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Dec. 2006

"The International Magazine of Square Dancing"

Publishers/Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

Quadrilles

The Lost part of Square Dancing?

When I first got into square dancing, back in 1957, I remember dancing to the quadrille called Grand Square. At that time it was a complete dance on a 78 R.P.M. record. It started with the regular grand square, for 32 steps (32 beats), followed by a 64 beat figure. This was repeated twice more each time followed by a different 64 beat figure. Years later it was put out on a 45 R.P.M. record by Sets In Order (the name of the national square magazine at that time).

In the following years more quadrille records were produced. I found them to be excellent for use with new dancers because it not only gave them easy and fun practice with certain square dance basics, but also got them to concentrate on using the proper number of steps and dancing to the music. It also required the caller to give the next call on the last 4 to 8 beats of the music so the dancers could start the next basic at the proper time (similar to calling required for contra).

I have not found any new quadrille records produced in a long time (years). However for those who are interested I am listing some of the quadrilles I possess and use, although they may no longer be available.

1. Western Quadrille, Square Dancetime record, S.D. 004A
2. Grand Square Six Quadrille, Square Dancetime record, S.D.009A
3. The Grand Colonel, Old Timer records, O.T.- 202
4. Cincinnati Waltz Quadrille, Blue Star Record, 2378A (really great for round dancers!)
5. Blackberry Quadrille, RCA. Victor record 41-6184

There are more, but I doubt if they are available, however there is one more, a really great big circle dance, Marching to Pretoria, Lloyd Shaw records, 184-45. This is one where the dancers can march and sing along with the caller in one part of the dance.

Don Niva

My Grandma's Peanut Butter Kiss Cookies

A "yee-haa" recipe by Jennifer Thomas

An easy and yummy Holiday Time favorite!

1 3/4 cups of flour	1/2 cup packed light brown sugar
1 tsp baking soda	1/2 cup sugar
1/2 tsp salt	1 egg
1/2 cup butter	1 tsp. vanilla
1/2 cup of creamy peanut butter	1 bag Hershey Kisses

Preheat oven to 375 degrees. Combine peanut butter, brown sugar, sugar, butter, vanilla and egg in a medium bowl and blend until smooth. Combine all dry ingredients and add them to creamy mixture. Shape into balls about 1 1/2 inches in diameter. Place 2 inches apart on an ungreased cookie sheet. Bake for 8 minutes and remove from oven. Press a chocolate kiss onto the top of each cookie. Bake another 3 minutes, until golden brown.

This & That Squares

Cancer Survivors Day raised \$30,000 for cancer research which was held at the well known Roswell Park Cancer Institute in Buffalo, New York.

Around 500 people attended and were entertained by a Rock & Roll band, square dancing, horse carriage rides, clowns and a traveling magician. They were also treated to free hot dogs, pop, potato chips and cookies.

A research doctor at Roswell Park is Dr. Harry Slocum. He also calls square dances, while relaxing. Harry also was responsible for setting up the large tent, seating, and the beautiful portable floor, that was provided.

Square dancers from five local clubs attended: The Waterwheel Squares from Amherst, New York; 8 Is Enough of West Seneca, New York; Village Squares of Kenmore/Tonawanda, New York; The Lock City Curly Q's of Lockport, New York; and the "This & That" Squares of Western New York.

Most, wore their red short sleeve shirts and they stood out, while the women battled the cooling wind holding their white skirts, down.

This was the third year that square dancers were invited to attend this fundraiser. Every year it gets better – wait 'till next year.

Richard M. Hoesel

*Apparently the caller
upset the cameraman...*



*...And the
dancers didn't.*

EDITORIAL

*From
Bill Boyd*



Callers, how long has it been since you have been to a caller's school, clinic or workshop. If you respond, "I have been calling so long I don't need one of these", or if you respond, "I know it all I don't need one of these", or if you respond, "I can not afford to attend", you are wrong. Calling requires professionalism! Consider professional musicians, years after achieving what some would call the peak of their professional careers, they still attend classes, workshops and in many cases take private tutoring to improve their skills. The same is true with actors, comedians, and other entertainment professionals. They belong to guilds, clubs and associations dedicated to improving their craft and learn new ways to keep abreast with the changing times and techniques.

In the state and regional square dance publications I see many schools and seminars for callers (most by "Callerlab Accredited Caller Coaches"), several schools and seminars by other callers, and some by just groups of callers getting together to find ways to make improvements. You might choose to attend a simple weekly session as sponsored by Daryl Clendenin or a full fledged school the likes of California Caller College with Frank Lescrinier or Northeast Callers School with Ken Ritucci. East coast, west coast north or south, there is some place where we can learn and improve. Ken runs his school at the Mill-a-round Dance Center in Manchester, New Hampshire. Ken and Norm Poisson make a great combination and each year they bring in other caller coach specialist so they have the ability to work with all callers regardless of calling experience. He may have a caller ready for the national spotlight or someone who has never picked up a microphone. Like most professionally run callers' schools their attention to detail is impeccable and their ability to communicate and share knowledge makes it worth the visit.

I do not know who Frank Lescrinier used as assistance this year; Ken and Norm brought in guest instructors Ed Foote and Andy Shore. This year the Florida Callers Association is bringing Daryl Clendenin to conduct a workshop and there will be callers there with over 30 year's experience (and more).

Florida callers annually join together to share knowledge and their experiences to improve the quality of dancing in Florida. In addition to the annual meeting of callers there are regional meetings and clinics, not only to improve their own abilities but to impress on newer callers the importance of working together to improve square dancing. The bottom line is: if doctors, teacher, lawyers, entertainers all see a need for continued self improvement, so should we.

CALLERLAB VIEWPOINTS



By
John Swindle

What is CALLERLAB?

CALLERLAB is the International Association of Square Dance Callers, established in 1974. CALLERLAB provides current, timely, and effective information to the square dance community on many topics including; new dancer recruitment, winning ways to retain club dancers, dance program information, availability of financial assistance and the actions of our committees. CALLERLAB doesn't just talk about helping callers, dancers and associations, but is putting their best foot forward and doing something about it.

You ask, "How is CALLERLAB doing this?" The answer is not as simple as you might think. CALLERLAB has numerous committees working to keep the CALLERLAB dance programs, timing charts, teaching lists, and definitions updated. Other committees such as Recruitment, Marketing, Partners, Handicapable Dancers, Caller Training and others are working on issues relevant to their committees.

CALLERLAB has a convention once a year where callers from all over the world gather to discuss the square dance activity. Here one can learn, share, and enjoy the comradery of fellow callers. At these conventions CALLERLAB has interest sessions for caller training, voice sessions, technical sessions such as digital music and some sessions that give the attendees a chance to dance, call, sing or just have a good time. The committees also meet to review the work that has been done throughout the past year and to plan the work that has to be done for the future. Here CALLERLAB has its annual business meeting during which the members have a chance for their voice to be heard.

At the conventions we also have two banquets where CALLERLAB has the opportunity to recognize its members with awards such as the Quarter Century award. This award is for callers who have been calling 25 years. Currently there are in excess of 1250 callers who have received this award. Then there is the Half Century award for callers who have been calling 50 years. There are in excess of 100 callers who have received this award. There are various other awards and thank you's handed out as well as the coveted Milestone award. To date there are 39 recipients of this award, the most recent recipients are Calvin Campbell from Colorado, and Betsy Gotta from New Jersey.

American Square Dance Has Email!
AmericanSquareDance@earthlink.net

CALLERLAB is a democratic organization and does not depend on one or two people to do all the work. CALLERLAB has a Board of Governors made up of 25 members elected by the membership. This Board of Governors has their annual meeting at the convention and go well into the night planning for the future of CALLERLAB and square dancing. This group of elected members also acts as the Board of Directors for the CALLERLAB Foundation, which was established for the preservation and promotion of Square dancing.

CALLERLAB publishes a newsletter (DIRECTION) to all its members. This newsletter reports on the work the committees have done, has viewpoints from CALLERLAB members, reports on winning ways, and has news of the Square Dance World.

CALLERLAB also has a wide range of publications to help support the training of new callers and further the education of veteran callers. These publications are maintained by the CALLERLAB home office staff based on the input from the responsible committee. Included in these publications are; Curriculum Guidelines for Caller Training, Calling In Schools Handbook, Starter Kit For Newer Callers, Choreographic Guidelines and many, many more. These documents help support CALLERLAB's commitment to caller education.

Now you ask, "Who does all this work?" CALLERLAB has a home office in Cocoa, Florida. This office is open from 9:00am until 4:30pm EST Monday through Friday except holidays. Three of CALLERLAB's paid employees (Jerry Reed, Executive Director, Gail Swindle, Executive Assistant and John Swindle, Office Support) work to maintain the previously mentioned publications and to publish DIRECTION. In Kansas, we have Dana Schirmer, the Assistant Executive Director. We are open five days a week so if you are in the neighborhood stop in and say hello. Our address is: CALLERLAB, 467 Forrest Ave., Suite 118, Cocoa, FL 32922. Our phone number is 321-639-0039 and our fax is 321-639-0851. Our email is: CALLERLAB@aol.com and you can obtain a vast amount of information from our web site: www.callerlab.org.



