronts, low neck lines, kimono or raglan sleeves and lowered arm holes. Look for set in sleeves with a high underarm, interesting collars, and a more elegant style. Check the "Retro" section of the catalogue for appealing fitted designs.

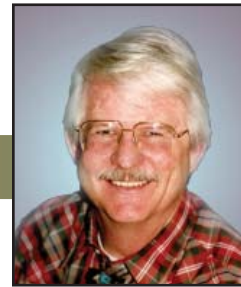
To make a fitted style of blouse you need "fitting opportunities." These are seams and darts that are used to make flat fabric bend to fit curved bodies. More seams and darts equal more places to change the pattern, to let it out or take it in, for that custom fit. Many stitchers are afraid of the more complex patterns.

For the first garment use an inexpensive fabric, but one that you really like. Make the item using the same workmanship that would be used on the best fabric. Confidence will be gained while mastering the techniques and there may be changes you wish to make during the construction process. The test garment may come out better than expected and you will have two new items.

Getting a pattern to fit properly is not difficult but it requires an investment of time and effort. Each fitting is a learning experience. Once you have that perfect pattern, it can be made over and over. Using different fabrics and trims will make each garment unique. People will not notice that you are wearing the same pattern. What they will notice is, the clothing fits beautifully. You are comfortable and confident in your unique style.

MOORE THOUGHTS

PAUL MOORE



Square dancing is very lucky to have discovered Corben Geis, a caller who is also a talented cartoonist. Cory follows in the tradition of Chuck Jones (of Bugs Bunny fame). But one cartoonist that many of us do not know about was Frank Grunden.

Back in the dark ages of square dancing, people learned to dance by taking position #4 in a square because they could watch the other three couples do the patterns before they had to take the lead. Also, in those days, all dances were done to live music because there were no records and record players were very limited.

Bob Osgood (who would turn 100 this year), the caller who established *Sets in Order* magazine, tells the story. He along with many other callers were tired of having to start dances with Birdie in the Cage and other simple dances, because that was the only way to get the newcomers up and dancing. The callers wanted to be able to call without having to teach every move, but there were no classes then.

Osgood experimented with his Saturday night group – a loyal gang who showed up for every dance. He invited a number of them to come to a square dance class or workshop (\$5.00 for 6 lessons). During a break Bob looked around to see who was there and what they were doing. He noticed a young man who sat in the bleachers, had a pad of paper and was busily writing something.

Curiosity got to Bob, so at one of the breaks he got up the courage to ask the young man what he was doing. Bob was sure that the man was writing down notes, either to help him remember or to pass on to some other caller. Much to his surprise, Bob saw that the young man was not writing notes, he was drawing pictures. Bob asked if he could see what the guy had. Cheerfully, the young man said, “Sure,” and handed Bob a sheaf of papers.

Each page had a drawing of the man’s classmates, and of Bob himself, as they went through the evening. The drawings were of the humorous things that people did and said during a square dance class.

Bob had been thinking of starting a square dance magazine. He already had his editor and printer on board, and he recognized that this man would give the magazine something special. His name was Frank Grunden and he did cartoon work on Donald Duck. He also immediately agreed to do cartoon and art work for Bob’s new magazine, *Sets in Order...* the name being the command callers gave at the beginning of every tip.

Frank graced the back cover of SIO (later Square Dancing magazine) starting in November of 1948 through December 1985 – 444 issues. Frank passed away quietly in January 1985, having entertained people for 37 years.

On the next 2 pages are some sample cartoons from Frank Grunden.



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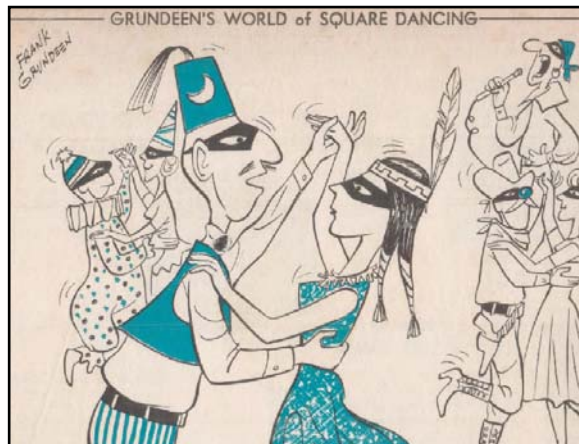
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"He took one taste of her cucumber and okra salad at last month's pot luck dance."



"First, a quick walk-thru...couples double hinge, square the barge five quarters, squeeze in all seven, now triple circulate...Hey, Where'd everybody go?"



"I don't like masquerades...
You can't tell who's fouling up the square."



"That's my husband...
I had to drag him to his first square dance."

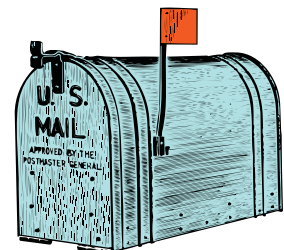
How To Contact NESDM

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Bob Butler
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March 24 - Needham

Tulip Twirl

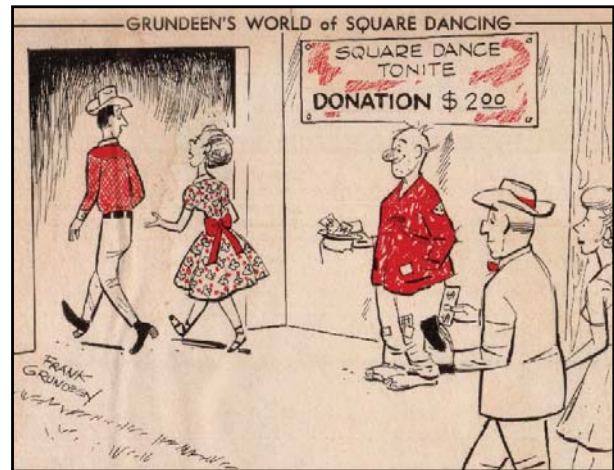
Caller: Denise Carbonell
Cuer: Roy Williams

MS & PL Program

Check www.GreatPlainSquares.org for details



"They've done it in wheel chairs, on horseback,
motorcycles...so we thought..."



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how come they're collecting outside tonight?"

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As I Saw It by Paul Moore

"[This] is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity."

Jim Mayo
First Chairman of
CALLERLAB

Columnist for *American Square Dance* and *The Northeast Square Dancer*, Paul Moore had access to all of the material that crossed Bob Osgood's desk at *Sets in Order / American Square Dance Society*.

This book tells, in a very readable style, the story of Bob Osgood and his role in Square Dancing from the late 1940s through 2003. This is the story of MWSD (Modern Western Square Dancing) as told by the man who was there and made it happen.

Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

Available at www.Amazon.com for \$24.95 plus shipping.



YOU GIVE ME FEVER

COMPOSERS: Shigeyuki & Miwae Yamashita
1-12-5 Mizuochi, Sabae, 916-0022 Japan
syama@ttn.ne.jp

MUSIC: *Fever* by Peggy Lee
Fever The Very Best of Peggy Lee

SPEED: as downloaded

FOOTWORK: Opposite unless noted

PHASE: 2+2 (fishtail, strolling vine)

SEQUENCE: INTRO, A, B, C, Int, D, Int, A, B, END

RHYTHM: Two Step

INTRO

1 - 8 WAIT; WAIT; APT & PT; TOG CP & TCH; TRAVELING BOX;;;;

A

1 - 8 2 FWD TWO STEPS;; HITCH 6;; 1/2 BOX FWD; SCIS THRU; VINE 8;;

9 - 12 FWD TWO STEPS;; HITCH 6;;

13 - 16 LUNGE & TWIST; BHD, SD,THU,-; TWIRL 2 SCP; WLK \$ PKUP;

B

1 - 6 2 FWD TWO STEPS;; 2 PROG SCIC CKG;; FISHTAIL; WLK & FC;

7 - 12 2 TRNG 2 STEPS CP LOD;; 2 PROG SCIS BFLY WLL;;

13 - 16 TRAVL DOOR;; 1/2 BOX BK SCP; WLK & FC;

C

1 - 4 VINE 3 TCH; WRAP 3 TCH; UNWRAP 3; CHNG SD 3 TCH;

5 - 8 VINE 3 TCH; WRAP 3 TCH; UNWRAP 3; CHNG SD 3 TCH;

INTERLUDE

1 - 4 CIRC AWY 2 TWO STEPS;;STRUT TOG 4 BFLY;;

D

1 - 8 LACE UP;;;; L TRNG BOX;;;; LASE UP;;;; STROLLING VINE;;;;

ENDING

1 - 8 LACE ACROSS LOP;; HITCH 6;; LACE BK BFLY;; TWIRL 2; APT & PT;

**Full cue-sheet available at www.ROUNDALAB.org
or send self addressed, stamped envelope to
Birgit Maguire, PO Box 260, Holbrook MA 02343**



You Have Never Thought About This

What job requires more decisions to be made in a shorter period of time than any other job in the world? Answer: Square Dance Caller.

When people first hear this, they think it is a joke. But then they realize it is not a joke -- it is true.

A caller must make 8-10 decisions every 2-3 seconds. These include: (1) knowing how long it will take the dancers to do a call so as to know when to give the next call; (2) knowing what formation the named call will give; (3) knowing if this call will flow smoothly after the preceding call.

(4) Knowing what the next call should be from a variety of options; (5) knowing if that next call will flow smoothly from the preceding call; (6) deciding the correct timing for this particular call based on whether the floor is weak, average, or strong.

(7) Knowing if the next call is "on the list" for the advertised program for the dance; (8) giving the calls on the beat with the music; (9) knowing who the partners and corners are in multiple squares; (10) knowing how to resolve to a Left Allemande and remembering which resolves have been used before so as to avoid repetition; (11) knowing where "Home" is if the caller wishes to use an "At Home" resolve.

Remember, all of the above is not happening two or three times a tip. This is all happening every 2-3 seconds in every tip.

Having read the above, you are now trying to think of other jobs that require multiple decisions this fast. Let me help you.

Fairs 'n Squares



Saturday, March 10 ~ 8:00-10:30 PM ~ MS & PL
Bruce McCue - Calling & Birgit Maguire - Cuing

Dance & Workshops at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Mondays - Round Dance Workshop: Beginner & Advanced ~ 7:00- 8:30 pm

Thursdays - Square Dance Workshop: Basic, MS & PL ~ 7:30- 9:30 pm

Info: 508-651-7571

www.fairsnsquares.com

What about a fighter pilot in a dogfight with another plane? Yes, we concede that a large number of decisions are made here in a short period of time. But a dogfight is over fairly quickly. It may last a minute or two, but that's it. A caller is doing this rapid-fire thinking tip after tip for the entire dance.


What about a surgeon in a complicated operation? The decisions are crucial, but they tend to be mapped out ahead of time, with a pause between each decision for implementation. In an emergency, there may be one minute of numerous decisions, but then there is a wait to see what happens.

I have presented this idea to many people, and so far, no one has identified a job requiring the number of decisions a caller has to make in such a short period of time. If you can identify such a job, let me know.

Note: I am not saying that square dance calling is the most important job in the world. On the contrary, I can name hundreds of jobs that are more important for the advancement of humanity than that of square dance calling. All I am discussing here is the number of decisions in a short space of time.

A final thought. A number of years ago, a psychologist was treating a caller for mental stress and drug addiction (no, it wasn't me). He told the caller that the human brain is not designed to make the number of decisions in such a short period of time that a caller is required to make.

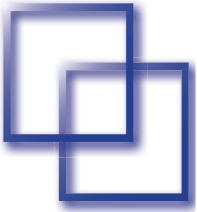
Remember this the next time your caller misses the corner.



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Send your club news & photos to:
nsd@squaredance.ws

CLUB NEWS

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

March is almost here with spring right around the corner! Hooray!

This New England winter tied the record books with seven days of high temperatures less than 20 degrees. Brrr! The blizzard of January 4 and frigid weather prompted the cancellation of our home dance January 6.

The photo shows thirteen Riversiders raiding Heel and Toe on December 16. Actually three more were present but not in the picture. Some of us were there to enjoy a scrumptious home cooked holiday meal of turkey and pork prepared and served by the eboard members. Thank you, Heel and Toe, for a great night! In 2018 it is even more important for all square dance clubs to work together to survive. The Banner Program is the cornerstone of this relationship.



It's not too late to register for the 60th New England Square and Round Dance Convention! We hope to see you April 27 and 28 in Stowe, Vermont.

Come on down to Riverside on March 31 for a fantastic night with Walt Bull and Harriett Clarke. This is a Mainstream dance with 2 Plus tips 8:00-10:30 and Early A1at 7:30. Hats off to our Program Chair, Ingrid Barry, for scheduling such great callers and cuers!

For more information about all Riverside activities, check out our ad on [page 3](#), www.riversidesquares.org and www.facebook.com/riversidesquaresinc.

We hope to see you soon in Danvers!

The Live lively-square dance logo was designed by an artist in Oklahoma, Zackery Turner. The British Columbia Square and Round Dance Federation had commissioned the logo and has granted permission to copy and use; www.LiveLivelySquareDance.com.

Live Lively-



Square Dance!



SAGE Square & Round Dance Club

Sunday, March 11 ~ 2:00 to 4:30 pm with Early Rounds

Mainstream

Caller: Al Hipkins - Cuer: Carol Arsenault

Brunswick Junior High School, 65 Columbia Avenue, Brunswick ME

sageswingers@squaredanceme.us

<http://sage.squaredanceme.us>

**67TH NATIONAL SQUARE
DANCE CONVENTION NEWS
KANSAS CITY, MISSOURI**



BRANSON & OZARK MOUNTAIN COUNTRY

You have a choice to enjoy Branson and Ozark Mountain Country either prior to the 67th or after the 67th!

Pre-Convention Tour Sunday, June 24 to Tuesday, June 26 - departs 10 a.m.

Post-Convention Tour Sunday, July 1 to Tuesday, July 3 - departs 10 a.m.

Sunday, day 1, our deluxe motor coach departs the Convention Center for Ozark Mountain Country. We travel to Point Lookout for a tour of the COLLEGE of the OZARKS, a tuition-free institution.

Students work for their education and one will be our tour guide. After visiting the greenhouses and fruitcake bakery, more of those enterprising students will prepare and serve our dinner.

Then on to Branson where we'll enjoy the SHOJI TABUCHI music show, Branson's most popular show for over two decades.



Day 2 will find us in nearby Eureka Springs, the most unusual city in America. We will enjoy a guided tour through "Little Switzerland" and have lunch before returning to Branson for an open evening to dine, shop or see a music show of your choice.

Our hotel is smack-dab in the middle of six music shows, numerous restaurants and specialty shopping. After breakfast and checkout, our journey returns to Kansas City in the late afternoon.

Fully escorted 3-day tour includes round-trip transportation, 2 nights lodging at a first class hotel, 4 meals, one music show, guide fees, tips and baggage handling.

\$330.00 per person double occupancy or \$430.00 per person single occupancy.

Send your club news & photos to:
nsd@squaredance.ws

DANCES

**** Always check the display ads for detail information. ****

Sat	3	Hayloft Steppers	Sturbridge MA	McGovern / Fremault	ERO, MS & PL
Sun	4	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Wed	7	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	10	Fairs 'n Squares	Framingham MA	McCue / Maguire	MS & PL
Sun	11	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
		Sage S&RDC	Brunswick ME	Hipkins / Arsenault	ERD, MS
Wed	14	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	17	Heel & Toe	Manchester NH	Maurice / Jervis	MS w/PL
Sun	18	Hayloft Steppers	Sturbridge MA	Ackerman	ADV
		Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Wed	21	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	24	Great Plain Squares	Needham MA	Carbonell / Williams	MS & PL
		Hayloft Steppers	Sturbridge MA	Schell / Maguire	ERO, MS & PL
		Winnepesaukee Squares	Laconia NH	Maurice	CLASS
		Wolf Rockers	Mason NH	Denigris / Frisella	MS & PL
Sun	25	Bradford Country Squares	New London NH	Bachelor / Frisella	ERO, MS & PL
		Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
		Tech Squares	Cambridge MA	/ Maguire	
Tue	27	Round Dance Party	Sturbridge MA	B Maguire	RD
Wed	28	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat	31	Hayloft Steppers	Sturbridge MA	Mager / MacKay	ERO, MS & PL
		Riverside Squares	Danvers MA	Bull / Clarke	EA1, MS / 2 PL

WORKSHOPS

Thursday

1-8-15-22-29 Fairs 'n Sqs Framingham MA Basic, MS, PL SQ

Sunday

4-11-18-25 Nubble Lighthouse Keepers Wells ME Class, PL SQ

Monday

5-12-19-26 Fairs 'n Sqs Framingham MA Beginner & Advanced Rounds RO

Tuesday

6-13-20 B & R Maguire Sturbridge MA Ph 4 Rumba, all rhythms P4 & 5 RO

Wednesday

7-14-21-28 Great Plain Sqs Needham MA Class, SQ
Riverside Sqs Danvers MA MS Class, PL SQ

Don't See Your Dance Listed Here?

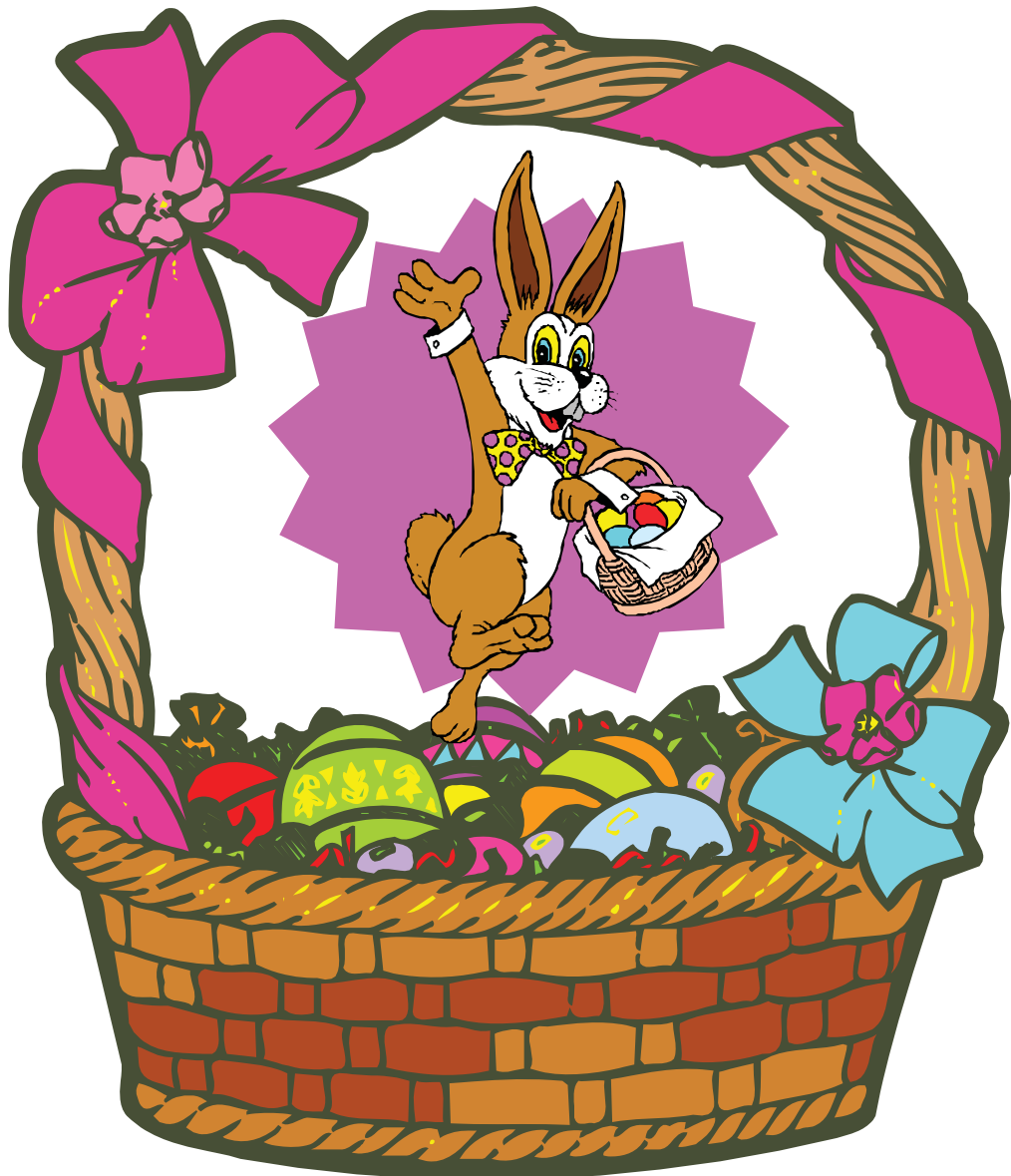
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DANCER

April
2018



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April 2018

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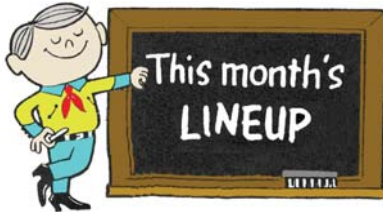
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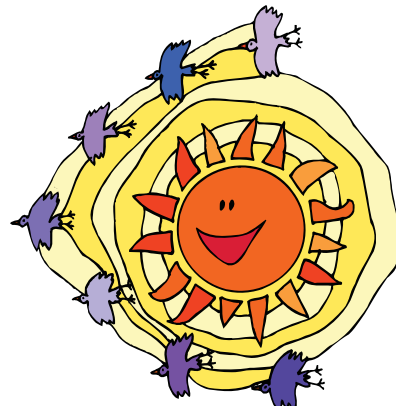
Karen Reichardt
Ken Ritucci
Buddy Weaver



**DEADLINE for AD and NEWS COPY
for June 2018 is April 17**

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MOORE THOUGHTS

PAUL MOORE



The Bugs Bunny Effect

As I was finishing up the article on Frank Grunden I came across an article from *Fans of Turner Classic Movies*. Ruby (Drake) Cousins had forwarded the article to a square dance caller's site on *FaceBook*. Many people will remember Ruby as the wife of Jack Drake: Jack recorded "After the Lovin" for Continental Corsair which was one of the best selling records of all time. Jack also was the executive secretary for the Southern California Callers Association, which for a long time was the only place a caller could get insurance.

The subject of Ruby's article was Chuck Jones, the creator of Bugs Bunny. But when the article was linked on the web, there was a surprising response from one caller (to remain un-named). The caller stormed in with a comment that the site was for callers and how to improve caller's abilities; it was not a place for non-square dance oriented material.

Whoa!

I believe that knowledge about square dancing, including its history, is important. Without knowing where square dancing came from and how it developed helps to shape a caller's view of square dancing. So, here we go.

Chuck started out as a menial laborer at Warner Brothers animation studio. He job was the clean the used cels – cels are the plastic type of material that animators paint their images on. Once they were used they were cleaned and used for new art work. Now-a-days, the cels are preserved: Chuck Jones cels sell for four figures and more.

In the late 1940's Chuck and his wife Dorothy discovered Bob Osgood's club, Rip 'n Snort, based in Hollywood, CA. Much of what Chuck has been recognized for happened before we met Chuck in 1948 when Chuck and his wife Dorothy joined the Rip 'n' Snort (RIPs) and soon became Presidents the club managed somehow to lose the club's constitution so we had no way to get them out of office. We did know that in the years prior to and during the War he had created those marvelous characters and put them in cartoons – six minute shorts that everybody enjoyed.

We loved Chuck for his work in the movies, but even more Chuck and Dottie were square dancers who made our lives richer. RIP dances ended about 10:00 and then we had refreshments, and as long as Chuck and Dorothy were Presidents there was an after party. As part of his show, Chuck would draw creatures and tell captivating stories about them. I remember he did the one of the Red Breasted Fly Catcher that had caught his fly. Well, that didn't come out quite the way I wanted – but it was very funny. Eventually everyone in the club was involved in some skit or song.



Fairs 'n Squares



Saturday, April 14 ~ 8:00-10:30 PM ~ MS & PL
 Bill Mager - *Calling* & Lee Fremault - *Cuing*

Dance & Workshops at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Mondays (except 4/16) - Round Dance Workshop: Beginner & Advanced ~ 7:00- 8:30 pm

Thursdays (except 4/19) - Square Dance Workshop: Basic, MS & PL ~ 7:30- 9:30 pm

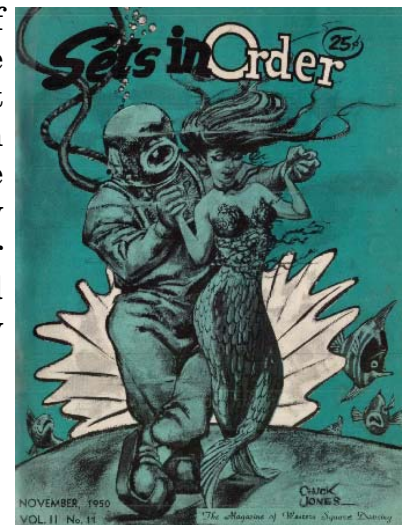
Info: 508-651-7571

www.fairsnsquares.com

Chuck also asked if Bob would like some of his artwork for the cover of Sets In Order magazine, the widest read square dance magazine in the world. The answer: Bob wanted to use some of Chuck's drawings that way.



In 1950 Chuck submitted his first of what would be many columns about square dancing to SIO. It was called "A Cartoonist Takes a Look at Square Dancing," and in typical Jones style, he poked at some of the central foibles of square dancing, especially among the women. Then, due to popular demand (started by his wife) Chuck followed up two months later with equally funny and biting satires of the men.



With what Chuck had done with RIPs, and his column in Sets in Order, he was in demand nationwide as an MC. Then in 1958 Pappy Shaw had passed away, just months before 'Pappy' and Dorothy Shaw were to present a cavalcade of square dancing at the National Square Dance Convention in Denver. It never occurred to Dorothy to cancel the show, but she did immediately contact Chuck to help out.



Before and After National Square Dance Convention covers by Chuck Jones ©Warner Bros.

Over the years the Shaws and the Joneses had become quite close. Chuck wrote in a letter remembering back on his experiences as a dancer: "The greatest dancing figure of all could not dance at all, but I remember sitting at Pappy Shaw's useless feet at Cheyenne Mountain School (the Sistine Chapel of western dancing) in Colorado Springs and hearing him dance with words like music, and the lovely loving eyes of Dorothy endorsing his gallantry."

The participants in the cavalcade came from all over the country, and each group had a section of square dance history they had prepared. They never saw or rehearsed with the other troops until the morning of the show.

Meanwhile, though, Chuck and Dorothy worked together to create a script for the whole extravaganza. At the end of the rehearsal Chuck spoke to all the dancers. "We have not rehearsed this together, but I know that all of you have put in a lot of work and love into this. In the end, let only the love show."

Chuck became the voice of the dancer. He had a unique way of looking at square dancing that gave everyone a new perspective. Perhaps I should end this chapter with Chuck's love song to square dancing.

Is Square Dancing Coming of Age?

By Chuck Jones

I can remember the last time I fell in love.

I can remember that I married the girl I fell in love with. But I cannot remember why I fell in love, nor can I conjure up the feeling, the emotions that arouse young love. I do know this, they are not the same reasons that I love that girl now. I have, over these twenty-two years, climbed a long ladder of experience and I now love her for what I know her to be - not what I suppose her to be, or what I expect her to be.

I think this may be the difference between adolescence and maturity. An adolescent loves what he dreams, an adult loves what he knows. I can remember a little more clearly the hot rush of my first love for square dancing. Callers were God-like creatures, experienced dancers had omniscience far beyond the realm of mere human beings; the grace of their movements, their easy familiarity with the strange garments, billowing petticoats, teetering boots. I moved in a happy haze, unreal and delightful, satisfied that I had found a way of life, almost a religion. Square Dancing! I looked with pitying contempt on my earth-bound friends, with the surprise of a religious convert for the ignorant masses.

The reason why Dottie and I are still dancing eight years later, is because we still love dancing, but for different reasons than those given above. I believe that today we are adult square dancers. We love it now not for what we hope it to be, or require it to be, but for what we know it to be: a happy adult recreation. We love it, because like books, or music, or art, or just conversation, it increases our knowledge of mankind and of each other. It develops our tolerance and our understanding and broadens our horizons immeasurably. We know its faults to be the simple history of all human frailties and that we are a part of that history. We like square dancing because the people in it are fun and we are happier when we are with them.

How does the square dance picture look to me today? It looks healthy. Why?

Because the attitude of those in it is healthy. I think most of us have long since found what square dancing can do for us; we are now concerned with what we can do for square dancing.

Do you have comments?
Send them to: nsd@squaredance.ws

R O U N D
of the Month
D A N C E

SELECTED BY

BIRGIT MAGUIRE

LET'S GO TO LOUISIANA

COMPOSERS: Karen & Ed Gloodt, 300 Beaumont
Ardmore, OK 73401
egloodt@netscape.net

MUSIC: *Let's go to Louisiana*,
Scooter Lee
Don't Mind if I do (cut at 2:53 & fade out)

SPEED: Slow to suit

FOOTWORK: Opposite unless noted

PHASE: 2+1 (fishtail)

SEQUENCE: INTRO, A, B, A, B, C, B, A, B, END

RHYTHM: Two Step

INTRO

1 - 4 BFLY WAIT INTRO & 2 MEAS;; SLOW OP VINE 4;; LACE UP;;;

A

1 - 8 2 FWD TWO STEPS;; HITCH 6;; TRAVELING BOX TO A P/UP;;;

9 - 14 2 FWD TWO STEPS;; 2 PROG SCISSORS;; FISHTAIL; WLK & FC;

15 - 16 1/2 BOX FWD; SCISSORS THRU;

B

1 - 8 LACE UP;;; CIRCLE AWAY 2 TWOSTEPS;; STRUT TOG 4 TO SCP;;

C

1 - 4 VINE 3; WRAP; UNWRAP; CHANGE SIDE TO BFLY;

5 - 8 VINE 3; WRAP; UNWRAP; CHANGE SIDE TO BFLY;

9 - 12 VINE 3; WRAP; 2 FWD TWO STEPS TO FC;;

13- 16 1/2 BOX FWD; SCISSORS THRU; SLOW OP VINE 4;;

ENDING

1 SIDE, CLOSE, APT, PT;

Full cue-sheet available at www.mixed-up.com/allover
or send self addressed, stamped envelope to
Birgit Maguire, PO Box 260, Holbrook MA 02343

*Why do cows have hooves instead of toes?
Because they lactose.*

REVIEWING ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

THE HUKILAU by Jerry Buckmaster & Zodie Reigel

Phase 1 + 1 (Double Hitch) Two Step; available from iTunes. [Note: Head Cues only.]

