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Caller: New McLachlan

OPENER/CLOSER
SIDES FACE GRAND SQUARE
What a day for a daydream
What a day for a daydreaming boy
And I'm lost in a daydream
Been dreaming bout my bundle of joy
Gentle star by the night, one time around that ring go
your corner Allemande Left and Promenade Home
And you can be sure that if you're feeling right
A daydream will last along into the night

FIGURE
Heads (3 dees) Roller by and then Square Thru,
Four hands that way till you meet the Side (Head) two
Touch LH and Scoot Back
Make that wave, Gentles Trade and Swing Thru I say
Centers Run, Ferns Wheel, the boys go
Face Thru, Swing the corner, Promenade home
And you can be sure that if you're feeling right
A daydream will last along into the night

MIDDLE BREAK (MUSICAL BREAK)
SIDES FACE GRAND SQUARE (The Whistle)

TAG: Swing (The Whistle)

What A Day For A Daydream - Instrumental

Fast Play FF

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"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

33 Marketing Success Tips

By Al Lautenslager from Entrepreneur.com

Practice a few of these must-know marketing tips every day and build up your guerrilla-marketing muscles.

Part of the guerrilla marketing mindset suggests that you should be thinking about marketing all the time. Not just quarterly, not just monthly, not just weekly, but every single day. Really, it's not as hard as it sounds – there are quite a few ways you can incorporate marketing into your daily activities.

It's often said that doing anything for 21 days in a row will turn into a habit for you. And a marketing habit is a great thing for any business to have. So what I'm going to suggest is that you choose three to five things every day that are related to marketing for your business and do them at the beginning of the day before you start fighting the daily fires – and forget all about your planned tasks.

If you work on this developing a marketing habit – and the proper marketing mindset – every day, you'll soon find that you're going above and beyond your “three to five things” limit. You'll find yourself talking and thinking in terms of headlines or talking, listening and thinking in terms of your customers and prospects' benefits. And the more you think marketing, the greater the chance you'll accomplish your marketing and overall business goals.

When talking to many business owners, professionals and organizations, I find that in the beginning, they're sometimes challenged when it comes to finding three to five marketing tasks to do every, single day. Just remember, these activities don't have to be elaborate, they don't have to be long and drawn out, and they don't have to take up much time.

To get your habit started and to help with your marketing mindset, here are the types of activities you can employ each and every day before your non-marketing, daily work activities begin:

- Hand write a thank-you note to a prospect or customer
- Enter customer or prospect names into a database
- Brainstorm tagline ideas
- Visit a competitor's website
- Write an article to pitch to your local business organization
- Make a list of press release ideas
- Write a press release
- Call a newspaper and ask who the feature editor is for your area of expertise
- Compose an e-mail sales letter
- Call a few prospects or customers to get their email contact information
- Develop a series of survey questions
- Brainstorm advertising concepts
- Write a pitch letter to a radio or TV station
- Get contact information from media outlets
- Plan a renaming of your products
- Work on new product development and introduction ideas
- Invite a customer or prospect to your office for coffee or to discuss new ideas
- Recognize a special prospect or customer
- Discuss a fusion marketing idea with a strategic business partner

- Visit a few marketing-related websites
- Post new information on your website
- Plan your networking calendar for the week
- Call to follow up with networking contacts
- Get price estimates for the printing and mailing of your direct-mail campaign
- Mail samples of your product to top prospects
- Brainstorm ideas for an “enter to win” contest
- Develop a coupon for your product or service
- Rewrite your phone’s on-hold message script
- Write an article or other text for your newsletter
- Brainstorm new product or service ideas
- Plan a new customer service activity that will truly delight your customers
- Develop your benefit list and compare to it to your competitors’
- Develop a checklist, top-ten list or other information as a response to a marketing hook

If you’re still challenged with finding the right activities for your daily, three to five tasks, break your marketing down into these general categories: Direct Mail, Networking, Publicity, Advertising, Fusion, Planning, New Products and Services, Marketing Communication Materials, and so on. Then concentrate on thinking up activities for one area at a time. No one is really counting your “three to five” things. The point is to do something related to marketing every day to help you think about marketing all the time.

Obviously some of this activities will take a longer than just a few minutes – it’s OK if they consume your whole day. Although your goal to accomplish three to five things related to marketing every day, on some days, you may only get to one or two; on others days, you may get on a roll and do five to seven things. Don’t get married to the numbers.

The purpose of all of this activity is to help you develop a marketing habit and to move your marketing efforts to the next step in your plan fulfillment. And even if you planned out your activities for the day, don’t be surprised if at times your progress, responses and results dictate the direction of your activity – and get you moving in a different direction than what you’d planned. Generally, this is a very positive thing, and you should let the activity guide you and keep the habit going.

No matter how much or how little you accomplish, the point is to get started. Because three weeks full of nonmarketing activities quickly becomes a nonmarketing habit, and that is a sure recipe for business failure.

Al Lautenslager is the “Guerrilla Marketing” coach at Entrepreneur.com and is an award-winning marketing and PR consultant and direct-mail promotion specialist. He’s also the principle of Market For Profits, a Chicago-based marketing consulting firm. His latest book, The Ultimate Guide to Direct Marketing is available at www.entrepreneurpress.com.

EDITORIAL

*From
Bill Boyd*



As we begin our new year, let us make it one of the best years ever. The past is history and cannot be changed, the future is yet to come. Let us pledge to make this year special for ourselves, our community, and our square dance club. A few simple suggestions for square dancing New Year's resolutions:

- I resolve to say only nice things about my club.
- I resolve to arrive ten minutes early and see if I can help out in anyway. I realize that if you show up ten minutes early and dance fifty times a year that it is eight hours a year, but is that too much to give?
- I resolve to recruit one new dancer for my club this year. Just think, if every dancer brought in one new dancer this year, square dancing would double in attendance.
- I resolve to dance with the new dancers who are just joining our club. New dancers are somewhat shy and a little encouragement will go a long way toward making them active club dancers.
- I resolve to dance with visiting dancers. There are no strangers on the square dance floor, only friends that you have not met yet.
- I resolve to volunteer my services to the club to help in anyway possible. Helping others brings its own rewards.
- I resolve to dance below my level several times a year. We can sometimes forget just how much fun the other dance levels can be.
- I resolve to angel at least one class this year. It is fun to watch new dancers progress and when we pay attention we just my relearn something that we forgot over the years.
- I resolve to attend my State (or area) Convention. The more dancers in attendance, the more fun everyone has.
- I resolve to smile when I dance. A smile is contagious, costs nothing and always brings rewards.
- I resolve to have fun at as many dances as possible. Club raids, mini-conventions, or just visiting other dance clubs can be fun. As the old commercial goes – "Just do it."

The staff and management of American Square Dance wish you all a happy and prosperous new year!

CALLERLAB VIEWPOINTS

By
Jerry Junck



Accentuate The Positive

What Is Right With Square Dancing?

Part I

This three-part article is dedicated to the art of leadership, and the power of positive thinking. Obviously, the most important pre-requisite to any organization, or endeavor, is leadership. It is my view that leadership is, in fact an art, and not a trait that can be easily mastered. Webster's Dictionary defines leadership as the ability to command, to escort, to induce, to conduct, to influence, to guide, to direct a business, an organization, or an activity. Note that the definition does not include the word dictate. A true leader is one who can influence, guide, and direct, without dictating.

I do not know the author of the following statement, but it says a great deal about leadership. "True leaders are not those who strive to be first, but those who are first to strive, and who give their all for the success of the team. True leaders are first to see a need and have a vision. They empower their team for action. By the strength of the leader's commitment, the power of the team is unleashed."

Teddy Roosevelt said, "A good leader selects a team of people that share his vision, delegates the authority to carry out that vision, and has the good sense to stay out of the way." Great leaders realize that they cannot do everything on their own. Great leaders are acutely aware of the fact that it takes teamwork to accomplish anything. Perhaps one of the most difficult aspects of leadership is that one must assemble a team of people that share the same beliefs. These team members must have the energy and, more importantly, the passion to carry out the vision.

If ever there were an activity that personifies teamwork, it is square dancing. Square dancing, by its very nature, requires teamwork not only between caller and dancer, but it also requires teamwork between the eight dancers in each square. I like to use the analogy that square dancing can be loosely compared to a baseball team. A good baseball team has a pitcher, some great players, some average players, and some part-time players. However, it takes all of the players to make a complete and effective team.

Each player has a role that contributes directly to the success of the total team. In addition, each team is part of a larger baseball league.

Square dancing has many of the same attributes. There is a caller, some very competent dancers, some average dancers, and some part-time dancers. However, when grouped all together, these dancers form a team that comprises a square

dance club. Each dancer has a role that directly contributes to the success of the teamwork within the club. Most clubs are a part of the various local federations. All the dancers in these clubs, and federations, are a part of the square dance team, as a whole.

However, square dancing does differ significantly from a baseball team when we consider the composition of the leadership of our activity. With the single exception of a few full-time square dance callers, all of our leadership positions are filled by volunteers. These leaders are the backbone of square dancing, and shoulder most of the responsibility necessary to promote and perpetuate the health of their clubs, federations, and square dancing in general. I applaud the affection and passion that these leaders have for this wonderful activity we call square dancing.

