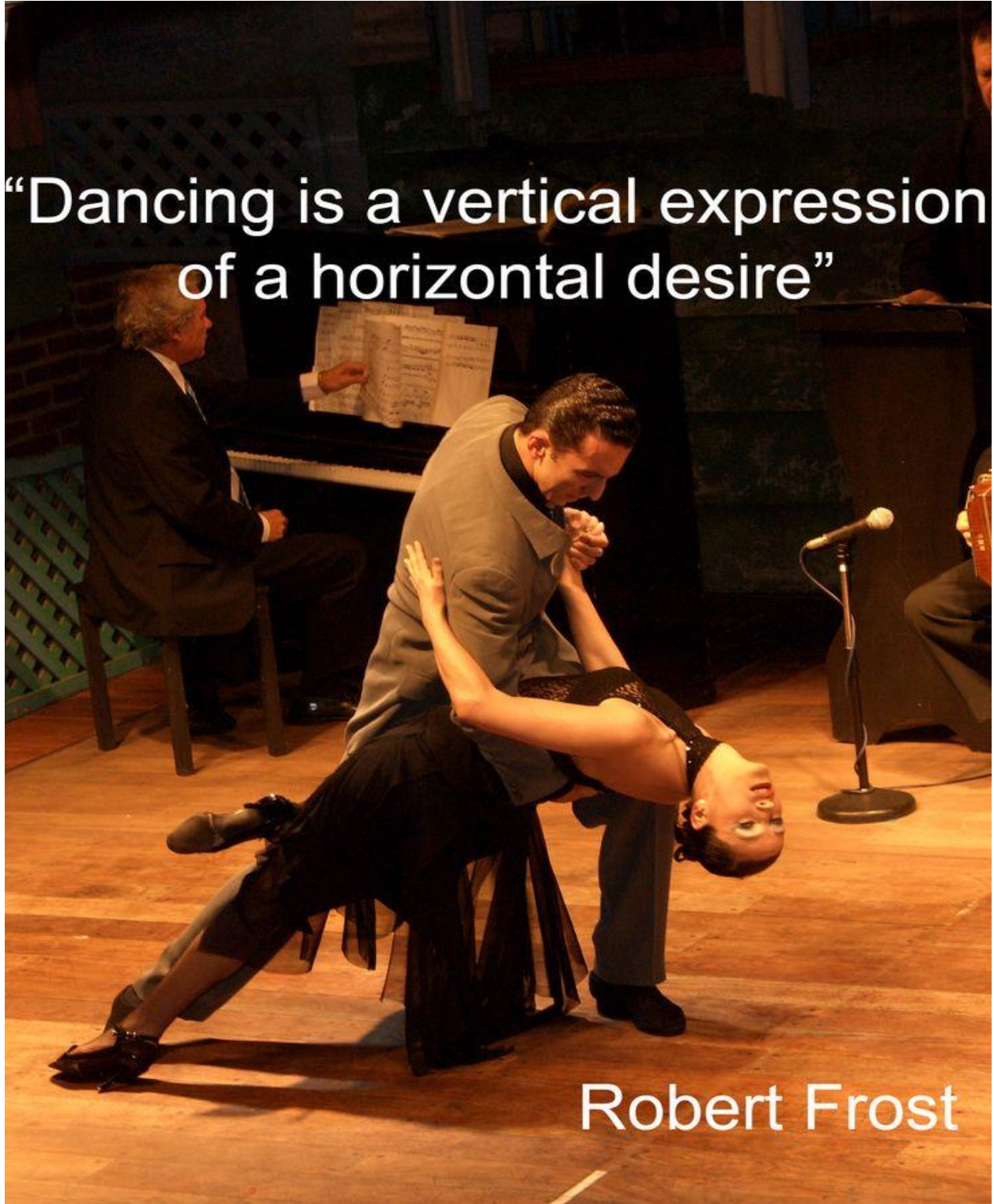


# "The Vertical Expression of a Horizontal Desire"

By David Lee Burris

"Dancing is a vertical expression  
of a horizontal desire"



Robert Frost

**“The Sin of Dancing” by D.C. Robinson pg. 20:**

***“There is all the difference in the world between putting a dog on a chain and encouraging it to go mad and bite half the parish.***

***There is nearly as wide a distance separating courtly dances of the 18<sup>th</sup> century from the cake walk, and the Apache dance from the Irish reel.***

***Preachers on whom the gift of preaching has turned sour, have been as severe on the innocent as on the furious dances.”***

## The Dance

The dance is founded and maintained on the natural attraction of sex, and upon *nothing else*.

