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“The International Magazine of Square Dancing”

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



The editor and staff of American Square Dance take this opportunity to say Merry Christmas and Happy New Year! This past year has brought many joys, some sorrows and many great dances. We have been privileged to attend many dances and hear many great callers and cuers. May this holiday season give us the opportunity of sharing our "friendship set to music". We would also like to take this opportunity to say a special thanks to our advertisers and supporters of this great magazine. During this holiday season may all our readers and dancers throughout the world find peace, happiness, good cheer and many great dances.



CALLERLAB VIEWPOINTS



By
Calvin Campbell

CALLERLAB serves as an umbrella organization for more than just Modern Western Square Dance callers. CALLERLAB has a very active Committee for Community and Traditional Dance (CCTD). This committee has over 40 members at this time. The committee publishes a newsletter several times a year that is filled with news of upcoming events and dance material. The CD Journal has been published for over 15 years and back copies can be found on the CALLERLAB website.

The CCTD is also very active at the CALLERLAB National Convention. On Sunday afternoon, just prior to the convention, they host a dance for the incoming leaders and partners. The dance material is a sampler of the many dance forms included in community and traditional dancing. On the Tuesday of each convention, the CCTD also hosts an hour of contra and traditional dancing right after the evening banquet.

However, the most important contribution of the CCTD is a ten-hour seminar held each year just prior to the CALLERLAB Convention. This event is held on the Saturday and Sunday just ahead of the start of the national convention on Monday. The purpose of the seminar is to provide education for dance leaders who do beginner dance parties. Over 50 dance leaders and their partners normally attend each seminar.

The staff for this Beginner Dance Party Leaders Seminar (BDPLS) is drawn from many parts of the US. They all volunteer to come in two days early to the convention site. Many of the seminar topics have been video taped and DVD's of several of the sessions are available from the CALLERLAB home office.

In recent years, the BDPLS has started to attract teachers and leaders from the traditional dance community and public school system. Last spring, in Colorado Springs, we had about 20 local traditional dance leaders and public school teachers who attended. We also enjoyed the attendance of Bill Boyd, the editor of this magazine.

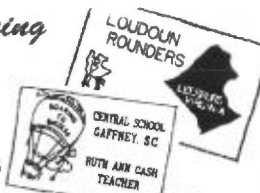
In 2008, the CCTD will be taking the next step. For the last several years, CALLERLAB has been working with an organization named the National Dance Association (NDA). Their membership includes physical education teachers, college professors, private dance schools, etc. In Los Angeles in 2008, the NDA will sponsor a one-day workshop on the Friday just preceding the BDPLS. The purpose of this workshop will be to introduce teachers to the rudiments of calling, cueing and prompting. These same teachers will be invited to attend the BDPLS, held on the following two days. They will also be invited, by CALLERLAB, to attend the Sunday afternoon dance and the Tuesday evening dance mentioned

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above.

The NDA is a member of a larger organization named the American Alliance of Heath, Physical Education, Recreation and Dance (AAHPERD). Two of the members of the CCTD, (Calvin Campbell and Yona Chock) now are invited to make presentations at the national conventions of AAHPERD. Calvin Campbell has presented dance workshops at two AAHPERD district conventions.

All this is part of an overall effort, on the part of CALLERLAB, to reach out to teacher organizations and other dance leaders. By doing so, we hope to encourage teachers in the public school systems and at colleges and universities to put square dancing back into their curriculums. If you can think of other ways to enhance this we are open to your suggestions.

Cal Campbell has been calling and teaching square dancing for 52 years. He is a charter member of the Lloyd Shaw Foundation and has been an educator at many National Square Dance Conventions. Cal is the Vice Chairman of the Committee for Community and Traditional Dance and a member of the CALLERLAB Board of Governors. He has received the CALLERLAB Milestone Award.

Cal is the author and co-author of three books about dancing and wrote a monthly column for Square Dance Magazines for five years. He currently writes a column named "The Dance" for Square Dancing Today Magazine and directs the Colorado Dancers, who perform many historical dances as entertainment for conventions, rodeos, and other public events. Cal, and his wife Judy, have been incredible leaders in our activity for many years.

57th National Square Dance Convention

"Promenade On The Prairie"
Wichita, Kansas – June 25-28, 2008



Are You Ready For A Party?