I have made the decision, with this article, not to discuss our problems. Instead, I am going to talk about what is right with square dancing, and I think you will see that there are a great many things right about this activity. Square dancing is truly a wonderful activity filled with excitement, entertainment, and friendships beyond anyone's imagination.

Well then, where do we start? First, let's take the statement "what is wrong with square dancing," and turn it around by asking, "what is right with square dancing?" Most researchers agree that negative thoughts tend to lead to more negative perceptions. In other words, if you keep telling yourself that you are a failure, chances are that you will, indeed, be a failure. Conversely, if we program our thoughts and attitudes for success, then the chances increase significantly that we will find unique solutions to any challenges we may face. A positive outlook simply makes people feel better about themselves, their work, and the activities in which they participate.

So, "what is right with square dancing?" A partial list of a number of things that are right with square dancing follows. Surely there are more good things than these, but these are some of the positives that I perceive to be derived from square dancing.

- Square dancing fills a basic need for society. That need is music and dancing. From the beginning, primitive people had a basic need for music and dance.
- Square dancing is great to watch. The public absolutely loves to watch square dancers perform.

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- Square dancing is fun. Just watch the faces of dancers during an evening.
- Square dancing promotes teamwork. Eight dancers working together as a team.
- Square dancing provides a recreation where people can feel welcome. The square dance activity has a place for nearly everyone. Even the mentally challenged and the physically impaired can find a way and a place to dance.
- Square dancing is standardized. You can dance anywhere in the world and be reasonably assured that you will know the calls used in any specific program.
- Square dancing has multiple programs, offering differing degrees of challenge for dancers with differing amounts of time to devote to the activity.
- Square dancing opens the door for travel to places people only imagine. Such things as weekends, week-long institutes, conventions, cruises, and world-wide tours.
- Square dancing is aerobic and heart healthy. Dancers not only exercise their bodies, but also their minds.
- Square dancing promotes friendship. Just look at the life-long friendships those of us in the activity have made, and continue to make.

We will continue in the next CALLERLAB Viewpoints article to look more closely at each one of these positive points one by one. Stay tuned and in the meantime, "Lets Accentuate The Positive."

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Christmas Releases

Check them out for next year.

There's No Place Like Home (Hi Hat 5273)

A happy bubbly sound from a piano and guitar with background strings and drums. Recorded in only one key. Available on CD. *Hds (Sds) Promenade Half, Square Thru, Right Hand Star, Hds (Sds) Star Left Full turn, Square Thru 3, Trade By, Swing Corner, Promenade.*

Buddy Weaver Family

I Saw Mommy Kissing Santa Claus (Rawhide 233)

Another dual purpose release from Rawhide. Side A is a square Dance singing call, Side B is a Sing-A-Long. The CD and MP3 have both the instrumental and vocal tracks. There is also a Phase II 2 Step Round Dance. The words for both arrangements can be found at www.rawhide-records.com. *Hds (Sds) Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Boys Run, R & L Thru, Pass Thru, Boys Fold, Swing Corner, Promenade.*

Jim Kline

All I Want For Christmas Is You (Sting 349)

A cover of a Mariah Carey hit. An energetic mover from an electronic keyboard, guitar, piano, bells, bass and percussion. Available on CD and MP3. *Hds (Sds) Promenade Half, Hd (Sd) Ladies Lead Dixie Style OW, Extend, Boys Cross Run, Girls Trade, Boys Circulate, Swing Thru, Boys Run, Tag the Line, Girls U Turn Back, Swing Corner, Promenade.*

Paul Bristow

New Releases

On Second Thought (4 Bar B 6152)

A smooth country rendition of an oldie. Piano, guitar, steel and bass with just enough percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Jim Jeffries

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Tiny Bubbles (Kalox 1337)

Ivan Koehn

A cover of a Don Ho classic. An arrangement that makes you want to visit the islands. Clarinet, guitar, ukulele, xylophone and gentle percussion. Available on CD and MP3. *Hds (Sds) Promenade Half, Tch 1/4, Walk & Dodge, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Veer Left, Ladies Trade, Veer Right, Swing Corner, Promenade.*

The Beaches of Cheyenne (Miracle 108)

Fred Walker

A cover of a Garth Brooks hit. An easy tempo from a guitar, fiddle, steel, piano, bass and drums. A good mix of the stringed instruments. Available on CD and MP3. Background voices on the break. The CD and MP3 have an extra track without the melody line. Listen to the called track for alternative figures. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Flutterwheel, Sweep 1/4, Double Pass Thru, Track II, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Dixie Darling (OMT 01)

Michael Straub

A melodic mix of banjo, guitar, steel, bass and drums. Harmonize the tag lines. A good first release for this new label. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Dance The Night Away (Platinum 226)

Jerry Biggerstaff

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Strangers In The Night (Sting 1004)

Soren Lindergaard

A cover of a Frank Sinatra hit. A smooth mix of a steel, fiddle, guitar, piano, bass and rolling percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

I Want To Be Happy (Silver Sounds 248)

Ed Kremers

Take a happy piano, add a guitar, bass and drums and you will bring smiles to the dancers faces, *Hds (Sds) Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back, Boys Run, Square Thru 2, Trade By, Swing Corner, Promenade.*

The World Is Waiting For The Sunrise (Desert Gold 008)

Ron Marcus

A bright electronic sound. Not a strong melody line. Non-intrusive background vocals. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Make a Wave, Ladies Trade, Recycle, Star Thru, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

CD's

Teddy Bear's Picnic (B Bar H 20002)

Brian Hotchkies

A gentle tune with Mother Goose type lyrics. Horns, piano, xylophone, strings, bass and drums in a sweet sounding mix. Opener, break and closer are only 32 beats long. Listen to the instructional track for the novelty call "Bear Rub". Available on MP3. Also includes a hoedown track Doodles. *Hds (Sds) Star Thru, Pass Thru, R & L Thru, Veer Left, Ferris Wheel, Swing Thru, Boys Run, Veer Right, "Bear Rub", Swing Corner, Promenade.*

I Think I'll Take Off Walkin' (Quadrille 933)

Jerry Routh

Good Country Swing from a guitar, steel, bass and drums. Available on MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Wheel & Deal, R & L Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.*

Red Neck In A Rock & Roll Bar (Rhythm 118)

Wade Driver

Driving Country from a guitar, bass piano, steel and drums in this oldie. *Hds (Sds) Promenade Half, Curlique, Walk & Dodge, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Hoedowns

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Visit the 56th National Square Dance Convention* website for the latest news and action – ***www.56thnsdc.com***

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The Epitome Of Square Dance Visitation!

In this time of square dance visitation decline, we have met a square dancer who will inspire even the most reluctant dancer with new thoughts about visiting other square dances!

The person we are talking about is Wayne Forsyth. He lives on the west coast of Florida...but has traveled all over our country! He has square danced in **ALL 50 states**...YES, every one! He has also danced in many National Conventions and State Conventions, State Festivals...and even Canada! Can you even imagine that! Whew...how exciting! Don't you wish there were more dancers that enthused with our beloved activity! What an ambassador! The following is an insight to some of his travels in his own words

Way back about the turn of this century I was not satisfied that the turn of the century was in 2000 instead of 2001. When we are born we are not one year old but that is the way we started our calendar. So just before 2001 came in and I said to myself what can I do to celebrate the new century? Somehow, I came up with the idea of dancing with at least one club in all 50 states in 2001. So I started out in February as I was living in Ohio then and wanted to get away from the winter weather. So I made my 1st round of states in the south. In the spring of that year I made my tour of the mid-Atlantic and New England states. Since many clubs dance in schools and the public schools normally are closed during the summer months, a lot of the remaining states I wanted to dance in had clubs closed for the summer. So I had to tour the West in the Fall. I finished up the West except for Texas, Hawaii and Alaska in September.

I decided to go to Anchorage in mid-October as the weather was looking good when I planned that trip with temperatures in the 60's. But by the time I got there they had four inches of snow on the ground, but I got to dance with a club there. Since there is a shortage of women in Alaska I had a male dance partner! But at least I did get to dance in Alaska.

I had met a Chinese lady from Hawaii at the National Convention and told her I was going to treat myself to a birthday gift and go to Hawaii over November 11. So we exchanged email addresses. As the time was approaching November I decided to go a week earlier and I caught holy hell from this lady. Unknown to me when she returned to Hawaii after the convention she changed all her appointments during the week I was going to be there so that she could show me around. I had only danced with this lady about 10 to 12 times over the 3 day convention so I really did not know her very well and certainly did not expect her to do anything like that. I knew there were two clubs on the island, so I felt we would dance two nights together and that would be it. She was even upset that I rented a car to get around and said I could have borrowed her car. I never would have done that not knowing her any better than I did. One night when she had a ticket for some concert/show that cost \$40 I told her to go to that show and I would survive just fine. She sat down and made out an itinerary of places to go and the times to be there which was most courteous of her. So I had a good time there seeing places on the island that I probably never would have seen if she had not been my guide. We still communicate a little. I came up with an idea after my southern tour to

give every lady who danced with me as my partner for a tip, a buckeye which is the name of the Ohio State football team and is the Ohio state tree. I took a group picture of all the ladies that I danced with and had them sign my book and took a picture of the caller and cuer and had them also sign my book, and I made a short write up on each club I visited.