Same cues as ANYTIME, no twirl/vine but add reverse box.

FOOTSTEPS II by Stella and Peter Tennant

Phase 2 + 1 (Strolling Vine) Two Step; available from Amazon. Forward two steps, scoot, circle away 2 two steps, strut together, lace up to closed wall, turning two steps, left turning box, traveling scissors, hitch, hitch and scissors, vine apart and together, face to face and back to back, open vine 4 to varsouvienne, strolling vine, traveling box rock 3 and point line.

ROONEY by Jerry Buckmaster & Zodie Reigel

Phase 2 Two Step; available on Amazon. [Note: cuesheet is Head Cues only.] Traveling box,

lace up to semi, forward two steps, double hitch, circle away 2 two

steps, circle together 2 two steps, strut 4, face to face and back to back, basketball turn, left turning box, side touches, side two steps, twirl 2 and apart point.

SYNCOPATED CLOCK II by Leroy Anderson

Phase 2 Two Step; available from Amazon. Traveling box, face to face and back to back, open vine 4, double hitch, sliding door, scoot, broken box, turning two steps, twirl/vine 2, front limp, lace across, hitch 4, lace back, circle away 2 two steps, strut 4, step apart and point.

I FEEL CLOSE TO HEAVEN EVERYDAY by Jim and Kathie Kline

Phase 3, Rumba; available from Amazon. In open walk 6, forward and back basic, sliding door, circle away and together, basic, crabwalks, cucaracha, side walk, cucaracha cross, circle away to reverse, Kiki walks, circle together to open line and point side.

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Saturday Square Dancing in April

Early Rounds 7:30 pm ~ Square Dancing 8 - 10:30 ~ MS & PL

7 Will Larsen / Roy Williams - *Spring Is In The Air*

Sunday ~ April 15 ~ Advanced Dance ~ 2 - 4:30 pm - no rounds

Bill Mager

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

QUE FALTO QUE ME HACES by Bill and Maxine Ross

Phase 3 Tango with 3 as defined by ICBDA (Progressive Tango Rocks, Argentine Walks, Back Tango Draw); available from iTunes. Walk 2, tango draw, walk and maneuver, back tango draw, gaucho turns, whisk, criss cross, door, serpiente, progressive tango rocks, Argentine walks, back tango draw and side lunge.

SYNCOPATED CLOCK III by Leroy Anderson

Phase 3 Two Step; available from Amazon. Strolling vine, progressive scissors, fishtail, broken box, turning two steps, twirl/vine 2, forward two steps, side stairs, whaletail, traveling door, front limp, back away 3 kick, together 3, Susie q and acknowledge.

WHY DID YOU CHOOSE ME? By Jim and Kathie Kline

Phase 3 Rumba; available from Double M Records. Cucaracha Cross, cucaracha, chase with peek-a-boo, basic, open break, back shoulder to shoulder, underarm turn, whip, time step, crabwalk, spot turn, hand to hand, break back to open, progressive walks, shoulder to shoulder and side corte.

A CHICKEN AIN'T NOTHING BUT A BIRD by Bill and Maxine Ross

Phase 4 Quickstep; available from iTunes. Change of direction, flicker, reverse chase turn, quarter turn and progressive chasse, double lock and forward, maneuver, spin turn overturned, progressive chasse and slow forward, running forward locks, fishtail, drag hesitation, outside swivel, running back locks, quarter turns, box finish and oversway.

HAVE I TOLD YOU LATELY by Stella and Peter Tennant

Phase 4 + 2 (Check and Weave, Natural Weave) Foxtrot; available from Amazon. Hover, chair and slip, reverse turn, whisk, wing, progressive cross hovers to semi, slow side lock, turn left and chasse, back hover telemark, ½ natural, reverse wave ½, check and weave, change of direction, diamond turn, 3 step, natural weave, hover telemark, slow forward and right lunge & extend.

SO MUCH LOVE by Rey and Sherry Garza

Phase 6 Waltz; available from Casa Musica. Twirl/vine, open natural, royal spin, back turn ripple chasse, traveling contra check, running open natural, closed wing, double reverse, hover telemark, thru ripple chasse, thru promenade sway and change sway, fallaway rhonde and slip, telespin, whisk, thru to a hinge, recover same foot lunge, continuous natural hover cross, thru to highline and much more.

Only those dances that have readily available *un-modified*, per *ROUND-A-LAB Guidelines*, music are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please ask.

Anyone wishing to have their dance reviewed in this column should email a FULL cue sheet to Phil at Gatchell.Phil@gmail.com. Please do not send any music.

Send your club news & photos to:

nsd@squaredance.ws

COMMENT




JIM MAYO

Recently I was asked about teaching/workshopping in the early days of MWSD. The question was whether callers walked through routines or whether they just called them and dancers were expected to respond to the calls. The answer turned out to be yes. Most folks accept that the “modern” form of square dancing began about 1950 and until at least 1960 nearly every routine was taught to some extent at least. In 1960 Dick Steele ran a series of dances on 5th Saturdays that he advertised as “No Walk Thru.” That suggests strongly that the walk-thru was common at most other dances at that time.

In my memory it took about 20 years for the walk-thru to go away. During most of that time we were inventing new calls at a furious rate – at least 6,000 of them. A common programming method then was to introduce a “new” call or two early in the dance with a walk-thru. That tended to equalize the skills of new and experienced dancers. During that time I asked my club dancers to list any new calls they had heard during the week when they came to the weekly workshop. It was common to have 6-8 calls on that list each week.

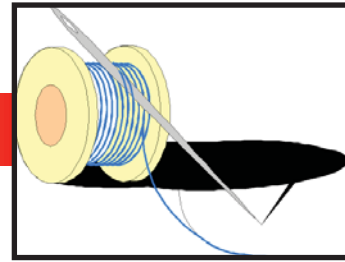
Clearly, when new calls were introduced, the walk-thru was necessary. During that same time callers were learning to make up dances as they called them. “Sight” calling was being introduced. With this technique callers could change the choreography as they were calling it. That was a challenge for both callers and dancers. The best sight callers used the technique to assure increased dancer success. If dancers were having trouble they could make the routine easier instantly.

Today most MWSD callers will tell you they are sight callers. Certainly most new callers go to caller school expecting to learn how to “sight” call. They believe that means they don’t have to memorize a lot of choreography. Most schools, I think, try to teach that memorizing a variety of choreography is a good thing and worth the effort. The learning process helps the caller understand the dance action and to better judge what is good dancing. It’s more work but worth it.

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SEW IT GOES



KAREN REICHARDT

WWW.SQUAREDANCESEWING.COM

DKREICHARDT@GMAIL.COM

E-l-a-s-t-i-c Waistbands

Elastic waistbands are potluck forgiving and easy to make. Instead of stitching the elastic to the fabric of the waistband, make a casing and slide the elastic through the tunnel. Elastic becomes weak as it ages, in a casing, replacement is easy. Commercially made skirts have elastic waistbands with several rows of stitching through them. This is difficult to remove and the fabric is usually ruined. It is much easier to cut off the old and make a new elastic waistband.

Cutting off the old waist band is also an easy way to shorten a skirt. Cut the skirt down from the top. The waist edge of the skirt will be bigger and gather into the waistband more, but it is easier than adjusting the hem. The new waistband does not have to be the same color as the skirt or even the same fabric. A contrasting color will look like a belt, especially when a large broach is pinned to the front for a buckle.

The waist edge of the skirt may be larger than the waistband, it cannot be smaller. Gather the waist edge of the skirt to fit the waistband as needed. The width of the waistband is an individual choice. Usually between 1½ to 3 inches. If it is smaller than 1½ inches the tightness needed to keep the skirt from spinning can cause the elastic to cut into the body. Waistbands over three inches wide tend to roll.

There is no magic number for the length of elastic in a waistband. There are many variables to consider. One, types of elastic have different amounts of stretch. For a waistband it is best to use ban-roll or non-roll elastic. Two, is the waistband fabric. Thicker fabric requires more pull. Three, length of the unfinished waistband compared to the finished length. Four, weight of the skirt. Elastic must work harder to hold up a heavy skirt. Five, most importantly, how you like your waistband to fit. Some people like it very snug and secure. Others want it just tight enough to keep the skirt from spinning. Elastic must be tried on for the perfect fit.



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Manchester, NH

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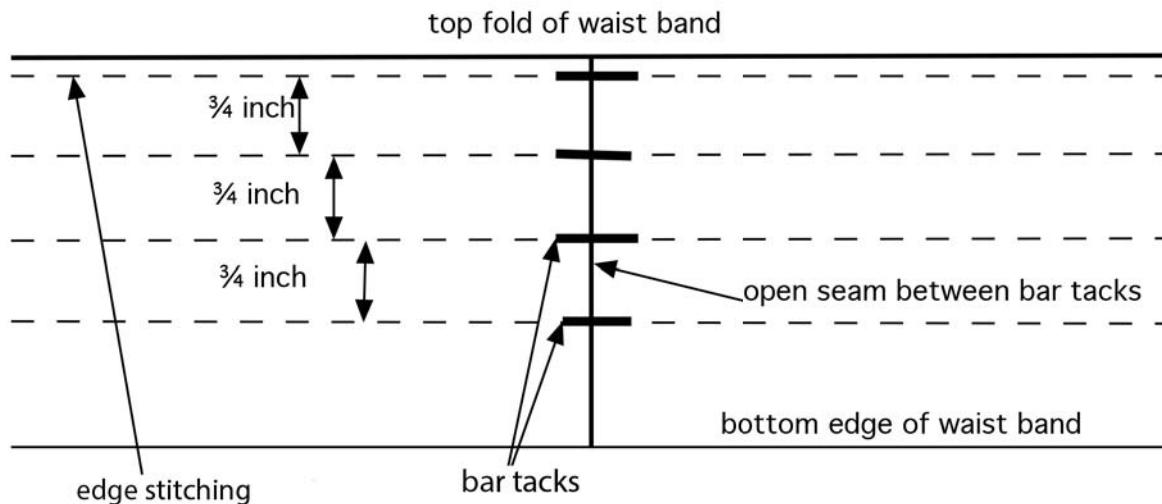
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Always try on the finished skirt with a full set of the under garments you are going to be wearing. Panties, pantyhose, pettipants, blouse, and crinoline all change the diameter of the waist and the fit of the waistband. After the first dance more adjustments may be needed. What seemed right in the sewing room may be too tight to wear it all night.



My favorite waist band is three rows of 1/2 inch elastic. Three rows working together make a more comfortable waistband than one row pulling hard. The strip of fabric for the waistband is cut 5 3/4 inches wide by hip measurement + 2 inches for ease + 1 inch for seam allowance. Sew the short ends together, fold it in half length wise and press. Stitching the top fold of the waistband 1/8 inch down from the edge will give a crisper look and helps keep the elastic from rolling. The width of the tunnel should be 1/4 inch wider than the elastic to allow room for the thickness of the elastic and allow movement in the tunnel when dressing.

Make this waist band and sew it to the skirt. Then open the seam on the inside between the bar tacks and insert the three elastic pieces. Put the skirt on inside out and adjust the elastic. Stitch them but do not cut off any excess. Wear the skirt to the next dance, with the elastic tails tucked inside, and see how it fits. Adjust as needed after the dance.

It's Spring Time... We're so excited we wet our plants!!!

CLUB NEWS

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

February 3rd was a clear and cold winter night lit by the full blue moon. Folks from seven different clubs flocked to Riverside for a fantastic night with Ted Lizotte and Scott Cohen (photo below left).



Check the photo of square dancers (right) enjoying Ted's lively calling. For early A1 there were three squares up. Scott cued a nice variety of rounds and favorites. Everyone had a great time!



Riverside ran another successful fun night on January 31st with fourteen new dancers/re-treads (photo right).



See the photo (below left) of the crowd listening to class coordinator Florrie Johnson's excellent presentation.



Our class caller Joyce Kutz (photo below right) did a thorough introduction to square dancing with three squares on the floor. All enjoyed special



refreshments, including hot chili, soup, meatballs, and scrumptious desserts. Because of severe weather conditions, the class scheduled for February 7 was cancelled. For Ash Wednesday, February 14, our church hall was not available, but board members found another location in Danvers, Tapley Hall.

On January 24, the fall class of nine Mainstream dancers graduated. All became official members of Riverside. Several have attended class dances with experienced members.

So, what is happening at Riverside in April? This month's dance was scheduled early, March 31. Retrievals are scheduled at Fairs' n Squares and Single Squares, and numerous Riverside members will be at the 60th NESRD Convention April 28 and 29.

Go to www.riversidesquares.org and www.facebook.com/riversidesquaresinc for complete details about all Riverside activities.

Enjoy the fun, fitness and friendship of square dancing! We hope to see you soon at Riverside!

Send your club news & photos to:
nsd@squaredance.ws

SQUARE DANCE MUSIC REVIEW



BUDDY WEAVER

buddy@buddyweaver.com ~ www.buddyweaver.com

CHANGE IS INEVITABLE (part II)

Notes from Buddy

1. Please accept my apology for missing last month's issue. I could not meet the deadline due to work and travel, but this month we will pickup where we left off on the topic of change.
2. This is the second part of the article "Change Is Inevitable." Please read the first part before proceeding so that elements mentioned below will make the necessary connection.
3. Speaking of the first part, it should be noted that it drew the most reader response of any article I've written. Some of the opinions shared by readers pointed to elements in square dancing very entrenched in our activity and guarded by statements like "we've always done it this way". Some readers feel that change is impossible. To the readers who took the time to write – thank you. Your comments actually blend right into the second part of my article. Here it is.

Recently an article in a national magazine portrayed square dancing in a less than flattering way. Some of the negative aspects mention racist leanings of early leaders in the activity and how they sought to keep square dancing for those who shared in this particular thought process.

Many readers who are square dancers today, immediately denied such a thing was true insisting that the author was someone with an ax to grind about square dancing. The truth is many of the early leaders in the square dance movement did have narrow-minded views of how square dancing was to be. This included who should be square dancing, what dancers were to wear, and what kind of dancing it was to be.

Who should square dance? That question today often elicits thoughts of an individual's physical or comprehensive abilities, but it wasn't that long ago when it had much different meanings. Square dance clubs had closed dances where admission was limited to invitees.

The picture we see of square dancing today with dancers and callers of mixed-races, varying religious beliefs, etc. was not the picture for much of square dancing yesterday. What we think of as prejudiced today may well have been considered the sense and sensibilities of yesterday. It was propagated by leaders of the time and accepted by all those who participated.

While there seemed to be control over who could square dance, that dominance had exceptions. For example, many clubs extended invitations to only married couples. Not a married couple? Not welcome. It was that exclusion which gave birth to the idea of singles forming their own classes and clubs in the early fifties.

In another example of who could square dance, outside of the contiguous forty-eight states, square dancing was restricted to military personnel only. Some local recreation departments introduced square dancing to local residents, often hiring a serviceman to teach. The locals could dance in local sponsored classes but mostly were not welcome at clubs.

The exclusionary nature of square dance clubs is what gave impetus to the creation of African-American clubs, the Bachelor'n'Bachelorettes and many square dance clubs in Asia and Europe.

Early leaders in square dancing like Henry Ford, insisted that men wore tuxedos and ladies wore evening gowns with long white gloves. Many of the early leaders authored books where they instructed what square dancing was to be. Ford may have advocated for the more stately dances, but most all square dance leaders of the time wanted only the traditional routines.

Even when the idea of altering the routines or borrowing parts from one routine to use in another was gaining popularity with dancers. Prominent leaders felt that changing a routine was improper. To discredit the act of changing the traditional dances, at least one leader began referring to it as "hash" (cutting up a routine into parts like cutting up leftover food for hash). It was meant to be anything but complimentary to those who wanted something different.

This is how square dancing was yesterday.

Rather than deny how narrow-minded square dance leadership was at one time, we could be proud of how we've changed. Look at the diversity in our dancers and callers – age, nationalities, religions, sexual orientation. We don't restrict dancers to attire anymore and in many areas current square dance dress reflects today's dancer with jeans for both men and women. We've certainly changed what dancing is. All of modern square dancing today is completely hash and every leader in early modern western square dancing would be horrified at what it is today.

Change was and is inevitable.

Not only inevitable, change came in spite of what predominant leadership of the day wanted. The clubs that wanted to keep membership to a specific demographic fought hard to keep it that way before they dried up and faded into history.

Leadership in our activity changed to reflect new sense and sensibilities. Those that fought hard to keep things the same old way found themselves without an audience. Respectfully, this author in no way diminishes the difficulty it is to change one's own beliefs or accept changing sensibilities in the world around us. *It is selective acceptance that is being challenged.*

How To Contact NESDM

nsd@squaredance.ws

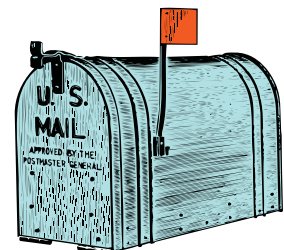


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Consider for a moment that we drive to dances in newer cars and carry cell phones. No-one had to crank their motor over coming to the dance. No-one would rather walk along the highway at night looking for a pay-phone saying "I've always done it this way."

We are all capable of change. Perhaps we should be asking more of ourselves when listening to all ideas, regardless of who initiates it. Great new ideas come from many sources and they may bring great change to our activity. It is our CHOICE to accept change.

What was to be a two-part article will continue next month on how to effect change. As always, please send you comments to buddy@buddyweaver.com.

Singing Calls

THE MOST BEAUTIFUL GIRL

Acme 143 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat. A recognizable tune played clearly by guitar, piano, and steel. Lots of fill notes from the same instruments. A laid-back contemporary country feel on this seventies Charlie Rich classic. Tracks include music that plays the middle break in the traditional 64 beats and and 80 beat version that capture the feel of the original song. Also includes music with and without leads (melody). Well done by Scott.

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Ferris Wheel - Pass Thru - Star Thru - Square Thru Three - Swing

SOMEDAY (WE COULD BE IN LOVE)

Blue Star 2619 by Buddy Weaver

MP3/CD from Blue Star web site and dealers

Tempo: 126 Rhythm: Shuffle

Great dance beat with added "snapping" percussive effect. An unfamiliar but easy to follow melody with clear leads played by guitar, piano, and keyboard. Lots of fill notes from the same instruments. A recent pop song (Michael Buble and Meghan Trainor) played in a contemporary country/pop style. More of a relaxing singing call. Watch for key change in the middle of the closer. Tracks include music with and without harmony.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Ferris Wheel - Cntrs Square Thru Three - Swing



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BAD TIME (TO BE IN LOVE)

Fine Tune 186 by Rick Hampton

MP3 from Fine Tune web site and dealers

Tempo: 120 Rhythm: Shuffle

Good dance beat. Clear leads make the tune easy to follow. Melody is played by guitar, keyboard, and organ. Lots of electric guitar work in the background. This seventies rock song (Grand Funk Railroad) has become a relaxing singing call played in a country/pop style. Key change on close. Tracks include music with and without leads. Two tracks also a long or short introduction.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Eight Chain Two – Touch a Quarter – Scoot Back – Swing

DANCE TO THE MUSIC

Fine Tune 187 by Rod Shuping

MP3 from Fine Tune web site and dealers

Tempo: 130 Rhythm: Shuffle

Good dance beat. Easy to follow melody with clear leads played by keyboard, guitar, and piano. Lots of guitar work in the background. A seventies hit for Sly and Family Stone, played in an exciting country/rock style. Lots of drive. Tracks include music with and without leads/background vocals. Figure give 8 beat promenade in 16 beats of music. Adjust speed.

Heads Square Thru – Right Hand Star – Heads Star Left – Eight Chain Four – Swing

MY WAY

Cheyenne Gold 723 by Bill Henke

MP3 from Cheyenne web site

Tempo: 127 Rhythm: Shuffle

Good dance beat. A familiar tune clearly played by guitar and keyboard. Pleasant relaxing feel on this classic Sinatra song that is played in a country/pop style.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Cntrs Square Thru Three – Swing



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HALF THE WAY

Cheyenne 2037 by Brian Freed

MP3 from Cheyenne web site

Tempo: 126 Rhythm: Shuffle

Danceable beat. Strong leads bring the tune out front. Melody played by keyboard throughout.

An eighties country song (Chrystal Gayle) played in a country/pop style. A relaxer.

*Heads Square Thru - Swing Thru - Spin the Top - Right & Left Thru - Square Thru
Three - Swing*

HE DON'T LOVE YOU

Chic 1037 by David Mee

MP3 from Chic website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads played by guitar and keyboard make the familiar tune easy to follow. Some nice guitar work in the background. Music feels relaxed played in a contemporary country style. A nice take on a seventies Tony Orlando song. Key change on close. Tracks include music with and without background vocals/leads (melody)

Heads Promenade Three-Quarter - Sides Wheel Around - Swing Thru - Boy Run - Bend the Line - Slide Thru - Square Thru Three - Swing

SHE DON'T LOVE YOU

Chic 2037 by Shauna Kaaria

MP3 from Chic website

Tempo: 126 Rhythm: Shuffle

Instrumentally similar to Chic 1037 except in a key suitable for female singers. Leads playing the melody seem stronger. Tracks include music with and without leads/harmony

Heads Promenade Halfway - Square Thru - Right & Left Thru - Pass Thru - Trade By - Slide Thru - Square Thru Three - Swing

TIME OF THE SEASON

Chic 2038 by Patty Greene

MP3 from Chic website

Tempo: 124 Rhythm: Shuffle

Instrumentally similar to Chic 1038 except in a key suitable for female singers. Tracks include music with and without leads/harmony

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Couples Circulate - Half Tag - Scoot Back - Swing

ONE AFTER 909

Chinook 239 by Doug Davis

MP3 from Chinook web site

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. Strong leads playing the melody are from keyboard and guitar. A contemporary country feel to this singing call. Mid-way up the energy chart but the caller could drive the energy.

Heads Pass the Ocean – Swing Thru – Turn Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Square Thru – Swing

WILL THE CIRCLE BE UNBROKEN

Coyote 835 by Don Coy

MP3 from Coyote web site and dealers

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. A well-known tune clearly played by harmonica, mandolin, and fiddle. The same instruments provide lots of fill notes. Exciting music and a great sing-along. Key change on the close.

Heads Pass the Ocean – Extend – Girl Trade – Recycle – Pass Thru – Trade By – Touch a Quarter – Scoot Back – Boy Fold – Girl Turn Around – Swing

PHOTOGRAPH

Crest 152 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Leads are clear without being overwhelming. Lots of fill notes. Music played by saxophone, organ, and electric guitar. A rocking singing call to an eighties rock song (Def Leopard). Tracks include music with and without background vocals.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Ferris Wheel – Right & Left Thru – Square Thru Three – Swing

THINGS CHANGE

ESP 1172 by Elmer Sheffield

MP3 from ESP web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Clear leads played by fiddle, harmonica, and mandolin. Lots of fills from the same instruments. Banjo in the background throughout. A country feel to a recent country release from Bobby Bare. Middle of the energy chart.

Heads Lead Right – Circle to a Line – Boys Follow Your Neighbor and Spread – Girls Dodge and Extend – Girls Swing Thru – Cut the Diamond – Bend the Line – Pass the Ocean - Swing

BORDERLINE

Gold Wing 160 by Ray Rhea

MP3 from Gold Wing web site and dealers

Tempo: 126 Rhythm: Shuffle

Good dance beat played with a disco feel. Strong leads make the tune unmistakable. Music from keyboard instruments offering a feel like the original eighties Madonna song. Middle of the energy chart. Tracks include music with and without leads

Heads Square Thru – Right Hand Star – Heads Star Left – Swing Thru – Boy Trade – Swing

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ROMEO'S TUNE

Gold Wing 161 by Brian Freed

MP3 from Gold Wing web site and dealers

Tempo: 132 Rhythm: Shuffle

Good dance beat. Clear leads played by keyboard throughout with lots of electric guitar work in the background. A late seventies pop song that is played in a relaxed country/pop style. Tracks include music with and without leads. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Boy Run – Ferris Wheel – Pass Thru – Star Thru – Square Thru Three – Swing

TULSA TIME

Gold Wing 162 by Lorne Clayton

MP3 from Gold Wing web site and dealers

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads played by keyboard instruments with electric guitar in the background. A familiar tune (Don Williams) that has been done before as a singing call with this version being the first time it's done as a shuffle rhythm. Could be a driver depending on caller. Tracks include music with and without leads.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Eight Chain Six - Swing

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MOVE IT ON OVER

Rawhide Music 1194 by Darren Gallina
MP3/CD from Rawhide website or dealers

Tempo: 132 Rhythm: Shuffle

Good dance beat with an emphasis on bass. A familiar brought right up front with clear leads played by steel, piano, and acoustic guitar. Lots of fill notes from the same. A country feel to a country song (Hank Williams Sr & Jr). Middle-of-the-energy scale. Previously done on Buckskin. Adjust speed.

Heads Square Thru – Do Sa Do – Touch a Quarter – Scoot Back – Boy Run – Square Thru Three – Swing

WAITIN' FOR A TRAIN

Rawhide Music 1195 by Buddy Weaver
MP3/CD from Rawhide website or dealers

Tempo: 134 Rhythm: Boom-Chuck

Good dance beat. The tune is unmistakable with strong leads played by guitar, fiddle, and piano. Lots of fills from the same. A country classic (Jimmy Rogers) played in country style. Mid-way up the energy chart. Tracks include music with long and short introduction. Previously released on Blue Star. Adjust speed.

Heads Square Thru – Right & Left Thru – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Fold – Girl Turn Thru – Swing

HOOKED ON MUSIC

Riverboat 813 by Elmer Sheffield
MP3 from Riverboat web site

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. Music seems to be playing chords with instrumental breaks at the end of each stanza. Instruments playing are guitar, organ, and piano. A country sounding take on a country song (Mac Davis). Callers will have to know the tune. Extracted from Red Boot Records.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Couple Circulate – Half Tag Trade and Roll – Pull By – Left Allemande - Swing

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UNWOUND

Sting 21512 by Anders Blom

MP3/CD from Sting web site or dealers

Tempo: 129 Rhythm: Shuffle

Good dance beat. A familiar tune played clearly by guitar, fiddle, and steel. Lots of fill notes from the same instruments. A Garth Brooks classic played in a contemporary country style. Mid-way up the energy scale. Adjust speed.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Spin the Top – Right & Left Thru – Flutterwheel – Sweep a Quarter – Swing

SAY YOU LOVE ME AGAIN

Riverboat 818 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 123 Rhythm: Shuffle

Good dance beat. Strong leads played by saxophone, trumpet, and clarinet. Fiddles and organ in the background throughout. Tune also known as “Rub It In.” A classic country song played in a relaxing country style. Extracted from Red Boot Records vinyl. Tracks include music with and without harmony.

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top - Right & Left Thru – Square Thru Three – Swing

HELLO DOLLY

Riverboat 819 by Elmer Sheffield

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A familiar tune played by strong leads. Music from piano, guitar, and clarinet. A classic sing along played in country style. Extracted from Red Boot Records vinyl.

Heads Square Thru – Slide Thru – Right & Left Thru – Flutterwheel – Sweep a Quarter – Swing Thru Twice – Boy Run – Promenade

As I Saw It

by Paul Moore

“[This] is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity.”

Jim Mayo
First Chairman of
CALLERLAB



ly

Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

Available at www.Amazon.com for \$24.95 plus shipping.

HE GOT YOU

Riverboat 817 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 127 Rhythm: Boom-Chuck

Good dance beat. Strong leads playing the melody are guitar and keyboard. Some nice keyboard work in the background and musical drops on every stanza. A relaxing country take on a Ronnie Milsap song. Extract Red Boot Records vinyl. Tracks include music with and without harmony.

Heads Promenade Halfway – Sides Right & Left Thru – Square Thru – Do Sa Do – Eight Chain Four – Swing

TNT

SharpShooter 1042 by Leo Catt

MP3 from Gold Wing web site and dealers

Tempo: 130 Rhythm: Shuffle

Good dance beat. Strong leads bring the tune out front. Melody is played by keyboard instruments with lots of electric guitar work in the background. Middle break offers hard rocking electric guitar. A seventies hard rock song (AC/DC) played in a similar fashion. Tracks include music with and without leads/background vocals. Adjust speed.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Wheel & Deal – Touch a Quarter – Scoot Back – Swing

At what age is it appropriate to tell my dog he's adopted???

I WAS MADE FOR LOVING YOU BABY

Sting 21518 by Uli Schingen

MP3/CD from Sting web site or dealers

Tempo: 128 Rhythm: Shuffle

Great dance beat with excellent guitar reinforcement. Tune is easy to follow with clear leads played by piano, keyboard, and electric guitar. Lots of fill notes and sound effects. A rocking piece of music that will excite the dancers. Music played in a country/rock style on a seventies Kiss classic. Adjust speed.