Yes, Ma'am. The earrings are \$6 a pair or \$500 each.



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On The Record SQUARES



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Christmas Releases

Last Christmas (BVR 108)

Bodo Von Reth

A nice addition for your holiday collection. Modern sound from an electronic keyboard with horns, bass and percussion. Available on CD and MP3. *Hds (Sds) Flutterwheel, Tch 1/4, Walk and Dodge, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Marshmallow World (Rawhide 232)

A bouncy contemporary arrangement of a season oldie. Side A is the square Dance arrangement. Side B is the Karaoke Sing A Long arrangement. Available on CD and MP3. For all the cue sheets go to www.rawhide-records.com. There is also a Phase II round dance written by Jim Kline. *Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru, Pass Thru, Tch 1/4, Walk and Dodge, Partner Trade, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Boogie Woogie Choo Choo Train (Square Tunes 1024)

Tim Marriner

Christmas lyrics to a tune made popular by The Tractors. Guitar pickin' with an attitude. Add a steel, piano, bass and drums for a good mix. Available on CD and MP3. *Hds (Sds) Flutterwheel, Sweep 1/4, Double Pass Thru, Track II, Relay the Deucey, Swing Corner, Promenade.*

Jingle Bells / Rudolph The Red Nosed Reindeer (TNT 311)

Two instrumental singing calls. Available on CD and MP3.

Jingle Bells – A cheery arrangement of an old seasonal tune. Drums, piano, banjo and bass.

Rudolph The Red Nosed Reindeer – A Gene Autry hit from the 50's. Smooth contemporary sound.

Have Yourself A Merry Little Christmas (Blue Star 2495)

Buddy Weaver

Chimes, guitar, steel, and drums in a melodic mix of this oldie holiday tune. Recorded in one key. Available on CD and MP3. *Hds (Sds) Promenade Half,*

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

Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.

Mary's Boy Child (Double M 147CD)

Ingo Schumacher

A good mix of piano, chimes, xylophone, guitar, bass and drums in this Gospel arrangement of a beautiful Christmas melody. Good duet number. The CD has an extra harmony track and a vocal track using the Plus program. Available on MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Christmas Is On It's Way/Bells-1/Bells-2/Bells-3 (Pioneer 5042 CD)

Christmas Is On It's Way is a bright full orchestra sound that will put a lilt in the dancer's step.

Bells-1/ Bells-2/ Bells-3 are rhythm hoedowns.

Other Great Releases:

Build Me Up Buttercup (7 C's 219)

David Cox

Sweet sounds from a piano, electronic keyboard, bells, strings and percussion. A gentle easy tempo that will have the dancers gliding around the floor. Recorded in one key. The CD and MP3 have a vocal track and a harmony track. *Hds (Sds) Square Thru, Pass the Ocean, Recycle, R & L Thru, Flutterwheel, Slide Thru, Pass Thru, Left Allemande, Swing Corner, Promenade.*

Country Soul (A & S 106)

Larry Belcher

Country rock from a twangy guitar, piano, bass and drums. The energy will add some zip to your dance. Available on CD and MP3. *Hds (Sds) Promenade Half, Tch 1/4, Walk and Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

If We Make It Through December (BVR 122)

Bodo Von Reth

Country swing from an electronic keyboard with a guitar, fiddle and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Will The Circle Be Unbroken (Crown 174)

Bob and Matt Worley

Energetic Gospel from a piano, bass, mandolin, banjo, guitar and drums. Harmonize the tag lines. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

Say Goodby To Hollywood (Down Under 113)

Bret Gill

Piano, electronic keyboard, bass and drums. Good solid beat. Listen to the vocal track for an alternate figure. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Tch 1/4, Circulate, Face Right, Square Thru, Trade By, Swing Corner, Promenade.*

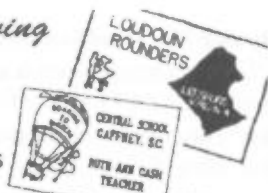
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Little White Church (Elite Records 1046)

Mitchell Osawa

Upbeat Blue Grass Gospel. Banjo, fiddle, bass, guitar, harmonica, and drums. A real toe tapper. Key change on the break and closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Looking For Love (Elite Records 1047)

Davey Nakamura

A cover of an oldie. Smooth sounds from a guitar, steel, piano, bass and drums. Gentle runs and riffs. Harmonize this one. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Recycle, Star Thru, Tag the Line, Cloverleaf, Centers Turn Thru, Swing Corner, Promenade.*

Blue Ridge Mountain Home (ESP 732)

Bill Harrison / Mitchell Osawa

Blue Grass with an attitude. Banjos, guitar, bass and mandolin. Good harmony lines. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Bend the Line, Tch 1/4, Circulate, Boys Run, Swing Corner, Promenade.*

I Don't Know What She Said (ESP 1106)

Elmer Sheffield

Spanish flavor from a guitar, steel, accordion, horns, and bass with just enough percussion. A gentle rhythm. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, DoSaDo, Fan the Top, Boys Run, Promenade.*

Sweet Dreams (Grama Phone Productions 500)

Alex Johannisson

Modern electronic sound with a strong beat. The middle break has a different musical arrangement. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Around The World (Kalox 1336)

Ivan Koehn

Bright sounds from a clarinet, banjo, guitar, xylophone, trumpet, and bass. Available on CD and MP3. *Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru, Pass Thru, Pass the Ocean, Recycle, Pass Thru, All Wheel Around, Star Thru, Pass Thru, Swing Corner, Promenade.*

Thanks A Lot (MacGregor 2456)

Wayne West

Contemporary sound. Half way up the energy scale. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Up On The Roof (Miracle Records 107)

Fred Walker

Smooth string background. Electronic sound. Relaxing tempo. There are harmony voices. The CD has an extra track without the melody line. Also available on MP3. The Hi & Lo Key CD and MP3 have no harmony voices. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Proud Mary (Rawhide 231)

Steve Sullivan

Modern upbeat electronic sound. Electronic keyboard, bass, piano and percussion. Listen to the vocal track for an alternate figure. Available on CD and MP3. *Hds (Sds) Square Thru 2, R & L Thru, Pass Thru, Trade By, DoSaDo, Swing Thru, Boys Crossfold, Swing Corner, Promenade.* For the Karaoke Sing-A-Long arrangement order Rawhide 834. Available on CD and MP3 only. The CD has a cued Phase II round dance by Jim Kline.

Who Wouldn't Wanna Be Me (Sting 1206)

Carsten Nielsen

A rolling rhythm from a fiddle, steel, banjo, harmonica, bass and drums with the leads echoing each other. Key change in closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Hometown Honeymoon (Snow 707)

Maarten Weijers

Originally released by Alabama in 1998 on the album "For The Record". A smooth sound from a fiddle, steel, guitar, bass and just enough percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Square Thru 3, Swing Corner, Promenade.*

All You Wanna Do Is Dance (Silver Sounds 247)

Corben Geis

A bright calypso sound with vocals. *Hds (Sds) Square Thru, DosaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

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Love Boat (Square Tunes 1031)

Tim Marriner

A big band sound with an energetic percussion track that will get the dancers moving. Available on CD and MP3. The CD has an extra instrumental Sing-A-Long track. *Hds (Sds) Turn Thru, Separate Around One to a Line, Pass Thru, Bend the Line, Load the Boat, Single Circle Rear Back, Swing Corner, Promenade.*

Puff The Magic Dragon (Desert Gold 007)

Robert Hurst

A bright lilting arrangement of an oldie done on an electronic keyboard. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Luxury Liner (Rhythm Records 155)

Wade Driver

Lots of drive from this mix of a steel, fiddle, guitar and bass with rolling percussion. Available on CD. *Hds (Sds) Square Thru, DoSaDo, Spin Chain Thru, Girls Circulate 2 X's, Turn Thru, Left Allemande, Walk By One, Swing, Promenade.*

Without You (Snow 2005)

Francois Lamoureux

A well mixed sound from a guitar, piano, sax, and bass with just enough percussion. An energetic arrangement. Available on CD and MP3. *Four couples Promenade Half, Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Boys Run, Pass Thru, Tag the Line, Leaders U Turn Back, Swing Corner, Promenade.*

CD's

Blueberry Hill / The Other Side (B Bar H 20501 CD)

Jeff Van Sambeck

A swinging arrangement of a Fats Domino hit. Piano, horn, bass and drums. Has an extended instrumental track nine times through. Also a track by Brian Hotchkies using six couple sets. Also available on MP3. Recorded in one key. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Boys Run, Pass the Ocean, All 8 Circulate, Boys Run, Promenade.*

The Other Side is a contemporary sound with a good mix of piano, guitar, bass and drums. Has an extended track.