My son lives in Houston so I finished my 50 state tours, in Houston and danced with four clubs there in November. So once that project was finished I wondered what else I could do and I came up with dancing in each state's convention. Not all state's have conventions. So far I have danced in 21 state conventions. I have three more to go to; Buckhannon, West Virginia, over August 4-6; Knoxville, Tennessee, over August 17-20; and Lafayette, Louisiana, next March. From the internet I cannot find any other state conventions. Therefore, I believe that just about half have state conventions. I do not know if I will try to get all the state festival dances or not. I go by whatever the registration form calls their event. If that form says convention then for me that is what it is. But if it says festival then that is what it is.

Since 1992 when I really got started in square dancing I have been to all National conventions except for 1994 San Antonio, 1995 Birmingham, and last year in Portland as I had been in Portland some years ago.

Through my dancing at so many different places I was truly shocked at all the people who talked to me at the Nationals this year. One lady even told me at San Antonio that she still has the buckeye I gave her. Of course I did not really know/remember her. So I think at the next national I go to I'll take a little notebook and write each one's names down whom I know from previous dances. I'll bet there were well over 100 dancers that I either had danced with or knew at that convention.

So I hope this keeps you informed on my doings in square dancing. I have been told I should apply to the Guinness Book of Records for dancing with at least one club in all 50 states in one year. So far I have never heard of anyone else doing that. Many are doing it or have done it over a period of years though.

Sincerely, mucho yellow rocks,
Wayne

Footnote: this year went Wayne did some visiting that was not covered in the above, however, he sent this update and these are his words... *"I went to Helena, Montana, Cedar Rapids, Iowa, St. Cloud, Minnesota, Buckhannon, West Virginia, and Knoxville, Tennessee, for their individual state conventions. So the only outstanding state convention I have not attended so far that I am aware of is the Louisiana state convention which I have in my plans for Lafayette this coming March"*.

Now you can see what we mean...is there a better source of inspiration? We doubt it. We think one can take from this story, not only a good sense of pride, but everlasting memories that can not be forgotten!

Submitted,
Jack and Kathy McKinney

Is It Time For A Change?

I feel the definitions of some Mainstream movements need to be changed. I know these have been discussed by committees for years. I know the authors worked very hard on how to do them, at the time. But that is not the way they are danced today.

If you're lucky and have several squares on the floor you won't get 1% that do it by definition. If something is awkward, uncomfortable or unsafe they will – over time – smooth it up and make it safer.

Why do we keep teaching calls that are awkward and most dancers don't like. I saw one lady fall doing one of these movements. I'm thinking about preparing a petition for the Illinois State Convention for dancers that want a change too.

Even some callers don't dance these calls by the definitions that they themselves teach. I know you're not responsible for the way they dance any more, but they're trying to tell you something. If we've lost one dancer because of this, it is one too many.

Neither of these movements are necessary for me to call a dance. I don't need them, but I have to teach them for others callers coming through.

If we eliminated everything on the list because someone doesn't like it, there would be no list left. But we can make some smoother. The calls I'm referring to are Circle to a Line and Dosado.

My suggestion is teach "Slide to a Line" and "Walk Around Dosado" moving forward at all times.

Copies of this letter are being sent to CALLERLAB and American Callers Association. Since CALLERLAB's name is on the list of definitions, I believe the changes should come from them, along with American Callers Association, which I belong to.

During my 32 years calling, I've seen every variation of Circle to a Line and Dosado, and I'm sure you have too.

With "Slide to a Line" no one twists their arms or backs up. And with Dosado walking Forward is always safer than backing up.

While we're at it – Box the Gnat has about outlived its usefulness, talk about not smooth. No wonder dancers rush to the plus hall – longer, smoother calls.

If you have an questions, please contact me.

Novis and Evelyn Franklin

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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Ray Brigrance, President



Remembering When or Looking Ahead

Dear Friends in Square Dancing: It is with the greatest of enthusiasm and optimism on behalf of the Executive Board of the American Callers Association that I would like to wish all square dancers and callers a very happy and prosperous 2007.

Too often at dances today do we hear someone say **Remember When** we used to have 15 squares every Friday or Saturday night. Or **Remember When** there used to be 150 squares at the State Convention. Or **Remember When** we would not think of starting a class unless there were at least five squares of new members. Or **Remember When** there were people competing with one another for a club or association office.

It seems that too much time and effort is spent on **Remembering When**. Everyone would like to see square dancing be today what it was 25 or 35 years ago. **This is not going to happen overnight.** Square dancing has been on the decline for at least 20 years. There is no magic cure or silver bullet that can turn the decline in the number of dancers around.

Until we all start **Looking Ahead** this decline will continue. It has been the goal of American Callers Association for the past 12 years to **Look Ahead**, searching for new ways to reduce the time and effort needed to bring new dancers into the activity by changing the activity to better fit the life style changes of the Baby Boomers, Generation X and Generation Y Dancers.

We at American Callers Association are daily **Looking Ahead** by communicating with Callers, Dancers and Organizations, to gather and share ideas and methods that have worked for them and publishing them in our American Callers' Association Newsletters and in American Square Dance magazine under the American Callers' Viewpoints. By doing this we hope to reverse the downward slide and bring square dancing back to being the great activity it should be like we once had.

This is something that cannot be accomplished by any one organization. We must all, Dancers and Callers, work together in this effort in order for it to work. The American Callers' Associa-

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tion is receiving suggestions and anecdotal success stories of square dance recruiting success from all over the square dance world. I would like to thank the many people who provide us with the "good recruiting" news and encourage any dancer, club, association, or caller to contact us and we will publish it. Our goal is to get the "success" accomplishments and ideas to you who are the life blood of square dancing.

If **Looking Ahead** doesn't replace **Remembering When**, then what we are remembering will only be a memory. If we are **Looking Head** then **Remembering When** will not be a self fulfilling prophesy.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject or communicate their success story in recruiting is encouraged to contact the American Callers' Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@troyst.edu.

A happy and prosperous 2007 to all!

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(l to r) Rose Gniazdowski and Roy Hankin of 8 Is Enough of West Seneca; Al and Ruth



Bucholz of 8 Is Enough; Jo Ann Stepien and Will Johnson of The Waterwheel Squares of Amherst, New York; and Bob and Mary Cipresso of The Lock City Curley Q's of Lockport, New York

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July 29-Aug 2	Plus DBD Workshop	Randy Dougherty
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August 5-9	Plus Dancing (main hall)	Larry Letson
August 5-9	Line Dancing (separate hall) Easy thru Intermediate - Special Pricing	Dee Dee Dougherty-Lottie Assisted by Kristy Story
August 12-16	Plus Dancing	Tony Oxendine
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Sept. 9-13	Plus Dancing	Bob Asp & Curt Braffet
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Peek Into a Caller's Record Case

Lanny Weakland

Lanny began square dancing in 1977, and started calling in 1985, quickly building a schedule of dances in Nebraska and surrounding states. He has been calling full-time and traveling nationally since January 1991, currently calling and cueing 200-225 dances a year. In addition, he is club caller for three mainstream clubs and one plus club in the Omaha, Nebraska area. He co-teaches mainstream lessons year round, starting a new set every three months.

Lanny has called at 16 national conventions since 1989, and at numerous state conventions and festivals. He has been a featured caller at five Sioux Empire Hoedowns and two HASSDA festivals. He was the featured caller of the Minnesota State Convention in 2003.

Lanny has been a member of CALLERLAB since 1990. He is vice-chairman of the Mainstream committee and a member of the Plus committee and RPM committee. He is currently chairman of the Ad-Hoc Mainstream Definitions committee. Lanny also serves as Caller Association Liaison Representative to the state of Nebraska. Lanny has been a member of the Omaha Area Callers and Cuers Association since 1986, serving as president four times. He is also a member of the Nebraska Callers and Cuers Association, serving as president for four years.

Lanny met his wife, Carol, through square dancing, after the loss of his first wife. Dancers enthusiastically pushed these two together until they figured it out for themselves. They have been married since 1992. Lanny has two sons, a daughter and six grandchildren.

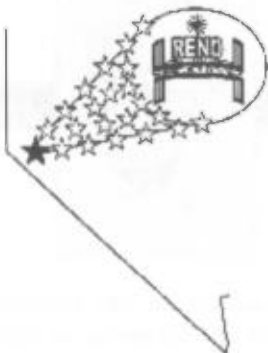
Lanny and Carol both enjoy the square dance activity and the thousands of people they have met across the country. Life would be very boring without the joys of square dancing. Their wish is that everyone could experience the fun, fellowship and music as they do.

Singing Calls:

This Little Light	RB 3102
Jose (Hasta Lavista)	ESP 1095
Truly Madly Deeply	A 1009
Morningtown Ride	A 1007
Too Good to Throw Away	RR 141
When the Sun Goes Down ..	ESP 1081
May You Always	SSR 238

Patter Records:

It's My Life Hoe	BVR 117
Popcorn	TNT 301
Star Wars	PR 2005
Pennsylvania Polka	SSR 175
Plastic Saddle	BS 2436
Saddle Up	BS 2512
In Dreamy Chinatown	DR 715



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EASY LEVEL

*From
Bob Howell*



I'd like to feature Stew Shacklette in the column this month. He is the president of the Kentucky Dance Foundation and has published several books on basic dance routines. As of our last conversation, he has completed four of them, complete with CDs and has almost finished another one. He can be reached at the Kentucky Dance Foundation, 6290 Olin Road, Brandenburg, Kentucky 40108.