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Flutterwheel – Sweep a Quarter – Swing

IN THE SUMMERTIME

Sting 21505 by Paul Bristow

MP3/CD from Sting web site or dealers

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Easy to follow melody with strong leads played by keyboard instruments. Some nice sound effects in the background. A seventies rock song (Mungo Jerry) played in pop style. Middle of the energy chart

Heads Spin the Top – Swing Thru – Extend – Single Hinge – Scoot Back – Boy Run – Pass the Ocean – Circulate – Single Hinge – Scoot Back – Swing

REAL GOOD FEEL GOOD SONG

Throw Back Tunes 109 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Leads are clear without overpowering the arrangement. Lots of fill notes. Music from saxophone, guitar, organ, and keyboard. An exciting contemporary country/pop take on a Mel McDaniels country song. Key change on close.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Square Thru Three – Swing

NOTHIN' BUT A GOOD TIME

Throw Back Tunes 207 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by saxophone, guitar, and organ. The same instruments plus keyboard pump fill notes. A rock version of the eighties Poison classic. Tracks include music with and without leads/harmony.

Heads Square Thru – Right & Left Thru – Pass the Ocean – Swing Thru – Boy Run – Girl Hinge – Diamond Circulate – Flip the Diamond – Fan the Top – Slide Thru and Roll – Swing

Send your club news & photos to:

nsd@squaredance.ws

HOEDOWNS

PETTICOAT JUNCTION

Tempo: 128 Rhythm: Boom-Chuck

HOEDOWN NUMBER NINE

Blue Star 2618

MP3/CD from Blue Star web site or dealers

Tempo: 126 Rhythm: Shuffle

MP3 from Two Hoedowns for the price of one.

Petticoat has a good dance beat. An exciting country feel with chords chased by fill notes. Music from guitar, fiddle, steel, and piano.

Hoedown Number Nine is a full arrangement of “Love Potion Number Nine” done in a very modern style. The tune is clearly played by guitar and keyboard instruments.

Great dance beat. Lots of fill notes, sound effects, music drops, and kettle drum rushes. “Petticoat Junction” was released before on Hi Hat.

RICOCHET

ESP 450

MP3 from ESP web site and dealers

Tempo: 128 Rhythm: Boom-Chuck

Great dance beat. A contemporary country sounding hoedown with instrumentation from piano, guitar, and mandolin. The tune sounds like “Rock Island Ride” done in a lively style with musical drops and lots of fill notes. Tracks include called recordings of Bronc Wise.

FIVE O HOEDOWN

Hi Hat 5345

MP3 from Hi Hat web site and dealers

Tempo: 128 Rhythm: Shuffle

Good dance beat. Modern sounding hoedown with music from keyboard instruments. Lots of musical drops and drum rushes. The melody clearly played is the theme from “Hawaii Five-O” (the original). Tracks included calling by Vic Ceder. Adjust speed.

CANADIAN MIST

Riverboat 814

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Music is chords with lots of fills played in a contemporary country style. Instruments are guitar, harmonica, and piano. A relaxing hoedown but watch out for a key change on the closing stanza.

HACIENDA

Riverboat 815

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat with an emphasis on bass. Music is chords with lots of fills performed in a contemporary country/pop style. Instruments played are guitar, keyboard, and steel. An exciting hoedown.

Success is in starting a new project at work.

FREAKY BEAT

Tempo: 128 Rhythm: Shuffle

ROUGEY BEAT

Tempo: 126 Rhythm: Shuffle

Fine Tune 188

MP3 from Fine Tune web site

Two hoedowns for the price of one.

Freaky has a good dance beat. Music has a contemporary feel with music from keyboard and guitar. Playing chords with the guitar run from Rick James "Super Freak" throughout.

Rougey has a good beat with cowbell added throughout. Contemporary pop/rock feel with music from keyboard and electric guitar. Playing chords. Adjust speed on "Freaky Beat."

DREAMY DISCO

Riverboat 816

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat with an emphasis on bass. Hoedown is contemporary disco style. Music is chords with lots of fills played guitar, piano, and keyboard. Lots of musical drops for an exciting hoedown.

MARDI GRAS

Riverboat 820

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A bright contemporary country feel. Music is chords with lots of fills. Instruments playing are guitar, banjo, piano, trumpet, and harmonica. Another exciting hoedown.

ALPINE PATTERN

Riverboat 821

MP3 from Riverboat web site

Tempo: 128 Rhythm: Shuffle

Good dance beat. Hoedown is contemporary country style. Music is chords and lots of fills by guitar, fiddle, and organ.

PLAN AHEAD

Riverboat 822

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A contemporary country feel with chords and lots of fills played by guitar, harmonica, and steel. A smooth hoedown except watch out for a key change on the last stanza.

*People who tell you never to let little things bother you
have never tried sleeping in a room with a mosquito.*

IF NOT FOR YOU

SharpShooter 1041

MP3 from SharpShooter web site

Tempo: 125 Rhythm: Shuffle

Great dance beat. Hoedown has a contemporary country/pop feel with music from keyboard and guitar. The melody played is "If Not For You" which has been covered by Bob Dylan, George Harrison, Olivia Newton-John, etc. A relaxing hoedown.

CRAZY ON YOU

SharpShooter 1043

MP3 from SharpShooter web site

Tempo: 128 Rhythm: Shuffle

Good dance beat. A contemporary country/rock sound with music from guitar and keyboard. The song played is "Crazy On You" by Heart. Tracks include music with and without leads/background vocals. Adjust speed.

WORKING FOR THE MONEY

Rawhide 1649

MP3 from Rawhide web site

Tempo: 128 Rhythm: Shuffle

Good dance beat with an emphasis on bass. Hoedown is played in a modern pop style. Music is tune ("She Works Hard For The Money") clearly played by keyboard instruments with sax chasing around in parts. Originally done on Eureka and Hi Hat now part of the 99¢ hoedown series. Adjust speed.

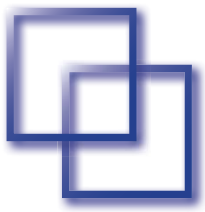
EUMERELLA

Rawhide 1650

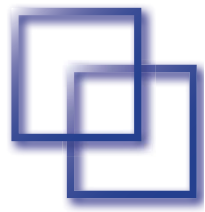
MP3 from Rawhide web site

Tempo: 128 Rhythm: Boom-Chuck

Danceable beat. Country style hoedown with an unfamiliar tune clearly played. Music from guitar, piano, and organ. Musically starts out laid-back and builds in excitement. Done long ago on Rockin' A and now available for 99¢.



The Callers
BLACK BOOK



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BLESS THEM ALL

Rawhide 1651

MP3 from Rawhide web site

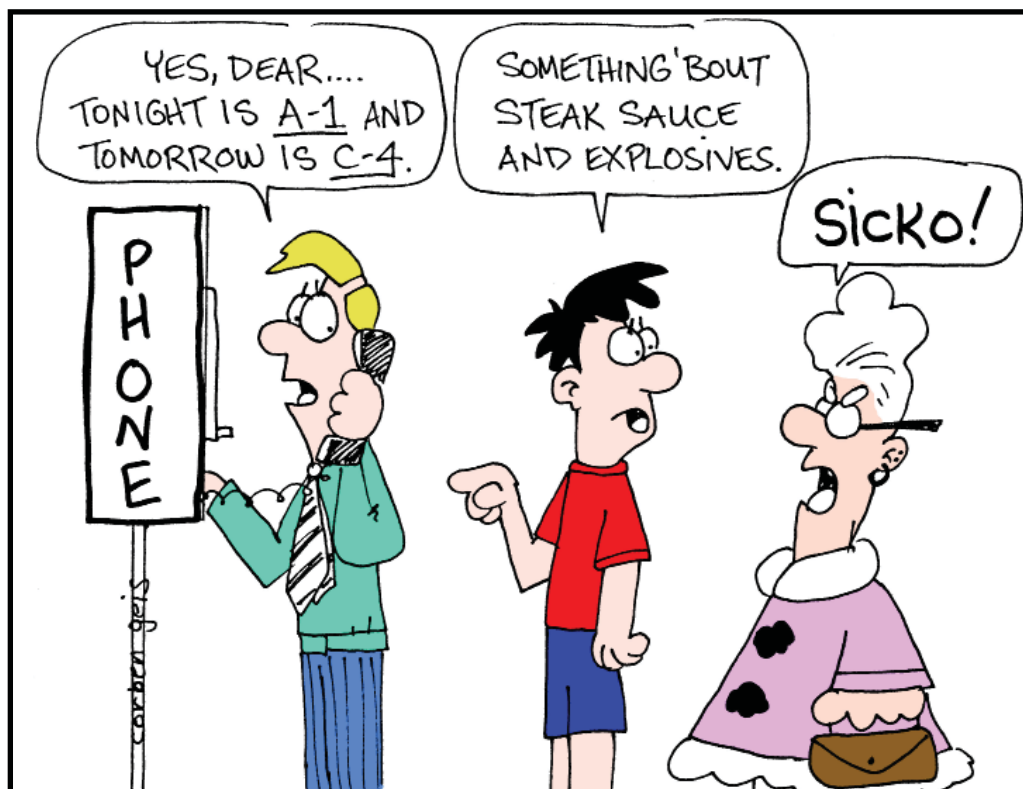
Tempo: 132 Rhythm: Boom-Chuck

Danceable beat. A traditional country feel with an unfamiliar tune clearly played by piano, guitar, and accordion. The drum sticks throughout clicking along give it a different feel.

Extracted from Blue Star Records vinyl and now part of the 99¢ collection.

Purchase the music reviewed from your local dealer or the on-line sources below

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ROUNDALAB ROQ – 2nd Quarter 2018

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)



PHASE 2: Don Brown, Chairperson

ROQ: Let's Go To Louisiana (TS), Karen & Ed Gloodt

Let's Go To Louisiana by Scooter Lee

Album: Don't Mind If I Do, also Amazon download

1st RU: Tippy Toeing (TS), Thomas & Shirlee Feneis, *Tippy Toeing* by Harden Trio

Album: *Tippy Toeing - Essential Masters'*, also Amazon download

2nd RU: Ol' MacDonald (TS), Cathy & Fred Fisher

Ol' MacDonald by Big Bad Voodoo Daddy

Album: *This Beautiful Life*, also Amazon download

PHASE 3: Debbie & Paul Taylor, Chaircouple

ROQ: Free Spirit III (WZ), Bev Oren, *Free Spirit* by Andrea Spadaroi, casa-musica download

1st RU: A Trace Of Me (RB), Yuka Hayami, *Sabor A Mi* by Andy Fortuna

Album: *Pure Ballroom – Rumba & Bolero*, also Amazon download

2nd RU: Just One More Kiss (FT/JV), Karen & Ed Gloodt

Just One More Kiss by Phil Bates

Album: *Dance The Blue Guitar*, casa-musica download

PHASE 4: TJ & Bruce Chadd, Chairperson

ROQ: All I Ask Of You Foxtrot (FT), Gert-Jan & Susie Rotscheid

All I Ask of You by Karl Schmidt Big Band

Album: *Irgendwann*, trk 12, or casa-musica download

1st RU (Tie)

Love Will Find A Way (ST), Karen & Ed Gloodt

Love Will Find A Way by Joy with Norman Candler

Album: *Piano & the Norman Candler Strings, Mladen Franko*, or Amazon download

Sahara (WZ), Walter & Eula Brewer

Sahara by Stefano Nanni, Album: *Dance Super Stars 5*, or casa-musica download

2nd RU: The Way We Were (RB), Larry & Susan Sperry

The Way We Were by Paul Kuhn & Tanzorchester, casa-musica download

PHASE 5: Mary & Bob Townsend-Manning, Chaircouple

ROQ: Nightfall (WZ), Ron Rumble, *Nightfall* (short version) by Bodane

CD: *Masters of Modern 15*, casa-musica download

1st RU: Never Let Me Go (WZ), Karen & Ed Gloodt, *Never Let Me Go* by Freedom

FRP, casa-musica download

2nd RU: Hushabye Mountain 5 (WZ)m Gert-Jan & Susie Rotscheid

Hushabye Mountain by Peter Douglas

from *Chitty Chitty Bang Bang* (short version), casa-musica download

PHASE 6: Mary & Bob Townsend-Manning, Chaircouple

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DANCES

**** Always check the display ads for detail information. ****

Wed 4	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 7	Hayloft Steppers	Sturbridge MA	Larsen / Williams	ERO, MS & PL
Sun 8	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	MS & PL
Wed 11	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 14	Fairs 'n Squares	Framingham MA	Mager / Fremault	MS & PL
Sun 15	Hayloft Steppers	Sturbridge MA	Mager	ADV
	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed 18	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 21	Bradford Country Squares	New London NH	Perrault / Maguire	ERO, MS & PL
	Heel & Toe	Manchester NH	E Reneauld / C Reneauld	MS w/PL
Sun 22	Nubble Lighthouse Keepers	Wells ME	Bull / Gatchell	MS & PL
Tue 24	Round Dance Party	Sturbridge MA	B Maguire	RD
Wed 25	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri 27	New England Convention	Stowe VT		
Sat 28	New England Convention	Stowe VT		
Sun 29	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL

WORKSHOPS

Sunday

1-8-15-29 Nubble Lighthouse Keepers Wells ME Class, PL SQ

Monday

2-9-23-30 Fairs 'n Sqs Framingham MA Beginner & Advanced Rounds RO

Tuesday

3-10-17 B & R Maguire Sturbridge MA Ph 2 Waltz, all rhythms P4 & 5 RO

Wednesday

4-11-18-25 Great Plain Sqs Needham MA Class, SQ
Riverside Sqs Danvers MA MS Class, PL SQ

Thursday

5-12-26 Fairs 'n Sqs Framingham MA Basic, MS, PL SQ

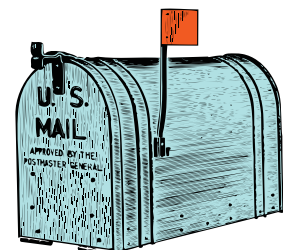
How To Contact NESDM

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NSD
782 Jays Way
Ringgold GA 30736





N
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The Northeast Square
DANCER

May
2018



THANK YOU !



“Our Only Excuse For Existence Is To Be Of Service”

Northeast Square Dancer
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Ringgold GA 30736

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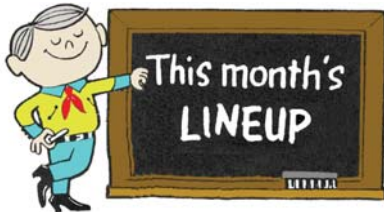
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Paul Moore

Karen Reichardt
Ken Ritucci
Buddy Weaver



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for July/August 2018 is May 17**

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COMMENT

JIM MAYO



A couple of months ago I explained that this would be my last year on the CALLERLAB Board of Governors. I had read the rules to say that I could not be on the Board unless I was an “active” caller. At this year’s convention many of the board members were surprised to learn that I had not run for the job since I have been on the board for all of CALLERLAB’s 45 years. A review of the rules with Jerry Reed, the Parliamentarian, established that I had misread them and since I had been awarded Life Membership a couple of years ago, that rule didn’t apply to me. I have applied to run again and will be candidate for reelection this summer.

Another exciting thing happened to me at this year’s convention. Chairwoman Patty Greene awarded me the CALLERLAB Lifetime Achievement Award. It was presented with a wonderful speech that included ego-building comments from many of the callers with whom I have worked over the years. It also puts me in good company. The only other recipient of this award is Marshall Flipppo.

At the board meeting I was allowed to share my new thinking about the state of modern square dancing and its future. In a nutshell I believe we have made our activity much too complicated for the world we live in. I sincerely believe that the most important aspect of our activity is sociability – the friends we make. It took me a long time to come to this conclusion. It meant I had to accept that folks came to my dances not primarily to dance to my wonderful calling, but also, importantly, because there they could enjoy the company of the wonderful friends they had made in the club they danced with.

The board accepted this thinking very supportively somewhat to my surprise. They are seriously considering what we can do to make this sociability more accessible. To encourage them along this path I would love to hear about any successful club programs that you know about. Please write or email me to let me know of any club programs that you believe are successful today.

GREAT PLAIN SQUARES

Carter Memorial Church
800 Highland Avenue
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Wednesdays
7:00-8:15 Square Dance Class
8:15 - 10:00 Plus with Rounds
Information: 781-801-0725

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Wednesday. Dance some class
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Our Caller and Cuers
Bob Butler
Phil Gatchell, Scott Cohen

June 2

**End of Season Dance
At Carter Memorial Church
Needham**

Caller: Bob Butler
Cuer: Phil Gatchell
Cuer: Scott Cohen

Check www.GreatPlainSquares.org for details

CALLERLAB Lifetime Achievement Award Presented to Jim Mayo

I look around this room today and see the future of our activity. Leaders, trailblazers, teachers. Local callers, regional callers, international callers. As I look around, I also see that we don't seem to have very many of "legend" callers left who have been around the activity long enough to have seen and participated in CALLERLAB since before its inception to now. And the number of callers who have remained involved with continuous active service to our organization are fewer still.

Today, I have the honor and privilege of awarding a LIFETIME ACHIEVEMENT AWARD to one of these legends. I am sure that it won't take long before you figure out who but indulge me for a few minutes as I briefly tell their story.

Our recipient started dancing in 1947 and started calling in 1949 with the traditional New England style of dancing. During the 1950's, he made the transition to our current form of dancing with its contemporary figures and styling.

He started teaching callers in 1959. In 1966 wrote a book entitled "Calling for Modern Square Dancing." In 1972 he started writing a series of booklets on various aspects of our trade. The first was called "Timing" then "Leadership and Club Administration" followed in 1974 by "Your Voice" and in 1977 by "Smoothness in Square Dancing." Many of these articles are still used in our CALLERLAB training curriculum today.

He helped found the Tri-State Callers Association and the New England Council of Callers Association, two organizations are still in existence today, serving in just about every office available.

He became a Charter member of CALLERLAB. He was our first Chairman in 1975 and has served on the Board of Governors ever since. He served for many years on our Executive Committee and was chairman several additional times during his tenure on the board. He was inducted into the Sets in Order Hall of Fame in 1979.

In 1992 he and his wife were inducted into the Square Dance Foundation of New England's Hall of Fame and in 1993 they received the New England Yankee Clipper award. He received the CALLERLAB Milestone Award in 1984, and a Gold Card in 2006. In fact, I believe that he and his wife have received just about every award that the activity can bestow upon them, both in New England and around the world.

Figured it out yet?

Back when I started calling, this caller seemed like a hard nut to crack to me. Reserved, observant, unreadable – but me being me, I was determined to work hard to earn both his and his wife's respect. I remember one snowy afternoon at the Mill-A-Round we were looking out the window wondering if any dancers would show up for a dance, and he quietly said something to the effect of "if you ever need anything, know that I am available to you."

I felt like I finally belonged. It made me work harder to do my best to live up to their expectations of me. I would not be here today, in part, without the support, guidance, and friendship I have received from Jim and JoAnn Mayo. I know, even today, that if I approached him with a question or for guidance, he would answer honestly and directly with the activity's, and my, best interest at heart. Others have said it better than I.

From John Wedge: “Jim Mayo is an amazing man. At his current age, he is still the one person I would go to for information about modern western square dancing. No matter what is asked of him, Jim is always there to help. JoAnn is his backbone. She is the most amazing and generous hostess that I have ever encountered.”

From Ted Lizotte: “The most important interaction I had as a young caller was with Jim. He saw something in me that I didn’t see and made me aware of it. His willingness to help, honest feedback, and unwavering support for what he believed I could achieve, put me on the path to be the caller I am today. I’m forever grateful that he took the time to take a young kid and point him in the right direction.”

From Jerry Junck: “Jim and JoAnn Mayo have been tireless in their support of square dancing and CALLERLAB. Jim has left a legacy of the history of square dancing through his writings and his historical perspective of CALLERLAB is without equal. He and JoAnn are the definition of a friend to me.”

From Masaru Wada: “His book is a very important book for square dance society to understand American history and culture. Japanese square dance history was stated in this book. This is contributed to know Japanese square dance society as well. I respect him that he has lots of activity for CALLERLAB association and development into the square dance society.”

From Don Beck: “I’m so lucky that Jim and I lived in the same area. Jim was my mentor. In my early days of calling, I learned so much from him. In my later days of calling, I learned so much from being able to brainstorm with him. I also value his and JoAnn’s friendship.”

And from Don’s milestone presentation to Jim: “He is willing to keep changing when changes will be beneficial yet will strongly stick by his decisions when that seems to be best. Jim is an innovator, not a renegade.”

And from Tony O: “It would be very difficult for me to put what Jim and JoAnn Mayo have meant to me in just a few sentences. Jim was, and in many ways still is, a mentor. Jim was always the first one I came to for advice when I was Chairman of the Board. I was honored to serve several terms on the BOG and the EC with Jim, and I cannot think of a more dedicated couple to the CALLERLAB organization than the two of them. Jim’s unselfish dedication to CALLERLAB is unparalleled, and if there ever was a couple who bled CALLERLAB blue, it would be the Mayos.”

You have called with them, laughed with them, cried with them, gotten mad at them, argued with them, learned from them. We consider ourselves lucky to be able to call them friends.

On behalf of CALLERLAB, it is with great honor that I award this Lifetime Achievement Award to Jim Mayo, and equally recognize with great love and appreciation his wife, JoAnn Mayo.

Presented by Chairwoman Patty Greene / 2018 CALLERLAB Convention, March 27, 2018

KEN'S KORNER

KEN RITUCCI

KenRitucci@aol.com ~ www.kenritucci.com



APRIL MEANS THE NEW ENGLAND CONVENTION

Hi everyone! Well, it's that time again. In a few short weeks it will be time for the New England Convention. This wonderful annual event is always held on the 4th weekend in April. This year's event will be held April 27-28. There will be a Trail In Dance on Thursday the 26th with some of the Convention Staff Callers. Sunday morning will be the annual dance to support the New England Square Dance Foundation. So, for about three days there will be plenty of square and round dancing.

The Convention traditionally moves geographically around the six New England States and stays for two consecutive years. This year it has moved to the beautiful area of Stowe, VT. Stowe, located in Northern Vermont off of RT 89, is a wonderful Ski Town with many sights to see.

Friday morning the Convention Committee has prepared some tours which can be found on the Convention's Web Site www.NESRDC.ORG. Any and all information on the convention, including housing, dance program etc. can be found there. This year's theme is "Diamonds In The Sky." I know the committee has plans to decorate the halls based around the theme.

The Dance Program will be very full with a wide range of dancing programs. Round Dancers will enjoy Phases II through IV or even higher plus Round Dance Teaches. There will be some Contra Dancing on Saturday morning. The Square Dance Program will be very busy with different Program Workshops and "Intros to the next Program" as well. Dance Programs will include Mainstream through C1 with some C2 tips as well.

There will be some special "Dance Hours" such as "Take No Prisoners," "DBD," and "Fast Track." There will also be a hall for just Singing Calls, where callers may team up and sing Duets. There is something for everyone! Saturday night will feature the ever popular "Live Music" from 8-11 PM. And, once the halls officially close for the evening, there will be more dancing with an After Party. Friday night's After Party will be sponsored by EDSARDA (Eastern District Square and Round Dance Association) and Saturday night is sponsored by the Convention itself.

So, if you haven't made your reservation as of yet, please do so now. Come out and support New England's' Premier Dancing Event!

See you there!

Laundry - sorting life's problems one load at the time!!!

OL' MACDONALD

COMPOSERS: Cathy & Fred Fisher
47 Hays Hill Rd, Conway AR 72032
ConwayRounds@yahoo.com
MUSIC: *Ol' Macdonald* by Big Bad Voodoo Daddy
available as download
SPEED: as downloaded
FOOTWORK: Opposite unless noted
PHASE: 2+1 (strolling vine)
RHYTHM: Two Step
SEQUENCE: INTRO, A, B, A, C, B, A, END

INTRO

1 - 8 WAIT;; APT, -, PT, -; TOG, - TCH, -; L TURNING BOX;;;

A

1 - 6 LACE ACROSS; FWD TWO STP; HITCH 6;; LACE BK; TWO STP TO CP;
7 - 12 2 TURNING TWO STP;; STROLLING WINE;;;
13 - 16 SLW TWIST VINE 4;; FWD HITCH 3; HITCH/SCISS TO SCP;

B

1 - 8 2 FWD TWO STP;; SLW OP VINE 4;; LACE UP TO OP LOD;;;
9 - 12 W STRUT 4 / M HOLD;; M STRUT 4 / W HOLD;;
13 - 16 2 FWD TWO STP TO SCP;; SCOOT 4; WALK 2;

C

1 - 6 2 FWD TWO STP;; SLW OP VINE 4 TO OP;; VINE APT 3; TOG 3 TO BJO;
7 - 12 WHEEL 2 TWO STP TO CP;; CHARLESTON TWICE;;;
13 - 16 CIRCL AWAY 2 TWO STP;; STRUT TOG 4 TO SCP;;

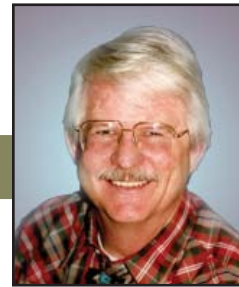
ENDING

1 - 6 2 FWD TWO STP;; SLW OP VINE 4 TO OP;; 2 FWD TWO STP;;
7 - 14 STRUT 4;; 2 TRNG TWO STP;; STROLLING VINE;;;
15 - 18 SLW TWIRL VINE 4;; LUNGE SD WITH JAZZ HANDS;;

**Full cue-sheet available at www.mixed-up.com/allover
or send self addressed, stamped envelope to
Birgit Maguire, PO Box 260, Holbrook MA 02343**

MOORE THOUGHTS

PAUL MOORE



Community Dance Program

I have a habit of showing up at CALLERLAB conventions and getting put to work. This year, in Albuquerque, New Mexico, I was lucky to be assigned two presentations that were closely related. One was on calling the best one-night party dance, and the second was about programming a Community Dance party. Community Dance Program (CDP) has been around for a while but is still not fully recognized by CALLERLAB. But we do hold sessions for callers on the Saturday and Sunday before CALLERLAB begins, and we use the same facility.

Just to let you know, there was square dancing before the formation of CALLERLAB. Callers used a very limited number of calls because most dances were treated like one-night party dances. The caller would use what calls he could get away with at any given dance and a lot of calls were regional or idiomatic of a particular caller. Sequences were pre-planned for flow and for matching the musical structure. Every caller was on his own because there was no national entity to help guide them. Callers were definitely influenced by his/her region and/or mentor.

These were pre-technical days, so all dances were to live music - perhaps amplified. It is in this era that records started to be used for square dances because they were cheaper, and there were not enough musicians to cover all of the dances and classes. One early caller, Bob Osgood said that he had the first variable speed record player in the early 1950' – its speed varied according to the weather.

Since the sequence of calls had to be written down, most callers had their “little black book,” which contained all the patterns he knew. Oftentimes at the breaks, visiting callers would rush to write down the pattern they just danced. Unfortunately, callers did not necessarily hear the official title of a dance, so they would assign their own name to it. Therefore, many callers used the same dance patterns, but had different names for them.

Magazines definitely influenced the activity because they published dance sequences, lyrics to singing calls, promoted popular callers and articles on styling and costume. The most widely read magazine was Sets In Order (a call used to get people into squares). Bob Osgood was publisher of SIO, and he founded the American Square Dance Society, which established the Callers' Hall of Fame. Another very popular magazine was American Square Dance which is still going strong.

In our brief history of square dancing, we must recognize that there have always been callers and dancers who want a “bit more.” There were not enough of them to afford hall rent, so basement or private workshops and clubs evolved.



SAGE Square & Round Dance Club

Saturday, May 12 ~ 7:30 to 10:00 pm with Early Rounds

Mainstream

Caller: Walt Bull - Cuer: Carol Arsenault

Brunswick Junior High School, 65 Columbia Avenue, Brunswick ME

sageswingers@squaredanceme.us

<http://sage.squaredanceme.us>

Square dancing was extremely popular, especially after WWII. As people spread out across the country, they could always find friends at a square dance. The problem was that America became more mobile and more people were on the road. Also, dancers heard from friends about especially good callers, and they wanted him to call in their area (example, Ed Gilmore of California would put in about 14,000 miles per year driving to dances).

To try to get some order out of the chaos, Bob Osgood got a number of Hall of Fame callers to Asilomar on the California coast. Their goal was to come up with an organization of callers who could influence other callers and dancers to submit to a set of calls. (Bob Van Antwerp came up with the name (the organization in which callers could work like scientists in a laboratory). CALLERLAB came up with a beginning list of calls – the Basics - and a more complex set of calls to follow - Extended Basics, or Mainstream.

Meanwhile, music producers started working together and specialized dance organizations started: Roundalab, Contralab. And already there was a strong dance movement headed by Country Dance and Song Society, which emphasized ethnic dances, but they also kept the traditional squares and contras. Since the formation of CALLERLAB, we have seen American Callers Association be established. And loosely connected to CALLERLAB and ACA, there are specific programs such as the Club 50, ABC, and others. Out of the live music contra world came “Dare to Be Square” - old type squares (and some new ones) that are pretty lively and are always done to live music.

So, here we are at the Community Dance and Traditional Dance committee meeting, also trying to do what some of the other programs have tried to do: how to simplify square dancing so that more people can become involved but not have to devote their lives to square dancing. 1) CDP limits the vocabulary, 2) it emphasizes that we should dance to the music, 3) and dance is a social activity, so we should be sociable.

One of the first concerns is: Does CDP limit the flexibility and variety of dancing?

First think of a beginner’s class: how does the caller get people up and dancing?

Answer: By using the language of the students (ordinary, everyday English - BTW, square dancing is not done in English). Only when the students have done movement enough times do we insist on them using the new vocabulary.

CDP has only 22 calls by name. If a caller wants the dancers to do something that is not covered by a term on the list, he must call it directionally (he does not interrupt the flow of the dance: e.g. Callers ain’t never going to call Spin Chain and Exchange the Gears directionally).