One thing that proves it is its *origin*.

Dr. A. T. Pierson, a most reliable authority, traced the origin of the waltz to a Vienna theater, where, he says, it was first seen Dec. 20, 1787, as an offspring of the licentious stage, and its consort, the ballet dance. "The waltz was for a time thought too shockingly indecent to be tolerated anywhere else. In time, it found its way into houses of ill fame, and more slowly, into German society. Even Paris, for a while, resisted its licentious libertinism, and not till the 19th century did it get sanction in the famous French Capital."

T. A. Faulkner, a converted dancing master, found evidences of the waltz at an even earlier date, when it was introduced in 1627 by a French dancing master, named Gault, a licentious libertine who ruined many girls. He was executed by the guillotine, in 1632, for choking his own sister to death in an attempt to ruin her.

The physicians' magazine, "The Medical Review of Reviews," says that the dance as a stimulant to certain physical impulses has been known from time immemorial, and to this end it has been employed by man and beast.

Then the magazine quotes the "Source Book of Social Origins," by Thomas, as saying that without doubt "dancing came about as an aid to sex stimulation. As such it still exists undisguised among primitive peoples, and as such it existed among the peoples of antiquity. *It retains its original purpose among us today.*"

The one-step originated in the slum dance halls of Paris. From there it went to the slums of New York, then to the Barbary Coast and Red Light districts of San Francisco. It did not stop with the slums. It soon found its way into society that was supposed to be decent and refined.

Opening the way for other dances that were worse, it became so tame beside the dances now in vogue that in 1929, the President of the American Society of Dancing Teachers said: "The dancing, approved now in high society, would not have been allowed in houses of ill fame a few years ago."

To make it unspeakably worse, this demon of lust is reaching out, through the dance, into our public schools, so that, in ever increasing numbers, our young people are being led to the slaughter.

The folk dances in our public schools, under the camouflage of "calisthenics," are nothing but the appetizers for waltz and tango. High school dances may easily be the road to moral ruin and hell, for they open the door to dancing schools and ballrooms.

It is amazing, almost beyond belief, that school boards over America are either so blind that they do not see where these things lead, or so cowardly that they fear to rise up and put them out of the schools.

In Sacramento, California, two earnest Christian parents insisted that their children should be excused from the folk dances. The school authorities refused, and expelled the children. The case, taken to court, received a verdict against the parents, but this was reversed by the State Supreme Court.

Another proof of the immoral nature of the dance is its *history*.

The dance has always been maintained by throwing the sexes together. Separate them, compel those of each sex to dance by themselves, and the dance would pass out at once.

If the real object of the dance was healthful physical exercise and practice in the art of graceful movement, as some of the devil's dupes say it is, the men could be induced to dance by themselves, and the women would do the same thing. But no one has ever been idiot enough to try such a thing, and the reason is very simple. The dance *exists* to permit border-line sex contacts, not to promote physical grace and health.

Every married dancer knows this, and many others do too. If any married man should go into his parlor and find his wife in the same embrace of another man that she is compelled to submit to on the dance floor, he would kick that man into the street, if nothing worse, and sue his wife for divorce. And any dancing woman, who found her husband in the same situation with another woman, would probably go to court for redress.

Why? Everyone who knows anything about the dance knows why.

Because the pose necessary in dancing is the unspoken language of immodesty and impurity, Gail Hamilton, the writer, said: "The very pose of the parties suggests impurity."

Any decent, pure minded girl, when she learns what the dance embrace is intended to promote, will leave the dance forever, and any high-minded young man will do the same.

A young woman in California said to the writer: "I dance all the time, and I've never had an improper thought on the dance floor in my life."

A mother standing near, with tears in her eyes over what the dance was doing to her son, spoke up and said: "Perhaps not, young woman, but what about the young men you have danced with?" Without a further word to say the girl dropped her head in shame.

Another proof the dance is immoral is the *purpose of its promoters.*

T. A. Faulkner, converted dancing master, knew the inside of dance promotion before it became as bad now. He said of its promoters, even at that time, the principal stock in trade, the main asset of the dancing master, was the art of gaining improper control of a dancing partner.