A great way to start off a new year is to say Howdy to all those you meet. Following is a mixer from Stew's book, "Mixers Galore" which contains over 200 mixers and things. This number is called - - -

Say Howdy

Formation: Couples facing center, lady on gents right.

Music: Same as dance, Old Timer 8123

Routine:

Swing your partner and say "Howdy"

Your corner do-sa-do

Go home and swing your partner

A left hand 'round your corner

A right hand 'round your partner

Promenade your corner

You promenade that way

Promenade her - she will say

"Howdy doody to you."

Swing partner and say "Howdy", do-sa-do corner, go back and swing partner turn corner by left, turn partner by the right, take corner and promenade her, and she will say "Howdy doody to you".

And also from Stew's book "Mixers Galore" here is yet another mixer with a tune so familiar to many of us square dancers. It is - - -

Smoke On The Water

Formation: Couples facing center, lady on gents right

Music: Sam as dance, Western Jubilee 596 or The Kentucky Dance Foundation.

Routine:

CALLS:

You allemande left your corner, then you walk right by your own.

A right hand 'round the right hand girl, allemande left, there at home.

All the gents go into the center, and back to place; Then allemande left your corner, partner right go right and left grand.

“There will be Smoke On The Water, on the land, and the sea”.

A right hand to the lady, turn around and go back three.

Do a left, a right, a left hand swing, go all the way around.

Take this new gal and promenade around the town.

ACTION:

Allemande left, pass partner, allemande right the Right hand lady. All gents into center and back to place, allemande left corner go right and left grand to 5th lady. You turn her and go back three, left, right, left, go all the way around and keep her as a partner and promenade.

I'd like to start off the year with a simple waltz quadrille. Phyllis and I first danced this lovely square to Pappy Shaws' calling at the Broadmore Hotel in Colorado Springs in the late 50s. It is probably my favorite waltz quadrille. It is called the - - -

Old Waltz Quadrille

Formation: Square

Music: Old Waltz Quadrille. LS 5-140

Routine:

First couple down center and there you divide. (Head for home)



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You honor your partner and don't be afraid
To waltz your corner lady, to the Waltz Promenade.
Waltz your corner lady to the right of the hall, waltzing around with the beautiful doll.
Waltz that pretty lady right back to your place, while we are waltzing the Waltz Promenade.
Note: First gent repeats the routine with a new partner. Repeat twice more, then second gent repeats the entire sequence four times through, followed by the third and fourth gent.

Tony Parkes of Billerica, MA has written a quick-teach contra with a twist that I have never seen or danced before. It contains two 1/2 square thrus in its progression. Try it, you'll like it. He calls it the - - -

Friday Night Frolic

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

Music: Any 32 bar jig or reel

Routine:

- A1 Neighbor swing
Men center turn left 1 1/2
- A2 Partner swing
Lines forward and back
- B1 Right and left thru
Ladies chain
- B2 Balance, square thru 2
Balance, square thru 2

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From
Lee & Steve Kopman

This month let's have some fun with scoot back. We so rarely call it from a 1/4 tag position and it's very easy to execute. First time will be a little challenging. Have fun.

- 1) HEADS pass the ocean
scoot back
CENTERS spin the top
ENDS face in
GRAND swing thru
recycle
box the gnat
square thru 2
right and left grand
- 2) HEADS fan the top
SIDES roll away
scoot back
If you're looking out cloverleaf
Centers spin the top
dixie grand, left allemande
- 3) HEADS pass the ocean
scoot back
If you're looking out cloverleaf
Centers spin the top
- 4) SIDES pass the ocean
scoot back
CENTERS recycle
trade by
swing thru
split circulate TWICE
right and left grand
- 5) HEADS pass the ocean
scoot back
CENTERS recycle
ENDS peel off
pass the ocean
swing thru, circulate
swing thru TWICE
right and left grand

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- 6) SIDES pass the ocean
scoot back
If you're looking out cloverleaf
Centers explode the wave
pass thru, right and left grand
- 7) HEADS pass the ocean
scoot back
CENTERS swing thru
ENDS trade
extend, swing thru
cast off 3/4
right and left grand
- 8) SIDES pass thru
separate around 1 to a line
star thru
CENTERS swing thru
scoot back
CENTERS recycle
ENDS peel off
star thru
CENTERS square thru 3
left allemande
- 9) Heads 1P2P
square thru 2
If you're looking out cloverleaf
Centers pass the ocean
scoot back
CENTERS recycle
trade by
swing thru 1 & 1/2
extend, right and left grand
- 10) SIDES pass the ocean & swing thru
HEADS 1/2 sashay
scoot back
CENTERS recycle
trade by
swing thru
acey deucey
scoot back
split circulate TWICE
right and left grand
- 11) SIDES pass the ocean
scoot back
girls run
CENTERS wheel and deal
head boys run
CENTERS pass thru
swing thru
hinge
right and left grand
- 12) SIDES fan the top
HEADS roll away
scoot back
CENTERS spin the top & recycle
ENDS face in
star thru
CENTERS pass thru
swing thru
right and left grand
- 13) SIDES pass the ocean
scoot back
girls run
CENTERS crossfire
GIRLS pass thru
trade by
swing thru
hinge
extend, right and left grand
- 14) HEADS lead right
touch 1/4
extend
girls trade
ping pong circulate
scoot back, girls recycle
trade by
touch 1/4
circulate 1 & 1/2
right and left grand

THE KOREO KORNER

From
Steve Kopman



This month let's play around with 3 & 1 lines. Get outs should be pretty easy for your dancers. Enjoy.

HEADS pass the ocean
extend
Girls walk and dodge
THEN:

- 1) girls run
boys walk and dodge
boys run, touch 1/4
circulate, girls u turn back
CENTERS LEFT square thru 3
square thru 3
left allemande
- 2) BOYS circulate
girls face in & swing thru
diamond circulate
flip the diamond
scoot back
right and left grand
- 3) centers run, boys hinge
GIRLS face in, extend
- boys trade, pass the ocean
right and left grand
- 4) If you can recycle,
others Wheel & Deal
swing thru
circulate, scoot back
split circulate TWICE
right and left grand
- 5) centers run & roll
boys hinge
extend, split circulate
girls trade
pass the ocean
swing thru
right and left grand

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Your Rovin' Corners

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

Happy New Year! We hope you all enjoyed a wonderful holiday season! May your New Year be filled with much square dancing and great fun. We have many events planned for 2007 and can hardly wait! We cannot leave the old year without a word of thanks for the good that we have had in 2006. The friends we have made, the friends we have renewed, the dancing we have done, the good times we have had! And thanks to each of you for your activity in our favorite activity – without each of you, we would all be diminished.



Jim and Betsy – Your Rovin' Corners

We have a whole new year to dance! Now is the time to re-examine ourselves and our dance program. Your newer dancers have been dancing several months now and now is the time to take a close look and identify where you can help. After all the work of getting new dancers, and working with them all fall, this is not the time to have them slip away! With all of the activities of the holiday season we can sometimes lose our edge and need to spring anew into dancing. Here's a hint: If your club is going dark for one or more weeks over the holidays, try to schedule a newer dancer opportunity so they will keep up their skills and not drift away.

As we said last month, we went on a trans-Atlantic cruise in November with Scot and Erin Byars. We were supposed to fly to Barcelona, visit in Nice and a couple of other ports of call then make the long crossing of the Atlantic. Iberia Airlines in Miami had problems and we were delayed getting to Spain. The ship left without us and we were re-directed to Nice where we barely were in time to catch the ship. We missed seeing our friends from the Funny Fish in Nice. We finally mailed the package of square dance records and other square dance stuff from Lisbon, Portugal!

The rest of the trip went well and we really enjoyed dancing with Scot and Erin. We petitioned the cruise director for additional days of square dancing and got two days of "open dancing" in which we could introduce dancing to beginners. Beginners are the lifeblood of square dancing: beginning dancers and beginning callers both! Without new callers and new dancers we would cease to exist.

We were mightily impressed with Scot's talent and ability to teach square dancing! He has developed a "blast" program he uses with the youth in the Sacramento area and finds it very successful. In working on the program, he has carefully analyzed himself and his teaching methods to maximize his success. The newer dancers on the ship learned easily and quickly and in only one session covered over 30 calls! The whole ABC dance program! He used clever analogies

and memory devices and every word he spoke was exact and deliberate. Because we have danced with many callers and participate in several classes each year we have some expertise and see that Scot possesses a rare and wonderful talent in teaching square dancing.

We missed a number of good dances here in Texas. The fall season for square dancing is busy as many clubs plan Halloween, Thanksgiving, and Christmas holiday dances. We were especially saddened that we were unable to attend the 50th Anniversary dance with the Circle Squares of College Station, Texas. This is a rare and wonderful accomplishment and we applaud them. We were able to dance with the Apopka Pirates in Florida enroute to Miami and our cruise. This is the club of the publisher of American Square Dance. Bill and Randy Boyd have brought a breath of fresh air into square dancing and are doing a wonderful job publishing American Square Dance. They have an excellent venue to dance in and are able to have two halls simultaneously! We danced with the newer dancers who actually also have a newer caller, Roland Morin. He had just been awarded his Callerlab badge! Well known caller Ron Libby was in the room with experienced dancers.