Fairs 'n Squares



Saturday, May 19 ~ 8:00-10:30 PM ~ MS & PL
Ralph Peacock - *Calling* & Harriett Clarke - *Cuing*

Dance & Workshops at Scott Hall, First Parish Church, 24 Vernon St, Framingham MA

Mondays - Round Dance Workshop: Beginner & Advanced ~ 7:00- 8:30 pm

Thursdays - Square Dance Workshop: Basic, MS & PL ~ 7:30- 9:30 pm

Info: 508-651-7571

www.fairsnsquares.com

Since CDP comes under the general heading of square dance, I would recommend squares as the most common formation. But everything else is legal. If a dance has an unusual pattern to it, go ahead and teach it to use it at that dance. That works for circle dances, contras, rounds, mixers, etc.

So here are some dances that are covered by the CDP list that can be taught quickly. *Birdie in the Cage* and *7 Hands Around*.

Traditional is to have just the men do it.

#1 man out to the right and turn the right hand lady with the right,
turn partner left,

Turn opposite lady right, partner left,

Turn corner right, turn partner left.

Put her in middle and 7 circle left. Bird hops out and crow jumps in and circle right

All swing partner and promenade home.

For variety try #4 lady out to left and turn left hand man left, etc. Also, try, side men out to right, etc.

DoSaDo and Face the Sides. Easy pattern which also allows for variations.

Heads forward and back

Heads dosado and face the sides

Circle four hands all the way

Centers split the outside go around one

Lines F&B

Centers star right in the middle

Allemande left corner

Swing partner and promenade

There are literally thousands of dances that can be used in CDP. The variety comes from changes of music style, changes of formation, and the willingness of callers and dancers to experiment.

Most of the houses in France are made with plaster of Paris!!!

CLUB NEWS

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

The energy was there! Bill Mager called an outstanding Plus dance at Riverside February 24. Six squares moved to Bill's (*below left*) lively calling. Birgit Maguire's (*below right*) cueing filled the hall with graceful couples waltzing, doing smooth fox trots, and other favorites. Representatives from six clubs were present, and Single Squares and Heel and Toe left with Riverside banners. Thank you, Bill and Birgit!



The winter Mainstream class is going well. On February 21st five new dancers attended with four squares up. Before the Mainstream class at 7:00 with



Joyce Kutz, there is a review at 6:30 conducted by Bill Ackerman or Mike Anastasia, members/callers.



Round dancing on February 24

Join us in Danvers on May 5 for the last dance of our regular season.

Joyce Kutz will be calling a Plus dance. Marilyn Rivenburg is our cuer and will do early rounds. You will be glad you came!

Riverside is going back! Where? St. Joseph's Church Hall in Wakefield. When? June 9th, July 14th, and August 11th. Join us for three fun Mainstream dances with two Plus tips and early A1. Stay tuned for more information.

For complete details about all Riverside activities, check out our ad on [page 27](#). www.riversidesquares.org and www.facebook.com/riversidesquaresinc.

Dance in a square and make a circle of friends! Let's do all we can to keep square and round dancing alive and well!

We hope to see you soon at Riverside!

REVIEWING

ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

FROZEN 1 by Jerry and Shirley Dunn

Phase 1 +1 (Left Turning Box) Waltz; available from Amazon. This makes the 3rd dance written to this music that I know of. Circle away and together, balance, left turning box, box, reverse box, lady under, man under, waltz away and together, apart point and hold.

IRISH ROMANCE by Susan Healea

Phase 2 + 1 (Side Corte) Waltz; available from Amazon and others. Twirl/vine, thru-face-close, waltz away and together, solo turn 6, lady wrap, pick-up, forward waltz, progressive box, progressive twinkles, balance, maneuver, right turns, sway, left turning box, lace across and back, twinkle, circle away and together, canter and side corte.

IRISH WEDDING SONG by Susan Healea

Phase 2 Waltz; available from Amazon. Twirl/vine, thru-face-close, waltz away and together, solo turn 6, lady wrap, forward waltz, pick-up, progressive box, progressive twinkles, canter, balance, back waltz, circle away and together, wheel 6, left turning box, lace across and back, dip center, wrap and hold – smile.

RED RIVER VALLEY by Diana and Jake Ring

Phase 2 + 1 (Rock the Boat) Two Step; available from iTunes. Circle chase, forward two steps, scoot forward-lock-forward, lace up; circle away 2 two steps, face to face and back to back, basketball turn, scissors, hitch, hitch/scissors, rock the boat, hitch 6, left turning box, traveling box, broken box, traveling doors an twirl 2.

BOP by Russ and Judy Francis

Phase 3 Two Step; available from Amazon. Vine 8, forward two steps, double hitch, vine apart and together, box scissors, whaletail, scoot, fishtail, strolling vine, reverse twirl/vine, traveling box, wrap, unwrap, vine, change sides, circle away and together.

HOT N COLD by Bill and Maxine Ross

Phase 3 Cha; available on iTunes. Basic, reverse underarm turn, underarm turn, hand to hand, sliding door, circle away and together, new yorker, spot and time, time and spot, lariat, chase with an underarm pass, fence line, sand step, open break, whip, traveling door, sidewalks, crabwalks, shoulder to shoulder, chase, chase peek-a-boo, vine face to face and back to back.

NICKEL CANDY by Shirley and Don Heiny

Phase 3 + 2 (Fan, Hockey Stick) + 1 (Shadow New Yorker) Rumba; available from Amazon. Shadow new yorker, basic, shoulder to shoulder, new yorker, walk 6, fan, hockey stick, fenceline, cucaracha, chase, underarm turn, lariat, new yorker 4, chase peek-a-boo, crab walk, chase with an underarm pass, hand to hand, time steps, side draw close and side corte.

POEME by Jos Dierickx

Phase 3 + 1 (diamond Turn) Waltz; available from amazon. Twirl/vine, diamond turn, progressive box, left turns, solo turn in 6, back waltz, over spin turn, whisk, man roll across – lady roll, balance, thru twinkle, maneuver, right turns, twisty vine, hover, progressive cross hovers, dip back and hold.

You only treasure what you lost!!!

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Saturday Square Dancing in May

Early Rounds 7:30 pm ~ Square Dancing 8 - 10:30 ~ MS & PL

5 Rick Gittleman / Birgit Maguire - Sports Night

26 Walt Bull & Grace Tudan / Mike Alexander - Sunshine & Flowers

Special Memorial Day Dance ~ Monday May 28

Kevin Bersing / Birgit Maguire

1:30 - 2:00 Early Rounds ~ 2:00 - 4:30 MS/PL

A BANNER CLUB

Info: 413-967-9048 www.hayloftsteppers.org

RENT THE BARN ~ Contact Richard Eckert ~ 413-967-9048 ~ wingzero112@gmail.com

TEQUILA SUNRISE by Larry and Susan Sperry Phase 3 + 2 (Latin Whisk, Alemana) Rumba; available from Amazon and iTunes. Circle away and together, wheel 6, latin whisk, side walk, alemana, break back to open, kiki walk, sliding doors, chase with an underarm pass, basic, fenceline, thru-serpiente, new yorker, shoulder to shoulder, cab walk, shadow new yorker, break back to a lady's headloop to varsouvene, chase, peek-a-boo, side lunge and shape.

BIM BAM BOOM by Shirley and Don Heiny

Phase 4 + 1 (Single Cuban Breaks) Cha; available from Casa Musica. Chase with underarm pass, new yorker, basic, fan, hockey stick, fence lines, spot turn, reverse underarm turn, crab walk, traveling door, hand to hand, whip, forward chas, alemana, lariat, single Cubans, umbrella turn, open break and freeze.

ONE MORE TEQUILA by Peg and John Kincaid

Phase 4 + 1 (Natural Top) + 1 (Body Ripple) Mambo; available from Amazon. Forward basic, underarm turn, scallop, sidewalks, aida, patty cake tap, basic, new yorker with a kick, knee swivel 3, cross body with a knee lift, cucarachas, open break, natural top 3, chase with full turns, swivel walk 3, thru-serpiente with flicks, thru to aida and pressline.

HUSHABYE MOUNTAIN 5 by Gert-Jan and Susie Rotscheid

Phase 5 + 2 (Continuous Hover Cross, Throwaway Oversway) Waltz; available from Casa Musica. Outside swivel, thru-ripple chasse, open natural, outside spin, right turning double lock, weave 6 banjo, continuous hover cross, double reverse, whisk, syncopated whisk, promenade lock, right lunge and hold, roll-recover-slip, left turn and much more.

Only those dances that have readily available *un-modified*, per *ROUND-A-LAB Guidelines*, music are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please ask.

Anyone wishing to have their dance reviewed in this column should email a FULL cue sheet to Phil at Gatchell.Phil@gmail.com. Please do not send any music.

**Why shouldn't you use "beef stew" as a password?
Because it's not stroganoff!**

SQUARE DANCE MUSIC REVIEW



Buddy Weaver

buddy@buddyweaver.com ~ www.buddyweaver.com

CHANGE IS INEVITABLE (part III)

Did you ever step into the middle of an on-going conversation? You listen a bit and discover that you have no idea what everyone is talking about. This is because you missed the first two-thirds of the conversation, so before you continue reading this article, please take a moment to read parts one and two.

Let's conclude this series with thoughts on how to effect change. As discussed, change is inevitable, and it can happen randomly or with some sense of purpose. In the former you will find people who are reacting to changes around them, sometimes reconciled but often resistant. The latter describes a person looking at where they are now, where they want to be in the future, and effecting how they will get there.

This person recognizes that sensibilities in the world are always shifting and wants to keep up or stay ahead. Let's call these people agents of change. To help agents of change, the following observations and opinions are offered.

- 1 Changes that you implement should enhance the present and future experience of those impacted. In part one the newly elected club president who added tables/chairs for dancers to socialize between tips, created a welcome opportunity to network.

In part two, the creation of classes and new dance groups for people excluded from dancing, enhanced the overall experience of square dancing for generations to come. Embrace changes that offer something not already offered while not hurting or taking anything away from what is existing.

Beware of change that is self-indulgent. Also, in part one, the newly elected club president who decrees an end to the tradition of "pie night" is a good example. The change was not to protect anyone, it did not enrich the experience of coming to a dance, and it created a rift in the club which greatly contributed to the end of the club.

Another example is the newly appointed club caller who declares the club level needs to come up which in turn drove many members out the door. Every agent of change should question the motive behind changes that they'd like to implement. Is change even necessary? Making changes just because you can will often leave people feeling disenfranchised and hesitant to support future endeavors.

Send your club news & photos to:
nsd@squaredance.ws

Be tuned into the fact that change is infinite so once you realize success (or failure) it will probably lead to more changes. This is evidenced in our history as talked about in part two, where callers and dancers made the move away from memorized routines. They began using bits of one routine mixed with bits of another routine, which evolved into using deconstructed bits of routines mixed together, which changed into naming these individual bits as new calls that later found their way into fractionalizing these calls.

Modern western square dancing is PROOF of infinite change. Change can be like a pendulum, swinging back in the direction it came from, something our activity experienced with a push away from long skirts and jeans to the fancy costumes now back to long skirts and jeans. Some of today's agents of change were strongly opposed to ideas of change yesterday, so you see that change is inevitable, in people too.

2. Be prepared for resistance to change. No matter how innocuous the change is, there will be folks unhappy with any change. For example, quite a few dancers would like to have less organization in square dancing; less hierarchy. For good folks who have invested many hours in service to square dance organizations, this idea of change will find resistance.

We have all seen opposing views fighting against each other resulting in animosity, lack of compromise, and a breakdown of communications. It is necessary to understand a differing position and recognize it is just as important as your own. You may not agree with an opposing view, but you should respect it and not try to change it. There is room in this world for opposing ideas to co-exist and if your plan for change is right then it will gain its own consensus.

Another form of resistance has been described as "it's not my idea so I hate it." These are people strongly opposed to change, even when change could have an obvious positive impact. Even when sensibilities of the times change, there will be some who push back against the rest of the world.

I wonder if perhaps they are embarrassed to have not changed sooner. As in part two, the early days of modern western square dancing excluded singles or people of a different race, but times changed and so did our activity. There was resistance to this evolution from leadership and membership but **change with a positive impact gained consensus**. Nothing solidifies change more than consensus.

- 3 Build consensus. In my opinion, one of the best examples of building consensus is CALLERLAB. Here was a small group of professionals with many proposals for change that sought out like-minded professionals, clearly laid out plans for the future, and found a majority opinion to support it. Today we have Basics through Challenge programs, definitions, timing charts, and suggested teaching orders that are the benchmark of modern western square dancing brought about by building consensus around change.

Certainly, there are those who don't agree with CALLERLAB, but there is a respectful co-existence that many organizations can learn from. Even this "live and let live" attitude has found consensus among callers and dancers.

SAGE Square & Round Dance Club

Coming - Saturday, June 9 - 7:00 Early Rounds ~ 7:30 - 10 Mainstream Dance

National Caller: Tony Oxendine ~ Cuer: Carol Arsenault



Dancing at the
Bath Area Senior Center
45 Floral Street, Bath ME

Advance Tickets
\$10/dancer
\$12/dancer at the door

Contact: Brian Beckman
207-389-2568 or 207-841-9557
<http://sage.squaredanceme.us>

In closing, it's not easy to be an agent of change and not everyone is cut out to be one. Wherever you are in the world, either directing change or reacting to it, my hope is this article will help you understand the "other-side" a bit better than you did before. Change, random or planned will come and we cannot stop it but what we can control is our reaction to it.

Speaking of change, for the first time ever the 67th National Square Dance Convention will have a welcome dance on Wednesday afternoon at the convention center. This is a free dance offering squares from Mainstream to Plus in rooms 2103 a & b. The featured callers are recording artists from Blue Star, Hi Hat, and Rawhide Music labels. Time will be 1:00-3:45 PM.

Also, I will be the keynote speaker at the 67th National Square Dance Convention on Friday at 10:00 AM. The topic will be how to recruit and retain dancers. Hope to see you at the Nationals in Kansas City.

As always, please send your comments to buddy@buddyweaver.com.

Singing Calls

LADY

Acme 144 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads bring the tune out-front. Lots of fill notes around the caller. The tune is seventies pop/rock (Little River Band) played in a contemporary pop style. Middle of the energy scale but a good caller could put it over. Tracks include music with and without leads/background vocals.

Heads Promenade Halfway – Sides Right & Left Thru - Square Thru – Eight Chain Four - Swing

BEGINNING TO SEE THE LIGHT

Blue Star 2621 by Eric Henerlau

MP3 / CD from Blue Star web site and dealers

Tempo: 126 Rhythm: Shuffle

Great dance beat done with a swing feel. Tune is easy to follow with clear leads played by guitar, saxophone, and piano. The same instruments provide lots of fills. A classic swing song that is played in a contemporary country/jazz style. Mid-way up the energy chart with a key change on close that adds punch. Tracks include music with and without harmony.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Cntrs Square Thru Three – Swing



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7:00 - 8:30 pm - Phase 4 Waltz

8:30 - 10:00 pm - Various rhythms

Tuesdays, at the Hayloft Barn, Sturbridge MA

7:00 - 8:30 pm - Phase 4 Rumba

8:30 - 10:00 pm - All Rhythms Phases 4-5

-
- Sat 5 Hayloft Steppers, Sturbridge MA
Sat 12 Single Squares, Burlington MA
Fri 25 Square Wheels, Enfield CT
Mon 28 Hayloft Steppers, Sturbridge MA
Tue 29 Round Dance Party, Hayloft Barn, Sturbridge MA

For rates and dates call Birgit or Richard Maguire ~ 508-584-0584 ~ www.breasyrounds.com

RUNAWAY

Chic 1034 by Scott Bennett

MP3 from Chic website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by guitar and keyboard make the familiar tune easy to follow. Lots of great electric guitar work in the background. A fifties pop song that is played in an energetic rock style. A good caller could make this a driver. Tracks include music with and without background vocals/leads (melody)

Heads Square Thru – Do Sa Do – Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

RUNAWAY

Chic 2034 by Shauna Kaaria

MP3 from Chic website

Tempo: 126 Rhythm: Shuffle

Instrumentally similar to Chic 1034 except in a key suitable for female singers. Leads playing the melody seem stronger. Tracks include music with and without leads/harmony
Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Cntrs Square Thru Three – Swing

LOVE IS STRANGE

Chic 3039 by Scott Smith and Shauna Kaaria

MP3 from Chic website

Tempo: 126 Rhythm: Shuffle

Good dance beat with an added cowbell throughout. Tune is up front with strong leads played by guitar and keyboard. Lots of guitar work in the background. A fifties pop song that is played in a contemporary country/pop style. Mid-way up the energy chart. Tracks include music with and without leads/harmonies. *Two figures*



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I WONDER HOW THE OLD FOLKS ARE AT HOME

Chinook 241 by Doug Davis

MP3 from *Chinook web site and dealers*

Tempo: 128 Rhythm: Boom-Chuck

Danceable beat. The tune is right up-front with strong leads played by guitar, banjo, and steel. The same instruments provide fills. A classic country sing-along played in country style. Middle of the energy scale.

Heads Promenade Halfway - Pass the Ocean - Extend - Recycle - Sweep a Quarter - Boy Walk! Girl Dodge - Split Circulate - Scoot Back - Swing

HARD LUCK WOMAN

Crest 153 by Scott Bennett

MP3 from *Crest website*

Tempo: 126 Rhythm: Shuffle

Great dance beat. Clear leads played by saxophone, guitar, and organ make the tune easy to follow. Lots of fill notes from the same instruments. A seventies rock song (Kiss) that is played in a contemporary pop style. Middle of the energy chart. Tracks include music with and without leads.

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Ferris Wheel - Pass Thru - Star Thru - Square Thru Three - Swing

COWBOY CUMBIA

ESP 1173 by Elmer Sheffield

MP3 from *ESP web site and dealers*

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. Clear leads played by piano, accordion, and guitar. Lots of fills from the same instruments plus accordion played in the background throughout. A cumbia is a Colombian folkloric dance and the song (Javier Molina) combines Espanol with English in a tune reminiscent of "Give Me Back My Blues." Singing call is played in a country-Cajun style. Middle of the energy chart.

Heads Square Thru - Touch A Quarter - Split Circulate - Hinge - Fan the Top - Right & Left Thru - Pass Thru - Chase Right - Swing

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RED, WHITE & BLUE

Caller: *Gloria Vivier* ~ Cues: *Margene Jervis*

Saturday, May 26 ~ 7:30 - 10 pm ~ MS/PL

Mason Town Hall, Valley Rd (Rte 123) Mason, NH 03048



Banner: Ken & Marge Manwiller 603-878-1718 ~ www.wolfrockers.com

RIVERTOWN

ESP 223 by Darryl Lipscomb

MP3 from ESP web site and dealers

Tempo: 130 Rhythm: Boom-Chuck

Good dance beat. Strong leads played by guitar, accordion, and steel. Electric guitar in the background throughout. A country song played in country style by Southern Satisfaction. Yes, middle of the energy scale with a key change on the close for boost. Figure gives a six-beat Promenade with 16-beats of music.

Heads Lead Right – Circle to a Line – Touch a Quarter – Coordinate – Bend the Line – Right & Left Thru – Load the Boat – Swing

DON'T HANG UP

MAP 1031 by Mike Sikorsky

MP3 from MAP web site

Tempo: 126 Rhythm: Boom-Chuck

Danceable beat. Tune is out front with strong leads played by guitar, saxophone, and keyboard. In the background are male and female voices chasing the singer in some places. A sixties pop song (The Orions) that is played in a contemporary pop style. Middle of the energy scale with a key change on the close for a boost.

Heads Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Cntrs Pass Thru – Touch a Quarter – Scoot Back Twice – Swing

ANOTHER CHANCE

Rawhide Music 1196 by Sue Dellere

MP3/CD from Rawhide website or dealers

Tempo: 124 Rhythm: Shuffle

Good dance beat with an emphasis on bass. Two tracks offered, one with strong leads and the other with leads that are less out-front. Leads played by piano, guitar, and xylophone. The same instruments provide fills. A country song (Tammy Wynette) that is played in country style. Middle of the energy chart with a key change in the close for oomph. Previously done on Buckskin.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Spin the Top – Right & Left Thru – Flutterwheel – Boys Walk – Swing

IF YOU WANT ME

Rawhide Music 1197 by Buddy Weaver

MP3/CD from Rawhide website or dealers)

Tempo: 120 Rhythm: Boom-Chuck

Good dance beat. The tune is unmistakable with strong leads played by steel, piano, and guitar. A country song (Billie Jo Spears) played in country style. More of a crooner. Tracks include music with and without harmony. Extracted from Hi Hat vinyl. Adjust speed.

Heads Square Thru – Right Hand Star – Heads Star Left – Swing Thru – Boy Trade – Turn Thru – Allemande Left – Promenade

As I Saw It

by Paul Moore

“[This] is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity.”

Jim Mayo
First Chairman of
CALLERLAB



ly

Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

Available at www.Amazon.com for \$24.95 plus shipping.

FEEL GOOD BLUES

Riverboat 823 by Bear Miller

MP3 from Riverboat web site

Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads playing the melody are piano and organ. Some fill notes around the caller that played by piano and keyboard. As the title suggests, a blues-type number played in a bluesy country style. Could be a rouser depending on the caller.

Extracted from Red Boot Records. Adjust speed.

Heads Square Thru – Swing Thru – Boy Run – Circulate – Chain Down the Line – Star Thru – Pass Thru – Trade By – Swing

DUMAS WALKER

Riverboat 824 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 129 Rhythm: Shuffle

Good dance beat. Music is chords played by guitar and keyboard with the same instruments jazzing in the background. Callers will have to know the tune. A country tune (Kentucky Headhunters) played in country style. Middle of the energy chart. Tracks include music with and without harmony. Extracted from Red Boot Records vinyl. Adjust speed.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle – Swing

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TONIGHT CARMEN'S COMING BACK HOME

Riverboat 825 by Scott Smith

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Danceable beat. Strong leads played by trumpet, piano, and guitar. Some nice fill notes from the same instruments. A classic country song (Marty Robbins) played in country style. A crooner. Figure is a Right-Hand Lady progression. Extracted from Red Boot Records vinyl.

Heads Pass the Ocean - Extend - Girls Trade - Swing Thru - Boy Run - Bend the Line - Square Thru - Trade By - Swing

WE'VE GOT THE MUSIC

Riverboat 826 by Ken Burke

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat with an emphasis on bass. Mostly chords are played by a guitar with harmonica, steel and more guitar jazzing around the melody. Callers will have to know the tune. A country sounding tune played in country style. Middle of the energy chart. Extracted from Riverboat Records vinyl.

Heads Square Thru - Right Hand Star - Heads Star Left - Right & Left Thru - Touch a Quarter - Split Circulate Twice - Swing

YOU'LL NEVER KNOW

Riverboat 827 by Lawrence Johnstone

MP3 from Riverboat web site

Tempo: 128 Rhythm: Shuffle

Good dance beat done with a swing feel. Strong leads played by guitar, piano, and keyboard make the tune unmistakable. A song from the 1940's played in a laid-back country style. Extracted from Red Boot Records vinyl. Adjust speed.

Heads Promenade Halfway - Lead Right - Veer Left - Bend the Line - Touch a Quarter - Circulate - Boy Run - Right & Left Thru - Rollaway - Swing

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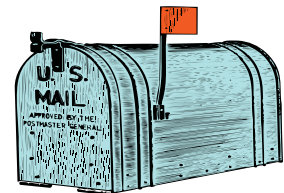


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PM IN THE MOOD FOR DANCING

Sting 21609 by Cherish Bristow

CD/MP3 from *Sting* web site or dealers

Tempo: 128 Rhythm: Shuffle

Great dance beat. Tune is easy to follow with clear leads played by organ, guitar, and keyboard. Lots of fill notes from keyboard, saxophone, and clarinet. An exciting contemporary pop rendition of a seventies pop song. Two key changes make it even more exciting. Tracks include music with and without harmony. Adjust speed.

Heads Promenade Halfway – Star Thru – Pass Thru – Swing Thru – Boy Run – Half Tag – Scoot Back – Boy Run – Slide Thru – Swing

SUSSUDIO

Throw Back Tunes 110 by Ted Lizotte

MP3 from *Throw Back Tunes* web site

Tempo: 124 Rhythm: Shuffle

Good dance beat with added percussion. Leads are laid-back behind the percussion. Lots of fill notes. Music from guitar, saxophone, and keyboard. An eighties song (Phil Collins) that is played in a contemporary pop style. Could be a rouser depending on the caller. Tracks include music with and without melody.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel – Square Thru Three – Swing

RHIANNON

Throw Back Tunes 206 by Ted Lizotte

MP3 from *Throw Back Tunes* web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads played by keyboard and guitar. Lots of fill notes from the same instruments plus saxophone. Also known as "Rhiannon (Will You Ever Win)" is a seventies pop song (Fleetwood Mac) that is played in a contemporary pop style. Using the trademark guitar riff throughout the song adds a nice touch. Could bring the house down depending on the caller. Tracks include music with and without leads/harmony.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Eight Chain Two – Slide Thru – Square Thru Three – Swing

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HOEDOWNS

BOOMERANG

ESP 449

MP3 from ESP web site and dealers

Tempo: 128 Rhythm: Shuffle

Great dance beat. A contemporary pop sound with instrumentation from keyboard, guitar, and jaw harp. Lots of vocal sounds in the background along with music drops. This is a square dance take on the popular alternative hoedown "Oh Ah." mandolin. Tracks include called recordings of Elmer Sheffield. Adjust speed.

RIVER MARCH

ESP 453

MP3 from ESP web site and dealers

Tempo: 126 Rhythm: Shuffle

Good dance beat. A contemporary pop treatment of the Grand Colonel Boogie (AKA Grand Colonel Spin). Music from keyboard and guitar with melody clearly played with lots of fills/drum rushes. Tracks include called recordings of Steve Kopman.

ARREANDO HOEDOWN

Tempo: 130 Rhythm: Boom-Chuck

BORN TO BE

Tempo: 123 Rhythm: Shuffle

Blue Star 2620

CD/MP3 from Blue Star web site or dealers

Two hoedowns for the price of one. Both have a good dance beat.

Arreando has a fast-moving and exciting country music sound. Chords playing with guitar, fiddle, and piano jamming.

Born To Be is played in a laid-back country style. Music again is chords with lots of guitars, keyboard, and vocal "oohs" alternating. More great Blue Star hoedowns. Adjust speed.

CHARIOTS OF GROOVE

Mountain 5038

MP3 from dealers

Tempo: 128 Rhythm: Shuffle

Good dance beat. Modern sounding hoedown with music from keyboard instruments. Lots of musical drops and drum rushes. The melody clearly played is the theme from “Chariots Of Fire.” Adjust speed.

COOL ENCOUNTERS

Tempo: 126 Rhythm: Shuffle

DO YOU BELIEVE

Tempo: 126 Rhythm: Shuffle

Mountain 5039

MP3 from dealers

Two hoedowns for the price of one.

Both have a good dance beat. Both have a modern pop sound with music from keyboard.

Cool is chords with lots of extra percussive instruments present.

Believe has a melody clearly playing the familiar Cher song. Extra percussion added to blend into the arrangement.

CALENDAR GIRL

Riverboat 829

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Music is chords with lots of fills played in a contemporary country style. Instruments are guitar, harmonica, and steel. A relaxing hoedown.

TOGETHER WE DANCE

Riverboat 828

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Music is chords with lots of fills performed in a contemporary country style. Instruments played are guitar, dobro, fiddle, and steel. The feel builds from relaxed to exciting.

JUST CAN'T WAIT

Riverboat 830

MP3 from Riverboat web site

Tempo: 124 Rhythm: Shuffle

Good dance beat . Hoedown is contemporary country/pop style. Music is chords with lots of fills played guitar, keyboard, and steel drum. Another smooth Riverboat hoedown.

DEAL

Rawhide 1653

MP3 from Rawhide web site

Tempo: 129 Rhythm: Boom-Chuck

Good dance beat with an emphasis on bass. Country style hoedown. Music is chords with guitar, fiddle, and banjo alternating. Again, somewhere between laid-back and exciting. Extracted from Blue Star Records vinyl and now available for 99¢.

SHORT ROAD

Rawhide 1652

MP3 from Rawhide web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Hoedown is played in country style. Music is chords with guitar, piano, and fiddle jamming in the background. Lots of music drops to feature percussive breaks. The feel is somewhere between laid-back and exciting. Originally done on Blue Star now part of the 99¢ hoedown series.

LUCKY DAN

Rawhide 1653

MP3 from Rawhide web site

Tempo: 123 Rhythm: Boom-Chuck

Danceable beat. Hoedown is played in country style. An unfamiliar tune is clearly played by guitar, piano, clarinet, and trumpet. A relaxing hoedown. This was originally produced by Lucky Records but never released. Taken from the studio tape and now part of the 99¢ collection.

Purchase the music reviewed from your local dealer or the on-line sources below

To search all music	www.musicforcallers.com
DOSASO.com (dealer)	www.dosado.com
A&S Records (dealer)	www.asrecordshop.com
Acme Music	www.acmerekordings.com
Blue Star Music	www.buddyweavermusic.com
Chic Music	www.chicrecordings.com
Chinook Music	www.callerdoug.com
Crest Recordings	www.crestrecordings.com
ESP Records	www.esprecordings.com
Mesa Apache Productions	www.arizonacaller.weebly.com
Rawhide Music	www.buddyweavermusic.com
Riverboat Music	www.riverboat.com
Sting Productions	www.stingproductions.co.uk
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Do you have comments?