Shutters and Boards / Bandana (Dance Ranch 1090CD) Buddy Weaver

A good country mix of a piano with a guitar, bass and drums. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Trade By, Left Allemande, Promenade.*

Bandana is a rhythmic hoedown with a guitar, fiddle and percussion. It has an extended track and a vocal track by Buddy.

Hoedowns

Sassy And Brassy / Cup Of Life (Blue Star 2524)

Sassy And Brassy is a modern contemporary sound with lots of energy. Horns, guitar, bass and drums.

Cup Of Life is an energetic full orchestra sound with a South of the Border feel. Available on vinyl and CD.

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Buddy Weaver

A rhythm electronic sound. Available on MP3 only. Buddy uses limited easy teach basics on the vocal track.

A lot of great music to add to or update your holiday files. The producers were very busy this month. Check out all of the new releases. Merry Christmas and Happy Holidays to all. Visit with you again in 2007.

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AMERICAN CALLERS' ASSOC. VIEWPOINTS



By Patrick J. Demerath

The Lesson Behind John Henry "The Steel Drivin' Man"

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

This month's article is from Mr. Don Feenerty, founder of the very successful "Heritage Dance Association" and "SQUARE4LIFE" in West Virginia and Ohio. Don relates the story of John Henry "The Steel Drivin Man" and points out how and why resistance to change is severely damaging square dancing. Don offers this anecdotal story to point out that unless square dance leaders learn to change with society, square dancing will continue to decline. ACA advocates that square dancing has the potential to be of interest to all dancers and does not have to fail if we all begin to change our ways.

One of Don's favorite folk songs has always been John Henry. "He was a steel driving man, Lord! Lord! John Henry was a steel driving man." Don likes that song so much that over the years he has collected many versions, recorded by artists ranging from Pete Segar to Johnny Cash and even Bruce Springsteen. The song tells the tale of a giant of a man who drove steel spikes into the ground for the rapidly expanding rail road. He could swing a hammer faster and longer than any ten men according to early versions.

Eventually modern times caught up with John Henry. He was asked to make way for the new steam hammer. John refused. He also refused to accept that his hammer swinging may be obsolete; after all he was a steel driving man. The song goes on to tell how he challenged the steam hammer to a contest,

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saying that he will either drive the most spikes in a day or he will die with a hammer in his hands. He does, die that is, with a hammer in his hands, and we still sing of his glory today.

Where would the world be without the hard work of people like John Henry? In every aspect of life we need hard workers who are good at what they do, and who can lead. We look up to them, and we march to the ring of their hammers. The same is true with square dancing. On every level starting from club level to national and global associations, square dancing has depended on those who have taken up that old hammer and pounded out the way. They should be applauded as courageous leaders of square dancing. Yet maybe it is time for them to lay their hammers down.

Don continues and argues that just like in the song times have changed. *Square dance leaders can stick to the old ways* of doing things and refuse to accept that things are different, or they can change with the times. It used to be that clubs could refuse singles. Clubs could insist that dancers had to wear square dance costumes, or be refused entrance. There are many rules of the past that the old guard still insists that we follow. These old rules caused Don and his wife and me to finally quit the club they started with. Don states that "it's not just the rules; it's the old way of doing things" that are hurting square dancing.

Don argues that the future is here. The future offers square dance leaders new tools and techniques of the day. It does not disrespect or dislike the old guard anymore than the steam hammer disliked John Henry. The future is simply here, and it will take over. The question is will we square dancers be part of it? That old steam hammer came on the spot exactly when it was needed. It took over, but John Henry would rather have died than to step aside and let it do its job. When we sing the song of John Henry, we do not praise his unnecessary death, but we do sing of it. We do this more so to let people know the futility of fighting progress. Don argues that peasants attacked machinery with pitchforks in the beginning of the industrial revolution. Don Quixote fought the windmill.

Is this how we want to be remembered? Do we want to be known as one of the ones who tried to hold back progress? Or would we prefer to be remembered for

Merry Christmas from all of us at American Square Dance!

all the great work we did for our clubs and associations as well as, square dancing? It's really not all that hard.

Let's sit down with those who want to do more for our clubs and associations and listen when they make suggestions. Never, never, never allow ourselves to say "that's not how we do it here." Give their ideas a shot. Try new things. Face it, it is time to drop our dress code. You can dress that way if you want to, but don't tell others they have to. Consider that people today may want to dance for different reasons than we did. Consider that they may not want to dance to country and western music. Here's a thought, disco dancers are in their fifties now. How about hosting a square dance disco? Sound silly? So did the concept of the steam hammer.

Lets all keep one thing in mind. We just want to square dance. We are all passionate about square dancing. We are not that far apart. Many of us grew up in a world without personal computers, but we have them now.

Younger generations don't care anymore about the old rules of square dance than they care about steam hammers or railroad spikes. They want to dance though. And after all shouldn't it be about the dance, and not the rules. The next time you are presented with a new idea or new ways of doing something remember John Henry. He was a steal driving man who died with a hammer in his hand.

The American Caller's Association is very grateful to Mr. Don Feenerty for presenting this anecdotal lesson in square dancing. Don's willingness and desire to revitalize square dancing is praise-worthy. ACA thanks him for taking the time to communicate to us.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troy.edu. Please visit our website and newsletters at AmericanCallers.com/news.

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

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CALLERLAB YOUTH SEMINAR

To register for this special Youth Caller Seminar contact the CALLERLAB office at 321-639-0039 or www.callerlab.org. Here are a few of the topics that will be presented and discussed during the Seminar: Obstacles and Expectations of Youth Callers, Professional Business Ethics/Etiquette, Licensing Issues, Showmanship/Music, Conducting Party Dances, Fundamental Mechanics of Choreography, Mentor Program, and Mic work with Critique. Once registered a short questionnaire will be sent to the Youth Caller requesting background information and other information which will assist in further developing of this special seminar. Later on a "precise" schedule will be sent to every participant. Instructors will be Tim Marriner and Tom Miller. There will be more detailed information listed in the Electronic News releases in the CALLERLAB DIRECTION Publication, at the CALLERLAB Convention and information sent to Affiliated Caller Associations.

CEREMONIES – TREE DEDICATION

On Thursday morning (June 28, 2007) at 10:00am a special dedication ceremony will be conducted to honor the first General Chairman of the National Square Dance Convention, Carl and Varene Anderson of Riverside, California. They were General Chairman in 1952. This dedication will be held in the Park area just outside the Convention Center on "The Green."

PROGRAM BOOK

The program book is a tremendous source of information about the convention. It provides an easy way to read the schedule of events for dancing, educational events, exhibitions, exhibitors and so much more. Use this book to "PLAN" for a great time. The Program Book provides a memory of good times, good friends and happy dancing. Years from now as you refresh those memories you will relive that feeling of great joy.

PARKING AT THE 56TH NSDC

Many of you will be driving to the National Convention and questions always are asked about "Is there plenty of parking?" There is a web site that provides parking information about Uptown (same as downtown to many other folks). The site is www.AboutParking.com. There are five surface lots and seven parking decks within two blocks of the Charlotte Convention Center. When you access the website click on "Parking Maps" on the menu on the left side of the screen. A map will appear; there will be a blue "P" in a circle for surface lots and a red "P" in a circle for parking decks. Click on these "P's" for the address, phone numbers, cost and other information. You can even print a copy of the map for directions on how to get to the parking area of your choice. Of course, some of the Hotels will have parking arrangements and you will want to check that out first. "Happy driving and parking in Charlotte."



Peek Into a Caller's Record Case

Gregg Anderson

Gregg began calling in March, 1963 while a student at the University of Colorado in Boulder where he had joined Calico & Boots Square Dance Club. At the time there was a rich tradition of square dance clubs on college campuses. Calico & Boots itself was started in 1946.

Soon after joining the club and learning to dance Gregg became a member of the Calico & Boots Exhibition Team. Carole Puxty was already on the exhibition team at the time he joined and they dated through college and got married in 1966.

After the newlyweds moved to Colorado Springs, Gregg was asked to call for one of the clubs that was losing their caller due to job relocation. Then in 1969 that club merged with Fred Staeben's club. The newly created Mountain Swingers has held its dances at The Carriage Stop ever since. Coincidentally, the hall where the club dances is the same location where Gregg began to learn calling in March, 1963 while on an exhibition tour with Calico & Boots.

In 1975 Gregg was invited to attend the second CALLERLAB convention. Since that time he has attended over two dozen of the conventions. Beginning in 1990 Gregg served a total of nine years on CALLERLAB's Board of Governors. In 1994 Gregg was privileged to be one of four callers representing CALLERLAB at the first European Minilab held in West Sussex, England. There were 110 callers from over a dozen countries present. Along with European callers the CALLERLAB reps conducted training and leadership sessions and took the opportunity to listen as well in a forum where it was possible to observe how truly

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international our activity is.