We were pleased to receive the email newsletter from Nasser Shukayr (NShukayr on the web.) We are the beneficiaries of several good email lists, including Norcal and several clubs. Our home club, Levis and Laces in Onalaska, Texas has set their whole program of dances and specials for 2007! That is good going!

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 in June 2007. We will return just in time for the National Square Dance Convention in Charlotte! We understand that Eberhard Walz and members of the German-Russian Friends Square Dance Club are planning a cruise through the rivers of Russia and visits to several Russian clubs in the Fall. We will give you full details when we get them.

If you are having a special event, drop us a line. After all, we cannot come to dances we do not know about! Our email is: jimbetsey@aol.com. We would love to hear from you.

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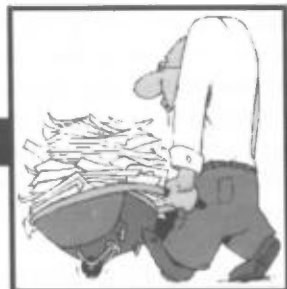
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If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest.

FROM THE MAIL ROOM



Hi Bill,

just got the October issue. On page 32, Tone Howard tells a horror story about a caller who tried for half an hour to teach Recycle according to the definition, and finally the dancers became mutinous. I admit that the "official" definition is hard to visualize and difficult to teach verbally. However, the suggested alternative that the ends should grab the the inner hand of the center person and drag them around into kind of a wheel and deal, is (in my humble opinion) even less agreeable – though Recycle is widely danced that way. But in a session about teaching methods at the Callerlab Convention 1986 I learned another way to define, teach and learn Recycle: Single Hinge, Box Circulate, Face your Neighbor. These parts were taught already, so only the combination is new. You can call it successfully before you give the name. There is no question of lead and follow, nor even of centers and ends. It works from any wave with any arrangement.

Funny enough, I read this in the train on my way to a Square Dance class where I was about to teach Recycle. And yes, they had it down in a six minutes patter call, and could dance it successfully in the following singing call.

Yours squarely,
Heiner Fischle
Hannover, Germany



OK, what did you do with the 2007 National Convention booth?

On The Record ROUNDS

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Take a  at what is just released...

Lady Lay Down

Phase V+1 (Ck Rev/Slip) – Waltz — MCA 53569 by John Conlee – Bob and Jackie Scott

Triple chasse pivot, box finish, contra check, diamond turn, hover corte. Ending is oversway to a right lunge and hold. Nice routine to nice waltz music.

I Want to Be Close To You

Phase V – Foxtrot – Roper 169A Close to you flip Wonderland by Night – Shirley and Don Heiny

Spin turn, feather finish, drag hesitation, prom. weave, double reverse, ending is a right lunge. Another nice waltz to good music. This is a soft Phase V routine.

The Way We Were Foxtrot

Phase IV+1 (Top Spin) – Foxtrot – STAR 129B – Shirley and Don Heiny

Feather finish, reverse turns, open natural, prom. weave, diamond turn, closed wing, quick diamond 4, ending is a right lunge. Figures flow very nicely in this routine.

Love Ain't Here Anymore

Phase III+2 (Dia. Turns/Develope) – Waltz – STAR 153A flip of I Need to Know – Shirley and Don Heiny

Great music and a nice phase III waltz. It has cross hovers, whisk, weave, spin turn, prog. box. Ending is side corte.

Oh Sam

Phase IV – Waltz – STAR 101B Sam flip of Knock Once – Shirley and Don Heiny

Left turns, X hovers, back waltz, canter fwd, diamond turn, ending is side corte. Very well choreographed.

We're Swingin' On A Star

Phase IV – Cha Cha – STAR 113B flip of When Can I Touch You – Shirley and Don Heiny

Fenceline, NY in 4, sliding door, circle away, spot turn to tandem, and basic cha cha amalgamations. Music makes you want to dance.

Ruby '06

Phase 2+1(Str. Vine) – 2 Step – Coll. 90232A or 13-33063 (No Artist was listed on this cue sheet) – Alex and Jennifer Kennedy

This 2 step has lace sequence, wrap and unwrap sequence, traveling door with twirls. Ending is apart point.

Chapel Of Love

Phase IV+2 (Open Hip Twist & Nat. Top) – Rumba – Love In the 60's CD vol. #1 (A Lifetime of Music for the 21st Century #11 by the Dixie Cups) – or Coll. 3880 – Earl and Anne Helm

Nice rumba, has flirt, kiki walks, lariat 9 with a man transition, X body, open in and out runs. Ending is right sit line for both, facing each other...real cute ending.

All To Myself 4

Phase IV – Foxtrot – STAR 134A (On A Slow Boat to China) – Jim and Georgianne Couey

3 step, impetus, X hovers, diamond turn, open telemark, left turns. Good intro to foxtrot routine.

You're The Cream In My Coffee

Phase III+2 (Flicker, Qtr Trn Prog. Chasse) – Quickstep/2Step – STAR 228 Flip I'm In the Mood for Love – Daphne and Don Pearson

Excellent intro to quickstep. Routine has qtr. turn w/ prog. chasse, fwd lk, fwd, open impetus. Rest of Part A is 2 step, and Part B is all 2 step, and has strolling vine, ending is apart point. Choreographer suggests you slow for comfort.

I'm In the Mood For Love

Phase IV+1 (Triple Traveler) – Slow 2 Step – STAR 228 flip You're The Cream In My Coffee – Daphne and Don Pearson

Basic, underarm turn, to a wrap, sweetheart runs, left turn w/inside roll, triple traveler, lariat. Ending is lunge apart. Choreographer suggests you slow for comfort.

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Can't Help Falling

Phase III+2 (Switches/Sweetheart Runs) – Slow 2 Step – RCA447-0635 – Betty and Al Hamilton

Basic, underarm turn, lunge basics, sweetheart runs, switches, ending is lunge side and tilt. Very basic slow 2 step.

Game Of Love

Phase II+1 (Strolling Vine) – 2 Step – HiHat 942 – Pete and Jan Shankle

Basic 2 step. Traveling box with twirls, and without twirls, strolling vine, reverse box. Can be danced to on cues. A goody for your record box.

One Spring Day

Phase II – Waltz – STAR 131B – Carter and Ruby Ackerman

Left turning box, thru twinkles, twirl vine. Ending is side lunge and hold. Can be danced to on cues.

My Kitty Kat

Phase II – 2 Step – Grenn 17038 & 14208B – Paul Connelly

Broken box, turning box with hops, cross lunge recover, fishtail. Ending is side stomp and chug. Nice job, Paul.

BOP

Phase II – 2 Step – Coll 6108 by Dan Seals – Connie and Al Ritchie

This routine has wrap and unwrap and change sides, basketball turn, left turning box, open vine. Can be danced to on cues.

Rumba In the Moonlight

Phase III – Rumba – Roper JH 423 Magic In the Moonlight flip of My Way – Yasuyo Watanabe

Fenceline, underarm turn, lariat, crabwalks, sliding door, all basic rumba figures. Ending is side corte.

Baila Con Migo

Phase III – Cha Cha – Baila Con Migo STAR 200 flip of One Moment – Yasuyo Watanabe

Shoulder to shoulder – New Yorkers, chase peek a boo double, triple cha's fwd, bolero wheel, ending is side lunge and twist.

Dream Of 2 Step

Phase II+1 (Fishtail) – 2 Step – Roper JH 408 All I Do Is Dream Of You flip of Love Is A Many Splendored Thing – Yasuyo Watanabe

Broken box, fishtail, rock the boat, scoot, traveling box, ending is apart point. Can be danced to on cues.

Cider House Rules

Phase IV+1 (Contra Check) – Waltz – The Cider House Rules Soundtrack/Track 1 (Main tides) – Anita Froehlich and Wally Crow

Diamond turns, cross hovers, solo turns, has open work, lady doing a cross swirl. Viennese turns. Also includes standard waltz figures. This is a solid Phase IV waltz and is nicely done.

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16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
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CUE TIPS

*Selected by
Fran & Jim Kropf*



Happy New Years. Here we are at the party and having a good time. Some of our Party Guest wants to leave."Hey Ho Aleena" "Say You'll Stay" a little longer.