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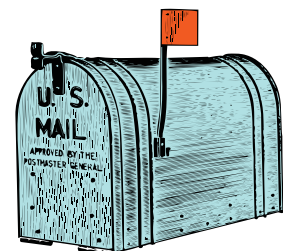


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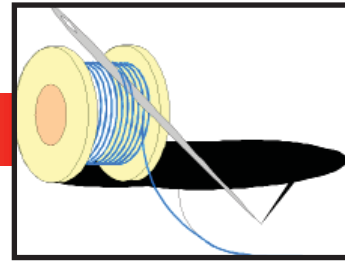
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SEW IT GOES



KAREN REICHARDT

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Sewing Machines Are Like Cars

There are three major factors that cause them to break down. Lack of maintenance, number of miles and mistreatment.

Lack of maintenance - Many women think a machine is clean because they run the brush around the bobbin area and blow on the lint. Blowing is one of the wrong things to do to a machine. It drives the lint deeper into the gears and breath is wet. That is spitting on the lint so it sticks better inside the machine. Canned air is worse. It is very cold and when metal gets cold it sweats and then lint sticks even better. Cold blasts can crack plastic parts and can't be any good for the computer.

Techs clean machines with an air compressor, room air. Take the machine outside. Remove the presser foot, stitch plate and bobbin parts. Stick the end of the compressor hose in the bobbin area and blast. Move the hose to the tension disks, the light bulb, and any other openings. Keep blowing until no more lint is flying. After sewing with fuzzy stuff like fleece or flannel, blow out the machine. It only takes a few minutes and can save you a repair bill. If you have a bobbin sensor it can fail because it gets covered with lint.

Oil the machine, get out the book and follow the directions. Each machine is different. Most of the newer machines require very little home oiling. Put your machine on a schedule, make a note on your phone calendar. Oil the machine even if it has not been used.

Machines should be taken to a technician on a regular basis for deep cleaning, oiling and timing adjustment. Depending on how much it is used, a machine should go into the shop every 1 to 3 years. This can't be done at home. Special tools, training and techniques are needed. Computerized machines need to be updated and reset. Just removing the shell from a computerized machine can blow the mother board.

Number of miles - My previous machine just plain wore out. A small spool of thread is 250 yards and a mile is 1,760 yards. That works out to seven spools to the mile. How many spool miles have you sewn? That is a long distance for a small motor and gears. Age is also a factor. It is just as hard to get parts for old machine as it is for an old car.

Mistreatment - When people brought machines into the shop, they almost always said, "The tension is off." It wasn't the tension, it was the timing. There is a very precise alignment necessary for the hook to be in the right place to catch the needle thread and pull it around the bobbin. This timing can be disrupted by many factors.

***What happens when you talk to a cow?
It goes in one ear and out the udder.***



Riverside Squares

PO Box 382, Danvers, MA 01923 www.RiversideSquares.org

Dances and workshops at All Saints Episcopal Church Hall, corner of Holten & Cherry Streets, Danvers

Saturday, May 5 ~ 7:30 - ER ~ 8:00 - 10:30 - PL

Caller: Joyce Kutz Cuer: Marilyn Rivenburg

Wednesday Square Dance Workshops

MS class - 7:00-8:30, PL - 8:30-9:30, Angel Plus Tip - 9:30-9:45

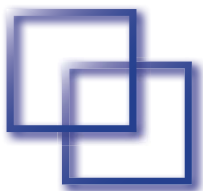
Presidents: Linda & Dave - 978-232-3559 ~ Banner: Anne - riversidebannerchairs@comcast.net

One factor is jamming the needle up into the head. When the needle hits a pin, it is just like a car hitting the curb with the front tires. Sewing with an old used dull needle has the same effect. The machine has to work harder to force the needle through the fabric. Like driving on rough pot holed roads. A sewing machine needle is good for 8 to 10 hours of sewing, then it is dull and need to be replaced.. If I hear one more persons say, "It ain't broke yet." I am going to scream. After spending \$\$\$ on fabric, and all their time, they won't spend pennies on a new needle.

The action that many women do to mistreat a machine is to get their left hand behind the needle and pull the fabric. They say they are 'guiding'. Then why do they have a tight fisted grip on the cloth? They are pulling to make the machine sew faster. That is like towing a car faster than the wheels are turning. It causes the needle to hit the plate and get jammed or broken. Hands should be in front of or beside the needle to guide. If you want to sew faster, step on the gas and lengthen the stitch.

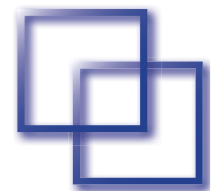
Pulling on the fabric is also bad for body alignment. The spine is twisted to the left, the head is bent down and the shoulders are raised. Why do you have a headache after sewing for a couple of hours? The stitcher should be sitting up straight, just like driving car. Head up, shoulders down, spine straight and eyes on the road.

Take care of your machine and it will last for a long time but it won't last forever. Just like your car, sometimes it needs to go to the junk yard.



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Hey, I Can Do That!

There's an old Quaker saying, "Attitudes are **caught**, rather than **taught**." Mr. Rogers used to refer to that quote quite often, and he'd often say the word 'compassion', in place of 'attitudes'.

I think square dancing, and square dance calling, both 'caught' my attention at an early age. I remember seeing a group of square dancers for the first time performing at an outdoors demo one weekend and I thought to myself, "Hey, I'd like to do that!" Ten minutes later the caller announces 'audience participation' and I jumped right up and dashed right over to the nearest square. I was anxious and eager and just a lad. After I started up lessons only a few short days later, one particular caller caught my eye with his sleek showmanship and crafty choreography. I said to myself once again, "Hey, I can do that!"

Isn't that the best type of flattery? It's such a remarkable compliment to the group or individual showcasing their talents. It's even better when that certain person or persons take that interested kid under their wings to show them their trade or hobby.

I remember watching The Marx Brothers when I was a kid and thinking, "I'd love to play the piano like Chico, tell those quick witty one-liners like Groucho and have a far-out costume and horn like Harpo." I loved those guys. Well, to this day, I play the piano (a little), tell jokes through my cartoons, and I actually am looking more like Harpo Marx the closer I get to age 50. Yes, I need a haircut. My top hat is just not covering it all these days.

I remember when I was a youngster and I went to an Arts Festival and a guy was there drawing caricatures. I watched him like a hawk. I was in awe at how he turned his customers into comical cartoons right before our very eyes. Then, after a little bit, I hopped into the hot seat to have my done. When he was finished with my caricature, I stood over his shoulder again just watching him work at his craft.

I remember when my parents said it was time to leave, the caricaturist, turned to me and gave me one of his markers. It was like I was knighted into the realm of cartoonists. Now, this same caricature artist and I work together, swap notes a lot, and refer clients to each other. We were both even asked to draw on a cruise, and our room and food would be comp'd (and booze would be 50% off). My caricatures look even more comical when there's rum involved.

I remember my cousins watching my uncle fix cars in his garage when they were little. Then as they grew into teenagers, they became his apprentices. They are now both automotive experts. My two favorite subjects way back in elementary school were History and English and that is totally because our teacher was extraordinary. He was also my basketball coach and he made that sport fun, interesting, and cool just like the subjects he taught. This is probably why I love to watch college hoops even to this very day.

Did you have a mentor when you were young? Did you have a hero that you adored? Do you know if you yourself are a role model or not? Have you been able to influence people, namely younger people, in a positive way?

I would like for you to do me a favor. In the time it took you to read this article, I'm guessing three to five minutes? I would like you to take that same amount of time and think of someone who inspired you when you were growing up. Someone who helped you become who you are today. Think of those who have cared about you and wanted what was best for you in life. (Go ahead and take a few minutes of silence.)

Whomever you've been thinking about, either if they are here on earth or in heaven, how pleased they must be to know the difference you feel they've made.

Remembering

Robert Wells 'Bob' Brundage

March 8, 1922 – March 26, 2018

Robert 'Bob' Brundage was born on March 8, 1922 in Danbury, CT. He attended Danbury High School, earned an MS Degree at The University of Maine in 1948 and served in the Army Air Corps as a Second Lieutenant. His group was assigned to patrol and guard the beaches at Normandy on D-Day. He shuttled three times from England that day and landed in France six days later ferrying an L-4 Piper Cub at the first airstrip opened near Cherbourg.

Bob started calling in 1934 as part of a 4-H Music Club which converted an old chicken coop into a dance hall/club house. He worked at the University of Massachusetts following graduation as a Research Instructor and he served on the Board of Directors of the New England Folk Festival Association.

He was one of the founders of the Connecticut Square Dance Callers and Teachers Association and belonged to the Western Massachusetts Callers Association. During his career he helped organize eight square dance clubs in Massachusetts, Connecticut and New York states. In addition to being the permanent caller for a Massachusetts club and another in Connecticut. He organized the first Round Dance Club in Connecticut.

Bob is a Life Member of the Square Dance Foundation of New England serving on the History Committee; an Honorary Life Member of the Connecticut Callers Association and The Central New Mexico Square and Round Dance Association. He initiated an Oral History Project in 1996 to interview callers, cuers and square dance leaders all over the world to be preserved at the Square Dance Foundation of New England. Nearly 150 interviews were completed.

In 2012 he was presented with the CALLERLAB Milestone Award. He was a member of the New England Hall of Fame and received the Yankee Clipper Award. He authored "This Is My Square Dancing Life" and recorded square dance calls on the Folkcraft and MacGregor labels.

Bob enjoyed nearly 49 years with his wife, Fran who passed in 1992. They had no children.

**67TH NATIONAL SQUARE
DANCE CONVENTION NEWS
KANSAS CITY, MISSOURI**



*67th National Convention Welcome Dance
Wednesday, June 27*

1:00-3:45 PM

Kansas City Convention Center, rooms 2103ab

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Wednesday Afternoon Dancing Courtesy of 67th National Square Dance Convention

DANCES

**** Always check the display ads for detail information. ****

Wed 2	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 5	Hayloft Steppers	Sturbridge MA	Gittleman / Maguire	ERO, MS & PL
	Riverside Squares	Danvers MA	Kutz / Rivenburg	ERO, PL
Sun 6	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed 9	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 12	Single Squares	Burlington MA	/ Maguire	
	Sage S&RDC	Brunswick ME	Bull / Arsenault	ERO, MS
Wed 16	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Sat 19	Fairs 'n Squares	Framingham MA	Peacock / Clarke	MS & PL
	Heel & Toe	Manchester NH	Mager / Fremault	MS w/PL
Sun 20	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	MS & PL
Wed 23	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL
Fri 25	Square Wheels	Enfield CT	/ Maguire	
Sat 26	Hayloft Steppers	Sturbridge MA	Bull & Trudan / Alexander	ERO, MS & PL
	Wolf Rockers	Mason NH	Vivier / Jervis	MS & PL
Mon 28	Hayloft Steppers	Sturbridge MA	Bersing / Maguire	ERO, MS & PL
Tue 29	Round Dance Party	Sturbridge MA	B Maguire	RD
Wed 30	Great Plain Squares	Needham MA	Butler / Gatchell or Cohen	PL

WORKSHOPS

Tuesday

1 -8-15-22 B & R Maguire Sturbridge MA Ph 4 Rymba, all rhythms P4 & 5 RO

Wednesday

2-9-16-23-30 Great Plain Sqs Needham MA Class, SQ
Riverside Sqs Danvers MA MS Class, PL SQ

Thursday

3-10-17-24-31 Fairs 'n Sqs Framingham MA Basic, MS, PL SQ

Sunday

6-20 Nubble Lighthouse Keepers Wells ME Class, PL SQ

Monday

7-14-21 Fairs 'n Sqs Framingham MA Beginner & Advanced Rounds RO

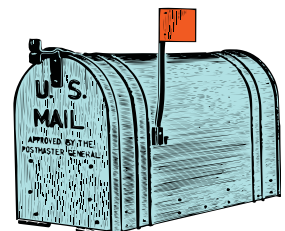
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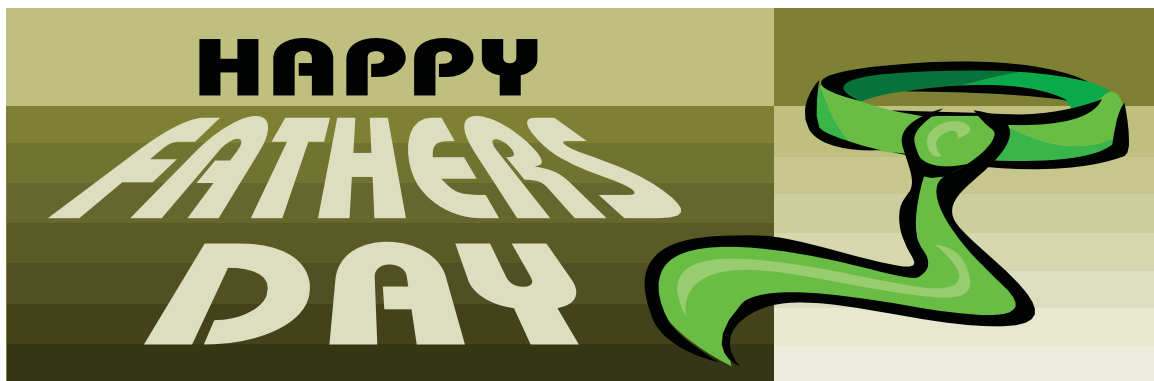
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June
2018



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- 2 Dave Perrault / Lee Fremault - *Disco Fun*
- 23 Charlie Trapp / Roy Williams - *Ice Cream Social*
- 30 Bill Mager / Harriett Clarke - *Fairy Tale Ball*

Saturday June 9 - SPECIAL Fundraiser BBQ and Community Dance

12:30 to 5:30 - All Ages Welcome - Rain or Shine
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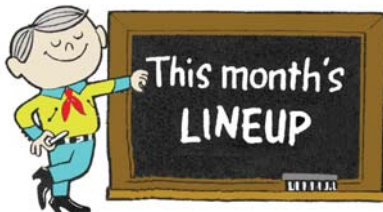
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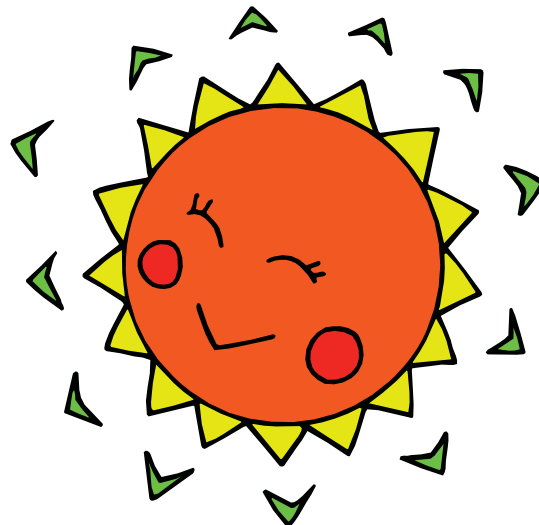
Karen Reichardt
Ken Ritucci
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for September 2018 is July 17**

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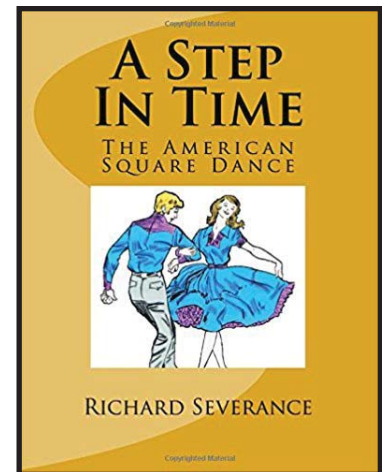
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A Step in Time – The American Square Dance

This new book written by Dick Severance is now available on [Amazon.com](https://www.amazon.com).

Judy and Dick have been involved in the square dance activity for some 45+ years during which time they served as Archive Director for the Square Dance Foundation of New England for 30 years. They led volunteers of square dancers in the collection, cataloging and displaying a collection of historical publications, club scrapbooks, recordings, documentations, photos and dance related material in an effort to preserve the history of the American square dance.

This vast collection has been donated to the library of the University of New Hampshire in Durham, NH and the National Museum of Dance in Saratoga Springs, NY. From this material Dick assembled and developed a historic time line on the evolution of America's complete ethnic social dance movement into today's modern square and round dance activity.



From this background of information, he wrote a book that details every aspect of its history including the time, place and events, the many people involved leading up to today's dance activity, depicting its impact and influence that the square and round dance had on the American social life and then around the world. It features anything you would ever want to know about square and round dancing.

When you go to the Amazon Book web site to the title of his book there is a book synopsis which details information on its contents. There are two versions available, one is with black and white images and the second is with color images. He does not have any inventory of the book. It is printed and shipped to you when you order.

Any commission earned from the sale of this book will be donated to the Square Dance Foundation of New England to support the maintenance and preservation of the continuing history of square dancing.

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ED FOOTE



DOES PRIDE AFFECT DANCING ABILITY?

In recent years we have seen increased emphasis in square dancing on informal dress. This is in response to those who object to wearing the traditional square dance clothes -- especially the full skirts and petticoats.

In an effort to be all things to all people, we have said that dancers can wear whatever clothes they choose. The theory is that if people are allowed to dance in casual attire, then more people will be attracted to the activity. There is logic to this thinking.

But has this idea attracted more people to square dancing than otherwise would be there? No one knows, because there is no good way to take a survey that would answer this question. So, we guess and say "Yes, I guess it does." But we do not really know.

However, in my opinion, casual clothing has lowered the overall ability of the square dance population. I cannot prove this, so if you disagree I have no evidence to show otherwise. But consider the following:

Square dance clothes are our "uniform." Just as sports teams, marching bands, companies and the military all have uniforms that are designed to promote pride in their respective activities, so our square dance uniform is designed to elicit pride in square dancing.

It is believed that having pride in something causes a person to perform better. This is why there are uniforms. Therefore, if pride is forthcoming via the wearing of a uniform, it is logical to suppose that people wearing that uniform will perform better than if they were not wearing the uniform.

In the past 15 years the overall ability of the average square dance floor has declined. Part of this decline is likely due to the increasing age of the dancers. But I submit that part of this decline is also due to the fact that square dancers are not wearing their uniform nearly as often and that this has caused their pride in the activity to decline.

If pride in the activity is lowered, then people will not feel as much incentive to learn the definitions well and to perform the calls crisply and distinctly. They will learn just enough to get by but will not feel much incentive to excel.

This lessening of pride may not be consciously felt, but subconsciously it is there. In my opinion this has helped contribute to the lowering of the ability of square dancers in general.

continued on page 6

Greatest fool of all is the man who fools himself.

REVIEWING ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

BEER IN MEXICO by Bill and Maxine Ross

Phase 1 Two Step; available from iTunes. Walk, circle away and together, box, side two steps, forward two steps, reverse box, side two steps apart and together, step forward and point forward.

THE SONG HAS ENDED by Bill and Maxine Ross

Phase 1 Waltz; available from iTunes. Box, balance, waltz away and together, balance forward and back, circle away and together, reverse box, lady under to left open, around to face, apart and point.

KIND OF A DRAG by Jerry Buckmaster and Zodie Reigel

Phase 2 Two Step – head cues only; available from iTunes. Slow open vine 4, forward two steps, hitch 4, strut 4, side two steps, left turning box, lace across and back, scoot 4, box and apart point.

LEADER OF THE PACK by Jerry Buckmaster and Zodie Reigel

Phase 2 Two Step – head cues only; available from iTunes. Strut 4, circle away 2 two steps, circle together 2 two steps, scoot 8, forward-lock-forward, limp 4, face to face and back to back, basketball turn, side two step, back away 3, strut together, side draw close, twirl/vine 2 and apart point.

I GO TO PIECES by Roy and Betsy Gotta

Phase 3 CHA; available from Amazon. Traveling doors, vine 2 face to face and back to back, lace across and back, crab walk, spot turn, time step, chase, shoulder to shoulder, fence line, side close, basic, new yorker, underarm turn, basic and wrap.

VIENNA VIENNA by Jos Dierickx

Phase 3 Waltz; available from iTunes. Whisk, roll across, forward waltz, drift apart, twinkles, left turns, box, hover, maneuver, roll 3, impetus-semi, waltz way and together, solo turn in 6, balance, twirl/vine, right turns, twisty vine 6, hover, spin turn, left turning box, progressive cross hovers, back waltz, thru chasse, chair and hold.

WE GOT SOMETHING THEY DON'T by Jim and Kathie Kline

Phase 3 Cha; available from Amazon. Step clap 4 times, time steps, new yorker, spot tun, hand to hand, underarm turn, lariat, shoulder to shoulder, chase, traveling doors, chase with peek-a-boo and chug apart.

A MAN WITHOUT LOVE by Russ and Judy Francis

Phase 4 Rumba; available on Amazon. Sidewalks, open break, aida, switch rock, crabwalks, spot turn, alemana, break back to open, kiki walk, sliding door, circle away and together, underarm turn, fenceline, shoulder to shoulder, new yorker 4, whip, chase with peek-a-boo, cucarachas, fan, hockey stick, side corte and hold.

When I said "I Do," I didn't mean the laundry!!!

ONE HUNDRED WAYS by Bill and Maxine Ross

Phase 4 Bolero; available from iTunes. Open break, left side pass, shoulder to shoulder, chase with underarm turn, forward break, fan, alemana, aida, aida line and hip rocks, switch ross, crabwalks, sidewalks, doors, spot turn, chase with peek-a-boos double, hockey stick, hand to hand, turning basic, lunge break, right side pass, serpiente, man’s underarm turn, cross body and opening out.

TIDEN RENNER by Bill and Maxine Ross

Phase 5 Waltz; available from iTunes. Forward hover, rising locks, mini telespin, contra check and switch, natural weave, natural hover cross, double reverse, change of direction, Viennese turn, hover telemark, in and out runs, ripple chasse, cross pivot, cross hover, quick open reverse, reverse impetus, chair and slip, diamond turn, right turning lock, outside check, outside spin, quick lock-slow lock, turning lock, natural telemark, hover corte, royal spin back hover telemark, hover exit and promenade sway.

YOU DON’T COUNT THE COST by Jim and Kathie Kline

Phase 5 Bolero; available from Amazon. Basic, sway left and right, cuddles, underarm turn, half moon, shadow new yorker, cross body, time step, turning basic, aida prep, aida line with switch lunge, horseshoe turn, forward break, riff turn, riff turn 1-½ and side corte.

Only those dances that have readily available *un-modified, per ROUND-A-LAB Guidelines*, music are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please ask.

Anyone wishing to have their dance reviewed in this column should email a FULL cue sheet to Phil at Gatchell.Phil@gmail.com. Please do not send any music.

Ed Foote - Continued from page 4

As previously stated, I cannot prove this theory. But dancers have told me that pride in the activity seems to have slipped with the wearing of casual clothes. With this slipping of pride, it is logical to assume that the desire to excel by studying how to be a good dancer has slipped also.

There are exceptions to everything. There are dancers who dance beautifully when wearing casual attire, and there are clubs that never wear square dance clothes that dance well above average. But these do seem to be the exception.

Does pride affect dancing ability? It is something to think about.

How To Contact NESDM

nsd@squaredance.ws



706-413-0146

NSD
782 Jays Way
Ringgold GA 30736



COMMENT



JIM MAYO

Last month I mentioned the positive reception I got to my realization that sociability was an important aspect of our activity that we had overlooked in the last few decades. That positive reception is continuing. Nearly every caller with more than 30 years' experience – and there are a lot of them – agrees. They remember when clubs were social gathering places. We had parties, lots of them, and we took trips. We went on banner raids and Knothead trips, and some even went to conventions. We even raided the caller's home after the dance. We did all these things with friends that we had met in square dancing.

Sure, the dancing was fun – and that too has changed. Today square dancing is more of a challenge than a recreation. Callers are eager to learn “sight” calling so they can be sure to change the figure in every sequence without having to memorize. When our activity was widely popular in the 1980's most callers memorized most of the sequences they called. Particularly in singing calls it was common for the same figure to be used four times. Some were beginning to use two different figures but today callers strive never to repeat anything. The singing call used to be a time to relax and enjoy the music. For some of the most popular singing calls many dancers had the figure memorized and they objected if the caller changed it.

The club “workshop” was a place to learn to dance better. The Saturday night dance was a place to dance with friends and have a good time. Many of us stopped by a local restaurant after the dance. We seldom went to a dance alone. We went with friends. And even if we didn't go with friends we certainly met them there.

For many years as a caller I liked to think dancers came to dance to my calling. It finally registered that they came mostly for the fun of doing things with others. I didn't accept that easily. But I do know that often when you asked what caller they had danced to last Saturday they couldn't remember. But ask who they went with and they always knew.



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ABRIL EN PORTUGAL

COMPOSERS: Linde & Mike Hollenbeck
1275 Saratoga Ln
Geneva FL 32732
mikeline@bellsouth.net

MUSIC: *Abril en Portugal* by Julio Iglesias
available on line

SPEED: as downloaded

FOOTWORK: Opposite unless noted

PHASE: 3

SEQUENCE: INTRO, A, B, C, A, B, C, A, ENDING

RHYTHM: Rumba

INTRO

1 - 4 WAIT;; CIRCLE AWAY & TOG TO BL BJO;;

A

1 - 4 WHEEL 6 TO BFLY;; FWD BASIC; UNGERARM TRN;

5 - 8 REV UNDERARM TRN; SPOT TRN TWICE;; WHIP TO BFLY;

B

1 - 4 FWD BASIC; CRAB WLK 3 TO RLOD; CUCARACHA TWICE;;

5 - 8 CRAB WLK 6 TO LOD;; NEW YORKER; WHIP TO BL BJO;

C

1 - 5 WHEEL 6 TO BFLY;; NEW YORKER; THRU SERPIENTE;;

6 - 11 FENCE LINE; ALEMANA;; LARIAT;; NEW YORKER IN 4 TO BL BJO;

ENDING

1 - 5 FENCE LINE TWICE TO CO COH;; BK WALK 6;; CORTE & HOLD;

Full cue-sheet available at roundalab.org.
or send self addressed, stamped envelope to:
Birgit Maguire, PO Box 260, Holbrook MA 02343

Send your club news & photos to:
nsd@squaredance.ws

Your Career Can Really Help in the World of Square Dancing

“It’s not so much what we have in this life that matters.

“It’s what we do with what we have. That’s what really matters.”

- Mister Rogers

Another very awesome aspect of square dancing is the blend of so many different people with all kinds of different backgrounds. I remember being in a square one time with a doctor, a farmer, a car mechanic, and an accountant. That sounds like the beginning of a joke. *“A doctor, a farmer, a car mechanic, and an accountant walk into a square dance...”* They all had very diverse occupations. They all had their own unique personality. But it was square dancing that was the common interest that brought them all together. This to me is so incredibly fascinating.

I think a variety of careers can really benefit square dancing. I believe that if we seek out these square dancers and interest them to share their talents, gifts, and expertise that they all, coming together, can really promote our activity for the better.

Here’s how I’m thinking. If my club has a dancer who is...

A medic, I’d get them to put together several good first aid kits, just in case we’d ever need them at a dance. I may even look to that individual in encouraging other dancers to get CPR and maybe even First Aid Certified. I would probably also get them on board to help out with wheelchair square dancing when our club performs demos in hospitals and nursing homes.

What could you suggest to the medics of your club to help with square dancing?

A farmer I would ask if they could perhaps bring in some fresh food from their gardens for folks to try for our snacks at the dance. I’d probably even get with them to see about putting together a hay ride for our square dancers and their extended families. What a great way of bringing people together. Perhaps they could even accommodate a barn to have an open house/beginner party night.

What could you suggest for the farmers of your club to help with square dancing?

A mechanic I would definitely let everyone know, of course with the permission of the mechanic, that they are the handy person(s) of the club. I remember travelling to a club one time and my car wouldn’t start afterwards, and I had no clue what was wrong with it and one of the dancers was a car mechanic. He popped open my hood, rooted around in there for a couple of minutes, and fixed the problem. He also told me what happened and what to do when I got back home. The fix-it dancers were always my ‘go to’ dancers because they would also know how to construct a float for our parades that we were in. The mechanics are the ones I go to especially when I’m having any kind of troubles with my sound system.

What could you suggest for the mechanics of your club to help with square dancing?

An accountant I would try to recruit the CPA as our club treasurer, without a doubt. If they weren't interested in that I might try approaching them with fundraising events for our club. They would also be my first choice to help arrange any cruises, bus trips, or convention trips.

What could you suggest to the accountants of your club to help with square dancing?

An artist I can speak first-hand about this job. Having an artist associated with any club can really help out with designing flyers, signs, and poster promos. We artists love to decorate, especially for theme dances... well, at least I know I do. Having anyone with a visual communications background can really help out with the over-all look and appearance of your club. Have your artists design the club logo, the banner, your badges, etc.

What could you suggest to the artist of your club to help with square dancing?

A teacher I would try to nominate them to get our caller(s) into the school systems; elementary all the way through college levels. Having a teacher is wonderful because of their knowledge. Teachers always make the best club historians, I believe. Being an art teacher myself, I've been known to make fun facts about square dancing and putting them on flyers at our dances. By enlarging them on bigger paper you can make them into placemats and distribute them throughout area restaurants, coffee shops, and cafes. Teachers and professors are always a good source to confide in when you are talking about insurances for your club.

What could you suggest for the teachers of your club to help with square dancing?

A referee I love these folks. They are the ones who can head up a group to demo at a non-dancer forum and these are the guys who can put together a competitive group of square dancers too. In Pennsylvania, we have our State Farm Show every January and if your club has a referee, official or umpire you are in luck because these are the people who can put things together and do it right. They are also coaches. Look for the dancers at your club who you know will look good with a whistle and a clipboard. Refs are fantastic to have especially if there is ever a dispute at your club.

What could you suggest to the referee/coaches of your club to help with square dancing?

A counselor these wonderful people are crucial to any club because of their social work with people. Counselors have wonderful ideas. I'd put them on the creative committees along with the artists and teachers, and what a terrific marketing group you'd have for your club. If there is an issue with any kind of person, place or thing involving your club, a counselor may be helpful to the caller and officers with advising them on how to approach certain matters.