Are you ready for a party? Are you ready for some terrific line, partner, and couples dancing? The 57th National Square Dance Convention® in Wichita, is the place to be in June 2008.

Here is what you can expect in the Line Dance/Country Dance Hall at the Convention. Expect there to be 36 hours of programming in the hall. From 10:00am to 10:00pm each day, there will be something going on. It may be someone teaching line dancing, partner dancing, basic couples dancing, or one of various dance clinics. Instructors will be allotted one hour each to present as much material as the crowd will bear.

All teaching and no dancing you ask? Not a chance. Each evening there will be a two-hour quick review and dance session with the emphasis on quick and dance. There is enough room on the dance floor to have line dancers in the center and couples dancers around the edges.

To summarize the activities in the Line Dance/Country Dance Hall, it can be said that you will Learn, Dance, Review, Learn More, Dance More, and Review More. Are you up to the challenge? Without a doubt, the answer is "Yes"! Come to Wichita to line, partner and couples dance. See you on the floor!

FOOD SERVICE

Square dancers enjoy eating almost as much as they like to dance. The Service Committee has been working very hard on food accommodations to meet the needs of the dancers. Century II will have a breakfast, lunch and dinner buffet available for dancers at a very reasonable price. In addition, there will be areas serving salads, a deli bar, a taco stand, and a grill in Century II. Plenty of drinks, snacks and ICE CREAM will be available and easily found throughout the Center. The Hyatt and Broadview Hotels have restaurants that will be open during the Convention. Both hotels will have kiosks with snack items. At our Information Booth in the connecting lobby, a list of restaurants, with locations, hours of operation, and distance from the Convention Center will be available for dancers who want to venture into the city.

A Wonderful Program Planned

Round dancers, we will have three halls with composite flooring in the Broadview Hotel for your enjoyment. There will be three clinics a day to choose from, 18 to 20 daily workshops, and programmed rounds in the evening. The 57th National Square Dance Convention® is planning a wonderful program for your dancing pleasure with well-known Round Dance Cuers.

A special Showcase of Rounds is scheduled daily in the Mary J. Teall Theater. There is plenty of seating in the air-conditioned theater for round dancers and spectators to watch this beautiful show. Join us for Great Round Dancing!

THE YOUTH HALL

The 57th National Square Dance Convention® Youth Committee is working hard to provide a fun-filled and exciting Convention for youth dancers. The Youth Hall is for kids 18 and under. The main objective for the Youth Hall is to keep the young dancers happy and have something entertaining to keep their interest the entire Convention. Many activities are being planned, crafts, games, dangle winning contests, special tips, door prizes and other events.

The daily schedule is workshops from 10:00am to 12:00 noon, Lunch break from 12:00 noon-1:00pm, afternoon dancing from 1:00-5:00pm, dinner break 5:00-7:00pm, dancing 7:00-10:00pm and then, an After Party 10:00-11:30pm. At the Wednesday Trail End Dance, the families of youth may join them in dancing.

The Youth Committee is working on plans to establish a time period where the parents and/or guardians can come in and dance with the Youth.

A reminder to the adults, the Youth is our future. Please consider signing up to chaperon in the Youth Hall for a brief period of time.

The parents and guardians are asked to please become familiar with the rules governing the Youth Hall prior to bringing or sending your youth to the Hall.

SQUARE DANCE PROGRAM

The Trail End Dances will be on Wednesday evening, June 25. Following the Wednesday Evening Special with the Prairie Wranglers, the Trail End Dances will commence approximately 8:30pm and end at 11:30pm.

Thursday through Saturday, June 26-28, the dancing will begin daily at 10:00am and end at 10:00pm. The first tip of the After Parties will commence at 10:00pm and continue until 11:30pm on Thursday through Friday. For the convenience of dancers attending the After Parties, our busses are scheduled to run until midnight.

The Ghost Riders band will be performing in the Exhibition Hall (Mainstream Hall) each evening. The Hall is located in Century II Performing Arts Convention Center. There will be Clinics, Workshops, High Energy Mainstream and Plus, Exhibitions, All Position Dancing, Intro to DBD, Reviews for Plus, Advance and Challenge. A session dedicated to International Callers to highlight their calling is planned. Special Sessions for the Recording Companies to showcase their callers have been scheduled. Check the lists of attending dance leaders on the 57th National Square Dance Convention® Web Page www.57nsdc.com.