Of course, the ultimate object of all this is money. Anything goes, in these things of the world, that will increase the revenue. And so, even though there are dancing masters who do not deliberately plan the moral debauchery of their patrons, they will yet promote the business in such a way that debauchery follows. There's more money in it.

A group of dancing masters in Chicago once admitted this. They are quoted in a Chicago newspaper as saying: “We know the dances are rotten, but there is money in them.” That is, no matter how characters are wrecked, what of it if it gets the money.

**Other proof of the immoral nature of the dance is *continual results*.**

**The matron of a home for fallen women in Los Angeles said: “Seven-tenths of the girls received here have fallen through dancing and its influence.”**

**The New York Police Chief of a few years ago said: “Three-fourths of the abandoned girls of New York were ruined by dancing.”**

**Prof. Faulkner talked personally with 200 fallen women, at one time, and found that 163 of them were ruined by dancing.**

**Archbishop Spaulding of New York, said: “Nineteen of every twenty of the fallen women who come to the confessional ascribe their fall from virtue to the dance.”**

Because of such facts as these, the *New Orleans Times-Picayune* said in an editorial: “The trouble with ‘questionable dancing’ is that there is nothing questionable about it—it’s unquestionably bad. The primary characteristic of the present dance degradation is that it attacks most virulently the very young.”

And now, to speed up the work of ruin, dance orchestras are furnishing “obscene music,” as Arthur T. Cremin calls it. Mr. Cremin, President of the American Creative League of Music Students, and a director of the New York School of Music, says that much of the dance music being played today is “as demoralizing as the most pornographic (licentious) literature. It is intended to arouse the baser instincts, and the most sinister thing about it is that the listeners do not realize the effect it is producing on them.”



**Some believe there is no harm in private dances with a selected company. They tell us it is the associations, not the dance itself, from which the harm comes. How can change of associations change the laws of human nature? The only possible way to escape the influence of the dance is to stay away from the dance. How can anyone take fire into his hands and not be burned?**

Mr. Faulkner once asked Professor Stribes what the best move would be to crush out the dance, and he answered: "It lies with the church and the parents. If the reform workers would start where the vice germinates and crush it there, they would soon wipe it out. Most ministers, even, haven't enough courage to condemn dancing, for fear they will offend some of their members."

God pity the ministers whom that describes! And God pity the church members and decent people on the school boards who permit the rudiments to be taught in their schools.<sup>1</sup>



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<sup>1</sup> Conant, J. E. (2005). [\*Is the Devil in Modern Amusements?\*](#) (pp. 14–20). Redding, CA: Pleasant Places Press.

# “Dancing: the vertical expression of a horizontal desire”

## **SHAW-OLSON CENTER FOR COLLEGE HISTORY**

– George Bernard Shaw

In the late 1950s and early 1960s, there was another cause for deterioration of young peoples' character, an issue perhaps best compared to the dry vs. wet campus debate today. That issue was dancing.

Before 1961 formal dances such as the homecoming dance, were forbidden at Olaf College, but folk games and dances relative to Norwegian culture were permitted. Alumnus and the church thought dances were the “work of the devil.” Official Norwegian Lutheran Church of America pamphlets fabricated statistics, “such as 81.5% of prostitutes cite the dancehall as reason for their downfall” to discourage dancing. In this publication, the church also claimed it was impossible to partake in the dance without your, “lower animal passions” being aroused. It seems the primary fear was that dancing inevitably led to sex.

Furthermore, dancing was linked directly to sinning. “A young woman asked: ‘May I not dance as a Christian?’” her reply was, “You may dance until you become a Christian – and then you will dance no more.” Dancing was so feared *Reverend* Edward C. Eid wrote “The Devil’s Territory,” a twenty-page argument against dancing. Intended for his grandchildren, he warned, “Dancing church people are not Christians but outright hypocrites.”

The church was not alone in its abhorrence of dancing; Alumni also questioned why St. Olaf, a college of the church, would even consider allowing dancing. On Oct 1962, an eighty years old alumna questioned in a letter if St. Olaf had become, “so lofty intellectually - you do not know or care that 1/3 of all first-born children are illegitimate, the result of after dancehall experiences.”

However, not all alumni remember such strict times at St. Olaf. Conceding that she has met many “Sour Puss Gossips” in church who despised dancing she on the contrary she loved it, was a strong Christian and in fact met her husband while dancing. Therefore, among the older generation there were voices on both sides of the issue. Of course, eventually dances were sanctioned.