Do you have comments?
Send them to: nsd@squaredance.ws

SAGE Square & Round Dance Club

Saturday, June 9 - 7:00 Early Rounds ~ 7:30 - 10 Mainstream Dance

National Caller: Tony Oxendine ~ Cuer: Carol Arsenault



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What could you suggest to the medics of your club to help with square dancing?

Those are just 8 occupations I have mentioned in this article, but there are many more kinds of careers and people out there. You as a club member, or officer, caller or leader need to know how to find the good in people and how to turn to them to utilize their capabilities for the good of your club and for square dancing.

Being a caller, we often wear many hats. I find myself sometimes being a medic, a builder, a handyman, as the accountant, as the artist, as the teacher, as the referee, and even as a counselor. So to have these kinds of people on board and at my dances is extremely beneficial. What could you suggest to the different kinds of trades, occupations, and vocations in your club to help with square dancing?

Remembering Jane Carlson

Jane died April 19, at the age of 89.

Born on August 17, 1928 in New York City she was a daughter of the late Alphonzo and Miriam (Clemens) Pelham. Raised and educated in Dobbs Ferry, New York she was a graduate of Dobbs Ferry High School. She then studied at University of New Hampshire. Prior to marriage to Ralph W. Carlson on July 21, 1956 in Jackson, New Hampshire where she worked as a photographer, for both Time and Life Magazines and the State of New Hampshire. They made Weston their home since 1956. Ralph died February 13, 1991.

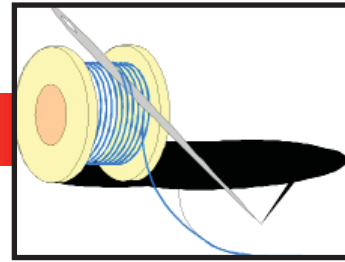
While Jane was still working as Vice-President of BCD Metal Products in Malden her true love and passion was as an accomplished and well-known square dance caller. As she once explained, "Square dance terminology is a universal language, spoken by square dancers and their callers round the world."



Known throughout the Commonwealth and beyond, Jane encouraged those experienced and the newcomers "To combine mental stimulation and exercise while having fun." She called in Sweden, Canada and China as well and enjoyed the award of membership in its Hall of Fame in 1991.

Memorial donations may be made to Dana-Farber Cancer Institute, PO Box 849168, Boston MA 02284.

SEW IT GOES



KAREN REICHARDT

WWW.SQUAREDANCESEWING.COM

DKREICHARDT@GMAIL.COM

Buy a Sewing Machine Like a Car

First - Talk to other stitchers about machines. Find out who their mechanic is. Good sewing machine technicians are hard to find. Computerized machines require special tools and training. You CANNOT repair a computerized machine at home. Removing the shell could blow the mother board.

Go to dealerships and be prepared to spend good money to get a good machine. They are precision computer controlled robotic equipment. As in everything else, you get what you pay for. Look at ratings in Consumer Reports and Consumer Digest. Sewing magazines have articles about the new machines. Just like cars, the new models come out once a year.

Don't get a machine from any-mart. Those machines are cheap disposable junk. They cannot be repaired. Parts break easily and cannot be replaced. Like bending a coat hanger, once bent, they will never go back the same way. Cost of repair is more than the machine's worth.

Second - What type of sewing you want to do? Think future, not just what you have done in the past. Making totes and purses requires a machine with more force than just piecing quilt tops. Is sewing your hobby, where you enjoy spending your free time? Then you want a machine that has the special features to increase your options. Is sewing something you do when you have to? If the machine is only going to be used occasionally for mending, then a basic second-hand machine would work well.

You can't do everything on one machine. You can't have a sports car that will tow a horse trailer. Machines that embroidery require closer calibration and timing, than ones made to sew leather. If you are looking at a used machine, consider mileage and age. Just like cars, parts for older machines are hard to find and more expensive. The gears are showing wear, along with the other moving parts. Sometimes they just have to go to the junk yard.



ROUND DANCE WITH BIRGIT & RICHARD MAGUIRE

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Third - Test Drive - Don't just watch the salesperson run the machine, drive it yourself. Yes, the levers and knobs are going to be different, just like getting a new car. Different isn't bad, it just requires some adjusting. Bring along some fabric. Do you plan to make yoga pants? Bring stretchy stuff and ask about the type of stitches and needles that work best. Do you like working with fleece?

Listen to the machine and feel the vibration when it sews. There was one machine that I couldn't stand because it had a high pitched whine that hurt my ears. Everyone else said the machine was fine, it was just me. Most new machines are quieter and faster than the old ones.

Forth - Repairs & warrantee - Get everything in writing. What is covered? Where is the machine going to be repaired? Some dealerships send their machines out of town. What is the turn around time?

Fifth - Classes - Does the dealership offer classes for new owners? Do they fit your schedule? Cost? Yes, you know how to sew, but you don't know everything the new machine can do. When I taught classes, students were always saying, "I didn't know my machine could do that!" There are many different aspects of sewing, just like dance. There is always something to learn, if you want to.

Read the book that comes with the machine and bring it to every class. Watch the demonstration, make the test stitching and write notes in the book. Then when you want to do that technique later you will know that it is in the book. The books are difficult to read because they were written by male engineers in a foreign country and translated by male engineers in this country. Everything was lost in the translation. Once you see what the machine can do, you will be able to understand the book.

Sixth - Maintenance - The best thing you can do is to vacuum the machine. Blowing is spitting on the lint and driving it back into the gears. Vacuuming will pull the lint out. Oil regularly, according to the book, each machine is different. Ask the instructor about cleaning and home maintenance.

Depending on mileage, a machine should go into the shop every one to three years for an overhaul and cleaning. Timing calibrated, clearances checked and computer updated. I take my machine in before we go to National Convention. When I get back I am ready to sew and my machine is in tuned up, running smooth on all cylinders.

SQUARE DANCE MUSIC REVIEW



BUDDY WEAVER

buddy@buddyweaver.com ~ www.buddyweaver.com

THINKING LIKE A NON-DANCER

Have you noticed the way we think about square dancing changes from when we were beginners to when we became club members?

Club dancers (the folks past entry level) are fully indoctrinated in the culture of the activity like the dress, the club membership, the callers, the beginner lessons. Club dancers think nothing of a large spread of food provided as free refreshments at a square dance. Club dancers often think that what their club is charging to dance is the limit that any club should charge to dance. Club dancers are accustomed to lessons that only start in a particular month and run for most of the year. Most club dancers only know of one class per year.

These are the customary beliefs of modern western square dancing that have been around so long, they mold the thinking of everyone who joins in.

Have you considered how a non-dancer coming in to our activity views our customs? It may be difficult to image because it is like “un-learning” so much of what we take for granted. Just like we accept the world is round, try to image it is flat and look at modern western square dancing through the eyes of a non-dancer.

An average non-dancer occupies their leisure time with entertainment like movies or plays or concerts. These folks spend over \$14 per person for a movie, more than \$25 per person for a play and somewhere around \$100 per person for a concert. They are usually astounded by how little square dancing costs.

While we are out dancing, they’ve been going to movies, plays, and concerts where they have to pay extra for food so image how a non-dancer feels to see a table full of goodies at no additional cost. This food provided by club members – new friends to the non-dancer.

Square dancing and being part of a club with these new friends gives a warmth that non-dancers may have never known. Then there is the excitement of the music, the laughter, the enchantment of the caller who may seem more like an idol than a teacher. In fact, there are so many little surprises for a non-dancer that we almost don’t even notice.

One of the least discussed aspects of our activity is our entry program, which we call beginners or classes. Our classes are the gateway to our clubs. They are the only time that non-dancers may join and most clubs offer only one set of lessons per year. If a non-dancer is fortunate enough to get into class during that two to three week window, there is the trial of the class itself which we will discuss here.

Square dancers, let’s look at our classes through the eyes of the non-dancer.

If your club is dancing at the Mainstream program, then your students are expected to learn ninety four calls. This represents sixty eight root calls plus their variations/family members. It is recommended that teach time be not less than fifty-nine hours. Lots of number so let's do the math.

If your class teaches people for two hours per week then it will take thirty weeks. Each week two and a half calls must be taught, which could average two calls one week and three calls the next. Bear in mind this is **THIRTY CONSECUTIVE WEEKS OF LESSONS PER STUDENT**.

In a hypothetical situation where you have two students and one of them misses a week here and there, it will not take thirty weeks for lessons, because you must add two hours per student per lesson missed. Now imagine you have eight students and one misses one week, another misses the next, and a third misses the following, then you will have to add two hours of lesson – that particular lesson – for each student.

We all know this doesn't happen, instead the class member tries to keep up or quits, or is told to come back next year. It happens this way because we have no way to make up for missing lessons. Our current entry level is already almost eight months.

We mustn't forget that teach time is based on consecutive lessons. When classes close for a week here or there or two weeks during the holidays, the expectation may be for the students to return exactly where they left off, but that is not the reality. In the absence of consecutive lessons, there has to be a refresher session or two, but again that starts to push classes well past eight months.

For you club dancers coming from a Mainstream club, you may not realize that almost half of the square dance world recognizes Plus as it's entry level. That is one hundred twenty three calls in ninety seven hours of teaching. We are talking about forty nine weekly two-hour long classes. That should be almost **ONE YEAR OF CONSECUTIVE WEEKLY CLASSES TO ENTER SQUARE DANCING**.

What has not been discussed anywhere is the compounding effect of our classes. This is taking calls from one week and adding more calls every subsequent week. Learning two and a half calls per week, every week consecutively until you have mastered ninety four calls for Mainstream or one hundred twenty three for Plus.

It is my opinion that the average person entering square dancing today cannot master ninety four or one hundred twenty three call in one set of lessons. Furthermore, the average non-dancer doesn't want to commit eight months to a year learning how to square dance.

We have heard more than a few students express doubt that they could be present for months of lessons without missing a session and we have witnessed more than one graduate who is a drop-out soon after finishing class because they don't feel competent enough to enjoy it.

DOSADO.com
The Gateway to the World of Square Dance

Square and Round Dance music
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www.DOSADO.com ~ 713-955-5957

Are we missing something that other activities with a similar entry programs are doing? Dear reader, please take a moment to consider the following questions.

1. Do you know of any other recreation (dance, sport, etc.) that requires a minimum thirty consecutive weeks of lessons in order to join in?
2. Do you know of any other recreation (dance, sport, etc.) that requires mastery of a minimum of ninety four movements/actions in order to join in?

To be clear, this article is not advocating nor assailing our existing programs or classes. It is an often over-looked view of what we are now and have been doing for many years. Your answers make a difference. Please send your responses to buddy@buddyweaver.com.

A quick reminder – the 67th National Square Dance Convention Welcome Dance on Wednesday, June 27. In the Convention Center second floor, 1:00-3:45 PM. This is a free dance offering squares from Mainstream to Plus in rooms 2103 a & b. The featured callers are recording artists from Blue Star, Hi Hat, and Rawhide Music labels.

Singing Calls

BESAME MUCHO

Blue Star 2623 by Buddy Weaver

MP3/CD from Blue Star web site and dealers

Tempo: 126 Rhythm: Shuffle

Great dance beat. Tune is easy to follow with clear leads played by piano, guitar, and keyboard. The same instruments provide lots of fills. A classic song that is played in a contemporary pop style with a Latin feel. A crooning singing call. Tracks include music with and without harmony.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Ferris Wheel – Cntrs Square Thru Three – Swing

OH HAPPY DAY

Chic 1040 by Vic Kaaria, David Mee, Steve Moore, Scott Smith

MP3 from Chic website

Tempo: 124 Rhythm: Shuffle

Good dance beat. Clear leads played by guitar and keyboard make the tune easy to follow. Lots of guitar fills. A contemporary pop take on a gospel tune. Mid-way up the energy scale with two key changes for lift. Hand-clapping on the final stanza adds a nice touch. Tracks include music with and without background vocals/leads (melody).

Heads Square Thru – Right Hand Star – Heads Star Left – Touch a Quarter – Scoot Back - Swing

OH HAPPY DAY

Chic 2040 by Shauna Kaaria, Deborah Carroll-Jones, Patty Greene

MP3 from Chic website

Tempo: 124 Rhythm: Shuffle

Instrumentally similar to Chic 1040 except in a key suitable for female singers. Leads playing the melody seem stronger. Tracks include music with and without leads/harmony
Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Couple Circulate – Chain Down the Line – Slide Thru – Pass Thru – Trade By - Swing



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Saturday - June 16

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Questions? Warren Sherburne, President ~ 603-863-6394

Alice Perry ~ 603-927-6347

bradfordcountrysquaresnh@yahoo.com ~ www.bradfordcountrysquares.freesevers.com

NAUGHTY LADY OF SHADY LANE

Rawhide Music 1198 by Bear Miller

MP3/CD from Rawhide website or dealers

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Two tracks offered, one with strong leads and the other with leads that are less out-front. Leads played by mandolin, guitar, and xylophone. The same instruments provide fills. A classic sing-along song that is played in country style. Middle of the energy chart with a key change in the close for oomph. Previously done on Rawhide.

Heads Square Thru – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle – Swing

LET'S TWIST AGAIN

Rawhide Music 1197 by Buddy Weaver

MP3/CD from Rawhide website or dealers

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. The tune is unmistakable with strong leads played by guitar, piano, and keyboard. Lots of fill notes from the same instruments. A fifties rock song (Chubby Checker) done in a country/pop style. Music is exciting and there is a key change for even more energy. Extracted from Hi Hat vinyl.

Heads Promenade Halfway – Right & Left Thru – Sides Square Thru – Box the Gnat – Do the Twist – Swing

YOU CAN FEEL IT IN YOUR SOUL

Riverboat 831 by Max Ringe, Keita Takahata, Mitchell Osawa, Kumi Takahashi

MP3 from Riverboat web site

Tempo: 124 Rhythm: Boom-Chuck

Good dance beat. Clear leads playing the melody are harmonica, dobro, and mandolin. Lots of fill notes from the same instruments. A bluegrass classic (Flatt and Scruggs) played in country style. Middle of the energy chart. Tracks include music with and without harmony.

Heads Square Thru – Touch a Quarter – Split Circulate – Scoot Back – Walk & Dodge – Partner Trade – Square Thru Three – Swing

I have CDO. It's like OCD (obsessive compulsive disorder) but the letters are in alphabetical order, as they're suppose to be!!!

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Needham MA

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8:15 - 10:00 Plus with Rounds
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program and then plus.

Our Caller and Cuers
Bob Butler
Phil Gatchell, Scott Cohen

June 2

**End of Season Dance
At Carter Memorial Church
Needham**

Caller: Bob Butler
Cuer: Phil Gatchell
Cuer: Scott Cohen

Check www.GreatPlainSquares.org for details

JESUS IS YOUR TICKET TO HEAVEN

Riverboat 832 by Duke Okada, Mitchell Osawa, Kumi Takahashi

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is easy to follow with strong leads played by piano, guitar, and saxophone. Strong fills from the same instruments. A country song (Ronnie Milsap) played in a contemporary country style. Could be a rocker depending on the caller. Tracks include music with and without harmony.

Heads Square Thru – Square Thru – Boy Run – Hinge – Boy Cross Run – Chain Down the Line – Pass the Ocean – Scoot Back – Swing

TAKE ME OUT TO THE BALLGAME

Riverboat 833 by Bob Elling

MP3 from Riverboat web site

Tempo: 128 Rhythm: Boom-Chuck

Danceable beat. Strong leads played by xylophone, trumpet, accordion, piano, and guitar. Banjo in the background throughout playing in a ragtime style. A classic sing-along song played in an exciting ragtime style. Extracted from Jay Bar Kay Records vinyl.

Heads Promenade Halfway – Pass Thru – Cloverleaf – Sides Square Thru Three – Pass Thru – Trade By – Touch a Quarter – Scoot Back – Swing

HELLO MEXICO

Riverboat 835 by Ted Clements

MP3 from Riverboat web site

Tempo: 127 Rhythm: Shuffle

Danceable beat. Tune is unmistakable with strong leads played by guitar, horns, and piano. Some nice guitar work in the background. A country song (Johnny Duncan) played in a laid-back country style. Key change on close. Extracted from Red Boot Records vinyl.

Heads Touch a Quarter – Boy Run – Do Sa Do – Swing Thru – Boy Run – Bend the Line – Right & Left Thru – Pass the Ocean – Recycle – Swing

Send your club news & photos to:

nsd@squaredance.ws



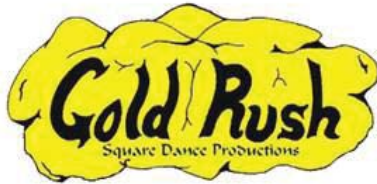
Latest Singing Calls by CORBEN GEIS



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www.silversoundsmusic.com



“GOODBYE TO THE RAIN”

GLDR – 260

Guest Appearance

www.goldrushrecords.org

THIS IS MY YEAR FOR MEXICO

Riverboat 827 by Ted Clements

MP3 from Riverboat web site

Tempo: 130 Rhythm: Boom-Chuck

Good dance beat. Strong leads played by guitar, piano, and organ bring the tune out front. Banjo in the background for chording. Another seventies country song (Chrystal Gayle) played in country style. Middle of the energy chart. Extracted from Red Boot Records vinyl.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Half Tag – Scoot Back – Swing

FIRE IT UP

Royal 1608 by Hunter Keller

MP3 from Riverboat web site

Tempo: 128 Rhythm: Shuffle

Good dance beat. Easy to follow tune with strong leads played by organ, guitar, and saxophone. The same instruments offer fills. A little known Bob Dylan song that is played in an exciting contemporary country style. Now available as a single download. Adjust speed.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Half Sashay – Box the Gnat – Square Thru Three – Trade By – Swing

LOVE'S GONNA LIVE HERE

Royal 195 by Jerry Story

MP3 from Riverboat web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Strong leads playing the tune are steel, saxophone, and guitar. Lots of fill notes from fiddle, steel, and piano. A country classic (Buck Owens) played in an exciting country style. Key change on the close.

Heads Lead Right – Circle to a Line – Right & Left Thru – Dixie Style – Girl Circulate – Boy Trade – Recycle – Sweep a Quarter – Slide Thru – Swing

DIXIE ROAD

Royal 708 by Curt Braffet

MP3 from Riverboat web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Unmistakable tune with strong leads played by dobro, fiddle, and saxophone. Lots of fills from fiddle and guitar. Banjo in the background throughout. A country song (Lee Greenwood) played in an exciting country style.

Heads Promenade Halfway – Square Thru – Swing Thru – Boy Run – Ferris Wheel – Cntrs Sweep a Quarter – Lead Right – Swing

YOUNG GIRL

Sting 21618 by Bronc Wise

CD/MP3 from Sting web site or dealers

Tempo: 130 Rhythm: Shuffle

Good dance beat. Tune is easy to follow with clear leads played by piano, saxophone, organ, steel, fiddle, and clarinet. Lots of fill notes from the same instruments. A sixties pop song (Gary Puckett and Union Gap) that is played in a contemporary country/jazz style. Middle of the energy chart with a key change on close for boost. Adjust speed.

Heads Square Thru – Right & Left Thru – Veer Left – Chain Down the Line – Pass Thru – Partner Trade – Square Thru Three – Swing

HEARTACHE ON THE DANCE FLOOR

Solid Gold 228 by Tom Manning

MP3 from Riverboat web site

Tempo: 124 Rhythm: Shuffle

Good dance beat. Clear leads playing the melody are from guitar, fiddle, and steel. The same instruments provide lots of fill notes. A recent country hit (Jon Pardi) played in contemporary country style. Middle of the energy chart.

Heads Square Thru – Touch a Quarter – Scoot Back – Cast Off Three Quarter – Boy Trade – Boy Run – Ferris Wheel – Cntrs Veer Left – Veer Right – Veer Right – Boy Trade – Promenade

AIN'T GOT NO BUSINESS

Solid Gold 1023 by Tommy Russel

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is easy to find with clear leads played by guitar, piano, and organ. Lots of fills from the same instruments. A seventies country song (Razzy Bailey) played in country style. Mid way up the energy scale.

Heads Promenade Halfway – Star Thru – Pass Thru – Right & Left Thru – Flutterwheel – Sweep a Quarter – Square Thru Three – Swing

HOEDOWNS

SAINT ANNE'S REEL

Tempo: 115 Rhythm: Boom-Chuck

CANDY GIRL

Tempo: 126 Rhythm: Shuffle

Blue Star 2622

CD/MP3 from Blue Star web site or dealers

Two hoedowns for the price of one. Both have a good dance beat.

Saint Anne's is a traditional hoedown tune played in a contemporary country style with strong leads from dulcimer, fiddle, and flute. This is a well-phrased hoedown for wind-in-your-face dancing.

Candy Girl has a contemporary pop sound with chords playing. Music from guitar and keyboard with lots of fills.

WIZARD OF OZ

Riverboat 837

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Music is chords with lots of fills played in a contemporary country style. Instruments are accordion, steel drum, and piano. A relaxing hoedown.

ROMEO

Riverboat 838

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Music is chords with lots of fills performed in a contemporary pop style. Instruments played are guitar, mandolin, and piano. Various drum rushes for nice effect.

MAMA

Riverboat 839

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Hoedown is contemporary country. Music is chords with lots of fills played by steel, fiddle, mandolin, and guitar. Another smooth Riverboat hoedown.

CAR-PAY-D-M

Tempo: 128 Rhythm: Shuffle

UTOPIA

Tempo: 128 Rhythm: Boo

Sting 21652

CD/MP3 from Sting web site or dealers

Two hoedowns for the price of one. Both have a good dance beat.

Car-Pay-D-M has a contemporary pop sound with chords played by keyboard instruments.

Utopia has a contemporary country/pop sound with music from steel, fiddle, and keyboard. The tune playing is "Goodnight Irene" and there is a key change on the close to watch out for. Adjust speed.

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GOOD ENOUGH

Rawhide 1655

MP3 from Rawhide web site

Tempo: 131 Rhythm: Shuffle

Good dance beat. Hoedown is played in pop style with music from keyboard instruments. The melody played is "Manana, Manana." Instrumental has a Latin feel that is middle of the energy chart. Originally done on Blue Star now part of the 99¢ hoedown series. Adjust speed.

DEBBIE

Rawhide 1656

MP3 from Rawhide web site

Tempo: 130 Rhythm: Boom-Chuck

Danceable beat. Country style hoedown. Music is chords played by steel, banjo, and clarinet. An exciting piece of music with a Hawaiian feel. From Hi Hat studio tapes and now available for 99¢.

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Blue Star Music www.buddyweavermusic.com

Chic Music www.chicrecordings.com

Rawhide Music www.buddyweavermusic.com

Riverboat Music www.riverboat.com

Royal Music www.royal-records.com

Solid Gold Records www.solidgoldrecords.net

Sting Productions www.stingproductions.co.uk

RIVERSIDE SQUARES, Danvers, MA

By Peter and Anne Schwind

We welcome June and the good old summertime!

What a great dance season we've had at Riverside! There were fantastic callers and cuers at our dances. Riverside also has a strong Banner Program. Check out the photo (right) of eighteen members raiding the Great Plain Squares on March 24th. Five of these dancers completed our Mainstream class in January 2018. Way to go!



Walt Bull was scheduled to call on March 31st but had to cancel, so Mike Dusoe from Maine stepped right in and did a great job. See the photos of Harriett and Mike (right) and dancers (below). Harriett Clarke presented early rounds, with six squares were in attendance. Thank you, Mike and Harriett, for an enjoyable evening!



Riverside changes locations in June. Come in casual dress to St. Joseph's Church Hall. All three summer dances are Mainstream with two Plus tips. The dates, callers and cuers are: June 9, Don Bachelder and Marilyn Rivenburg; July 21, Ted Lizotte and Phil Gatchell, and August 11, Todd Fellegy and Birgit Maguire. Join us for a great night of dancing!

For complete details about all club activities, check out www.riversidesquares.org, www.facebook.com/riversidesquaresinc and our ad below.

We hope to see you soon at Riverside!



Riverside Squares

www.RiversideSquares.org ~ www.facebook.com/riversidesquaresinc

SUMMER DANCES - Saint Joseph's Church

173 Albion St, Wakefield MA

Saturday, June 9 ~ 7:30 pm ~ A1 ~ 8:00 - 10:30 pm - MS w/2 PL tips

Caller: Don Bachelder

Cuer: Marilyn Rivenburg

DANCES

**** Always check the display ads for detail information. ****

Sat	2	Great Plain Squares Hayloft Steppers	Needham MA Sturbridge MA	Butler / Gatchell or Cohen Perreault/Fremault	PL ERO, MS & PL
Sun	3	Nubble Lighthouse Keepers	Wells ME	Sprague / Horlor	ERO, MS, MS & PL
Sat	9	Hayloft Steppers Riverside Squares Sage S&RDC	Sturbridge MA Danvers MA Bath ME	Many / Many Bachelder / Rivenburg Oxendine / Arsenault	EA-1, MS/ 2PL ERD, MS
Sun	10	Nubble Lighthouse Keepers	Wells ME	Carbonell / Clarke	ERO, MS, MS & PL
Tue	12	Round Dance Party	Sturbridge MA	B Maguire	RD
Sat	16	Bradford Country Squares	New London NH	B Tenney / J Tenney	ERO, MS & PL
Sun	17	Hayloft Steppers Nubble Lighthouse Keepers	Sturbridge MA Wells ME	Pauley / Jervis Hendron / Clarke	ERO, MS & PL ERO, MS, MS & PL
Sat	23	Hayloft Steppers	Sturbridge MA	Trapp / Williams	ERO, MS & PL
Sun	24	Hayloft Steppers Nubble Lighthouse Keepers	Sturbridge MA Wells ME	Mager Bates / Rivenburg	CLASS, MS ERO, MS, MS & PL
Fri	25	Square Wheels	Enfield CT	/ Maguire	
Sat	30	Hayloft Steppers	Sturbridge MA	Mager / Clarke	ERO, MS & PL

WORKSHOPS

Tuesday

5 B & R Maguire Sturbridge MA Ph 4 Rhumba, all rhythms P4 & 5 RO

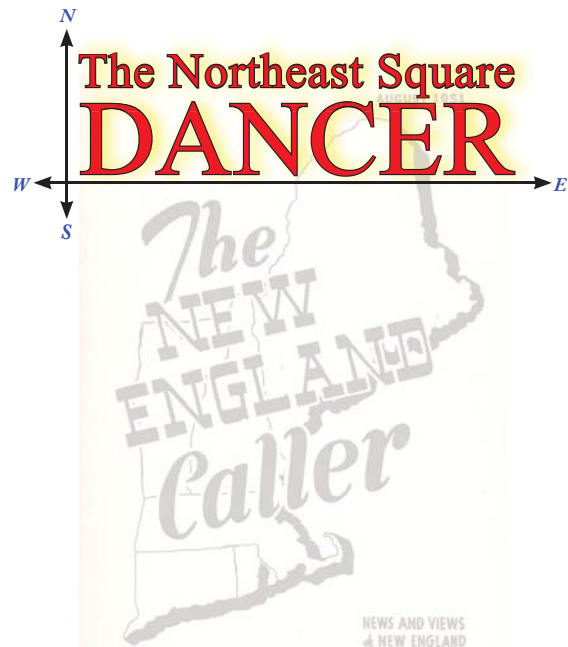
Thursday

7-14-21 Fairs 'n Squares Framingham MA Basic, MS, PL SQ





July/August
2018



To all our friends,

The Northeast Square Dancer is retiring.

It is with mixed emotions that we announce this issue will be the last published. We did not come to this decision lightly. Many, many people have counted on this publication since August 1951.

This issue marks the 337th which we have produced. Pat & I purchased the publication in April 1989. Over those years, we have been very fortunate to have had many, many supporters, readers, advertisers and especially the writers.

You may or may not know it was originally titled “The New England Caller.” Many dancers at that time thought it was a publication strictly for callers. That name was a take-off on “town crier,” a person employed to make public announcements in the streets of a town.

Charlie Baldwin spearheaded the start of the magazine, later selling it to Ray and Carole Aubut from whom we purchased it. January 1967 brought about the name “The New England Square Dance Caller.” The June 1987 issue saw the debut of its current name.

For a trip through New England square and round dance history, we encourage you to look at the online issues which go back to 1951. They will be available at www.sdfne.org/caller-note-services-periodical-magazines and here for the near future.

Pat and I thank the many clubs, callers and cuers who supported us, making this publication possible over these many years. We cannot say enough about all the people who contributed columns each month. A heartfelt thanks to each of you.