In recent years most of his calling has been limited to his home club and party events, amounting to about seventy dances per year. The home program has Gregg doing both the calling (Mainstream) and cuing (Phase II). Over the years he has choreographed 20-30 (mostly unpublished) round dances when a particular piece of music struck his fancy. A couple of the published two-steps were picked up by a few states as Round of the Month. He confesses that at the other end of the spectrum a few of the unpublished ones were duds which were quickly deleted from the home program.

Party dances are a great passion for Gregg where he uses a program of squares, circle mixers and trios, line dancing and Texas two-step. Most of the events are for church groups along the front range of the Colorado Rockies and (so far) about twelve states coast-to-coast. He flies to four or five out-of-state parties a year.

Gregg and Carole have lived in the same house in Colorado Springs for thirty-nine years. They are fortunate in that both of their kids and families live in town as well.

Patter Records:

Azurro (BVR 111)
Hazel Mae (Sting SIR 506)
Hey Jude (Castle 101)
Out West (Blue Star 2520)
Ramblin' Rose Rag (RAM 1001)

Singing Calls:

Back In the Saddle Again (Quadrille 871)
Come Fly With Me (Desert Gold DGR 015)
Jimmy's Ragtime Medley (C Bar C 816)
Live, Laugh, Love (ESP 1040)
You're So Warm & Tender (Snow 801)

EASY LEVEL

*From
Bob Howell*



Otto Warteman of Trinity, Texas, is still adding significant numbers of new dancers to his ever-growing One-Night-Stand programs throughout the south-central area of the country. He continues adding gigs to his schedule calling for youth groups of several large churches. He and his wife, "Hotrod" present very basic programs to thousands of young dancers each year with very little teaching. The two of them perform right down on the floor with the dancers and they offer a program of selections that progress from simplicity to more elaborate routines as the evening goes on. Some evenings involve hundreds of participants.

With the need for routines that can handle large groups, the Wartemans have shared some of their offerings with me and I in turn will send them on to you.

The first offering, I have called - - -

Otto's Opener

Formation: Pairs (gender balance not needed) facing LOD. Dancers start on outside feet, inside hands joined, facing LOD.

Music: Any 32 beat well-phrased singing call.

Routine:

Counts

1-4 Walk forward four

5-8 California twirl

9-12 Vine apart

13-16 Vine together.

17-20 Walk forward four

21-24 California twirl

25-28 Vine apart

29-32 Vine and walk (inside person vine, while outside person walks forward at an angle to meet new partner)

Otto's note: "The dancers will clap during the vines and I will have them say "howdy" when getting a new partner. The dance can be taught in less than a



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minute, if I have already used a vine. I will show the California Twirl by itself, several times and then start from the beginning of the dance and show the complete dance with partner change and then start the music. I only teach to about eighty percent of the dancers and the other twenty percent will learn by the third time through and laugh while they are learning. Teaching till all have learned the dance perfectly is not entertaining, it's boring to eighty percent and makes for a long night. Remember a singing call will allow for fourteen times through and after the fifth or sixth time thru, I stop prompting and allow the music to dominate."



There is still time to get someone ribbons as a Christmas present!

When dealing with vast numbers of dancers, Otto and Hotrod use the following routine which I am going to name, the - - -

Warteman's Special

Formation: In doing a Mescolanza in a circle to a brisk singing call with twos of any gender as partners, but in lines of four facing four, like spokes on a great big wheel around the room.

Music: Any well-phrased singing call.

Routine:

Counts:

- 1-8 All eight circle left half way
- 9-16 All pass thru and California Twirl
- 17-24 Do Sa Do the person in front
- 25-32 Right hand star in groups of fours (two stars)
- 33-40 Left hand star
- 41-48 All eight circle right half way
- 49-56 Do Sa Do the person in front
- 57-64 California Twirl with your partner and walk forward and greet a new line.

Note: Otto states that the body flow is good and that a lively Irish Jig is the icing.

I plan to use this great number when I'm calling for the Dorothy Shaw Bell Choir while I am in Fort Worth in Early December and will probably use a seasonal tune.

Following is a quick-teach square dance that fits the season.

Christmas Time's A-comin'

Formation: Square.

Music: Christmas Time's A Comin' Ranch House 217

Routine:

Four little ladies promenade once inside is what I say
Home you go and swing your mate, swing him there and don't be late
Head two ladies chain, you know,
Turn 'em round and don't be slow
Same two couples pass on thru
Separate around one you go
Into the middle with a right hand star
Once around from where you are
Turn left hand with the corner maid
Turn her twice and
Christmas time's a comin', Christmas time's a comin'
Christmas time's a comin', and I'm goin' home

Our contra for this month goes by the name of the - - -

Snowball Contra

Formation: 5 couple proper set.

Music: Any 48 bar (96 count) tune.

Routine:

A1 #1 couple right hand turn; left hand back
A2 #1 & #2 couples right hand star; left hand back
B1 #1, 2, 3 Six circle left; circle right
B2 #1, 2, 3, 4 Forward and back twice.
C1 #5 sashay up the center; go down the outside while #1 sashay to the foot
C2 Everybody swing.



Which convention are we at? I keep forgetting.

CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month lets enjoy the call SPLIT CIRCULATE from some different positions. We don't call it often and it's a great call.

1. HEADS LEFT square thru 2
LEFT touch 1/4
split circulate
girls run
dixie style to a wave
boys cross run
linear cycle, pass the ocean
acey deucey, scoot back
right and left grand
(5/8 promenade)
2. SIDES pass thru
separate around 1 to a line
pass the ocean
split circulate
fan the top, recycle
box the gnat
square thru 4
right and left grand (at home)
3. HEADS star thru
double pass thru
4. SIDES LEFT square thru 4
HEADS roll away
LEFT swing thru
split circulate
boys trade
pass the ocean
swing thru
extend, right and left grand
(at home)
5. HEADS (right and left thru &
dixie style to a wave)

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- SIDES roll away
 extend
 split circulate
 girls trade
 trade the wave
 boys run
 tag the line
 girls go left, boys go right
 right and left grand
 (1/8 promenade)
6. SIDES (right and left thru &
 lead left)
 LEFT touch 1/4
 centers trade
 split circulate
 trade the wave
 girls trade
 swing thru
 right and left grand
 (1/8 promenade)
7. HEADS star thru
 double pass thru
 track 2
 split circulate
 swing thru
 boys run
 REVERSE flutterwheel
 dixie style to a wave
 acey deucey
 circulate
 trade the wave
 scoot back
 right and left grand
 (3/8 promenade)
8. SIDES lead right
 slide thru
 pass the ocean
 split circulate
 CENTERS cast off 3/4
 BOYS ONLY diamond circulate
- CENTERS bend the line
 {ALL} pass thru
 wheel and deal
 CENTERS LEFT square thru 3
 right and left grand
 (1/8 promenade)
9. HEADS pass the ocean
 ping pong circulate
 CENTERS swing thru
 extend
 split circulate
 explode the wave
 wheel and deal
 CENTERS LEFT square thru 3
 square thru 3 left allemande
 (3/8 promenade)
10. SIDES pass thru
 separate around 2 to a line
 pass the ocean
 split circulate TWICE
 fan the top
 GRAND swing thru
 boys run
 (wheel and deal; sweep 1/4)
 swing thru
 right and left grand
 (1/8 promenade)
11. Heads 1P2P
 star thru
 single circle to a wave
 boys trade
 split circulate
 cast off 3/4
 centers trade
 boys run
 pass the ocean
 swing thru
 right and left grand
 (3/8 promenade)

THE KOREO KORNER

From
Steve Kopman



This month let's look at touch 3/4. It's rarely called but very danceable. Give these figures a try.

HEADS square thru 2
touch 3/4
THEN:

1. centers trade
girls trade
split circulate
extend, right and left grand
(1/2 promenade)
2. scoot back
girls trade
box the gnat
fan the top
extend, right and left grand
(1/4 promenade)
3. walk and dodge
girls trade
cast off 3/4
trade the wave
explode, square thru,
ON THE 4th HAND
left allemande (3/4 promenade)
4. boys fold
double pass thru
cloverleaf
GIRLS swing thru
extend
cast off 3/4
LEFT swing thru
right and left grand
(3/8 promenade)
5. acey deucey
walk and dodge
boys trade
hinge
trade the wave
swing thru
right and left grand
(3/8 promenade)

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about cruising, callers, dancin'.

Well, as you read this we will be aboard a magnificent cruise ship with Scot and Erin Byars. We love going to special square dance events and do so whenever we get the chance. When Scot and Erin announced this cruise, over a year ago, we started saving our pennies to go. We paid it off in advance and are now enjoying the company of a terrific caller and a group of enthusiastic square dancers.