Hey Ho Aleena

Choreo: Shirley and Don Heiny, 11047 E. 550 N. Idaville, Indiana 47950
(Nov-Mar) 1900 Grace Ave., Lot 433, Harlingen, Texas 78550

Record: Arista 07822-13039-7sa Cherokee Boogie (Time: 2:30)
Available Thru Limewire.com or Contact Choreo

Footwork: Opposite Unless Noted

Rhythm: Two-step **Phase:** II+2

Sequence: Intro- A-B-C-A-B-C-A-Ending **Speed:** 43

INTRO

WAIT: WAIT: APT PT; TOG BFLY TCH; TWIRL VINE 2; WALK 2 TO SCP;

PART A

2 FWD 2 STEPS;; BOX;; BK HITCH 3; SCIS THRU;
CIRCLE AWAY 2 TWO STEPS;; STRUT TOG 4;;
2 SIDE CLOSES; ** WALK PICKUP;
SD L, CL R, SD L, CL ,;-; SM STEP FWD L,-, CL R (W PKUP) CP
LOD,-; **3RD TIME THRU PART A CHG MEAS 12 TO WALK FC;

PART B

2 FWD 2 STEP;; PROG SCIS S/C; WK 2; PROG SCIS BJO CK;
WHALETAIL;; HITCH 4; 2 FWD LOCKS; WK FC; 2 TRNG;;

PART C

VINE; WRAP; UNWRAP; CHG SIDES;
VINE; WRAP; UNWRAP; CHG SIDES;
CIRCLE AWAY 2 TWO STEPS;; RUN TOG 4; SD DRAW CL STOMP;

ENDING

STROLLING VINE;; TRAVELING DOOR;;;;
BOX;; 2 SIDE CLOSES; APT PT;

Say You'll Stay

Choreo: Annette and Frank Woodruff, Rue du Camp, 87, 7034 Mons, Belgium

Phase: IV Foxtrot

Music: Say You'll Stay until Tomorrow", Billy Crash Craddock

Sequence: Intro - AB - AB - A Mod - Ending

Intro:

Wait p.u. notes

Diamond Turn 3/4;;; Bk 1/2 Box to P.U.;

Dip bk & rec; Run 4;

Part A

Fwd Run 2 2x;;

1 Left Turn; Run back 4;

Back Run 2; Impetus to SCP LOD;

Thru Semi Chasse; Pick up to SCAR;

Cross Hover to BJO; to SCAR; to SCP;

Thru face close; Twisty vine 4; Walk & face;

Hover; Pick up Diagonal Center;

Part B

Diamond Turn 1/2;; Qk Diamond 4;

Dip bk & rec to face;

Whisk; Hover Fallaway;

Slip Pivot to Bjo; Manuver Side Back;

Hesitation Change; Drag Hesitation;

Run bk 4; Impetus to SCP LOD;

Slow Chair & rec 2x;; Thru & run 2; Walk & pick up;

Part A Mod

Fwd Run 2 2x;;

1 Left Turn; Run back 4;

Back Run 2; Impetus to SCP LOD;

Thru Semi Chasse; Pick up to SCAR;

Cross Hover to BJO; to SCAR; to SCP;

Thru face close; Twisty vine 4; Walk & face;

Hover; Pick up to SCAR;

Ending

Cross Hover to BJO; to SCAR; to SCP;

Thru face close; Twisty vine 4; Walk & face;

Slow Hover; Slow Chair; Slow Tilt;

HAPPY NEW YEAR!

ALL THINGS CONSIDERED

By
Ed Foote



You Can Attend The Callerlab Convention

CALLERLAB has announced that all dancers, as well as callers, are welcome to attend its annual convention. This is a wonderful opportunity for dancers to become aware of exactly what happens each year when callers meet at the CALLERLAB Convention.

Do you think that CALLERLAB is merely lists of calls and nothing else? Sit in on some of the meetings of CALLERLAB's 27 standing committees and find out all the things in which CALLERLAB is involved.

Have you been critical of something CALLERLAB has done or not done? Sit in on the meeting of the committee responsible, talk to members of the Board of Governors, let your opinion be known, find out what is involved in the CALLERLAB decision-making process.

Specific topics of interest to dancers include recruiting dancers, club leadership, marketing, handicapped dancers, and why specific calls are or are not included in the various CALLERLAB programs. Each evening, including Sunday, there is dancing, which ranges from standard squares to speciality squares to traditional to contra.

CALLERLAB is extending this invitation for two reasons. First, to help educate the public as to all the things that CALLERLAB is doing for square dancing; and second because dancers who have attended in the past have come away thoroughly impressed with what they see.

The CALLERLAB Convention is always the week before Easter. This year it will be at the Sheraton Hotel in Colorado Springs, Colorado, starting Monday morning, April 2 and concluding Wednesday April 4 at noon. Most people arrive on Sunday, although the reduced room rates are available for earlier arrival or extended stay.

Contact the CALLERLAB Home Office for a registration packet, which will provide far more information than can be covered in this article. Phone: 800-331-2577. Email: CALLERLAB@aol.com. Mail: 467 Forrest Ave., Suite 118, Cocoa, FL 32922.

If you can not attend in 2007, the 2008 convention will be March 17-19 on the West Coast.

***American Square Dance will always be happy send
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From Tom Rudebock

Some weeks back I shared with some of you a recruitment / promotion idea that a club in NW Ohio used. It was a free Chili Supper. Attached is information one of their officers shared with me and a copy of the article that was in the paper (free). As of this past week they have 20 people in their new dancer group. Sharing as an FYI.

Hi Tom,

We sent out an invitation with poster and brochure to people we knew. We all took our own vicinity and put up posters. We discovered that the bowling alleys were a very good place. Y's too. Active people are more likely to want to try Square Dancing. I never really read the article, but if they left it as I wrote it, it has bits and pieces I took from what you sent me, bits and pieces from some information Galen had, and quite a bit of my own research in it. The fact that the Defiance paper didn't put in the date was a real hoot, since we got so many calls from that paper. All of them had to tell me there was no date. All of them registered for the Chili Dance. Bryan paper put in the date, and we only had three calls from that. The papers did it all for free. The other difference in the two papers (and we think this was the real difference) was the Defiance paper put our photo in color and Bryan did black/white.

We did not call back the people we sent invitations to. The invitation had an RSVP on it. It's our belief that if someone wants to dance, you can't stop them, and if they don't, you can't force them. So we offered the opportunity and waited for replies.

We had 70 people register. 51 showed up. 30 signed for lessons that night. Another one called the next morning, so right now we're at 31.

I think it's so important to caution people about getting a lot of students.

You need a facility large enough. Usually you can't get one for free. Since everything we charge for lessons goes to the caller, that leaves the club with an expense and no income to cover it. We solved this problem by charging an extra .50¢ to each student which goes toward paying the hall. We then asked Galen to share the rest of the expense with the club since he's the one who will be making the money. He didn't want to at first, so we said we would limit the number of students to 20 and keep them at the free facility we've always used for lessons. That didn't go over with him at all – so he decided helping us pay for the facility was fair.

You also need lots of people to help with the communication. With that many students, there will always be some missing from a lesson. Some of them signed up knowing they could only come every other week. Galen decided that was fine, he'd just start an hour early and catch up everyone that missed the week before. That's going to be a communication nightmare to contact all these missing people and keep them informed. On such late notice we couldn't get just one facility for entire set of lessons so we'll be trying to guide all these people into three different facilities on different nights. That should be a hoot!

We think we finally have a facility for each lesson.

Continued on next page

THE COUNTRY LINE

By
Mike Salerno



It is January and the time of year for learning. In my classes over the years, I have found that people typically want to learn in September and January. Perhaps it is because of being conditioned from years of schooling or the personal commitment of a New Year's resolution. This month's dance is a great starting point to begin a new year of learning. 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: 789 Stroll

Basic Steps (Official NTA Definitions):

Drag (Draw): To bring the free foot slowly up to the supporting foot, knee flexed or bent.

Grapevine: Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and/or in front in 3rd or 5th position.

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

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

Continued from page 40

The Students consist of 17 households - Our club consists of 19 households, of which 12 are active enough to count on for consistent help (2 of those go South for the winter).

Our plan is to use a buddy system. We'll divide up the students with our "working" members and they will be responsible for communication.

The next problem is not only teaching them, but keeping them. We're hoping our Buddy system will create bonds so that those same people will take the students to dances when they're ready and help them smoothly transition to our club and become active members.

This is a huge undertaking. I believe it should be discussed before anyone goes to the incredible work of marketing, planning and actually facilitating a "Free Chili Dance".

I hope I didn't put a damper on things. Just think the whole story should be told. It's very likely we'll do it again next year and we'll spend a lot more time before the free dance getting everything set up.

to the original foot.

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

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

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

* Prompting Cues are in Bold Lettering

NAME: 789 Stroll

DESCRIPTION: 32 count, 4 wall Beginner/Intermediate Line Dance

CHOREOGRAPHER: Max Perry, Danbury, Connecticut

MUSIC TEMPO SUGGESTIONS:

Slow – Steam by Ty Herndon (99 BPM)

Medium – 40 Days and 40 Nights by Tim McGraw (108 BPM)

Fast – 634-5789 by Trace Adkins (120 BPM) or Any Slow to Moderate West Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Right Toe Points, Vine Right

1-2) Point Right Toe Forward, Point Right Toe to Right Side

3-4) Point Right Toe Backwards, Point Right Toe to Right Side

5) Point Right Toe Forward

6-7) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

8) Step Right Foot to Right Side

Left Toe Points, Vine Left

9-10) Point Left Toe Forward, Point Left Toe to Left Side

11-12) Point Left Toe Backwards, Point Left Toe to Left Side

13) Point Left Toe Forward

14-15) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot

16) Step Left Foot to Left Side

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Right Triple Step, Left Triple Step, 1/2 Pivot, 1/4 Pivot

17&18) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

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

21-22) Step Right Foot Forward, Pivot a 1/2 Turn Left Transferring weight to Left Foot

23-24) Step Right Foot Forward, Pivot a 1/4 Turn Left Transferring weight to Left Foot

Right Jazz Box, Shimmy/Drag Right in Four Beats

25-26) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

27-28) Step Right Foot to Right Side, Step Left Foot Forward

29) Step Right Foot to Right Side

30-32) Shoulder Shake While Dragging Left Foot to Right Foot Transferring weight to Left Foot

Let's Dance It Again & Again!