“Our Only Excuse For Existence Is To Be Of Service”

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Ringgold GA 30736

www.squaredance.ws
nsd@squaredance.ws
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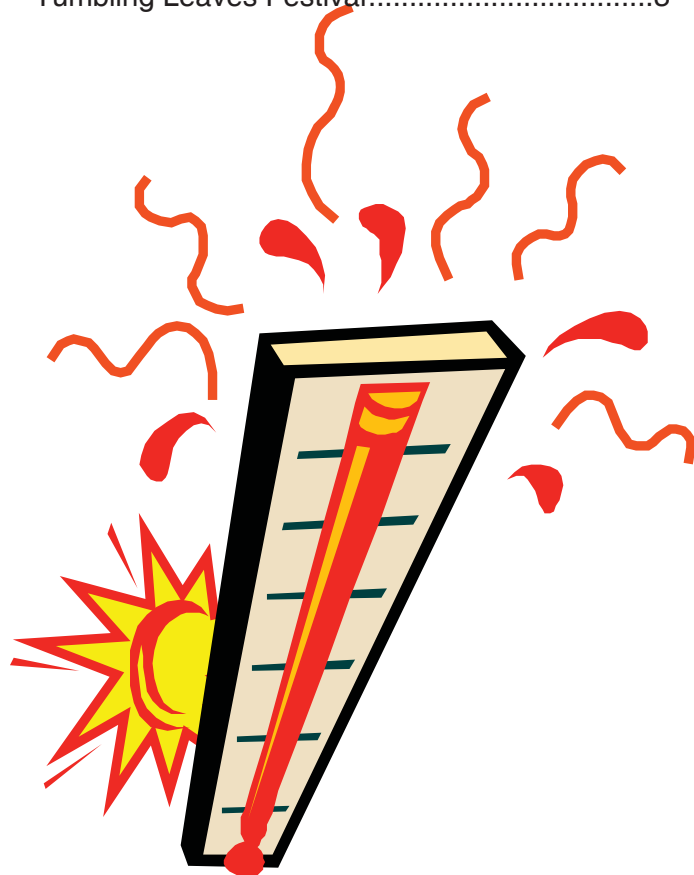
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Karen Reichardt
Ken Ritucci
Buddy Weaver



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July Saturdays except where noted

- 7 Matt Auger / Margene Jervis - *Stars & Banners*
14 Steve Park / Lee Fremault - *Hawaiian Luau*
28 **CASDC Club of the Month**
National Caller ~ Jet Roberts / Roy Williams - Tie Die

Sunday 29 Jet Roberts ~ 1:00 - 3:30 Advance Dance - No Rounds

August Saturdays except where noted

- 4 Ken Ritucci / Marilyn Rivenburg - *Safari Night*

Sunday 5 Special Fund Raising Dance

Help us replace our leaking roof!

Rounds with Birgit Maguire ~ 1 to 2 PM

MS/MS/PL only from 2 to 5 PM - Many Tri-State Callers

- 11 Ted Lizotte / Harriett Clarke - *50's Sock Hop*
25 Evan Pauley / Birgit Maguire - *Super Hero*

Thursday - August 16 - Two for One!

National Caller Johnny Preston

4 - 6 PM ~ Advance Dancing (no rounds)

At 7:00 pm, *Early Rounds with Beverly Boudreau - cueing*

7:30 - 10 PM ~ MS/Plus with rounds

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REVIEWING ROUND DANCES

PHIL GATCHELL

40 Vine St, Melrose MA 02176

Gatchell.Phil@gmail.com

FORTH WORTH, DALLAS or HOUSTON* by Ron and Georgine Woolcock

Phase 2 + 1 (Fishtail) + 1 (Strolling Left Turning Box) Two Step; available from Amazon. Box, scissors thru, forward two steps, circle away 2 two steps, strut, progressive box, progressive scissors, fishtail, face to face and back to back basketball turn, forward-lock-forward, twirl 2, side touches, side two steps, back away 3 and together, strolling left turning box (8 measures) and back hitch.

ADIOS AND GOODNIGHT* by Doug and Cheryel Byrd

Phase 3 + 2 (Fan, Alemana) Rumba; available from Amazon. Cucaracha, cucaracha cross, circle away and together, ½ basic, whip, new yorker, thru serpiente, fenceline, peek-a-boo chase, new yorker 4, fan, alemana to bolero banjo, wheel 6, break back to open, walk 6 step side and wave goodbye.

CARIBBEAN CHA* by Susan Healea

Phase 3 + 2 (Aida, Chase with Triples) + 1 (Ronde Cha Box) Cha Cha; available from Amazon. This is good music to dance to. Cucarachas, chase, ½ basic, spot turn, time steps, open break, crabwalks, ronde cha box, chase with triples, underarm turn, lariat, aida in 3 and hold.

SUPERMAN III* by Doug and Cheryel Bird

Phase 3 + 2 (Fan, Alemana) Rumba; available from Casa Musica. The dance is easy (head cues only) and the music is good BUT Some of our dancers have trouble finding the beat. Grow, slow rocks, ½ basic, underarm turn, shoulder to shoulder, new yorker, thru serpiente, fenceline, whip, open break, peek-a-boo chase, walk 3, circle away and together, fan, alemana, wheel 3, crabwalk, vine 4 and side corte.

TAKE IT SOMEWHERE by Susan Healea

Phase 3 + 1 (Aida) + 1 (Ronde Cha Box) Cha Cha; available from Amazon. Walk together and cha, basic, fenceline, new yorker, spot turn, break back to open, sliding door, circle away and together, ronde cha box, chase, peek-a-boo chase – double, shoulder to shoulder, underarm turn, lariat, aida and hold.

A LOVER'S CONCERTO* by Doug and Cheryel Bird

Phase 4 + 1 (Open Hip Twist) Cha Cha available from Amazon. Twirl vine 2 and cha, reverse twirl vine 2 and cha, new yorker 4, peek-a-boo chase, ½ basic and wrap, new yorker, fenceline, crab walks, whip and twirl, aida, switch rock, chase with underarm pass, spot turn, open hip twist, fan, alemana to bolero banjo, wheel 2 and cha, shoulder to shoulder, lunge thru and hold.

A MAN WITHOUT LOVE* by Russ and Judy Francis

Phase 4 Rumba; available from Amazon. Sidewalk, open break, aida, switch rock, crabwalk, spot turn, alemana, break back to open, kiki walk, sliding door, circle away and together, open break, underarm turn, fenceline, shoulder to shoulder, whip, chase with peek-a-boo, fan, hockey stick, hand to hand, side-draw=close and side corte.



BRADFORD COUNTRY SQUARES

Saturday - July 28

"Fireworks" * Casual Dress *****

Don Bachelder □

Don Scadova ○

7:00 Early Rounds ~ 7:30-10:00 ~ MS/PL + A1 Tip

Whipple Memorial Hall, 440 Main St at Seamans Rd, New London NH

Questions? Warren Sherburne, President ~ 603-863-6394

Alice Perry, contracts ~ 603-927-6347

bradfordcountrysquaresnh@yahoo.com ~ www.bradfordcountrysquares.freeservers.com

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Under 16 - Half Price
Hearing Enhancement
Available

HEY! BABY!* by Doug and Cheryel Byrd

Phase 4 + 1 (Stop and Go) Jive; available from Amazon. Chicken walks – 4 quick, change behind the back, change left to right, shoulder shove, Spanish arms, basic rock, right turning fallaway, change right to left, stop and go, link rock, American spin, chicken walks – 2 slow 4 quick, pretzel turn, fallaway throwaway, windmill turn, point step 3 and hold.

MY MOTHER MY TEACHER MY FRIEND by Doug and Cheryel Byrd

Phase 4 Foxtrot; available from Amazon. Forward run 2, left turns, hover, thru-chasse, maneuver, hesitation change, telemark semi, chair-recover-face, box, diamond turn sidecar, progressive cross hovers, in and out runs, whisk, hover, interrupted box-sidecar, wing, slip pivot, lady develop, outside swivel, chair and raise lead arms.

THE TIDE* by Susan Healea

Phase 4 + 0 + 1 (Rhonde Box) Rumba; available from Amazon. Fenceline, underarm turn, basic, latin whisk, sidewalks, crossbody, trade places, diagonal cucaracha, rhonde box, ½ chase, flirt to fan, hockey stick, shoulder to shoulder, aida, switch rock, umbrella turn, lariat and promenade sway.

WHERE IS THE LOVE by Bill and Maxine Ross

Phase 4 Rumba; available from iTunes. Basic, chase peek-a-boo, thru serpiente, aida, switch rock 4, alemana, trade places, basic ending, chase with underarm pass, new yorker, spot turn, cross body, latin whisk, open break, hockey stick, flirt, side close and lunge apart.

ILL BE THERE by Jim and Kathie Kline

Phase 5 Bolero; available from Amazon. Apart point, wrap, walk 3, time step, open break, riff turn, turning basic, fenceline, new yorker, underarm turn, lariat 3, aida prep, aida line and switch rock, twisty vine 4, forward break, fan, hockey stick, shoulder to shoulder, ½ moon, horseshoe turn, hand to hand, left pass, switch and rock, lunge break and hold.

(*) Asterisk signifies dances we are using.

Only those dances that have readily available *un-modified*, per *ROUND-A-LAB Guidelines*, music are reviewed (*music modified per RAL guidelines are reviewed*). Enjoy these dances and remember to LISTEN to the music before you buy it – it may not be your style. If you would like a copy of a cue sheet of a reviewed dance, please mail me at Gatchell.Phil@gmail.com.

**Can a kangaroo jump higher than the Empire State building?
Of course! The Empire State building can't jump!**

COMMENT



JIM MAYO

Along with the pitch to the CALLERLAB Board of Governors that I mentioned in my May column, I told them a couple of stories from my personal experience. These illustrate how choreography may be much less important to the success of MWSD than most callers think. I'll share them with you here.

Many years ago – in the 1960's I'm sure – I was dancing with the Allemande 8's, my club in Manchester, NH, at a Saturday night dance called by Al Brundage. It was after the third tip when Al came off the stage to talk with me. He came specifically to apologize for using the same figure in each of the first three singing calls of the evening.


I had been dancing all three, but I had taken no notice of the figure that he used. I was dancing with the members of my club – my friends - and I was paying little-to-no attention to the choreography. I believe that for most dancers, even today, that is still true. They are paying no attention to the choreography in the singing calls – unless they are breaking down because callers today tend to use four different figures in singing calls.

The other story I told the CALLERLAB BOG was about the Alpine Squares. That was a club that danced in a church in Chelmsford, MA. They held on to their success much longer than many, if not most, of the clubs in New England.

They danced in a church hall that had two rooms. One was a hard-floored dancing area with good acoustics and plenty of space. The other was also a good-sized area with carpet and sofas. There were tables with chairs and it was a wonderful place for folks to sit around and enjoy each other's company. And they did just that.

Although there were often ten squares at the dances, it was usual for nearly half of those people to be sitting in the next room enjoying each other instead of dancing to the wonderful caller they had hired. As that wonderful caller I took offense. I did eventually come to understand that square dancing was doing just what it did best. It gave folks a chance to get together and enjoy each other.

ENCORE: I have been honored to have my column included in this magazine for the last 36 years. Ed & Pat have done a wonderful service to New England square dancing by continuing its publication. I thank them and wish them well in the future.



SAGE Square & Round Dance Club
Saturday, Aug 4 ~ 7:30 to 10:00 pm with Early Rounds
Mainstream
National Caller: Jack Pladdys - Cuer: Carol Arsenault
Bath Area Senior Center, 45 Floral Street, Bath ME
sageswingers@squaredanceme.us <http://sage.squaredanceme.us>

KEN'S KORNER

KEN RITUCCI

KenRitucci@aol.com ~ www.kenritucci.com



HANDLE WITH CARE

As the Summer Season begins, we need to keep in mind that there are new graduates out dancing. Traditionally, some clubs and callers entertain Summer Plus Workshops. While this may seem like a great idea on the surface, it can also be damaging to some of the new grads.

Some of these are designed to “Move the new Mainstream Dancers into Plus” just a few months removed from their Mainstream Class. Why? What’s wrong with just having them dance Mainstream for a year or so until they feel more comfortable. Rushing dancers into the Plus Program when they really haven’t mastered Basic or mainstream will not make them more proficient dancers.

The “Rush to Plus” is not a new concept, it has been happening in New England for many years. It also happens in other parts of the country as well. I find it ironic that one of the main complaints we hear is that “Mainstream is boring.” Why is that?

Could be many reasons, but the usual ones you hear is that “The caller calls from the “Vanilla Positions” all the time and that leads to boredom. Perhaps if the Caller did his/hers homework and really dissected the Basic and Mainstream calls, perhaps dancers wouldn’t find these programs to be boring. But, as I have stated throughout the years, many Callers are lazy, they find it easier to teach the next Program than to fully utilize their existing Program.

Think about it. We spend anywhere from 5-8 months teaching new dancers the Basic and Mainstream Program and then, when they graduate, we tell them it’s time to learn more calls. Why?

Another argument we hear is: “Well, if they just shorten the Programs, you know, eliminate the junky calls, then we can retain more dancers etc.”

The problem with that is, CALLERLAB conducts what they call a “Triennial Review” of the Dance Programs every three years. This is the opportunity for the Committees to either add or drop calls from a Program. But, every three years, with rare exception, the majority of the committee members vote to keep the existing programs intact. So much for that argument. The existing Basic and Mainstream Programs will stay basically the same.

The real problem is that clubs and callers need to work together to keep new graduates at the Mainstream Program for a while. Callers do not have to make the choreography difficult to keep the Programs fun. But they should know how all of the calls work together for the overall enjoyment for the dancers. Mainstream doesn’t have to be boring. Why can’t we just let them dance? New Graduates are the lifeblood of our activity, I say “Handle Them with Care.”

BLOW THE WIND SOUTHERLY

COMPOSERS: Karen & Ed Gloodt

300 Beaumonet, Ardmore, OK 73401

egloodt@netscape.net

MUSIC: *Blow the Wind Southerly*

by Bryan Smith & His Festival Orchestra

available at Amazon or casa musica

SPEED: as desired

FOOTWORK: Opposite unless noted

PHASE: 3

SEQUENCE: INTRO, A, B, C, D, A, C, A (mod), END

RHYTHM: Waltz

INTRO

1 - 4 BFLY WLL WAIT;; SOLO TRN 6;;

A

1 - 6 WTZ AWY; WRAP; FWD WTZ; PK UP; 1 L TRN; HOVR CORTE;

7 - 8 BK HOVR SCP; PK UP;

B

1 - 4 TRN L & CHASSE BJO; IMPT SCP; THRU HOVR BJO; BK HOVR SCP;

5 - 8 THRU CHASSE BJO; MANV; 1 R TRN; FWD WTZ;

C

1 - 8 INTRPT BOX;;; FWD WTZ; DRIFT APT; TWINKL THRU TWICE SCAR;;

9 - 16 3 PROG TWINKL;;; MANV; OVR SPIN TRN WLL; BK BOX BFLY; SOLO TRN 6;;

D

1 - 4 BAL L; REV TWIRL; TWINKL THRU; THRU, FC, CL;

5 - 8 TWISTY VINE 3; FWD, FC, CL; CANTER 2X;;

A MODIFIED

1 - 6 WTZ AWY; WRAP; FWD WTZ; PK UP; 1 L TRN; HOVR CORTE;

7 - 8 BK HOVR SCP; PK UP;

ENDING

1 - 4 BAL L; REV TWIRL; TWINKL THRU; THRU, FC, CL;;

5 - 8 TWISTY VINE 3; FWD, FC, CL; CANTER; SD CORTE;

Full cue-sheet available on www.roundalab.org
Or send self addressed, stamped envelope to:
Birgit Maguire, 75 Norman Rd, Brockton MA 02302



The 11th Commandment

If you Google the “Ten Commandments of Square Dancing,” you will find several variations and each is well written. But all of these Commandments have one thing in common, namely: **Be considerate of others.**

Whether they talk about bathing, being kind, smiling, not having alcohol before a dance, being a good listener, or getting into squares quickly, the commandments all boil down to one thing: Everyone is here to have **fun**, so do not do anything that keeps people from having **fun**.

But there is one commandment that is never written and is rarely spoken, yet everyone agrees that it exists. **The 11th Commandment is: Thou shall learn the calls.**

This commandment is not written or spoken, because many people find it socially unacceptable to do so. The rationalization is: “We are here to have fun and learning call definitions is not fun. Our real purpose is to socialize, smile, be pleasant and only learn enough in class so that we can exist in a square. If this means having to be pulled through the calls, so what, because our real purpose is to socialize, smile and be pleasant.”

But where is the fun in having the square break down time after time? Where is the fun in causing seven other people to stop and square back up because one person does not know the calls? Sure, everyone is expected to laugh and joke about breakdowns and this is fine up to a point. But what if we go past this point? What if breakdowns occur time after time because a few people do not know the calls? Are we still having fun?

When dancers do not learn the calls, they negatively impact the fun of everyone in the square.

I am **not** saying that people should be excellent dancers, able to do calls half-sashayed or left-handed. I am saying that it is logical for dancers in a square to expect that the others in the square are at least “average.”

In the past year I have seen many examples of dancers who are a disaster, who should not have been allowed to graduate and who should not be allowed on the floor of a standard average dance.

I’m being too strict you say? What about the woman who turns away from her partner on a Right & Left Thru? What about a woman who goes the wrong way on a Right & Left Grand? What about the man who wanders around when he hears “Circulate” called when he is in the center of an ocean wave? What about the man who always tries to Courtesy Turn on a Square Thru? What about people who break down consistently on Square Thru or who constantly turn around in place?

These are not just brief mental lapses. These are blatant examples of people who have no idea of what is going on. It will not be very long before dancers cease to laugh at this, because their FUN is being severely impacted.

Let's go back to the previously stated common theme of the Ten Commandments: **Be considerate of others** and ask a few questions. Is it considerate to force people to pull someone through because that person has not bothered to learn the calls? Is it considerate to others in class when someone shows up without having bothered to review what was taught the week before?

Is it considerate of others for a class dancer who has missed several lessons to just show up without ever having called the teacher to find out what has been taught on the nights that were missed? Is it considerate for a person who has graduated to just go through the motions, laughing every time he/she breaks down a square on simple calls, as described above? Are others laughing at this? Are others having fun when this occurs?

It was noted that when dancers perform so poorly that they must consistently be pulled through, this refusal to learn the calls negatively impacts the **fun** of the other dancers.

Square dancing is a TEAM game. If everyone on the team is not doing his or her part, it hurts everyone on the team. Why do some people refuse to learn all the calls? There are several answers.

(1) They are lazy. They just don't want to be bothered. Since people seem to accept them socially at the club no matter how poorly they dance, why bother learning the calls?

(2) They do not realize how poorly they dance. They are under the delusion that they are just as good as most of the other dancers in the club.

(3) They are selfish. They think only of themselves and they have decided they do not want to learn all the calls. They never consider how their actions hurt others in the square, by causing them not to have an enjoyable dancing experience. Personally, I would be appalled if I knew that my insistence in participating in any activity was causing others not to have fun, but some people are this way.

(4) The culture of the square dance activity rewards mistakes. You make a mistake, and everyone laughs and jokes. This is fine for a few times. But when this happens time and time again, you quickly get the message that no one cares if you make a mistake. So why work to learn the calls, when it seems perfectly acceptable to make mistakes?

Note: I do not blame the class instructors. Naturally, different teachers have different abilities. But I have seen too many examples of poor dancers graduating from classes taught by excellent instructors to blame the teachers. These same people will still be poor dancers two and three years later.

What is the result of this failure of dancers to learn the calls, thereby being inconsiderate of others in the square? **Answer: Experienced dancers quit.** Not right away; many dancers hang in there for years. But eventually always having to pull people through wears people down.

Dancers are expected to laugh off the mistakes of others, but when does this cease to be funny? If experienced dancers are expected to pull people through night after night, week after week, month after month -- are these people still laughing? No, they are dropping out, because this is not what they signed up for.

Dancers keep saying to me privately that they are tired of pulling people through year after year, people who make no effort to learn the calls, so they are going to drop out. But they cannot say this publicly. Why? Because it is socially unacceptable to do so.

The result is the good dancers just stop going to dances. "Gee, we haven't seen Bill and Mary lately -- I wonder what happened?" When someone calls this couple, Bill and Mary say: "Oh, we've just gotten involved with other things (grandkids, volunteering, travel, bridge, just name anything)". Translation: "We have found other things **more fun** than square dancing."

Bottom line. Square dancing is not rocket science. It has been proven by tens of thousands of dancers that learning the calls is not that difficult. But **learning the calls** is a fundamental part of square dancing. It does require a little effort. When people do not make this effort, because no one says this is important, the result is poor dancers.

Until we name the 11th Commandment, print it, say it out loud, and make it equally as important as all the other commandments, nothing will change.

Until we give equal weight to the 11th Commandment, the big emphasis will remain at recruiting new dancers in the front door, while experienced dancers leave quietly out the back door. Some will cry out: "too many calls, lessons are too long" -- the list goes on and on. But the name of the game in square dancing is knowing the calls. To ignore this puts the entire activity at peril.

As I Saw It by Paul Moore

"[This] is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity."

Jim Mayo
First Chairman of
CALLERLAB

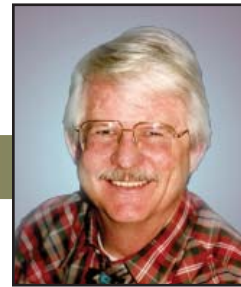


Every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more.

Available at www.Amazon.com for \$24.95 plus shipping.

MOORE THOUGHTS

PAUL MOORE



Why Dance (and call) Contras?

The easy answer can be stated in two words: they're fun.

OK. I can hear some of you complaining that you just don't like contras: They're boring and repetitive; they're the same ol', but slower; there's no variety.

Response to the 1st complaint: Any dance can be boring depending on how it is presented. If the caller shows some enthusiasm while teaching and calling the dance, chances are the dances will catch that feeling of enthusiasm.

Repetitive? Depends on what dance is called. I can think of many contras that do not repeat any figure throughout the eight phrases. And each time through a pattern you get a new couple to dance with. But I agree they feel repetitive if the dance contains "ladies chain over and back."

The same ol": Yes, contras use many of the figures from modern western square dancing, but oftentimes those figures work into the dances in unusual ways.

But there are some figures that are unique to contra dancing. Also, not all contras use the same formations: For example, contras can be for two couples, 3 couples, 3 dancers, 4 couples, etc. They can be danced in squares, circles, lines, five couple sets, 6 couple sets and so forth.

Slower, perhaps: Some contras are danced at 125bpm, just as many squares are danced at that tempo also. Sometimes we slow down to 110bpm so that the figures can be accomplished smoothly and with style.

No variety: I already pointed out the variety of formation and mentioned that there are contra specific figures. Probably the biggest factor in contra variety is the music.

I use an occasional square dance singing call or hoedown because I like the melody or the rhythm. But almost all square dance music is in 2/4 or 4/4. Squares can have traditional country, rock, swing, etc. But contra has those as well as Celtic or Scottish music, waltzes, unusual rhythms from the Middle East and Cajun or Zydeco music. Most people would be amazed to experience the same dance to different sounding music.

To Err is Human...

To blame it on someone else shows management potential!!!

A major theme I want to touch on here is the very prevalent complaint of non-smooth dancing. The causes of rough dancing are almost beyond count, but I will contend that neither the dancers nor the callers are really music aware.

Dancers tend to depend on the caller for timing and the callers are depending on the dancers to determine when to give the next call. Someone needs to be in charge. A quick history lesson: Shortly after the formation of CALLERLAB, Dick Leger, one of the greatest callers we have ever seen or heard, initiated a project. He and several other callers went to dances to count how many beats dancers took to accomplish each call. Then by doing a lot of arithmetic, he came up with the recommended number of beats of music.

I will grant you that Dick was a little prejudiced to go to an even number of beats for each call because he also called contras and he accompanied himself on the guitar while calling. He found that as a musician, he liked the calls to fit the phrase of the music – and square dance and contra dance music is in 8 beat phrases. If you paid close attention to most pop music, you would find that most of it is in 2/4 or 4/4 rhythm with 8 beat phrases. Our ears tingle when some other rhythm shows up.

Contras have kept that strict 8 beat phrasing to music and to the dancing. When we write contra dances, we write the dance out phrase by phrase to match the musical structure.

There are callers who are demanding a new timing chart. They claim that ladies chain does not take 8 beats but only 6. Short lesson in physics: Distance covered is dependent on 3 factors: Speed, length of stride, and temp. When we say it takes 8 beats to do something, we eliminate the speed factor.

Dancers, to be dancing, need to move their feet in time with the music. To cover a greater distance, the stride must be longer. And the reverse is true also. Another factor is whether you are going forward or backward. In the courtesy turn of ladies chain, the ladies are moving forward to go from one place to another, even the arc of the courtesy turn is forward.

The rule book says that both dancers work around a pivot point, that means the men must back up. If not given enough beats of music to move safely going backward, the men will cheat to get in the ending position; they will not back up as much as the ladies go forward and the men move the pivot point from between the dancers to themselves. In other words, the men pivot in place, making the ladies do all the work.

Contras have found that to dance smoothly, dancers must have sufficient time to accomplish the moves. Reduce the time and the dancing becomes rough.

With timing being determined by the music, the dancers have something else to listen to besides the caller's voice and the callers now are obligated to fit their calling to the music.

Voila! Callers and dancers are on the same page in the philosophy of dance. With callers and dancers paying close attention to the music, some calls which are falling into disuse (and for a long time misuse) can make a comeback.

If you don't see what you want... look for something else!!!

The most favorite call in contra dancing is the swing. It is disappearing in square dancing. Part of the problem is that many dancers are not taught how to swing comfortably and add faster tempo to the dancing, and dancing has almost become a collision sport.

Contra dancers have learned to take their time on a swing; they move in and out of the swing smoothly and the closeness adds a level of sociability to the dance.

By the way, most contra dancers do not twirl. One reason is that they do not always go into a promenade following a swing. More importantly, they enjoy the swing itself.

Here is a modern contra dance that avoids most of the things people complain about concerning contra dancing.

Inflation Reel by Tony Parkes.

Formation: alternate duple

(meaning the first couple in the line starts with their back to the caller, man on left and lady on right.)

The second couple faces them.

The third couple faced down the hall and the fourth faces them.

Another way to think of it is odd couple are #1 and evens are #3 couples in a square; there are no sides.

The numbers in the left-hand column of the dance write up is the phrase number. Most contra dances use music with 8 eight count phrases.

1. Dosodo corner (or the one below)

2. Swing corner

3. Go down in four

(all go toward the back of the hall four steps)

Wheel as a couple (the lady goes forward in an arc while the man backs up around the arch to face the front of the hall)

4. Come back and bend the line

(all come back four steps, then bend the line in four to face across)

5. Right and left thru

6. Ladies chain

7. Same four circle left all the way (should take 8 steps)

8. And a quarter more and pass thru

(the circle goes a full turn then one more $\frac{1}{4}$; that puts everyone back exactly where they started the dance. The pass thru moves everyone to a new corner, or a new couple to dance with. At the ends, there may be no one to dance with, so those dancers trade places and wait for a new corner to show up – in about 40 seconds)

Repeat until the music ends.

Try this dance with different types of music. I tend to use a tune from old time square dancing, but I have used a Scottish reel and a Latin beat is a lot of fun.

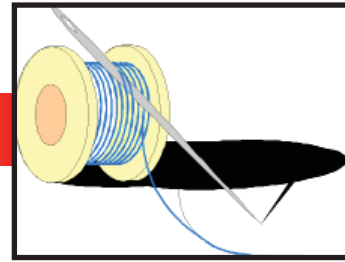
***What did the duck say when it bought lipstick?
Put it on my bill!***

SEW IT GOES

KAREN REICHARDT

WWW.SQUAREDANCESEWING.COM

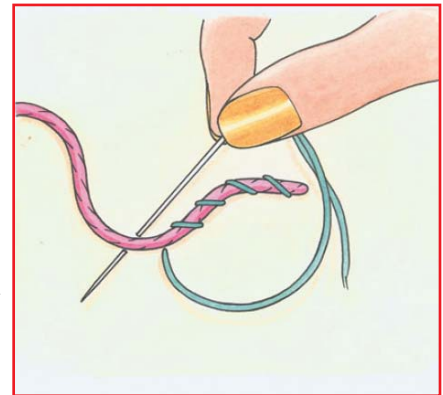
DKREICHARDT@GMAIL.COM



Couching

This is not laying on the sofa and reading sewing magazines. Couching is also called laid thread work. Decorative threads or cords are placed on top of the fabric and other threads are used to stitch them in place.

This is how real gold is applied to fabric. The spider web thin gold is wrapped around thicker silk threads to form cords. These cords are laid on the surface in the design. Then fine silk threads are brought up from the bottom and around the gold cords. The cords would not hold up to the friction of passing through the fabric.



Couching can also be done using the sewing machine. Yarns, cords or ribbons can be attached to the surface of the fabric with decorative stitches. Beads, sequins and jewels can be couched. Each embellishment will be unique due to the variety of options. This is an inexpensive way to make a large amount of trim. It is also a great way to use all those interesting decorative stitches.

Decorative stitches on the machine are pretty when seen up close but at a distance they don't show up as well. Using the decorative stitches for couching makes them more visible. Read the manual before working with decorative stitches. In many cases the tension will need to be adjusted. With the computerized machines the tension is reduced when you choose the decorative stitch.

Use rayon embroidery thread in the needle and regular or lingerie thread in the bobbin. Rayon threads are shiny and catch the light. For even more show run two rayon threads at the same time. Put them through the machine as if they were one and put both threads through the eye of the needle. Topstitch needles work well for this because they have larger eyes.



Use bright rayon threads to couch across yarn or fine ribbons. There are special feet available that have guides to position the yarns or ribbons under the presser foot. They allow you to concentrate on guiding the fabric. These feet are available from the dealer and there are generic feet that will fit any machine. Creative Feet is a company that makes a variety of embellishment feet. (creativefeet.com)

Curves can be sewn in couching, depending on the type of decorative stitch being used. Some curve better than others. Reducing the width of the stitch can also help it curve better.

Reverse couching is done by winding thicker thread in the bobbin and working upside down. Pearl embroidery thread and tatting cotton work well for this idea as well as other specialty hand embroidery threads. These threads could not stand the stress of going through the machine. By putting them in the bobbin they just lay on the fabric.



Start by hand winding the bobbin smoothly. Winding on the machine may cause stretching. Use regular thread or invisible thread in the needle. Reduce the tension setting on the needle thread. (It can always be changed back.) Reducing the tension allows the thicker thread to float on the surface of the fabric. Place the project right side down on the machine and stitch.

Depending on the fabrics and threads, stabilizer may be needed. There are many different products that can keep the fabric from shifting. For a table decoration interfacing can be permanently fused to the back side, giving the project more body. For the hem of a dance skirt wash away stabilizer is a good choice. It will hold the fabric steady for stitching and then be removed with a spray of water.