We will start from Barcelona, Spain, then to Nice, France. We are especially looking forward to our first stop, in Nice, where we will meet with the president and guiding light of the "Funny Fish" from Nice. We are often amused at the names of square dance clubs, especially in Europe. We have danced with the Church Mice, the Dynamite Devils, the Beach Hoppers, the Spargel (Asparagus) Spinners, to name a few. The Funny Fish draw their name from the fishermen of the Mediterranean in Nice, France. After visits to Malaga, Lisbon and a short stop in the Azores, we will have almost ten days crossing the Atlantic. Erin tells us that she and Scot have planned a lot of square dancing aboard – in addition to all the other activities of a cruise.

Unfortunately, we will miss a number of good dances here in Texas. This is the busy season for square dancing with many clubs planning Halloween, Thanksgiving, and Christmas dances.

Looking ahead, we will go to Australia in the spring (their autumn) to attend several good dances culminating with the Australian National Convention in Adelaide. We will return just in time for Charlotte!



Jim and Betsy – Your Rovin' Corners



*Merry Christmas
from all of us at
American Square
Dance!*

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national

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

We found a good listing of future special international dances in the latest issue of the International Square Dance Bulletin. We offer them for your consideration:
2007

March 09-11 EAASDC Spring Jamboree Kuchen, Germany
May 18-20 SAASDC Convention Sjöbo, Sweden
May 18-20 ECTA Round Dance Festival Reilingen, Germany
June 01-03 NZCCA 41st Convention Mosgiel, SI, New Zealand
June 07-11 NSDSA 48th Convention Adelaide, Australia
June 08-10 DAASDC 16th Convention Hillerød, Denmark
June 27-30 NSDC 56th Convention Charlotte, NC, USA
Aug 31-Sep 2 EAASDC Round UP Reilingen, Germany

2008

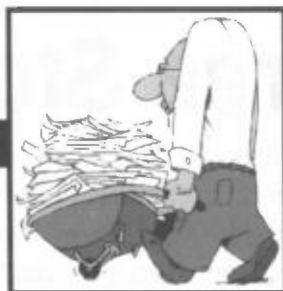
April 11-13 EAASDC Spring Jamboree Chemnitz, Germany
June 6-8 EAASDC 5th European Conv. Hochheim, Germany
June 5-9 NSDSA 49th Convention Brisbane, Australia
June 25-28 NSDC 57th Convention Wichita, KS, USA
July 17-19 CSRDS 16th Convention London, ONT, Canada
Aug 29-31 EAASDC Fall Round Up Leverkusen, Germany

We received a mention in Let's Square Dance, the British national square dance publication. It seems that when we danced in Paris after returning from St. Petersburg, Russia, we told a British couple about our adventures in Russia. They contacted Eberhard Walz, who is exporting square dancing from Germany to Russia and joined him on an excursion to St. Petersburg to graduate the new dancers there.

In San Jose, California, our good friends Karl Belser and Jackie Daemion tell us that their special class is going fabulously. They tapped into the teacher market and offered a short course in square dancing at their recent annual Jubilee. The idea was to give the teachers a taste of square dancing in hopes that they would want to teach it to their classes. They found an enthusiastic group who were just waiting for square dancing to come along! As a non-profit group, they were able to get a free venue and a local caller is donating his time to teach, so they can offer the class for free. So far they have 46 students. We would really love to hear about your successes and share them with others

Our email is: jimbetsy@aol.com. Feel free to write to us.

FROM THE MAIL ROOM



Dear Bill:

My wife and I have square danced for over 40 years and for about 20 of those I taught and called in the small mountain Town of Payson, Arizona. Square dancing has been good to and for us and we appreciate all the work that goes into making a club successful. A few years ago we moved to Oregon to be near our daughter and it has been an eye opener. In one man's opinion there are two things going on in this area that will eventually hurt square dancing. Perhaps this is the only place these are happening and I truly hope that is true.

1. It seems that today's callers in this area at least (though I had seen it beginning to happen all over) are more interested in showing how they can manipulate the list than they are in keeping the dancers dancing. Last night's dance was the straw that broke the camel's back and I felt I had to at least let someone know how bad it has gotten. We only had four squares on the floor for mainstream and three for plus tips. I am pretty sure that there was not even one tip that was completed without several breakdowns. At one time all squares were

broken down and the caller continued to use different choreography than normal. Sure most of the dancers laughed it off as their lack of ability. On top of that the caller stopped the dancing several times a tip to just talk. I can recall when we were in our first 20 years of dancing that the callers would keep us moving smoothly with the music and we truly danced. I personally feel that the camaraderie with other dancers is what is keeping them coming today. One example of last night's dancing and I could give you many. He had the men turn a quarter right and look in their partner's ear; then called a grand square. Not one square did it. I recall when the caller would give us a good dance, but reserve one tip for the funny stuff and would announce it so that those who did not want to be made a fool of could sit out. As I was leaving the caller came through the room where the coats were and said "Your leaving,

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For the Preservation and Promotion of Square Dancing

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

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

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

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

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

I want to thank you for coming". We were in the room alone so I did not embarrass him in front of anyone, though I must admit that while I was on the floor many people noticed my attitude and asked my wife what was wrong with me. I took this opportunity to let him know why I was leaving early and even asked, "didn't you see that at times all the squares had broken down?" His comment was "I did not know they could not handle it until after I called it." His parting comment was "I don't call that way at my club." Which tells me he uses his guest calling to experiment with his newly found or acquired weird set ups. Let me stress that I am not against progress but one tip a night please. The others should be a smooth continuously flowing movement to the beat of the music, and no standing around while the caller relates stories and or jokes.

2. We have four small clubs in the area that are all hanging on by the skin of their teeth. While many dancers attend two or more club dances the clubs refuse to join together to share expenses. We have been told not to suggest it as it would cause hard feelings. I thought square dancers were supposed to be friendly.

I had the pleasure of having Stan Burdick as my guest at my home back in 1990. He had been hired to call the Winslow Festival and I was hired to cue the rounds that year and the next. Yes, I was one of those who did it all. In fact doing a one night stand gave me the most pleasure.

Well thanks for listening, at least I have gotten it off of my chest. If I can find state and national callers group emails I am going to send them a copy of Item 1.

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Take a  at what is just released...

Forever Bolero

Phase IV – Bolero – Silver Spot Light Series X210, What's Forever For by Michael Martin Murphy or Amer. Pie 9049 – Mike and Michelle Seurer
Nice intro to bolero, has basic, time steps, turning basic, New Yorker, cross body, and straight bolero figures. Ending is dip twist and leg crawl.

Serenade III

Phase III+1 (Link) – Waltz – STAR 172A Serenade to Spring Palomino Records – Eldon and Dixie Hager
Good music to a nice easy waltz. Wheel, twist vine, twinkles, hover, whisk, left turns, wrap. Good one for you record box.

She Thinks My Tractors Sexy

Phase III+1 (Alemana) – Cha Cha – BNA 65964-7 by Kenny Chesney – Scott and Deb (Barbee) Deardorff
CW music, great beat. Side walks, shoulder to shoulder, spot turn, alemana, shadow fence line, lariat with transition. Ending is a chug.

Vaya Con Dios My Darling

Phase III+1 (Diamond Turn) – Waltz – STARLINE 4292 or Coll. 6080 – Yasuyo Watanabe
Step swing, waltz away, diamond turn, box, twirl vine. Very easy basic waltz. Ending is wrap and smile.

These Boots Are Made For Walkin'

Phase II – 2 Step – Rawhide 828 – Mike and Michelle Seurer
Dance has circle chase and traveling doors, other than that it is one that can be danced to on cues. Also has slow open vine. A goody for your record box.

A Naughty Lady

Phase II+1 (2 Step) – Coll. 4545 The Naughty Lady of Shady Lane by the Ames Bros. – Karen and Ed Glodt
Good music to this 2 step. Has traveling box, fishtail, broken box, vines, basket-ball turn. Ending is leg crawl, what else from this naughty lady.

My Heart Cries For You

Phase II – Waltz – TNT 145 – Dorothy Sanders

Good waltz to introduce twinkles and swirl vine and twisty vine, canter, left turning box. Ending is side lunge and twist.

Just One Look

Phase III+2 (Fan and Hockey Stick) – Cha Cha – Atlantic 13067 or 8088 or CD Coll. CD 6719 and deluxe DCD 7804 avail from Palomino – Russ and Mary Morrison

Spot turn, basic, New Yorkers, chase, cucaracha, sliding door, lariat, ending is wrap 2 and point. Nicely done.

Waltz To Sorrento

Phase IV – Waltz – STAR 197A flip Bali Hai' available from Palomino – Russ and Mary Morrison

Whisk, to a serpiente, chair and slip, left turns, box, hover, imp to semi, slo side lock, diamond turn, telemark, developé. Good music and a very useable waltz routine.

A Waltz For You

Phase II – Waltz – MGR 057, or HH 876 – Dorothy Sanders

Nice basic waltz, which has waltz away, balances, box, rev. box, canters, twist vine, right turns, forward waltz, ending is canter. Can be danced to on cues.