With no dancing on carpeted floors, it is going to be GREAT DANCING at the 57th National Square Dance Convention® in Wichita, June 25-28, 2008. Don't miss the first National Square Dance Convention® in Kansas. REGISTER NOW!

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All CD's and MP3's are recorded in 3 keys unless otherwise noted.

Tell Me Ma (ABC 22)

Jiri Slaby

Modern upbeat sound. Fiddle, keyboard, guitar, woodwinds and percussion. Good mix of the variety of instruments. Check cue sheet for alternate figure. Available on vinyl, CD and MP3. *Hds (Sds) Pass the Ocean, Ping Pong Circulate, Extend, Slide Thru, Load the Boat, Relay the Deucey, Scoot Back, Swing Corner, Promenade.*

Lady In Black (BVR 103)

Bodo Von Reth

A cover of a 1971 tune recorded by Uriah Heap. Full modern electronic sound with a good beat. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

Don't Think Twice (Coyote COY 820)

Don Coy

Written in 1962 by Bob Dylan. Fiddle, banjo, bass, guitar and drums. Melody line is a little thin. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X's, Boys Run, Promenade.*

Me And My Gang (Fine Tunes FT 137)

Rod Shuping

A cover of a Rascal Flatts release. Solid country rock. Guitar, percussion, electronic keyboard. The CD and MP3 have an extra track with harmony. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back Swing Corner, Promenade.*

Put Me Down In Memphis (Grammophone GP 803)

Tommy Morgenroth

Country swing. Mix of guitar, electric keyboard, drums, piano, and harmonica. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

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Blame It On The Bossa Nova (Hi Hat HH 5281)

Lottie Ainsworth

A No. 7 on the charts in 1963 for Eydie Gorme. Modern full contemporary sound that moves. Available on vinyl and CD. Recorded in one key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Bad Moon Rising (Hi Hat HH 5282)

Tim Crawford

Written by John Fogerty. Charted #2 in 1969 by Creedance Clearwater Revival. Xylophone, guitar, bass, electronic keyboard and percussion. Recorded in one key. Available on vinyl and CD. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Stop And Smell The Roses (Royal RYL 251)

Tony Oxendine

A cover of a Mac Davis hit. A mix, with chases, from a fiddle, steel, piano, guitar, bass and percussion. Key change in closer. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterweheel, Sweep 1/4, Swing Corner, Promenade.*

Carefree Highway (Royal RYL 156)

Jerry Story

A mix of piccolo, guitar, fiddle, bass and percussion with a rolling banjo. Available on vinyl. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Follow Your Neighbor – Spread, Swing Corner, Promenade.*

You Are My Special Angel (Solid Gold SG 216)

Tom Manning

A cover of a hit by Bobby Vinton, The Vogues, and Bobby Helms plus others. Modern, full electronic sound with keyboards, guitars and percussion. The CD and MP3 have an extra track with no melody. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Seven Little Girls (Sting SIR 356)

Barry Wonson

Hit #9 on the US Charts by Paul Evans. Energetic sounds from silky strings, guitar, electronic, keyboard, piano and percussion with interesting sound effects and chases and riffs. Key change in middle break and closer. Fun lyrics. The CD has extra tracks with horn sounds, car sounds, car and horn sounds and car, horns and voices. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4,*

Scout Back, Boys Run, Pass Thru, Partner Trade, R & L Thru, Dixie Style OW, Ladies Run, Ladies Trade, Cast Off 3/4, Promenade.

Vincent (Starry, Starry Night) (Sting SIR 356) **Thorsten Geppert**
Written by Don McLean in 1971 after reading a book about artist Van Gough's life. Reached #12 on US Charts. A dreamy sound that moves along. Fiddle, piano, harmonica, steel, bass, guitar and percussion. Well mixed chases. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

Daniel (Silver Sounds SSR 252) **Jack O'Leary**
South of the Border rhythm in a good mix of an electronic keyboard, piano, bass guitar, and percussion. Try it for patter. Harmonize the tag lines. Recorded in one key. Available on vinyl and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Tulsa Time (Silver Sounds SSR 253) **Matt McGovern**
Rock time from an electronic keyboard, harmonica, piano, horns, bass and percussion. This one gradually builds. Recorded in one key. Available on vinyl, and MP3. *Hds Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Centers Swing Thru, Center Boys Run, Girls Pass Thru, Swing Corner, Promenade.*