Experimentation is the key to any new technique. Use exactly the same products and stitches in the practice piece as in the actual project. Stitch at least 12 inches of practice, you really can't tell how it will go with less than that. Some of the decorative stitches take a long time to cover 12 inches. That might be a consideration when going around three tiers of a skirt.

Many of the decorative stitches have sections where they back up to complete the shape. These types of stitches many not work well when couching. Decorative stitches can be very difficult to impossible to remove. Sewing is a constant learning curve. There are so many variables that each stitcher can make a totally unique project.



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SQUARE DANCE MUSIC REVIEW



BUDDY WEAVER

buddy@buddyweaver.com ~ www.buddyweaver.com

FIFTY-FIVE YEARS OF HI HAT MUSIC

In the world of square dance music, few labels are as recognized as Hi Hat Music. This legacy square dance label was started in 1963 by Merl Olds, a well-known caller from Los Angeles, California who had previously been the A&R man (artists and repertoire) for Sets In Order Records. Merl hired famous California-based musicians to create a new sound in square and round dancing. Some of those featured were:

- Art Barduhn, a well known studio musician who also had his own radio and television show. Art lead the band playing piano, vibraphone, and accordion.
- Neil Levang, a frequent musical artist on the “Lawrence Welk Show.” Neil was featured on guitar, violin, and banjo.
- Dick Cary, a musician who worked with Benny Goodman, Louis Armstrong, and Buddy Hackett. Dick lead his band playing jazz trumpet and piano.
- Joe Leahy, an arranger and musician who worked with Les Brown and Arty Shaw. Joe was on trumpet.
- Jack Carter, the most popular square dance band leader from the 1940’s though the early 1960’s. Jacks specialty was fiddle.

As Merl was retiring from calling and cueing in 1975, he split Hi Hat Records in two, a round dance label and a square dance label.

Ernie Kinney became the producer of Hi Hat Square Dance Records (a new name) and under his leadership the sound of Hi Hat music changed. First with the introduction of Del Casher, a well-known studio musician from California. Del, was a protege of Les Paul and the creator of the “wah-wah” effect made famous by Jimmy Hendrix.

Del Casher and Ernie Kinney recorded square dance gold like “Come to Me” and “El Paso City.” The latter is the single largest selling square dance singing call in history, still a best-seller today. As a side note, the initial paper labels on the vinyl misspelled Cashers name as Katcher; a mistake that remained for three decades.

The second change to the Hi Hat sound came in 1980 with the introduction of Ken Carlton from Madeira, California. Ken learned how to make square dance music from Ernie and would later produce music for Rawhide and Eureka Records. Hi Hat Records also expanded by starting subsidiary labels – Blue Ribbon Squares and Rounds, DJ Squares, and ELK Karaoke. So many hit singing calls and hoedowns came from the Hi Hat family of square dance labels, too many to mention.

***Why should you stand in the corner of a room if you are cold?
They're usually 90 degrees!***

In 2004, Hi Hat made a final change to become Hi Hat Music produced by Buddy Weaver. New music started coming from Hiroshi Yaoko, a Japanese caller/musician. Mr. Yaoko's hoedown music has become a favorite of callers everywhere.

Adding to the new sound, Buddy introduced something brand new to square dance music – rock and pop songs played by bluegrass musicians. This unique sound has become one of the most popular sounds in modern square dancing. Today's best-sellers on Hi Hat Music are:

- “House Of The Rising Sun” with Lanny Weakland's vocal
- “A Kind Of Hush” which is a Carpenter's hit with Darren Gallina's vocal
- “Wrecking Ball” which is a Miley Cyrus hit with Buddy Weaver's vocal
- “Green Green” a folk song sing-along with Mike Hogan's vocal
- “Chapel Of Love” another Mike Hogan vocal
- “Hotel California” which is an Eagles hit with a Buddy Weaver vocal
- “Your Song” which is an Elton John hit with Hiroyuki Kaneko, Jr. vocal.

Top selling hoedowns are:

- “Light Blue Rain”
- “Coffee Rumba”
- “Pipeline Hoedown” with called patter by Vic Ceder

Hi Hat Music is one the select few square dance music labels that has produced every year for fifty-five years. New releases come out almost every month and the huge library of classic singing calls is being restored and distributed as MP3 downloads through the Rawhide Music label.

Hi Hat Music, Rawhide Music, and Blue Star Music are all available through the www.buddyweavermusic.com web site. To celebrate fifty-five years of Hi Hat Music, a special hour-long event will happen over Labor Day Weekend where every release on Hi Hat and Rawhide will be **only 99¢ each through www.buddyweavermusic.com**. Please visit the web site for details and thank you for being part of this square dance success story.

Please [send your comments to buddy@buddyweaver.com](mailto:buddy@buddyweaver.com).

Singing Calls

MORE OF YOU

Acme 145 by Scott Bennett

MP3 from Acme website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads make the tune easy to follow. Lots of bright fill notes. Music from piano, guitar, and saxophone. A country song (Bellamy Brothers) played in a smooth contemporary county/jazz style. Singing callers can belt this out. Tracks include music with and without leads/background vocals.

Heads Promenade Halfway – Square Thru - Right & Left Thru – Veer Left – Ferris Wheel – Square Thru Three - Swing

TIL THE RIVERS ALL RUN DRY

Chic 1041 by Steve Moore

MP3 from Chic website

Tempo: 124 Rhythm: Shuffle

Good dance beat. Strong leads played by guitar, piano and other keyboard instruments bring the tune out front. Lots of guitar fills. A Don Williams country song played in a contemporary pop style. Relaxing for the dancers. Tracks include music with and without background vocals/leads (melody).

Heads Promenade Halfway - Square Thru Two - Do Sa Do - Swing Thru - Boy Run - Ferris Wheel - Cntrs Pass Thru - Swing

TIL THE RIVERS ALL RUN DRY

Chic 2041 by Shauna Kaaria

MP3 from Chic website

Tempo: 124 Rhythm: Shuffle

Instrumentally similar to Chic 1041 except in a key suitable for female singers. Fills seem brighter on this version. Tracks include music with and without leads/harmony

Heads Square Thru - Swing Thru - Spin the Top - Right & Left Thru - Square Thru Three - Swing

I CAN'T STAND IT

Crest 154 by Scott Bennett

MP3 from Crest website

Tempo: 126 Rhythm: Shuffle

Good dance beat. Clear leads allow the tune to be heard without overpowering the mix. Music from guitar, organ, and saxophone for leads and fills. Lots of fills around the caller. A rock song played in a rock/jazz style. Callers will have to make it rock. Tracks include music with and without leads .

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Bend the Line - Right & Left Thru - Flutterwheel - Star Thru - Swing

LOVES GOT A HOLD ON YOU

ESP 234 by Darryl Lipscomb

MP3 from ESP web site and dealers

Tempo: 131 Rhythm: Shuffle

Good dance beat. Strong leads played by guitar, piano, and steel. Music from Southern Satisfaction. A country song (Alan Jackson) played in country style. Middle of the energy scale.

Heads Promenade Halfway - Touch a Quarter - Boy Run- Square Thru Three - Trade By - Star Thru - Pass Thru - Chase Right - Swing

I THINK WE'RE ALONE NOW

Fine Tune 190 by Rick Hampton

MP3 from Fine Tune web site and dealers

Tempo: 126 Rhythm: Shuffle

Good dance beat. Two versions offered, one without leads that plays the chords and another with strong leads played by guitar and keyboard instruments. Both versions have keyboard work that captures the sound and feel of the original song (Tommy James). Middle of the energy chart but musically enchanting.

Heads Square Thru - Swing Thru - Boy Run - Right & Left Thru - Dixie Style - Boy Trade - Boy Cross Fold - Swing

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FOUR STRONG WINDS

Gold Wing 163 by Lorne Clayton

MP3 from Gold Wing web site and dealers

Tempo: 124 Rhythm: Shuffle

Good dance beat. Again, two versions offered – one without melody and one with melody played with strong leads. Music from keyboard instruments with guitar fills. A sixties folk song that's been covered by lots of singers. As a singing call it is laid-back, played in a country/pop style.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Tag the Line – Cloverleaf – Girls Square Thru Three – Swing

BOOGIE WOOGIE BUGLE BOY

Mountain 145 by Cindy Whitaker

MP3 from dealers

Tempo: 129 Rhythm: Shuffle

Danceable beat. Strong leads played by keyboard instruments, piano, and horns make the tune unmistakable. Some of the leads are carried by vocals “scatting.” Some nice fills too. A lively take on a WW II classic. Previously released on Mountain Records. Adjust speed.

Heads Square Thru – Do Sa Do – Swing Thru – Ferris Wheel – Pass Thru – Single Circle – Star Thru and Roll – Swing

LONELY DRUM

Lou Mac 287 by Ray Brendzy

MP3 from Lou Mac web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Melody is easy to follow with clear leads played by piano, harmonica, and guitar. The same instruments play lots of fills. A recent country song played in a contemporary country style. Middle of the energy scale but a good caller could make it pop. Tracks include music with and without background vocals.

Heads Promenade Halfway – Pass the Ocean – Extend – Swing Thru – Spin the Top – Right & Left Thru – Square Thru Three – Swing

STUCK IN THE MIDDLE WITH YOU

Hi Hat 5346 by Jerry Gilbreath

MP3 from Hi Hat web site and dealers

Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is familiar and easy to follow with leads clearly played by mandolin, guitar, and harmonica. The same instruments provide lots of fill notes. Banjo in the background throughout for a full sound and there is a musical dropout on all the figure stanzas. A rock song (Steelers Wheel) that is played in a lively bluegrass style. Key change on close adds more energy. Welcome Jerry to the Hi Hat staff.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Couple Circulate – Chain Down the Line – Square Thru Three – Swing

SHOULD I STAY OR SHOULD I GO

R&D 1009 by Vic Kaaria

MP3 from R&D website

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat which adds a frenzied percussion on the middle and closing breaks. Strong leads played by guitar and keyboard instruments bring the tune out front. All the fills are done by electric guitar chasing the vocal like the original song. The song is punk rock played in a pop/rock style. The breaks capture the punk rock feel. Could be a rocker depending on the caller.

Heads Square Thru – Do Sa Do – Swing Thru – Boy Run – Ferris Wheel – Right & Left Thru – Square Thru Three – Swing

WHY BABY WHY

Rawhide Music 1200 by Tim Merino

MP3/CD from Rawhide website or dealers

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Two tracks offered, one with strong leads and the other with leads that are less out-front. Leads played by piano, guitar, and saxophone. Fills are from keyboard and male vocals singing “why baby why.” An unique feel to a singing call. A country song (Pat Boone) done in country style. Middle of the energy chart. Congratulations to Tim on his first recording. Previously done on Rawhide.

Heads Promenade Halfway – Square Thru – Right & Left Thru – Veer Left – Couples Circulate – Half Tag – Scoot Back – Swing

EARLY MORNING RAIN

Rawhide Music 1201 by Buddy Weaver

MP3/CD from Rawhide website or dealers

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat with an emphasis on the bass. The tune is unmistakable with strong leads played by clarinet, piano, guitar, xylophone, and banjo. Lots of banjo and xylophone work in the background. A pop song (Gordon Lightfoot) done in a fast-moving, yet crooning style singing call. Extracted from Blue Star Records vinyl. Figure is a Right-Hand Lady progression.

Head Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Half Sashay – Pass Thru – Trade By – Swing

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GONNA HAVE A PARTY

Riverboat 833 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 130 Rhythm: Shuffle

Good dance beat. Strong leads playing the melody are guitars and fiddle. Fiddle in the background too. An Alabama song played in a fast-moving country style. Middle of the energy chart. Tracks include music with and without harmony. Extracted from Red Boot Records vinyl. Adjust speed.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Couples Circulate - Girls Trade - Bend the Line - Square Thru Three - Swing

DREAM SOFTLY

Riverboat 1009 by Duke Okada, Mitchell Osawa, Kumi Takahashi

MP3 from Riverboat web site

Tempo: 124 Rhythm: Boom-Chuck

Great dance beat. Clear leads make the melody easy to follow. Lots of fill notes. Music from mandolin, dobro, and fiddle. Banjo in the background throughout. An exciting bluegrass feel on this singing call. Tracks include music with and without harmony.

Heads Square Thru - Split Two - Round One to a Line - Pass Thru - Tag the Line - Cloverleaf - Double Pass Thru - Face In - Star Thru - Swing

RAGGED BY RIGHT

Riverboat 844 by Steve Moore

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Tune is easy to follow with clear leads played by guitar, mandolin, and fiddle. Strong fills from the same instruments. A country song (Ronnie Milsap) played in a contemporary country style. Could be a rocker depending on the caller. Tracks include music with and without harmony.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Ferris Wheel - Square Thru Three - Swing

Northeast Square Dancer, July/August 2018

A SONG IN THE NIGHT

Riverboat 846 by Bill Harrison

MP3 from Riverboat web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Strong leads played by guitar and keyboard. Steel guitar and keyboard in the background. An eighties country song (Johnny Duncan) done in country style as a crooner. Extracted from Red Boot Records vinyl.

Heads Square Thru – Swing Thru – Spin the Top – Right & Left Thru – Half Sashay – Pass the Ocean – Boy Trade – Recycle – Swing

GOD BLESS AMERICA

Riverboat 847 by Lawrence Johnstone

MP3 from Riverboat web site

Tempo: 132 Rhythm: Boom-Chuck

An all-time classic square dance record now available as an MP3 download. Good dance beat. A well-known tune out front with strong leads played by guitar, trumpet, and keyboard. Fills from horns. Percussive change on the chorus, drum rushes, and instrumental drop on the middle to feature a simple flute all add to the effect. This was a huge hit for pioneering caller Cal Golden. Extracted from Gold Star Records vinyl. Adjust speed.

Heads Lead Right – Circle to a Line – Star Thru – Dive Thru – Cntrs Pass Thru – Swing Thru – Boys Circulate – Boy Run – Ferris Wheel – Zoom – Cntrs Pass Thru – Swing

AMERICA THE BEAUTIFUL

Riverboat 848 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 125 Rhythm: Boom-Chuck

Another singing call celebrating Americana. Good dance beat. Strong leads played by guitar and keyboard. Lots of keyboard and horns in the background. Definitely a sing-along type singing call. Key change on close adds energy. Extracted from Gold Star Records vinyl.

Heads Square Thru – Right Hand Star – Heads Star Left – Right & Left Thru – Swing Thru Twice – Swing

BABY I'M BURNING

Riverboat 849 by Bob Elling

MP3 from Riverboat web site

Tempo: 127 Rhythm: Shuffle

Good dance beat. Tune can't be missed with strong leads played by trumpet, guitar, and saxophone. Electric guitar in the background throughout. Occasionally, keyboard zingers pop up for a "Star Wars" sound. A Dolly Parton song that is done in an exciting pop style. Extracted from Red Boot Records vinyl.

Heads Square Thru – Do Sa Do – Fan the Top – Right & Left Thru – Dixie Style – Boy Hinge – Cut the Diamond – Boy Run – Promenade

***Why couldn't the bicycle stand up?
Because it was two tired!***

Fairs 'n Squares

Saturday, July 21 ~ 8:00-10:30 PM ~ MS & PL
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SHINE YOUR WAY

Riverboat 1010 by Kiyomi Taneyama and Max Ringe

MP3 from Riverboat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Strong leads push the tune up front. Lots of fill notes from the same instruments. Music from guitar, keyboard, piano, and steel drum. A recent pop hit (Owl City) that is played in a contemporary country/pop style. Middle of the energy chart.

Tracks include music with and without harmony.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Ferris Wheel - Square Thru Three - Swing

A COUNTRY BOY LIKE ME

Riverboat 1011 by Jack O'Leary

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Tune is easy to find with clear leads played by steel, dobro, and guitar. The same instruments play lots of fill notes. A Daniel O'Donnell song played in country style. Mid-way up the energy scale. Figure may need to be adjust as it may have body flow issues for some dancers.

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Ferris Wheel - Cntrs Right & Left Thru - Half Sashay - U-Turn Back - Swing

CHIME BELLS

Riverboat 1012 by Ken Burke/ Carol Hilliard

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Tune is familiar and easy to follow with leads that are laid-back.

Instruments on leads are fiddle, piano, and mandolin. Lots of fill notes around the caller. Music on fills are squeeze box, piano, guitar, from guitar, piano, and mandolin. A 1940's song where Rosalie Allen (the queen of yodeling) yodeled the chorus. If that is your thing, then this song could really put it over. Tracks include music in two keys and two vocals.

Heads Square Thru - Do Sa Do - Swing Thru - Boy Run - Bend the Line - Right & Left Thru - Flutterwheel - Slide Thru - Swing



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THE RUNNING KIND

Riverboat 1013 by Elmer Sheffield

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Clear leads played by guitar, piano, and steel make the tune easy to find. Plenty of fill notes for a full sound. A Merle Haggard song played in country style. Middle of the energy scale.

Heads Square Thru - Do Sa Do - Swing Thru - Girl Fold - Peel the Top - Right & Left Thru - Pass Thru - Chase Right

DON'T FORGET TO REMEMBER ME

Riverboat 1014 by Dan Nordbye

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. A change of pace sound with leads laid-back behind the chords. Strong fill notes. Music from piano, guitar, mandolin, and keyboard. Tune is considered a country song done by the Bee Gees. Singing call is played in a relaxing country style. Tracks include music with and without harmony.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Pass Thru - Trade By - Star Thru - Square Thru Three - Swing

DREAM A LITTLE DREAM

Royal 608 by Jerry Story, Curt Braffet, Noah Siegmann

MP3 from Royal web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. A familiar tune easy to find with clear leads played by saxophone, guitar, and piano. Lots of fills from fiddle, steel, and saxophone. A classic Mamas and Papas song that is played in an exciting country style. Tracks include music with and without harmony.

Heads Square Thru - Right & Left Thru - Veer Left - Couples Circulate - Half Tag - Scoot Back - Boy Run - Star Thru - Pass Thru - Trade By - Swing

7 days without pizza makes one weak!!!

DOWN TO MY LAST TEARDROP

Royal 1213 by Patty Green

MP3 from Royal web site

Tempo: 128 Rhythm: Shuffle

Good dance beat. Clear leads playing the tune are harmonica, dobro, and piano. Lots of fill notes from guitar, fiddle, and harmonica. A country song (Tanya Tucker) played in contemporary country style. Music has a swing feel to it. Mid-way up the energy chart. May need to adjust figure for smoothness, like replace Swing with Left Arm Turn to Promenade. Adjust speed.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Ferris Wheel - Cntrs Touch a Quarter - Box Circulate Twice - Swing

OPERATOR, OPERATOR

Solid Gold 516 by Bob Asp

CD/MP3 from Solid Gold web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. Tune is easy to follow with clear leads played by keyboard and guitar. Lots of fill notes from keyboard instruments. Also known as “Heart On The Line (Operator, Operator)” is a country song made popular by Eddy Raven. Singing call is played in a laid-back country style. Music has a Latin feel to it.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Veer Left - Ferris Wheel - Square Thru Three - Swing

CALL ME

Sting 21606 by Paul Bristow

CD/MP3 from Sting web site or dealers

Tempo: 130 Rhythm: Boom-Chuck

Good dance beat. Tune is easy to follow with clear leads played by piano, guitar, saxophone, steel, fiddle, and clarinet. Lots of fill notes from the same instruments. A sixties pop song (Petula Clark) that is played in a contemporary country/jazz style. Middle of the energy chart with a key change on close for boost. Adjust speed.

Heads Star Thru - Double Pass Thru - Cntrs In - Cast Off Three-Quarters - Pass Thru - Tag the Line - Face In - Star Thru - Cntrs Square Thru Three - Swing

HOME

Throw Back Tunes 111 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 124 Rhythm: Shuffle

Good dance beat. A familiar tune clearly played by keyboard instruments with keyboard and piano fills. A laid-back rendition of the Michael Buble’ song. Definitely a crooner with a key change on the close for energy. Tracks include music with and without melody.

Figure has an eight-beat Promenade in sixteen-beats of music.

Heads Promenade Halfway - Square Thru - Right & Left Thru - Eight Chain Six - Swing

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STORY OF MY LIFE

Throw Back Tunes 111 by Ted Lizotte

MP3 from Throw Back Tunes web site

Tempo: 124 Rhythm: Shuffle

Good dance beat. Multiple tracks offering music with and without lead/background vocal. A contemporary pop song played in a contemporary pop/jazz style. Music from guitar, piano, and saxophone. An exciting rendition of a recent pop hit (OneDirection). Previously released on EGO Music.

Heads Promenade Halfway – Sides Right & Left Thru – Square Thru – Do Sa Do – Eight Chain Four - Swing

HOEDOWNS

JULIA

ESP 454

MP3 from ESP web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. A contemporary pop feel with music from keyboard instruments. Lots of fill notes. The tune of “Ladies Night” (Kool and the Gang) is clearly played. An exciting piece of music. Tracks include called track by Bill Harrison. Plus level.

KON TIKI

Hi Hat 5347

MP3 from Hi Hat web site

Tempo: 126 Rhythm: Shuffle

Good dance beat. A modern pop sound with music from keyboard. The tune clearly played is the sixties instrumental “Kon Tiki.” A laid-back piece of music. Tracks include called track by Buddy Weaver. Two-Couple Plus.

BRUSSEL SP

Riverboat 850

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Music is contemporary country with guitar, harmonica, accordion, and fiddle. The melody sounds like the traditional Old Joe Clark tune. A lively hoedown.

ARKANSAS TRAVELER

Riverboat 852

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat . Hoedown is country with music from fiddle, accordion, and steel. Nice musical drop to feature percussion. The tune is the traditional Arkansas Traveler done in a lively fashion.

FILE GUMBO

Riverboat 1008

MP3 from Riverboat web site

Tempo: 122 Rhythm: Boom-Chuck

Good dance beat with added percussion drifting in and out. Country style with music from fiddle, accordion, and steel. Melody is slight and not recognizable. Smooth moving. Includes two called tracks by Ted Kennedy calling Basics and Advanced.

SEAHORSES

Riverboat 851

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Good dance beat. Music is chords with lots of fills performed in a contemporary country style. Instruments played are guitar, harmonica, accordion, and fiddle. A smooth hoedown.

THE LONE RANGER

Riverboat 1015

MP3 from Riverboat web site

Tempo: 126 Rhythm: Boom-Chuck

Great hoedown with good beat. A lively country sound to the classic Rossini composition of William Tell Overture. Melody is clear and a few musical drops for drama. Exciting music. Riverboat hits a home run with this hoedown. Called tracks by Darryl Lipscomb are included.

SAINTS HOEDOWN

Rawhide 1657

MP3 from Rawhide web site

Tempo: 128 Rhythm: Boom-Chuck

Good dance beat. Hoedown is played in pop style with music from keyboard instruments. The melody lightly played is When The Saints Go Marching In. Lively but smooth. From Blue Star studio tapes and now part of the 99¢ hoedown series.

FAR OUT HOEDOWN

Rawhide 1658

MP3 from Rawhide web site

Tempo: 124 Rhythm: Boom-Chuck

Danceable beat. Country/jazz style hoedown with music from banjo, piano, guitar, and trumpet. Hoedown is chords playing and as the tune progresses musicians start getting jazzier. From Hi Hat studio tapes and now available for 99¢.

Purchase the music reviewed from your local dealer or the on-line sources below

To search all music	www.musicforallers.com
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A&S Records (dealer)	www.asrecordshop.com
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Royal Music	www.royal-records.com
Solid Gold Records	www.solidgoldrecords.net
Sting Productions	www.stingproductions.co.uk
Throw Back Tunes Recordings	www.tbtreloadings.com

ROUNDALAB ROQ – 3rd Quarter 2018

Carter & Ruby Ackerman, ROQ Chaircouple

Rounds of The Quarter (ROQ) & Runners Up (RU)



PHASE 2: Don Brown, Chairperson

ROQ: Tippy Toeing (TS), Thomas & Shirlee Feneis, The Harden Trio
Album: Tippy Toeing – Essential Masters, also Amazon download

1st RU: Da Doo Ron Ron (TS), Terri & Tim Wilaby
Shaun Cassidy - Greatest Hits - CD trk 1, also various downloads

2nd RU: Me And Bobby McGee (TS), Jim & Priscilla Adcock
The Statler Brothers: Bed of Roses - CD, also Amazon download

PHASE 3: Debbie & Paul Taylor, Chaircouple

ROQ: Here To Eternity (BL), Peg & John Kincaid
***From Here To Eternity* by Englebert Humperdink, Amazon download**

1st RU: One Call Away (RB), Dan & Allison Drumheller
Charlie Puth - Nine Track Mind, CD trk 1, also several downloads

2nd RU: Blow The Wind Southerly (WZ), Karen & Ed Gloodt
Bryan Smith & His Festival Orchestra, Amazon or casa-musica download

PHASE 4: TJ & Bruce Chadd, Chairperson

ROQ: Love Will Find A Way (ST), Karen & Ed Gloodt
by Joy with Norman Candler; album: Piano & the Norman Candler

Strings
Mladen Franko, or Amazon download

1st RU: A Mess Of Blues (WZ), Karen & Ed Gloodt
Elvis Presley, album: Elvis' Gold Records, or Amazon download

2nd RU: I Gotta Know (JV), Sharon & Casey Parker
Elvis Presley, album: Elvis' Gold Records - Vol 3, or Amazon download

PHASE 5: Mary & Bob Townsend-Manning, Chaircouple

ROQ: You'll Be Blessed (RB), TJ & Bruce Chadd, *Blessed* by Elton John
CD: *The Greatest Hits 1970 - 2002*, also amazon.com download

1st RU: For Sentimental Reasons (FT), Sharon & Casey Parker
Rod Stewart, Album: Stardust . . . The Great American Songbook, Vol. III
also several downloads

2nd RU: Never Let Me Go (WZ), Karen & Ed Gloodt
Never Let Me Go by Freedom, FRP, casa-musica download

PHASE 6: Mary & Bob Townsend-Manning, Chaircouple

ROQ: I See The Light (BL), Randy & Marie Preskitt
Mandy Moore & Zachary Levi, *Songs & Story, Tangled*
Amazon.com download

1st RU: So Much Love (WZ), Rey & Sherry Garza
Tellement J'ai'Amour, casa-musica download

2nd RU: Malaguena (PD), Curt & Tammy Worlock,
Casa Musica CD, La Musica Del Caribe, trk 13 (Orchestra Del Tandido)

DANCES

**** Always check the display ads for detail information. ****

JULY

Sat 7	Hayloft Steppers	Sturbridge MA	Auger / Jervis	ERO, MS & PL
Sun 8	Nubble Lighthouse Keepers	Wells ME	K Moulton / L Moulton	ERO, MS, MS & PL
Sat 14	Hayloft Steppers	Sturbridge MA	Park / Fremault	ERO, MS & PL
Sun 15	Nubble Lighthouse Keepers	Wells ME	Park / Boudreau	ERO, MS, MS & PL
Sat 21	Fairs 'n Squares	Framingham MA	Trapp / Clarke	MS & PL
Sun 22	Nubble Lighthouse Keepers	Wells ME	Bachelor / Rivenburg	ERO, MS, MS & PL
Sat 28	Bradford Country Squares	New London NH	Bachelor / Scadova	ERO, MS/PL, A-1 tip
	Hayloft Steppers	Sturbridge MA	Roberts / Williams	ERO, MS & PL
Sun 29	Hayloft Steppers	Sturbridge MA	Roberts	ADV
	Nubble Lighthouse Keepers	Wells ME	Schell / Alexander	ERO, MS, MS & PL

August

Sat 4	Hayloft Steppers	Sturbridge MA	Ritucci / Rivenburg	ERO, MS & PL
	Sage S&RDC	Bath ME	Pladdys / Arsenault	ERD, MS
Sun 5	Hayloft Steppers	Sturbridge MA	Birgit @ 1:00	RO
	Hayloft Steppers	Sturbridge MA	Many callers @ 2:00	MS/MS/PL
	Nubble Lighthouse Keepers	Wells ME	Peacock / Clarke	ERO, MS, MS & PL
Sat 11	Hayloft Steppers	Sturbridge MA	Lizotte / Clarke	ERO, MS & PL
Sun 12	Nubble Lighthouse Keepers	Wells ME	Lizotte / Moulton	ERO, MS, MS & PL
Thu 16	Hayloft Steppers	Sturbridge MA	Preston	ADV
	Hayloft Steppers	Sturbridge MA	Preston / Boudreau	ERO, MS & PL
Sat 18	Fairs 'n Squares	Framingham MA	Park / Sa	MS & PL
Sun 19	Nubble Lighthouse Keepers	Wells ME	Butler / Rivenburg	ERO, MS, MS & PL
Sat 25	Hayloft Steppers	Sturbridge MA	Pauley / Maguire	ERO, MS & PL

WORKSHOPS

July

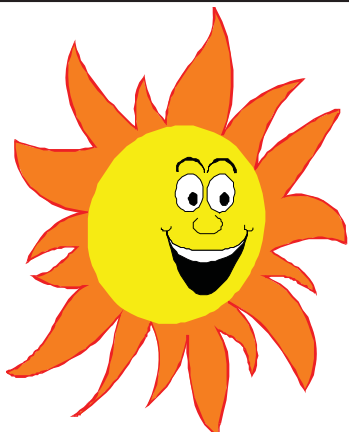
Tuesday

17-24-31 Fairs 'n Sqs Framingham MA PL SQ

August

Tuesday

14-21-28 Fairs 'n Sqs Framingham MA PL SQ



I would like to thank Ed and Pat Juairé for their many years of dedication to the Square Dance Activity. They stepped up almost 30 years ago to take over the magazine and then kept it going into the "Digital Age."

They selfishly donated their time and talent for the good of the activity. The Northeast Dancer Magazine has been an icon for our activity for many years. Thank you Ed and Pat for all that you did to "Carry the Torch" of Sociability and Information for all New Englanders.

The magazine will be greatly missed..... Ken Ritucci