Ewe Ewe Ewe 4

Phase IV+1 (Mod. Side Stairs) – Foxtrot – You You You by the Ames Bros. Coll DPE 1-1055B or Coll 4545 – Kay & John Prestridge

Choreo, asks that you dance to the words of song for all measures using side stair figures, that determines the timing. Routine has sways, side stairs, rev. mod. Side stairs, diamond turn, cross hovers. Ending is prom. sway, slow over sway. Good music nice routine

Wonderful Rain

Phase III – Slow 2 Step – Grenn 14084 or 17184 or 14192 or Col. 4-41660 Wonderful Rain by Les Paul and Mary Ford – Pam and Tom Young

Choreography includes, basic, lunge basics, side basics, open basics, u/a turn, lunge basic, Side basic, traveling chasses, nice routine.

Those Faraway Places

Phase II+1 (Hover) – Waltz– MGR 018 – Dorothy Sanders

Canter, step fwd touch, step lift, twinkles, side draw, left turning box, canter. Can be danced to on cues.

Georgia

Phase II+2 (Fishtail and Str. Vine) – 2 Step – MGR 096 – Dorothy Sanders

Starts in escort position to a pickup, 2 fwd 2 steps, 1/2 box, strolling vine, box, open fine, hitches and sicissors, wrap and unwrap sequence. Very cute routine.

Round Dance with Ralph & Joan Collipi

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

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All His Children

Phase IV - Waltz - CD: Legendary Henry Mancini "We're All His Children" - Aubrey and Joann Smelser

Great music accompanies this very nice waltz. Some figures included are cross hesitation, whiplash, canter, cross point, hover telemark and other basic waltz amalgamations.

The following 4 routines are on STAR or Record 224 - and *STAR CD #522 by Desmond and Ruth Cunningham - choreographer suggests you slow the first two for comfort:

It Had To Be You

Phase IV+1 (Nat'l Weave) - Fox/Jive -

Parts A & B are foxtrot and include chasse, nat'l weave, feather finish, diamond turn, hesitation change. Part C is jive and has basic jive figures. Ending is slow chg the sway. Figures flow very well.

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You Light Up My Life

Phase IV+2 (R Trng Lock, Dbl Rev.) - Waltz

Twisty balance, double rev. spin, closed wing, cross swivel, bolero wheel, whiplash. Ending is slow chg sway. Nicely done.

Phantom Of the Opera

Phase V+2 (Rudolph ronde, Fallaway Ronde Slip) - Int'l Tango

Inside swivel and tap, cl. prom, back twinkles, lady run 3 and he catch her, chasse's, Spanish drag, and other international tango included in this nice tango.

Can't Smile Without You

Phase V+2 (Telespin, Spin and Twist) - Foxtrot

Telespin, in and out runs, ripple chase, outside change, spin and twist, and other basic foxtrot figures. Good music accompanies this good routine.

CUE TIPS

*Selected by
Fran & Jim Kropf*



Here it is December and Jim and I wish you a Merry Christmas.

When you cook your dinner, watch out for the "Ant's On The Log." Make sure they don't jump in your dinner and perform the "Spanish Flea" Dance for your entertainment.

Ants On A Log

Choreo: Randall Lewis, 1596 N.W. Tanasbrook Ct., Beaverton, Oregon 97006
Record: Ants On A Log - Randy Travis - CD Full Circle - Track 12 / Walmart.com
Phase: II Two Step **Speed:** As on download file
Footwork : Opposite except where noted
Sequence: Intro, A (5-20), B, A, Br1, B, A, Br2, A, End

Intro - BFLY / W - Wait two measures ; ; Twirl 2 ; Walk 2 SCP ;
A - SCP - 2 Forward Twos ; ; face 2 Turning Twos ; ; Traveling Box ; ; ; ; BFLY
Face to Face ; Back to Back ; Basketball Turn ; ; Op / L
Forward Lock Forward ; Twice ; Hitch 3 ; Hitch / Lady Scissor BJO ;
Fishtail ; Walk Manuver ; Pivot 2 ; Twirl 2 ; CP / W
B - CP / W - Full Box ; ; Slow Twist Vine 4 ; ; CP / W
Left Turning Box ; ; ; ; BFLY
Slow Open Vine 4 ; ; CP / W 2 Turning Twos ; ; BFLY
Vine 3 Touch ; Wrap ; Unwrap OP / L ; Back Hitch 3 ; SCP
Br 1 - CP / W - 2 Turning Twos ; ; Strolling Vine ; ; ; ; CP / W
Br 2 - CP / W - Scissor SCAR ; Scissor BJO ; Hitch 6 ; ;
Walk Manuver ; Pivot 2 ; Basketball Turn ; ; SCP
End - CP / W - 2 Turning Twos ; ; Slow Open Vine 4 ;
Apart Point ;

Spanish Flea

Choreographers: Ken and Sue Davis, 11345 E. Monte Ave., Mesa, AZ 85209
Phase: III Cha
Footwork: Opposite except where W's noted by ()
Music: "Spanish Flea" **Artist:** Herb Alpert (A&M Records)

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15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
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Speed: 36

INTRO:

(BFLY/WALL) WAIT;; SD WK; STEP THRU, REC, SD, -;

PART A:

FWD BASIC; WHIP; SHOULDER TO SHOULDER 2X;;
FENCE LINE 2X;; THRU VINE 4; NEW YORKER IN 4;

PART B:

SD WK; CUCARACHA; SD WK; CRAB WK 4;
SLOW STEP THRU & REC; CUCARACHA; 1/2 BASIC;
UNDERARM TRN; SLOW STEP THRU & REC; CUCARACHA;
BK 1/2 BASIC; FENCE LINE IN 2 ~ VINE 6;;
CUCARACHA; BK 1/2 BASIC; SHOULDER TO SHOULDER 2X;;
FENCE LINE 2X;; THRU VINE 4; NEW YORKER IN 4;

PART C:

SD WK; CUCARACHA; SD WK; STEP THRU, REC, SD, -;
CHASE PEEK-A-BOO DBL;;;;;; FWD WK 4;

END:

SD WK; 3 HIP RKS;

ALL THINGS CONSIDERED

By
Ed Foote



Thoughts At The End Of The Year

Here is a year-end cleanout of my file of material for this column, all of which is too short for a full article.

Happy 20th anniversary to Sting Records. When I called in Sweden in 1985-87, a young caller named Stephen Sidholm told me he was starting a new record company named Sting, and that he was committed to hiring top musicians to provide the best possible music. He did this, and the result was a new standard in quality square dance music that persisted year after year. He sold Sting about three years ago to caller Paul Bristow in England, who continues to maintain the high quality of music established long ago by Stephen.

Happy 40th anniversary to Footlighters. This was my first square dance club, which I started after 17 months of calling. Since the only square dancers I knew were Challenge dancers, I had to establish a club at that level in order to attract people. When Callerlab established levels of Challenge, Footlighters became a C-2 club, which it remains today. If any readers know of a Challenge club older than 40 years, I would enjoy hearing from them.

The following reflect the difference in dancing between the U.S. and Europe. Quote from a German dancer to a U.S. caller: A well-known caller told me that a German dancer said to him: "I'm impressed. You adjusted real well. Most callers come over here and call 'American Advanced.' You called 'real Advanced.'"

Quote from the same U.S. caller to dancers at a festival in Sweden: "This is the first time in my career that I've been able to call Mainstream and Plus the way it was meant to be danced."

Alaska. In my February article I described the trip to Alaska my wife and I took, wherein we flew to Anchorage, rented a car, and drove 4000 miles in 4 weeks throughout Alaska and the Yukon Territory. I offered to advise people making a trip to Alaska how to extend their stay by 3-5 days and thereby see numerous sites about which the cruise lines never tell their customers, because the cruise lines can make no profit from these sites.

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Some people contacted me, but they had already made their air reservations, so they were locked in and could not take advantage of the additional sightseeing opportunities.

If you are going to Alaska, whether via cruise only, or on a cruise/land package, contact me BEFORE you make your air reservations, so that I can give you all the options to consider. It is much cheaper to arrive a few days early or depart a few days later than to make a second trip to Alaska to see everything you missed the first time. Of course, since most people will not make a second trip to Alaska, all of these additional sightseeing opportunities will be lost forever.

E-mail is: Edcall@zoominternet.net • Phone: 724 935-2734

Happy Holidays. Marilyn and I would like to wish you a blessed holiday season, with the reminder that peace is remembering that you can choose to see things differently.

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THE COUNTRY LINE

By
Mike Salerno



Hi Folks. The holiday season is here. It is time to enjoy the festivities of the season with our families and friends. This month's dance is probably one of the easier dances that I have presented, but even easy dances allow us to work on our basic steps. The music is a relatively slow tempo with a bluesy feel. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Coaster Time

Basic Steps (Official NTA Definitions):

Coaster Step: A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

Point: To point the free foot forward, backward, sideward, or crosswise.