Old Christmas Card (Token TKR 026) **Pauline Tucker**
A sweet cover of a 1963 Jim Reeves hit. Guitar, xylophone, steel, bass and percussion. A good addition to your Christmas collection Available on vinyl, CD and MP3. *Hds (Sds) Tch 1/4, Boys Run, Right Hand Starr, Hds (Sds) Star Left Full Turn, R & L Thru, Pass To The Center, Square Thru 3, Swing Corner, Promenade.*

Small World (Chapparral C 1005) **Dee Dee Dougherty-Lottie**
A Disney hit created for the New York Worlds Fair in 1964. A good yodeling number. Upbeat mix from a guitar, piano, bass and percussion. Non-intrusive


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background voices fill out the sound. CD vocal track has a duet with Ken Bower. Available on vinyl CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

16 Tons (Gas Light 012)

Barry Vestal

A cover of a 1955 Tennessee Ernie Ford hit that was #1 for 10 weeks. Written in 1947 by Merle Travis. Guitar, bass, horns and percussion. The CD and MP3 are Chicago Country CC 112. In addition, they have a different arrangement / tempo track with a vocal by Jack Berg. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Boys Trade, Girls Trade, Pass Thru, Swing Corner, Promenade.*

Ghost Riders In The Sky (Hi Hat HH 5206)

Buddy Weaver

Written in 1948 by Stan Jones. Covered by many artists including Johnny Cash, Vaughn Monroe, Bing Crosby, Burl Ives, Roy Rogers and others. A mix of steel, guitar, horns, bass and drums. Available on vinyl. HH 5026C has harmony voices. *Hds (Sds) Square Thru, DoSaDo, Star Thru, R & L Thru, Roll Half Sashay, Box the Gnat, Square Thru 3, Swing Corner, Promenade.*

Easy Lovin' (Crown CRC 133)

Matt Worley

Recorded by Freddie Hart, it reached #1 in 1971. Upbeat country mix of a guitar, steel, fiddle, bass and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

My Next Broken Heart / Tuffy (Dance Ranch DR 1108)

Mike Driscoll

Easy country rock from a guitar, electronic keyboard, bass and drums. Available on CD. Recorded in one key.

Tuffy is an extended track hoedown. Rolling rhythm with a fiddle, guitar, piano, bass and percussion.

Sugar Blues / Action Hoedown (Dance Ranch DR 1109)

Buddy Weaver

Sugar Blues was written in 1923. Covered by many Jazz artists. A Jazz sound from muted horns, piano, drums, guitar and bass with chases that add flavor to this oldie. Available on CD.

Action Hoedown is a mover with a Jazz flavor from a piano, guitar, bass and percussion.

Old Fashioned Love Song (Fine Tunes FT)

Rick Hampton

An energetic mix from a piano, fiddle, steel, bass, guitar, and percussion. Covered by Paul Williams and Three Dog Night. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Don't Think Twice (Square Tunes ST 1019)

Brian Hotchkies

Guitar and xylophone share the lead with a bass and drums. Two releases of this

CORBEN GEIS

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tune this month. Check 'em out on your tape service. Available on CD and MP3. *Hds (Sds) R & L Thru, Pass Thru, Cloverleaf, Double Pass Thru, Cloverleaf, Square Thru 3, Allemande Left, DoSaDo, Swing, Promenade.*

Rudolph The Red Nosed Reindeer (Snow SNW 1103)

Kenny Reese

A cover of a tune written by Johnny Marks and recorded by Gene Autry in 1949. Started as a poem to be given to children at Christmas. Nearly 2.5 million copies where handed out. Piano, guitar, steel, bass and percussion with well placed chases. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2X's, Swing Corner, Promenade*

Hoedowns

Blue Heaven / Blue Shadow (TNT 317)

Blue Shadow is a modern smooth electronic contemporary sound.

Blue shadow is a gentle, electronic, contemporary sound.

Check em out. Available on vinyl, CD and MP3.

Wing It Hoedown / Shamey Hoedown (Solid Gold SG 107)

Wing It Hoedown is an arrangement of the oldie, Red Wing. Fiddle, bass, banjo, guitar and percussion.

Shamey Hoedown is a cutting edge, modern electronic sound.

Both useable. Recorded in one key. Available on vinyl, CD and MP3.