## 💡 Factors influencing attitude change

**Change in social environment**

**Change in behaviors**

**Need for consistency**

*Cognitive dissonance*: a state of tension that develops when a person simultaneously holds two contradictory cognitions or when a person's belief is incongruent with his/her behavior

## 💡 Influencing attitudes

### Effective Ways to Influence Attitudes

Repetition of an idea or assertion (the validity effect)

Endorsement by an admired or attractive person

Association of the message with a good feeling



### Acceptance vs. Tolerance

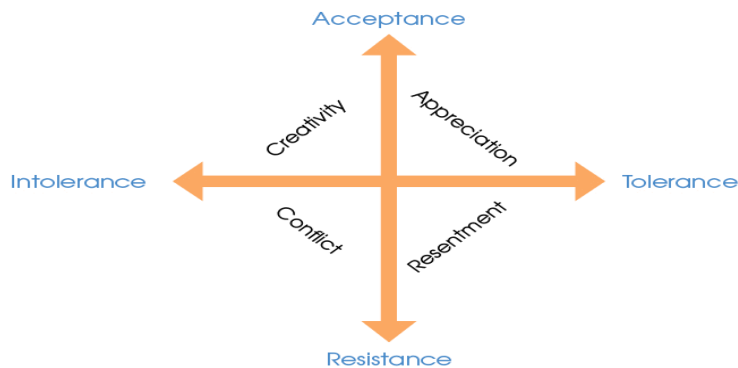
adapted from the work of Scott Noelle  
<https://www.dailygroove.com/acceptance-vs-tolerance/>

Let us define **acceptance** as "being at peace with what is."  
The opposite of acceptance is **resistance**, where we lose our sense of peace.

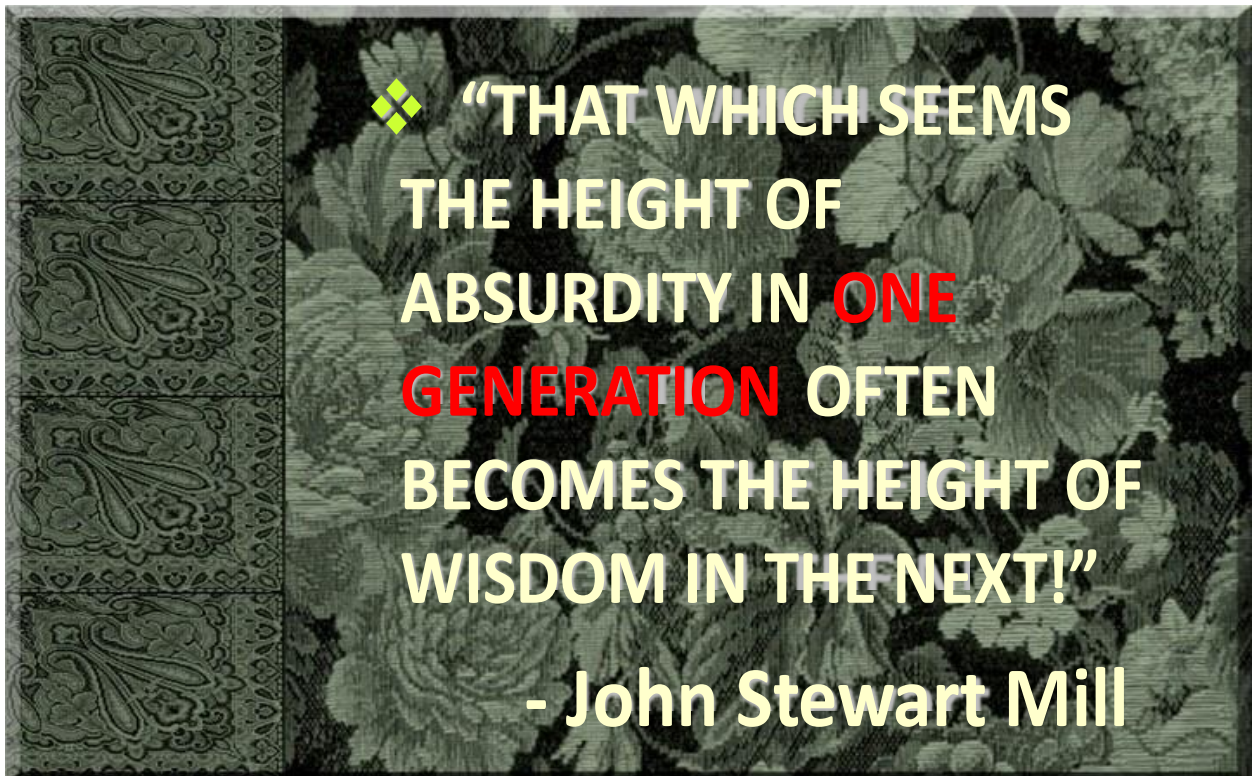
Let us define **tolerance** as "willingness to allow something to continue"  
and **intolerance** as "attempting to change a behavior or situation."