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

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2nd position (shoulder width apart).

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

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

* Prompting Cues are in Bold Lettering

NAME: Coaster Time

DESCRIPTION: 32 Count, 2 Wall, Beginner Line Dance

CHOREOGRAPHER: Violet Ray, Keaau, HI

MUSIC TEMPO SUGGESTIONS:

Slow – Black Velvet by Robin Lee (98 BPM)

Medium – Take it Back by Reba McEntire (110 BPM)

Fast – Monkey Around by Travis Tritt (110 BPM) or Any Slow to Moderate West Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Crossing Toe Strut, Side Toe Strut, Rock/Step, Right Coaster Step

1-2) Cross/Touch Right Toe in Front of Left Foot, Step Down on Right Foot

3-4) Touch Left Toe to Left Side, Step Down on Left Foot

5-6) Rock/Step Right Foot Forward, Step Left Foot in Place
7&8) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward

Crossing Toe Strut, Side Toe Strut, Rock/Step, Left Coaster Step

9-10) Cross/Touch Left Toe in Front of Right Foot, Step Down on Left Foot
11-12) Touch Right Toe to Right Side, Step Down on Right Foot
13-14) Rock/Step Left Foot Forward, Step Right Foot in Place
15&16) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

Cross/Point, Cross/Point, Rock/Step, Right Coaster Step

17-18) Cross/Step Right Foot in Front of Left Foot, Point Left Toe to Left Side
19-20) Cross/Step Left Foot in Front of Right Foot, Point Right Toe to Right Side
21-22) Rock/Step Right Foot Forward, Step Left Foot in Place
23&24) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward

Step, 1/4 Pivot Turn, Step, 1/4 Pivot Turn, Rock/Step, Left Coaster Step

25-26) Step Left Foot Forward, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot
27-28) Step Left Foot Forward, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot
29-30) Rock/Step Left Foot Forward, Step Right Foot in Place
31&32) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

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MOORE ON CONTRA

By
Paul Moore



Think back. How far can you remember into square dancing's past? Based upon the statement "From yesterday we learn for today how to prepare for tomorrow", we have asked several leaders to search their memories. Here are the delightful results.

Research and Tradition

RALPH PAGE, Keene, New Hampshire

Yesterday and tomorrow are separated by today. I like to think of them as rooms of a home. Open the connecting doors and we move from one to the other as freely as we wish. Keeping the doors closed shuts us off from too many interesting things; we become our own prisoners!

Too many square dance leaders have shut themselves into a prison room of "today", caring nothing about "yesterday" and giving no thought to "tomorrow". Some of them may be prisoners because of lack of know-how in reading of the past. This is one way of discovering the route that square dancing has traveled from yesterday to today.

Hundreds of books and pamphlets have been published on square dancing. Haunt secondhand bookshops and search for the older books and magazines. Attend every church bazaar in your neighborhood; I have picked up several valuable old dance books from such a source. Write to your local and state historical societies. Above all do not neglect contacting the Library of Congress, Serials Division, in Washington, D.C. Go to auctions that are held to settle an estate where everything must be sold. Get acquainted with auctioneers and second-hand book dealers. They can pass on important leads to you. Cultivate the

acquaintance of old-time dancers. Every town has them and they are usually willing to tell you about dances they used to do. The Mormon Church can render valuable assistance.

Your local library is a good source of background material; if it is an up-to-date library they have...copies of your local newspaper. Read the back issues of 50 and more years ago; you will be amazed at the dance material. Your local or county historical society



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may have back issues of other newspapers that once were published in your area.

All of these things are going to take time, an infinite amount of patience and some money. Every journey begins with the first step and any step you take along the lines mentioned will be in the right direction.

Going into the "tomorrow" room is another matter. You can make a good start by saving all of your dance programs from festivals, etc. The dance directions that come with square and round dance records should be preserved. Convention programs, modern square dance pictures and advertising, even articles describing how to make square dance costumes — all of these are important. You can't save everything, of course. But save as much as you possibly can.

Tape machines are a help. Tape some of the recordings; tape yourself at a dance; tape your caller friends; tape conversations with old-time dancers and musicians. Somebody, sometime, will rise up and shout "hosannah" because you did just that.

JIMMY CLOSSIN, Orlando, Florida

Some People call square dancing a "fad" but I say, "Not so." The dictionary says a fad is a passing fashion, craze or hobby. Marie Hoffer in *Polite and Social Dances* (1917) tells us square dancing was in vogue during Biblical times 'as "Circles and Cubics" done at religious festivals, so it could hardly be considered a fad.

My connection with and participation in the activity began about 65 years ago in the southwest ranch areas of Texas and New Mexico. This was back when automobiles had to be cranked and trusty old horses had to pull them out of mud-holes. Since autos couldn't follow cow trails most folks saddled up their favorite horse to ride to the dances held at various ranches. They'd dance until almost daylight, then crawl on top of the trusty old horse, hang the reins over the saddle horn and go to sleep. Old trusty would take them home and stop at the corral gate.

Opportunities to dance averaged 8 to 12 per year. There was always a shortage of girls, married and single combined, so lots of times cowboys would tie a handkerchief around their left arms and take the part of the girl in the squares. The

women present never had a chance to sit out a dance – double and triple duty for them.

Dance patterns were simple. Everybody knew them all – easy, flowing patterns. We danced circle mixers, squares, polkas, schottisches, gavottes, mazurkas, minuets, circle and line dances. I believe we have lost more than we have gained with the present-day movements and patterns, in friendliness among the dancers, mixing and dancing with everyone.

One item I especially miss is the caller's fill-in or patter, used to keep on the musical phrasing while dancers execute certain movements. Some patter was comical, some drawn from life and in general fitted the work and geographical area in which it was used. Here are a few:

"Rope the yearlin', brand the calf, meet your honey with a once-and-a-half." – West Texas and New Mexico.

"Swing on the corner Choctaw style, raise your bristles and go hog-wild." – Oklahoma and Arkansas.

"Some folks ride in Cadillacs, others ride in a Ford. I ride along on an old grey mule and beat him on the tail with a board." – Washington and Oregon

"Allemande a lodge pole, tamer-rack her down, grab a limb as you go by - Look out! Timber!" – Canadian Lumberjacks.

When I am asked why some of the old material isn't used I tell people I believe that most callers think in order to hold interest they must continuously use the latest material. The old passes, the new appears; we call it progress. Sometimes I question it.



Square dancing? Or Simon Says?

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45th Anniversary

On October 13, 2006, the Star Thru Squares of Lakewood, New Jersey, celebrated their 45th anniversary as a square and round dance club. The club's caller, Manny Amor, who has been their club caller for all 45 years, celebrated his 1,458th calling date for the club.

The hall was decorated with 111 original flyers of past dances, specials, classes, and coming events, and the history of the clubs past was noted all over the hall in these flyers. The stage was decorated with 45 rpms and a banner proclaiming "45 years of Fun". Also there was a listing of 45 different figures that were workshopped sometime in the past, and the numerals 45 were scattered throughout the hall.

One of the original charter members, Aurora Steig was present and was honored, and all of the singing calls that night were tunes of the 1960s. The dance was chaired by Pete and Beat Humphris, who also contributed art work for this dance. Nine squares plus, attended the celebration and everyone is looking forward to number 50.

Squarely yours,

Fred Chagrin Secretary, Star Thru Squares



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Grandparents and Recruiting

In recruiting square dancers grandparents are a major influence. If you doubt the truth of this statement, consider the case of Ryan Wood, a teenager who recently graduated from the mainstream class whose instructors were Gail Paschal and Robert Kennedy. Gail is Ryan's aunt. Robert became club caller in January, 2004, succeeding Curtis Morrow, who retired. Gail is the current associate caller of the Tanglefoots.

In addition to his grandparents, Ryan's older sister Casey, now a college student, played a positive role in Ryan's decision to take the six-month class. Casey was also recruited by Sunny and Sybil Wood, their grandparents. Although none of Ryan's friends joined him in the mainstream class, all of them encouraged him to pursue "such a fun activity."

With no teenage girls in the club, the logical choice of a partner for Ryan was his grandmother, who was happy to assume that role. Long before he enrolled in the class, he came regularly to weekly Friday night club dances with his grandparents. As he puts it, "I have been exposed to square dancing almost all of my life." Besides being good exercise, other benefits of dancing Ryan recognizes are "teaching me to concentrate and forming new friendships." "Besides," he adds, "it's lots of fun."

Later this year Ryan plans to increase his dancing skills by learning several plus calls. He expects to learn these calls not in a class but rather through observation of more experienced dancers. During the mainstream class he experienced zero difficulty in executing any call, so he is confident that he will learn plus calls without difficulty.

To date Ryan has not attended a national convention. However, he looks forward to spending several hours dancing with other youths at the 56th national in Charlotte in 2007. Most likely he will attend his first state convention in August in Raleigh. Members of the square dancing community in the Greensboro area heartily welcome this friendly teenager to their ranks and expect him to be a regular attendant at weekend dances in the area. Ryan will certainly not disappoint them.