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

ED GILMORE, Yucaipa, California

In looking back I don't have to look too far because my mother and father met through a social group where they had square dancing back in the 1890's in West Texas. People got together infrequently because they lived on ranches widely scattered and the transportation was not easy. When they did get together it was a big affair; some would have to travel all day long Saturday in a flatbed wagon to go to the meeting. They'd bring the whole family and a lot of food. The cowboys would ride in carrying their store clothes – their suits and their patent leather shoes – in their saddlebags. Out in the barn tubs and hot water would be provided so they could clean up before they had their dinner and started to square dance.

The important thing that was brought out in my parents' discussion is that when people got together it wasn't called a square dance; it was a gathering for friendship and because they needed to be with other people. The framework of sociability was usually a square dance where they would clear out the large kitchen they had in those days, the dining room and sometimes the living room and form squares in each room.

The caller would stand on a chair in the doorway where he could see as much as possible of the group. The orchestra was always "live", of course, with fiddles and guitars and other instruments, usually those they could carry. They'd dance until around midnight and then they'd quit and have a big feed again even though they'd had a big dinner before the dance.

When I asked my Dad how they could stand it to travel all day and dance all night he said, "Well, they weren't necessarily stronger or hardier than people today; there just wasn't anything else to do. They didn't have headlights



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on the horses and the roads were terrible. They couldn't go home in the dark so they danced."

At dawn, when they could leave, they would usually have some sort of worship meeting, then they would load up their kids and their wagons and head for home.

The most important point is that these people gathered for sociability and it's my belief that anything will live as it was born. Square dancing was born of people gathering for sociability and fellowship and it will live that way today.

A couple more things. When Dad came to the square dances of our beginning group in the late '40's and some dancer or caller would show up with a big 10-gallon hat and blue jeans and boots he would just be indignant. He would say, "No self-respecting cowboy would be caught dead with his hat on in the house. They always dressed in their Sunday best when they went to a square dance. They wore their coats in the presence of ladies, no matter how hot the night."

And then my mother, reflecting on those early dances, said that if you joined the church you couldn't square dance as it was considered sinful. She delayed quite a while joining the church because she couldn't see anything wrong with square dancing. She finally joined and they did quit dancing.

Some of the old terms they used were not just nonsensical words but certain commands. Take the swings. The waist swing – arm around the waist – was introduced into America after 1900 from Europe. Prior to that time only the two-hand or elbow swing were used. The cowboys preferred, of course, to put their arms around the girl and they gave patter names to the different kinds of swings.

Corn bread was everyday fare; biscuits were for Sunday. The waist swing was biscuits; the two-hand swing the corn bread. So came the line, "Meet your little honey, pat her on the head; If you can't get biscuits, take corn bread."

ED MOODY, Nashua, New Hampshire

The French settled in Canada and brought their quadrilles with them; the English settled in New England and Virginia and brought their longways (contras) and lancers with them. In New England square dancing seemed to be created by a mixture of French and French Canadian tunes plus English and Yankee tunes. The

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quadrilles and lancers became squares; the line dances remained contras.

When in early America dances were held after dinners at the inns or in the homes, they were mostly formal affairs, with folks on their best behavior and clad in their best.

About the middle of the 19th century the trek westward began and every wagon master provided for his wagon train two very important requisites – a good fiddler and one “wheelygo”. She was often his wife, slated for many duties including being master of ceremonies and prompter for the dances held in evenings along the way right under the stars. This was the birth of true smooth western dancing as the folks weren’t hemmed in by boiled shirts and whale-bone corsets and craved more action than was possible back “hum”.

My first memories of square dancing came about 1906 when my mother collared me every Saturday afternoon, washed behind my ears, polished me up, then chaperoned me in my patent leather pumps to dancing school.

The dancing mistress taught us the waltz, two-step, 5-step schottische, a quadrille, lancers and always Sir Roger de Coverly. She always prompted us for a few lessons then we were supposed to know the figures and as soon as a certain tune came from the pianist we marched through the figure.

This kind of thing continued until about 1910 or so when the figures of the square dance were dimmed by the Castle Walk, tango, etc. Active square dancing retired to the hinterlands but almost vanished in the cities. However, like riding a bicycle the figures drilled into the youngsters’ minds – the 8 steps to each movement – never left them and so when Henry Ford and others began to revive traditional square dancing some of us old youngsters found a joyful homecoming.

During the period from 1915 to about 1952 many local groups in the USA and Canada did what they called square dancing regularly to a live prompter and live music. The orchestra made the music; the clock told what you were dancing at that particular minute! At 8:30 you would be doing a Gallop; at 8:40, the Duchess;

at 8:50, Quadrilles #1, etc. Why they had a prompter, nobody knows.

Let me ask you to separate in your thinking square dancing and barn dances. Square dancing – consisting of quadrilles, lancers and line dances – has survived because it is a refined pastime. Barn dances oft-times did use the same figures but they were done in a very boisterous way, lubricated by plenty of beer and hard liquor, with a quota of at least two fist-fights every evening when some swain challenged another for the possession of some girl. They are two separate categories and should never be mixed in anybody's thinking.

The line dances, which came from England, seemed to predominate in the Virginia area for a while. But the Irish migrated to the Virginia area, too, and brought their type of dancing from their native "Cehildes" which were both line dances and squares. From this developed the Kentucky Running Sets.

When father and mother went to a dance it was white tie and tails for the man and full evening dress for the lady. The musicians also were in formal attire and the prompter in full dress. He did his one- or two-word prompting through a megaphone and had several sized megaphones to accommodate the size of the assembly of people.

I remember one special occasion – say about 1947 or so. Our town decided to splurge and hired Henry Ford's group from the historic Wayside Inn and filled the Town Hall to overflowing. The six-piece orchestra was clad in tuxedos and black ties but the prompter, who was a martinet for precision, wore full dress. There we were with a man directing who had only lately abandoned the megaphone and adopted the P.A. system but still prompted, as he hadn't discovered such a thing as Patter. A hall filled with many just back from a 35 year vacation (when square dancing seemed "lost") but dancing instinctively, plus many who just didn't know what a do si do or ladies chain meant. And that prompter sure tore into anyone who attempted to teach anyone else. He was the master and if you would listen to him you would get all the instruction you needed.

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True, Biblical Origin Of The Internet

In ancient Israel, it came to pass that a trader by the name of Abraham Com did take unto himself a young wife by the name of Dot. And Dot Com was a comely woman, broad of shoulder and long of leg. Indeed, she had been called "Amazon Dot Com."

And she said unto Abraham, her husband, "Why dost thou travel far from town to town with thy goods when thou canst trade without leaving thy tent?"

And Abraham did look at her as though she were several saddle bags short of a camel load, but simply said, "How, dear?" And Dot replied, "I will place drums in all the towns and drums in between to send messages saying what you have for sale and they will reply telling you which hath the best price. And the sale can be made on the drums and delivery made by Uriah's Pony Stable (UPS)."

Abraham thought long and decided he would let Dot have her way with the drums. And the drums rang out and were an immediate success. Abraham sold all the goods he had at the top price, without ever moving from his tent.

But this success did arouse envy. A man named Maccabia did secret himself inside Abraham's drum and was accused of insider trading. And the young man did take to Dot Com's trading as doth the greedy horsefly take to camel dung. They were called Nomadic Ecclesiastical Rich Dominican Siderites, or NERDS for short.

And lo, the land was so feverish with joy at the new riches and the deafening sound of drums that no one noticed that the real riches were going to the drum maker, one Brother William of Gates, who bought up every drum company in the land. And indeed did insist on making drums that would work only with Brother Gates' drumheads and drumsticks.

And Dot did say, "Oh, Abraham, what we have started is being taken over by others."

And as Abraham looked out over the Bay of Ezekiel, or as it came to be known, "eBay," he said, "We need a name that reflects what we are."

And Dot replied, "Young Ambitious Hebrew Owner Operators."

"YAHOO," said Abraham.

And that is how it all began.

Please forgive me, it was just too good not to print. – Randy Boyd, editor

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POINT OF ORDER



From Kappie Kappenman

Stories from Les Gotcher

From "Sets In Order" – Square Dance Magazine, February 1981

I am going to start this off by telling a little story, a true story to be sure, but a story nonetheless. I call for several groups in this area. Some are beginners, some are mainstream. One group of dancers that I call for at the Lutz (pronounced Loots) Recreation Center on Sunday nights, are Plus I and Plus II, with Quarterly Selections and Advanced material added. We also workshop some "exhibition" numbers so that we can show off if we are called upon to do so.