Zoom Zoom (1 World 003)

Clark Baker

A cutting edge electronic alternative sound. Available on CD and MP3. Clark calls Mainstream on the vocal track.

Fishing Ground In The North (1 World 004)

Vic Cedar

A modern upbeat electronic sound. Available on CD and MP3. Vic calls A-1 on the vocal track.

Check all the releases out on your tape service. Lots of good music. Until next month keep it FUN.

CUE TIPS

*Selected by
Fran & Jim Kropf*



I hope the “Kids Of The Baby Boom” “Sing For The Glory”. Happy Holidays to all.

Kids Of The Baby Boom

Choreo: Paul and Pat Goodson, Garland, Texas, Goodsonpg@verizon.net
Record: MCA 53018 available at Palomino or Best Of The Bellamy Brothers CD
Rhythm: CHA PH III+1+Unphased (Dbl Peek-a-boo chase)
Speed: 3:26@Recorded Speed
Footwork: Opposite, directions for man (lady in parentheses)
Sequence: INTRO, A, B, A (1-12), B, C, B (MOD), TAG

INTRO

BFLY/WALL;; TRVLG DRS TWICE;; 2 CUCARACHAS;;

A

BSC;; CRB WLKS;; SPT TRN; CRB WLKS;; SPT TRN; SHLDR – SHLDR TWICE;; 1/2 BSC; WHP COH; BSC;; CRB WLKS;; SPT TRN; CRB WLKS;; SPT TRN; SHLDR – SHLDR TWICE;; 1/2 BSC; WHP to LFT HND STAR;

B

UMBRELLA TRNS;;;; 1/2 BSC; WHP COH; NYRKR TWICE;;

A (Mod)

BSC;; CRB WLKS;; SPT TRN; CRB WLKS;; SPT TRN; BSC;; SHLDR – SHLDR TWICE to LFT HND STAR;;

B

UMBRELLA TRNS;;;; 1/2 BSC; WHP WALL; NYRKR TWICE;;

The Foundation

For the Preservation and
Promotion of Square Dancing

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

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

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

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

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

C

DBL PEEK - BOO - CHASE;;;;;;; FNCLNE TWICE;; HND - HND TWICE to LFT HND STAR;;

B (Mod)

UMBRELLA TRNS;;;;; 1/2 BSC; FN; HCKYSTK;;

TAG

3/4 CHASE;;; RK BK, REC, PT RLOD; (RUMBA ENDG)

Sing For The Glory

Choreo: Richard and Frances Matthews

Record: Sing For Glory: Dan Simmons. Song available from Firesong website.

Footwork: Opposite Footwork:

Rhythm: Rumba Phase III

Sequence: INTRO-AA (1-12)-INT-BA (1-12)-INT-BA-Ending

Wait 2 meas;;; SLIDING DOOR TWICE;;; CIRCLE AWAY 3; CIRCLE TOG 3 BFLY; CUCARACHA TWICE;;;

57th National Square Dance Convention

June 25-28, 2008, Wichita, Kansas

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PART A

OPEN BREAK; WHIP (COH) FENCE LINE; SPOT TURN; OPEN BREAK; WHIP (WALL) CRAB WALK TWICE;; SPOT TURN(FC/LOD) KIKI WALK TWICE;; NEW YORK (FC BFLY); HALF BASIC; UNDERARM TURN; LARIAT;;

PART B

TIME STEP TWICE;; HALF BASIC; UNDERARM TURN (Lady tamara); TAMARA WHEEL (COH); UNWIND (BFLY WALL); SIDE WALK TWICE;;

INTERLUDE

SHOULDER TO SHOULDER TWICE;; BREAK (OP/LOD) PROG WALK 3; SLIDING DOOR TWICE;; CIRCLE AWAY 3; CIRCLE TOG 3 (BFLY/WALL)

ENDING

CHASE;;; HAND TO HAND TWICE;; FENCELINE; EXPLODING CUCARACHA; EXPLODING CUCARACHA (BFLY); RAISE LEFT HAND TWDS CEILING AND HOLD;