Al Stewart, Greensboro, N.C.



Ryan Wood, flanked by his grandparents Sunny and Sybil Wood, is all smiles two weeks prior to his graduation from a Mainstream class.

POINT OF ORDER



From Kappie Kappenman

Isn't It About Time to Rethink the Structure of Square Dancing?

By Lee Schmidt

I started a new caller class in September and have seven students; some have real potential. This is the 21st year I have conducted these classes, and if all finish, the total of those to graduate will reach 140. About 20 are still active in some form or another - some full time, some part time, and some concentrating on one-nighters and club classes.

A1 and A2 have taken a big toll on the clubs in Southern California. We have callers who do not teach any beginner level classes and reap the harvest of callers who work their butts off trying to hold a club together. We seem to have some callers who work A1, A2 and Challenge three to four nights a week and "milk toast" the people into believing that level climbing at a fast pace is the thing to do. A great number of dancers find the levels too demanding and end up quitting the activity altogether. It seems that most A2 and C level dancers add nothing to square dancing and don't help out with clubs. I think we need to take a serious look at keeping the Advanced Level truly Advanced and attract only those dancers who are really ready to move up.

The Invitational Clubs of 20 or more years ago might serve as a good solutions to explore. Our activity has become too complicated and too competitive and has acquired all the problems that go along with these traits. In the 60's and 70's we had very large beginner classes with enough bodies to go around and we were still simple with only one list for the club level dancers to learn. In the areas around me where there are several callers pushing the higher levels there has been a noticeably high number of Plus clubs that have folded. In the early nineties I made the decision not to teach any classes beyond the Plus level. I now struggle to keep three beginner classes going within an 85 mile radius. I believe the



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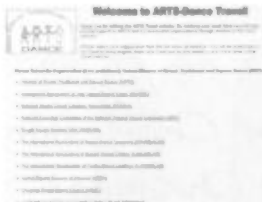
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Square Dance Pyramid has become inverted and is in grave danger of toppling.

Today the beginner can't help but be a bit confused. Now that we have about six lists floating around, the complication factor is greatly increased as we try to accommodate all the levels and interests. I recently called a three hour "club dance" and was handed the following dance format. I was to call three "white tips" a.k.a. Basic level; three "blue tips" a.k.a. Mainstream; three "red tips" a.k.a. Plus level, and an A1 tip during the break. Of course, these levels alternated throughout the evening. Rounds and line dances were cued between tips. This was not a problem for me but really seemed to confuse the newer dancers. My point is the calls on the list have very little to do with getting folks to start dancing, but have everything to do with keeping them in the activity.

I believe we need to stick to one list. The above method only serves to reinforce the Ladder Climbing Syndrome that has caused many of the problems we have today. To add to the mess, there are callers who teach A1 calls in beginner classes. Isn't it about time we rethink the structure of square dancing? We as callers need to come together for the good of the activity and conform to the same way of thinking. We need to discourage those who are knowingly or unknowingly undermining the basic structure of square dancing.

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Membership is open to all couples and individuals who have completed a course in Modern Western Style Square Dancing and are also campers. A "Camper" is defined for our purpose, as one who resides in a tent, trailer, 5th wheel, motor home, van or other temporary shelter. You can also be a "full timer" camper, a "Snowbird" camper or just an occasional camper.

Currently we have over 90 chapters in 28 states and 3 Canadian provinces. But if there is no chapter in your area or convenient, then you may join Chapter #000 as a Member at Large. Or you can write for information on starting a new chapter in your area...the choice is yours. Each chapter is self autonomous, sets its own dues, and conducts its own camp and dance weekends. NSDCA members are usually welcome to camp and dance at any of the weekends organized by the other chapters as long as facilities are available. This past year there were also State Camporees in Florida, Iowa, Illinois, Michigan, Nebraska, Pennsylvania and Wisconsin and a tri-state of Colorado, Wyoming and Nebraska campers...all of which are usually open to any NSDCA member.

Yes, the National Square Dance Campers Association is organized and does have its own dues. But these dues include your liability insurance and the official quarterly publication, NSDCA TIMES, which contains Chapter news, craft ideas, a central listing of all chapter campouts and Camporees in the US. and Canada and other articles of interest to camper/dancers. New members are expected to purchase the official NSDCA badge with its logo of crossed logs and flame.

The NSDCA also conducts an annual International Camporee in mid July at a different site each year in either the U.S. or Canada. In 2007 it will be in Middle Amana, Iowa July 17-19. Many campers come in Sunday or Monday giving them more time for fun and fellowship before everything starts on Tuesday. All International Camporees are programmed with the family in mind. Besides dancing there are scheduled informational seminars, sports, games, crafts, a youth program, tours, vendors, a daily newspaper, "The Snooper", after parties as well as chapter and representative meetings, a Parade of States and the Annual Meeting.

For more information please write:


NSDCA, PO Box 224, Little Chute, WI 54140-0224 or visit the website www.nsdca.org. We hope to see you around the Square Campfire.

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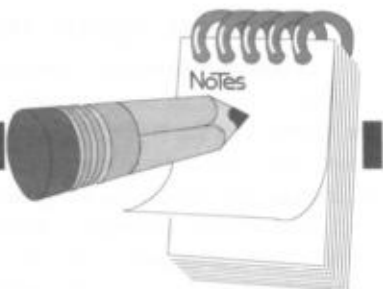
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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

DECEMBER 2006

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

28-Jan 1, 2007 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, bharrelson1juno.com; www.geocities.com/bharrelson1

JANUARY 2007

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

10-14 **CANCUN, MEXICO** – Winter Retreat, Moon Palace Resort; 888-448-4224; www.winterretreat.com

25-27, **FLORIDA** – The Florida Winter Festival (formerly Sunshine Festival) in Lakeland; John and Linda Saunders (386)428-1496, Johnnysa@aol.com.

FEBRUARY 2007

2-3 **LOUISIANA** – Lottie's Louisiana Hoedown, 5th Annual Square and Round Dance Weekend, Ruston Civic Center, Ruston; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net; www.lottieainsworth.com/llh07.html

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

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

MARCH 2007

9-10 **FLORIDA** – Central Association Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Or-

lando Avenue, Maitland;
brucemorgan@earthlink.net

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

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

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

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

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

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

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

APRIL 2007

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

13-14 **IOWA** – Iowa State Convention, Five Flags Civic Ctr, Dubuque;

www.iasquaredanceconvention.com,
www.iowasquaredance.org,
bitofheavenin2007@yahoo.com

20-22 **NEW HAMPSHIRE** – Round-E-Vous At Woodbound Round Dance Weekend, Woodbound Inn, Rindge; Ralph and Joan Collipi, ralph.collipi@verizon.net; 603-898-4604

27-28 **MASSACHUSETTS** – 49th New England Square & Round Dance Convention, Springfield; Terry and Phil Maslon, 81 Bourne Street, Three Rivers, MA 01080; 413-283-8227; www.nesrdc.org

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

MAY 2007

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

Deadlines For

American Square Dance

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

4-6 **NEW MEXICO** – 27th New Mexico State Singles Fling. ASDC Hall, 4915 Hawkins NE, Albuquerque; Trail-In Dance Thursday, May 3, 2007; Kathi Raver 505-286-9000; kathiraver@earthlink.net

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

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

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

25-28 **COLORADO** - Red Rocks & Purple Mountains, 24th Annual International Association of Gay Square

Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; www.denver2007.com; Red Rocks and Purple Mountains, PO Box 470657, Aurora CO 80047-0657

JUNE 2007

7-11 **AUSTRALIA** – Australian National Convention, Adelaide, South Australia

8-10 **MINNESOTA** – 55th Minnesota State Square & Round Dance Convention, Midwest Wireless Civic Center, Mankato; Kermit and Betty Twait, 528 19th Street, Windom, MN 56101; kbtwait@windomnet.com

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

15-17 **ENGLAND** – Grand Square Inc. Festival, St. Ivo Center, St. Ives, Cambridgeshire, Walt Burr, PSC 41 Box 4284, APO AE 09464; 44-1842-827122, Burr2@sdcaller.fsnet.co.uk



They are doing a wonderful job of setting the Christmas mood.

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

AUGUST 2007

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

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

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

24-25 **COLORADO** – 39th Annual

Peach Promenade, Mt. Garfield Middle School, 3475 Front Street, Clifton; Pat & Wanda McBride 970-434-3543

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

31-Sept. 3 **CANADA** – Alberta Provincial Convention 2007, Strathmore, Alberta (35 miles east of Calgary); annegodsman@shaw.ca or : l l c o r n e i l @ s h a w . c a ; www.squaredancecalgary.com

FEBRUARY 2007

23-24 **UTAH** – Swing Into Spring Square Dance, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470

JULY 2008

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

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