Acceptance + Intolerance = Creativity  
Resistance + Intolerance = Conflict

Acceptance + Tolerance = Appreciation  
Resistance + Tolerance = Resentment



You can remain in acceptance of something while choosing not to tolerate it. From this state of being at peace with what is you can help to creatively problem solve around the situation.



# Tolerate, Then Embrace

By Larry Ray Hafley

Concerning our moral and spiritual culture, a commentator said, “What this generation *tolerates*, the next generation will *embrace*.” Both sacred and secular history have proven the truth of this assessment time and time again.

Everything from dancing to drinking, from abortion to mercy killing, has gone from toleration to acceptance. In the home and in the church, everything from immodesty to immorality has been first allowed and then endorsed. Adulterous marriages, gambling, and other similar sins, have gone from being permitted to being sponsored. Do you remember when wearing shorts and attending dances were condemned? Now, shorts are worn to services and dances are held in church buildings! Truly, what “this generation tolerates, the next generation will embrace.”

One generation tolerated sprinkling for baptism if a person were seriously ill. The next generation accepted sprinkling for baptism. One generation approved a “chief” elder. The next generation appointed them. One generation introduced instruments of music as an “aid” to accompany singing. The next generation demanded them. One generation accepted the “fellowship hall” (which, at first, was just a few tables in the basement for social meals). The next generation built gymnasiums (“Family Life Centers”).

One generation apologized for “hard-liners” who opposed denominational religion. The next generation saw their sons and daughters joining those denominations. One generation spoke of the need to reach out in a “non-judgmental” way to our Catholic and Protestant friends. The next generation welcomed Presbyterians into “our fellowship” with just a handshake. One generation spoke of congregational singing as “one of our traditions.” The next generation defended choruses and choirs. One generation applauded preachers who closed their sermons without an appeal for sinners to be baptized for the remission of sins. The next generation denied the gospel plan of salvation in general and baptism in particular.

What does this say to us? What is our responsibility? “You shall observe to do therefore as the Lord hath commanded you: *ye shall not turn aside to the right hand or to the left*” (Deut. 5:32). “Hold fast the form of sound words” (2 Tim. 1:13). “Continue thou in the things which thou hast learned and hast been assured of, knowing of whom thou hast learned them” (2 Tim. 3:14). “Mark them which cause divisions and offenses contrary to the doctrine which ye have learned; and avoid them” (Rom. 16:17).

The next time we are tempted to deviate from the word of God, let us remember that what we tolerate, our children will embrace!

# Dancing

Dancing is an age-old problem in the church, and it continues to present itself anew with each rising generation. While the problem appears over and over, dancing itself appears in a new form from one generation to another. This study shows, however, that the same basic evil in dancing of the past is likewise present in that of the current generation – hence, the problem, regardless of the form or the generation.

## Objectivity

One aspect of the problem is found in the fact that far too many do not study the issue objectively. All too often social, sometimes a party spirit, and other pressures make for a prejudicial, biased & opinionated study. Some hold that preachers are so bound by antiquated views, tradition, and a desire for acceptance among their peers that their teaching is void of objectivity; that because of these pressures they simply cannot “get with it” in this modern hour. Bible class teachers are sometimes viewed in much the same light, and others who oppose dancing are thought of by some as radicals, “kill joys,” and objectors without due regard for facts.

In the hope of greater objectivity, let it be observed that while the possibility of such on the part of some exists, more serious thought shows such views to be a reflection upon the integrity of our teachers in general as well as a threat to our future security. Those who are more experienced, who are void of a reputation of extremism, and recognized as careful students of the word - are well schooled in the dangers of such pressure. Among these we find many who have the courage to search out and stand for truth regardless of such influences and consequences. The consensus judgement of such is worthy of great respect and study.