Free Stuff

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

AMERICAN CALLERS' ASSOC. VIEWPOINTS



By Patrick J. Demerath

A Return to Square Dancing

The ACA Proposal

Today there is an uneasy consensus among dancers and callers which holds that square dancing is neither as it used to be nor what it ought to be. We all agree that, while there are not as many callers as twenty years ago, there are even fewer dancers. The one thing that none of us can deny is that we no longer have the once copious flow of new students into our square dance classes that we enjoyed in years past. The flow has shrunk to a trickle or none at all. The truth is that the one and two square clubs that we have today would not have been considered a good "basement group" in the 1970s. Beyond these areas of accord and mutual commiseration, we began to diverge and quibble. We can agree that something is wrong and in talking to people that have quit square dancing, it's not hard to figure out. We can agree on what is wrong, but not what to do about it. At the moment we are doing relatively little or nothing about it and the downward trend continues.

The sad truth is that there **is a quick fix** for the ills that have been building up over the past two decades while we waited for things to improve. It did not happen. Until all of us agree upon, and put into effect, an effective and workable course of action, the decline in square dancing will not only continue, it will worsen.

The American Callers Association (ACA) has applied logic, facts, experience and reason to the problem of our shrinking numbers and has come up with a workable and effective solution. Do away with existing barriers between dancers and return to the days of the undesignated dancer. In other words, we should

discard the present Basic, Mainstream and Plus list. We should replace these levels, lists, programs or whatever with a program of square dance choreography that can be mastered in a reasonable amount of time and that will include the very best and most useful calls. By doing so, we can bring all dancers back together on one floor and put the fun back in square dancing.

No longer will dancers be labeled and categorized in a divisive manner. No longer will dancers be forced to

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spend inordinate lengths of time in classes to become a square dancer and not be welcomed by existing dancers. (This will put 95% of all dancers back together.) We should condense the current list of Basic, Mainstream and Plus into one single, sensible, and manageable program which need be called merely "Square Dancing." There will always be advanced and challenge, but we do not build from those levels. If we don't put them in at the bottom, they cannot take them to the top. With no new dancers the top looks very dim.

American Callers Association is not only furnishing the concept, we have also worked out the details. Reviewing tapes of recent dances held in many areas of the country, the information showed that ninety-five percent of the dances were called with 50 or less calls. The calls were in terms of frequency of use and the popularity that dominates our square dance choreography. The determination of these calls was made in an entirely objective manner, with no preconceived bias toward or against any call.

Using these analytical studies as a basis, American Callers has developed a recommended list of calls, including the order in which they can be taught during the learning cycle, that forms the keystone of the "One Floor Program."

Remember this is a recommended list and it can be improved even more. The "One Floor Program" can be downloaded from our web page www.americancallers.com.

Obviously, this solution will require a degree of sacrifice and cooperation among callers and dancers that so far has never been achieved. Everyone is going to have to give up something in the **common cause**. The rewards of doing so can be very great. The penalties of not doing so are even greater.

Persons wishing to know more about the "One Floor Program" may contact Mac Letson at mac@americancallers.com or write to American Callers at P.O. Box 2406, Muscle Shoals, Alabama 35662, or call 256-383-7583. Should you choose this as your program of square dancing (club, association or state), please furnish any caller that you have to call for you a copy of this list. As more input

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comes in, we may have changes to this proposal. The dancers we talk with like what they hear. Callers that have been teaching by this list report they keep about 80% of their new dancers. Most of the callers we have talked to say that they think square dancing would better with just one program below advance and challenge.

Some of the Advantages of the Proposal:

1. Can now have more than one class per year.
2. Planning a special dance is made easier.
3. Brings about a better attitude and unifies the activity again.
4. Makes recruiting and the retention of new dancers easier.

These are just a few advantages of the one floor program, I am sure you can think of many more.

Please feel free to copy or forward this press release to anyone.

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

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

Oh, jingle bells, jingle bells, jingle all the way!



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Loraine Backus honored by USDA

Retiring Insurance Coordinator, Loraine Backus and her late husband Howard, were honored by the Delegates at United Square Dancers of America's (USDA) Annual Meeting on June 27, 2007 in Charlotte, North Carolina, by bestowing the title of HONORARY MEMBER on Loraine and Howard.

Loraine and Howard were some of the founding members of USDA. They served as Plains Region Vice President (1983-1985); USDA President (1985-1987); and immediately following their service as USDA President they were appointed Insurance Coordinators, a position they held together until Howard's untimely passing in 1995. Loraine then continued in this position until 2007. This 20 years of consecutive service to USDA in one position is unequaled, and they are very deserving of the title HONORARY MEMBER.