Spice From The Past

Our exhibition numbers consisted of "Double Tea Cup Chain," "Ride The Ferry," and "Little Wonder", which is a type of "Venus and Mars." We went way back into the past and dug up "Chase The Rabbit, Chase the Squirrel." Included in the figure is a circle four on the side and break it up with a dopaso, ladies whirl thru with a "Butterfly" whirl. Some of you will remember this old figure, first shown by Pappy Shaw and his Cheyenne Mountain Dancers, a group that traveled across the country sowing square dancing way back in the forties. By putting all of the figures together, we do a very nice exhibition dance, mostly just to amuse ourselves.

One night one of the men came up to me and said that he would like to see dancing get back to the old fun level dancing it used to be. I asked, "What do you call fun level?"

He said, "Fun level to me is where everyone knows everyone else, where everyone mixes up and dances together, where no one gets mad at someone just because he made a mistake and where everyone has a smile on his or her face during the entire evening of dancing."

I didn't say anymore about it, but I certainly started thinking. A little while later during one of the tips, I called "All join and circle to the left." Then I called "Number one couple Rip and Snort, down the center and cut it short." At this point, I had to stop because more than half the floor had never heard of Rip and Snort. I walked them through it and then I had each couple in turn take the lead until they all knew it. I left it alone for a while and some time later on, I had them get into a circle and I said, "This is going to Rip and Snort again, but it is going to be a little different, so be sure and listen to the call and don't goof up."

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RELAXIN' FUN

I circled them around a little bit more and then all at once, I called, "The best looking couple Rip and Snort," and right here you would have folded up watching them because everyone there wanted to prove they were the best looking couple. Everyone was laughing and no one noticed that they didn't even get through because they were having so much fun. When they settled down and were circling again, I said, "Listen to the call now" and this time I called "The youngest couple Rip and Snort" and again they all wanted to prove that they were the youngest couple there. Of course, they finally would allow some couple to get through it and complete the figure but the point is "They were having fun," and with an old gimmick that we used years and years ago.

I always teach my beginner classes another gimmick that we used long ago and that's "Who's on First." This always causes some confusion because you change your number in the set doing this one. In other words, if you happen to land in number 2 position, you immediately become number 2 couple, etc. It is a lot of fun to do and the dancers like it a lot.

Later on during the dance I threw in an easy singing call for this "high level" group, and still later I gave them a contra. My very dear friends, Al and Bea Brundage, came over and visited Winnie and me last September and I told Al that I would like to learn some contras. Al said, "If Les Gotcher will learn contras, I will be happy to come 150 miles, and teach you for FREE." Al went on to say, "We are not doing anything on Tuesday, September 9, or Wednesday, September 10, can we come over do something on those nights?" I said, "Al, I have a group that dances on Wednesday nights so how about coming over then and we will get together before the dance and talk for a few hours", which is something we old time callers like to do.

We went to the dance that night; I called a short dance, then introduced Al and turned the entire evening over to him and he taught us six or eight contra dances during the evening. The dancers loved it. They loved Al and Bea. We had a ball, so it was quite a success. That night was an eye opener to me because I saw exactly how those contras could fit into an evening of dancing, and I now include them in my groups. If they are Beginners, Mainstream, Plus I and Plus II, Advanced or whatever. They all love them and they should be included in all programs by all callers. I am sure the dancers will like them, too.

OLD FUN LEVEL

Getting back to my story, the same fellow I was talking about earlier came back to me when we were packing up the equipment and getting ready to head for home. He said, "I really enjoyed this evening." He went on to say, "This is what I was talking about when I said I like the old fun level dancing."

I said, "Do you know what we have just proven tonight?" He asked, "What?"

I said, "We have proven that ANY LEVEL is 'fun level', if the caller will just keep everything FUN and not allow dancers to get too serious about their dancing and become frustrated if someone makes a mistake."

He said, "Well, I'm sure that everyone here tonight enjoyed this dance because they are standing around in groups and laughing and talking about it, when they usually rush out and get into their cars and head for home – most likely at

someone who goofed up the squares.”

I think there must be a moral here somewhere. I know that I learned something. From now on I am going to dance my dancers for FUN, Fun, fun. All the time. I am not going to allow them to get too serious. I am going to keep reminding them, “Square Dancing is for fun.” When the folks danced in the old days, they danced for fun; when we teach a class, we always tell them that square dancing is fun; when we graduate them, we tell them to keep having fun.

IS THIS CHANGE NECESSARY?

It seems somewhere, after graduation, something happens to the dancers. They seem to quit dancing for fun and want to see how fast and how far they can advance. This could be the caller’s fault, I am not sure. I wish I could offer something positive. I know for myself, I will allow my groups to advance, but I’ll see to it that they do not get to where they don’t want to dance with this or that couple, because all the couples are trying just as hard as the other couples, we must always face the fact that some are faster learners than others, but the slower learners, most times, are just as good dancers as everyone else.

So, when arranging your programs, be sure to add several fun gimmicks for the evening and be sure that your dancers always have smiles on their faces. Smile yourself, it doesn’t hurt. Keep in mind, “Square Dancing is Friendship Set To Music.” It is not “Ability Set To Music.”

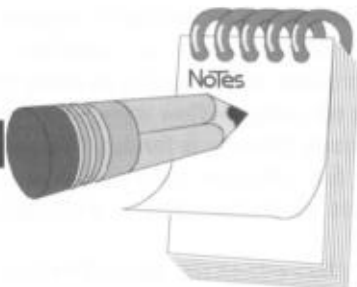
*We celebrate new years eve – with a square dance every year
Folks come from every club – some travel far – others near
To dance and sing the night away – and have a bite of food
Also a few round dances – puts everybody in a good mood*

*The dance is called by “callers” from all across the county
We do it in the “new years” spirit – not receiving any bounty
We welcome in the coming year – with all the friends we know
Who love to dance to squares and rounds – without the mistletoe*

*The callers love to call each tip – with patter calls – galore
Allemandes and do-sa-do’s – weaves, promenades and more
I myself love singing calls – country western – I know a few
The night sails on – and time draws near – to usher in the new*

*Hugs and handshakes and wish you wells – it’s finally midnight
A few hats, horns and noisemakers – to start the year out right
Then put another record on – do one more dance – just for fun
Time to head for home you see – the old clock says it’s “one”
Gordy Balduz*

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

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

11-13 **SOUTH CAROLINA** – Whale of a Dance, Sands Resort Hotel, 201 74th Ave. North, Myrtle Beach; Tony Oxendine, 1100 E. Morehead Street, Suite 100, Charlotte, NC 28204; 803-840-0746; 704-377-5554; tony@tonyoxendine.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

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

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

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

MARCH 2007

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

brucemorgan@earthlink.net

9-10 **MINNESOTA** – 22nd Annual Gold Plus Weekend, Moorhead; Jim and Sherry Zweerink, 218-734-2269; jzswrink@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@myrnahillepa.com; www.toptex.org

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

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

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

APRIL 2007

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

13-14 **IDAHO** – 9th Annual Rocky Mountain Shindig, Elks Lodge, Salmon; Virginia Perry, 37 Lovers

Lane, Salmon, Idaho 83467; 208-756-3166

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

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

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

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

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

MAY 2007

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

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

11-13 **NEVADA** – 60th Silver State Square & Round Dance Festival, Reno Hilton/Grand Sierra Resort, 2500 E.

2nd Street, Reno; Don Swartz 775-883-2937; shefree2@pyramid.net; www.SquareDanceNevada.com

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

19 **VERMONT** – 31st Annual Square and Round Dance Convention, Barre Town School, Barre; Bud and Judy Clifford, P.O. Box 54, West Danville, Vermont 05873; 802-563-2777; JClifford@Danville12vt.org; www.SquareDanceVT.org

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

25-28 **COLORADO** - Red Rocks & Purple Mountains, 24th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; www.denver2007.com; Red Rocks and Purple Mountains, PO Box 470657, Aurora, CO 80047-0657

JUNE 2007

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

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

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

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

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

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

27-30 **NORTH CAROLINA** – 56th National Square Dance Convention, Charlotte; Wayne and Janice, 2616 Polo Club Blvd., Matthews, NC 28105; 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

OCTOBER 2007

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

FEBRUARY 2007

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

APRIL 2008

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

JULY 2008

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

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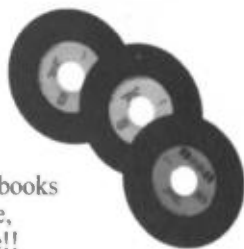
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The screenshot shows a web browser window with the Palomino Records website. The header includes the company name, address (1404 Weaver Run Road, West Point, KY 40177), phone number (1-800-328-3800), and email (palominorecords@alltel.net). The main content area features a search bar and a list of search results for 'Recent Square Dance CD's at "Record" prices!!'. The results include titles like 'Square Dance STCD-1850 Mountain Dew', 'Black Mountain Valley Records BMV-1034CD Liberty & Eagle Jugs', 'Chicago Country CC 118 Chicago Country CC 118', 'A Taste of the Good Old & Single MDY', and 'STCD 2012 ST's, B's, Sides & W/around'. A 'MORE COMING OUT MONTHLY!' banner is also visible. The right sidebar contains navigation links for 'Home', 'About Us', 'Contact Us', 'FAQ', 'Links', 'Specials', 'New Arrivals', 'Recent Data', and 'Search'.

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