## Consensus Judgement

I believe that it goes without debate that the consensus judgment of the more faithful among us (preachers, elders, deacons, Bible Class teachers, and others) is that dancing is wrong. It would be folly for one seriously ill physically to ignore the consensus judgment of the best qualified in the realm of therapeutics. Likewise, we must conclude that it would be equally foolish to ignore the consensus, judgment of the best qualified in the field of Bible knowledge. Young people, especially, should be very careful to avoid the path of folly in their study of this issue.

## Inconsistency

Inconsistency poses a problem for both the guilty and the observer. All of our literature – that used in Bible classes, religious papers, tracts, books of sermons, etc. that deals with this subject sound a unanimous voice against dancing. The Christian, therefore, who engages in such finds himself at variance with the literature throughout the brotherhood as well as the oral teaching thereof. This puts him in a bad light with his fellows and at a disadvantage to explain his inconsistency to others.

## Dancing in the Bible

The dancing of which one reads in the Bible may be divided twofold. (1) There were dances expressive of great joy and gratitude on occasions of victory and signal favors wrought or bestowed at the hand of God; also dances by which devotion, honor, and praise were shown unto Him (e.g., Exodus 15:20; Judges 11:34; 1 Sam. 18:6; 2 Sam. 6:14; Psa. 30:11; 149:3; 150:4; Luke 15:25). **In these dances men and women danced alone – no mixed dancing.** (2) There were dances for amusement, pleasure and entertainment. There often involved hilarity, reveling, and mixed dancing (Ex. 32:19-28; 1 Sam. 30:16; Job. 21:7, 11-20; Matt. 14:3-6; Mk. 6:21-28).



Concerning the two kinds of dancing, only the former has any semblance of approval. Even then, those involving some religious aspect (praise unto God) are found in the Old Testament. **There is no authority for such in the New Testament age** (John 4:23, 24).

## Works of the Flesh

Among the works of the flesh (Gal. 5:19-21), we find “Lasciviousness.” Webster defines this word as follows: “Wanton, lewd, lustful – tending to produce lewd emotions; the synonym of licentious, lecherous, salacious the antonym of chaste.” Again, it is defined: “Indecent bodily movements, unchaste handling of males and females” (Thayer’s Greek Lexicon, p. 79, 80). There are two expressions in the above definitions worthy of special attention, because they identify, beyond doubt, the modern Disco dance (as well as others), namely, “tending to produce lewd emotions” and “indecent bodily movements.” The suggestive positions, provocative movements, and seductive gyrations of the Disco dance and other forms of the modern dance are here identified as lasciviousness.

If one were trying to produce lewd emotions by indecent movements of the body, could he do better than employ the bodily movements of such dances? In order to see more clearly the lascivious aspect, omit for the moment the presence of music & ask the question, “Is there a Christian woman anywhere who would condone another woman engaging in such bodily movements before her husband?” The presence or absence of any music does not change the lascivious aspect. One thing wrong with dancing is it takes and grants privileges that are not tolerated anywhere else in decent society. Even if a mature Christian who is schooled and experienced in the control of his passions should be able to withstand temptation, we need to remember that the average man of the world is void of such strength, and many could care less.

Sometimes women say that such does not so affect them. Perhaps there are exceptions – more often among teenage and single girls. This point involves a study of the psychological and biological differences between the male and female, which space limitations forbid just now. However, remember that no matter how innocent one may be of lewd emotions in such dances, he cannot be sure that such does not “produce” or “tend to produce lewd emotions” in another. Remember, “Lasciviousness” is condemned in these words “they which do such things shall not inherit the kingdom of God.”

“Revellings” is also listed among the works of the flesh. A study of this word as defined by Webster and by lexicographers shows that it means a lack of restraint and self-control; emotional excitement; that which is boisterous, loud and noisy. While this word may not be descriptive of every form of dancing that falls into the category either of amusement, pleasure, and entertainment, it is descriptive of the modern dance hall and that associated therewith. It, therefore, must be considered in a study of this theme.

A few years ago, Paul Harvey, under the heading of “Pagan Dance Nothing New,” said:

“I had no business in that night club except friends insisted I ‘should know what’s going on.’

“It was one of those places where, in suspended cages, girls wiggle and giggle to a jungle drum beat. Later, I’m told, they dance on tabletops among the customers. I didn’t wait. Anyway, I said, ‘that’s one degree of vulgarity that I’ll never get on TV!’