On September 1, 2007, a group of 21 people met in North Little Rock, Arkansas, to honor Loraine and present the award to her. Fifteen present and former members of USDA's Executive Committee attended, along with Loraine's two sons Howard (and Colleen) Backus and Kim (and Priscilla) Backus, and square dance friends Mac and Virginia Riggs. Loraine's daughter Pam (and Jeb) Hollan were unable to attend.

A USDA plaque was presented to Loraine honoring her service, and a framed copy of the Resolution of Recognition was also presented. A PRAYER SHAWL, which was blessed by both the USDA Executive Committee and St. Peter Lutheran Church Prayer Shawl Group, was presented to Loraine also, to let her know our thoughts and prayers go with her.

Anyone who had contact with Loraine concerning USDA Insurance appreciated her helpfulness, concern and willingness to go out of her way to solve insurance problems and concerns. Many have very fond memories of Loraine, and she made many friends over the years with the people she worked with. She will be missed by all.





Peek Into a Caller's Record Case

David Fullaway, as a fourth grader, began square dancing in Kailua, Hawaii, in 1946 when a group of friends being bored were given an opportunity to have a square dance party to records. They liked it so much they formed the "KISS" club (Kailua Institute of Social Squares) and danced together for four years most every Thursday and Sunday to records.

David entered college at Colorado A&M and went to an Aggie Haylofter square dance (Student caller was Cal Campbell) At that dance David met his future wife Ruth Haynes. They danced on the Aggie Haylofter double square exhibition team for three years.

In June of 1960 David went to Custer, South Dakota, with the U.S. Forest Service for six months. He bought a tape recorder and a PA system, and after a couple of weeks of practice started calling for both the Custer and the Hot Springs Square Dance Clubs.

David and Ruth were married in April of 1961 and moved to Hawaii. David called and taught a teenage club for Pali Twirlers on Oahu in 1961. The Fullaways then moved to Kauai, The Big Island, Micronesia, and back to Maui. David and Ruth called, danced and taught everywhere they went. David currently calls for two clubs on Maui. David and Ruth are Hawaii's representatives to USA West, and are active members of CALLERLAB.

David just returned from St. Petersburg, Russia where he called for and danced with the St. Petersburg Square Dance club "The Palace Squares"

Singing Calls:

It's Just a Matter of Time..Dance Ranch
 Pass Me By Mac Gregor
 Long Rocky Road Gren
 Martha Ellen Kalox
 Great Balls of Fire Chaparral
 Slaunch to Donegal..... Windsor
 I'm Not Foolin' Hi Hat
 Stay Young Bounty

Patter Records:

BonesESP
 Chords Galore Sets in Order 1975
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 Ping Pong Hoedown Kalox
 Dubber Chinook
 Brit Chinook
 Rockin' Rhythm Circle D
 Brandon Lou Mac

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Round Dance Programmer's Report

*16th National Square & Round Dance Convention
London, Ontario – July 17, 18, 19, 2008*

Plans are well under way for a terrific Round Dance program for the Canadian National 2008. We will be offering convention dancers figure workshops, introduction to new rhythms, classic dance teaches, as well as new choreography at all levels, and dancing designed to make your convention experience memorable. We have over 40 leader/cuers registered from Nova Scotia, Quebec, Ontario, Manitoba, Saskatchewan, Alberta, and British Columbia as well as Michigan, Vermont, New Jersey, Ohio, Pennsylvania, and South Dakota. We have three excellent round dance rooms with hardwood floors for your dancing pleasure, all air conditioned and spacious, with round dancing at the Phase II & III, Phase III, IV & V, and finally Phase V & VI levels. The deadline for leaders who wish to participate in the program is January 1, 2008. Don't hesitate – register today! Registered leaders and cuers will be contacted by January, 2008.

Jerry and Bonnie Callen

Thank you, and Happy Dancing

Carol Down, Publicity

16th National Square & Round Dance Convention, London 2008

EASY LEVEL

From
Bob Howell



Mae Fraley of Rockville, Maryland, sent me her collection of dance routines for the Christmas season and I in turn have featured many of them in the December issues of American Square Dance Magazines for many years. What a great dance leader she is to have shared her treasures with us and again this year the following dance is from Mae. Enjoy.