“Now three shows feature little else: ‘Go, Go,’ ‘Shindig’ and ‘Hullabaloo.’ (Cf. “American Bandstand”).

“Choreographers must never have read anything more profound than ‘Billboard’ and ‘Playboy’ if they genuinely consider their product avant-garde. It is, conversely, as old as the Old Testament and as unimaginative as burlesque.

“The Greeks, the Romans, the Persians, the Egyptians, the Arabs, the Turks, the Sardinians, the Mongolians, the Chinese – and certain alley cats and dissolute dogs – long ago allowed such self-expression as is masqueraded as ‘new’” (Paul Harvey, ABC News, Via Bedford Bulletin, Vol. 1, No. 52, Jan. 16, 1966).

It should also be observed that in listing the works of the flesh, Paul adds to “lasciviousness” and “revellings” the expression “and such like.” These works of the flesh identify acts that would excite to unlawful desires and passions on the part of either the performer or observer. Furthermore, it does not meet the issue to say that properly supervised and sponsored dancing falls into a different category. Supervision can have some control over the aspect of revelry, but one cannot supervise the thoughts, emotions, and passions of another.

Dancing, as opposed in this article, identifies the participant as foolish, inconsistent, indulging the works of the flesh, and condemned by the Scriptures.

Marshall E. Patton, Truth Magazine XXIII: 22, pp. 357-359;1979

✦ *Brother Patton provided his input on the dancing issue before existence of the television series “Dancing With The Stars.” His inquiry into the subject could have been supplemented with a real life case study and hypothetical of the local preacher who competes in audition to appear on the show. Patton never would have imagined that Showtime’s New Hit of Aerobicize Dancing would shortly be mainstreamed in small communities everywhere – complicating exercise with charges of lasciviousness.*

**The Bible does give us clear guidelines as to how we should live our lives as Christians. Some examples of this are:**

**We should give no appearance of evil in the things we do (1Th 5:22).**

**We should do ALL things for the glory of God (1 Cor 10:31) (Col 3:17,23).**

**We should not be a part of the things of this world (James 1:27) (Rom 12:2) (1 Jn 2:15-16).**

**We should not do anything that would cause someone to “stumble” in their walk if they see us doing it (Romans 14:13,21) (1 Cor 8:9-13) (2 Cor 6:3).**

**We should not do things which could incite lust, and cause a person to sin (James 1:14-15) (Mt 5:28).**

**Keeping these things in mind, I believe that a huge part of dancing today breaks these rules. Many dances, particularly amongst our youth, are performed in a very sexual & erotic way (in the Salome mold). They incite lust, particularly in males. There is dirty dancing, twerking, grinding, lap dancing, and dancing in ways that simulate having sex, to name a few.     - *Steve Shirley***

## Application: Dancing

- A. What does the Bible say?
1. Favorable mentions
    - a. An act of celebration
      - (1) [Ex. 15:20-21](#) - After crossing the Red Sea
      - (2) Other passages
        - (a) [Judges 11:34](#)
        - (b) [I Sam. 18:6-7](#)
        - (c) [Lk. 15:25](#)
    - b. An expression of happiness
      - (1) No dancing when sad - [Lam. 5:15](#)
      - (2) [Lk. 15:25](#) - Party for prodigal son
      - (3) Other passages
        - (a) [Ps. 30:11](#)
        - (b) [Jer. 31:4,13](#)
      - (4) Like the dance football players do after a touchdown
    - c. Praising God
      - (1) David's dance before the ark - [II Sam. 6:14-23](#), [I Chron. 15:29](#)
      - (2) Suggested by psalmist - [Ps. 149:3](#)

d. Notice

- (1) The people danced alone or with members of their own sex
- (2) It was an expression of the dancer's feelings
- (3) It was not done for exercise or entertainment

2. Unfavorable mentions

- a. A sign of idle wealth was to teach your children to dance - [Job 21:11-12](#)
- b. A part of a drunken celebration party - [I Sam. 30:16](#), [Gal. 5:19-21](#) mentions reveries (wild parties) as a work of the flesh.
- c. A part of idol worship - [Ex. 32:6,19](#)
- d. Entertainment that lead to John's beheading - [Mt. 14:6-8](#), [Mk 6:22](#)
- e. Notice
  - (1) Were a form of entertainment
  - (2) Celebrated man's work instead of God's
  - (3) Associated with wild parties

B. Where would you put modern day dances?

1. They are usually a form of entertainment, rarely do they celebrate anything.
2. They are sexual in nature
  - a. Sexual arousal is the main reason it is so popular



- b. Would you think it normal for a man to dance with a man or a woman with a woman?
  - c. Why do you reject the idea?
  - d. Would you like to see your mother, or your husband, or your wife, slow dancing with someone else? Why?
  - e. What types of movements are used in modern dances?
    - (1) A slow dance that involves close contact
    - (2) A fast dance that involves hip thrusts and other suggestive movements
3. What are the popular places to dance?
- a. Bars
  - b. Dance halls where alcohol is served
4. What about the ads for theater dances?
- a. Is it just me or have you notice how little people are wearing in those ads these days.
  - b. Even when they are dressed it is so skin tight you can see every muscle.
  - c. Do you think theater owners know what will draw an audience? Is it the same thing that Christians ought to go to see?
5. It is good exercise, but so is running or simple aerobics. Why associate with something questionable?

# Dancing

**Bodily Gyration & Explicit Sexual Movements & Over-tones Focusing On Sex Appeal - Arousing Desires/Sexual Stimulation** (Matt. 5:27-28; Rom. 14:21; 1 Tim. 1:16; 1 Thess. 5:21-22; 1 Cor. 8:12-13; Jas. 4:4; Eph. 5:11; Rom. 12:9; 13:13-14; Matt. 18:5-7; 1 Pet. 4:1-19; Matt. 7:16-20; 1 Cor. 15:33; 2 Tim. 2:2; 1 Tim. 2:9; 1 Cor. 6:18-20; 1 Pet. 3:1-2; Matt. 6:13; 1 Thess. 4:3-8; Gal. 5:16-21; Matt. 5:16; Phil. 1:27; 1 Pet. 2:11; Matt. 15:16).

After you do this, do one more thing. Look at the following questions. What conclusions do you draw by honestly answering these questions?

- 1. Why are there chaperons at dances?** If the dance is not sexual in nature, why do you need chaperons? (Quotes from those who chaperoned a dance, "I got tired of moving hands back where they should be," "I know for a fact I'm needed more after the kids leave the dance than in here. In the gym they just stimulate each other, later they are driven to fulfill those lusts.")
- 2. Would Jesus dance?** Would he be involved in sexual gyrations and movements? Would Jesus chaperon a dance?
- 3. Could you dance under the cross of your bleeding Savior?**
- 4. If this dance is not "sexually" natured, then try having all the boys just dance with each other. There should be no problem if it does not have a sexual overtone, should there?**
5. If dancing is OK, I think we should have one for the adults of this congregation. **Would you like me to dance with your wife like we have described?** If you attempt to dance with my wife, I'd give you a knuckle sandwich!
6. If the boys and girls do the same movements involved in this dance, without music, they would be in big, big trouble? **Would you like your son or daughter to do these dance movements in a car?** - *Guardian of Truth*



“In Non-Essentials - Liberty!”

*A Restoration Plea:*



\* Restorer Plea Same As Reformer Meiderlin on “Essentials”

## **Grey Areas of Personal Opinion:**

- 1. Near consensus in the Christian community that admonitions against dancing do not apply or very rarely apply to synchronized band movements nor choreographed high school musicals.**
- 2. Near consensus that there exist safe age-appropriate activities for pre-adolescents that would not require the parental supervision required for teens.**
- 3. These age-appropriate activities for pre-pubescent children include gymnastics, twirling, and ballet - usually purchased as a package.**
- 4. However, even adult chaperoned tween and teenage dances become an issue with Christian parents and the high school prom especially problematic unless simply sideline attended for picture taking purposes.**
- 5. After the Senior Student Prom Night Rites of Passage are put past - legal majority status obtained - the secondary sexual characteristics of the male and female adult fully developed - parental control is impractical becoming more residual of upbringing.**
- 6. Near Consensus in the Christian community that Husband-Wife Private Dancing is their business alone. There are a minority that would extend to husband - wives in public dancing where there is no exchange of dance partners - but most think it best to err on the side of caution - avoiding any potential complications.**
- 7. Although without polling data and the evidence of observation - Christians seem significantly divided as to the appropriateness of Christian participation in Cultural & Ethnic Dance Celebrations (like in the O.T.).**
- 8. In my opinion, the primary objection to the group and line dancing of popular culture is indirect - centering around one's attendance at the bars, nightclubs and drinking establishments where such dances are held.**