This opener can be offered at any Christmas affair and is quite simple enough to be on the program for children. It is called the - - -

Jingle Bells Square

Formation: Square

Music: Jingle Bells

Routine:

Honors to your partner

And to your corners all

Join your hands and circle left

Go all around the hall

When you get back home

Swing your partner hi and lo

Then promenade and away you go

Thru the white and drifting snow, (by this time couples are home)

Clap the Jingle Bell Rhythm

Swing your partner round and round

Lets all be bright and gay

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Jingle Bells, Jingle Bells, Jingle thru the night -(clapping)
Swing your corner lady round and put her on your right.
Note: This could be done and called as a mixer in a big circle.

The following routine this month is a simple mixer involving beautiful Christmas music.

White Christmas

Formation: Large single circle, facing partner with right hands held in a right hand star position. Partner should be slightly to your right

Music: White Christmas, Lloyd Shaw 4591

ROUTINE:

- 1-2 Touch left toe forward and to the left. Touch left toe to the left side. Grapevine to the right (Cross left foot behind right, step to the right with right foot, close left foot to right). Change hands.
- 3-4 Repeat same action with a right foot lead. Change hands again.
- 5-6 In a right hand star position turn partner with two running schottische steps (L, R, L Brush; R, L, R, Brush;)
- 7-8 With four slow walking steps, walk past your partner and form a right hand star with new partner to begin again.

And staying with the Christmas theme here is yet another called - - -

Deck The Halls

Formation: Double circle. Lady on man's right, both facing CCW. Identical footwork throughout, both starting on left foot. Inside hands joined. This is a schottische.

Music: "Deck the Halls" Lloyd Shaw 4592



Routine:

- 1-4 Schottische (run) forward: run, 2, 3, hop. (L, R, L, hop)
5-8 Repeat schottische steps starting on the right foot.
9-16 Do four step-hops while turning away from each other. Meet again to start from beginning.
17-24 Repeat 1-16 sequence.
25-32 As partners do the four step-hops this time: do the steps with both hands joined and roll down the line of dance turning under their own arms.
33-40 Repeat forward schottische steps (1-16)
41-48 Each dancer does a "dishrag whirl" on the four step-hops. (Holding inside hands, have the lady turn under first, followed by the gent)
49-56 Repeat forward schottische steps.
57-64 Girls do four backward step hops to meet a new partner while gents are doing four step hops in place.

Note: Take a good deep breath before you start that one.

This months contra was created by Dave Patterson from Edmonton, Alberta, Canada. He named it the - - -

Shortnin' Bread Contra Dance

Formation: In Alternate Duple Contra Lines

Music: Shortnin' Bread - Red Boot 257

Beats

1. 8 CORNER DO SA DO
2. 8 CORNER SWING
3. 8 CIRCLE LEFT
4. 8 STAR LEFT
5. 8 PROMENADE ONE- HALF
6. 8 RIGHT AND LEFT THRU
7. 8 LEFT HAND STAR
8. 8 RIGHT HAND STAR

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Open "Mic" Dance – 2007

*Another Square Dance year has come and gone
all our dances - for this summer - are thru
They were very successful - numbers that is
Five to six squares dancing - that's quite a few.*

*With open mic dances - and quite a few callers
We keep the dancers - right on their - toes
and by dancing each month - all summer long
They keep up with the calls - and it shows.*

*Our last dance we had - eight callers show up
Some are currently calling - others - "retired"
We do what we do - just for the fun of it
You know for money - we couldn't be "hired"*

*There's rounds, squares and old fashion, too
The dancers love it - and they all have a ball
In an open air dance hall - with casual dress
In the country - dancing from spring until fall*

*Our last dance we have - "sweet corn and brats"
So we eat then - we dance - all night long
Then ten o'clock comes - everyone is tired
And it ends with - "The Party's Over" - song!*

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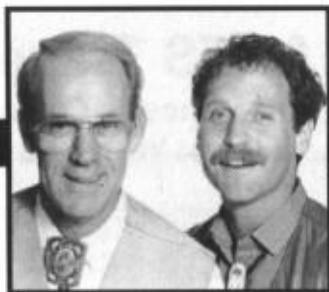
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CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month let's take a look at left handed calls. All these sequences are just a little unusual, but any Plus dancer should handle them easily.

1. HEADS LEFT square thru 2
LEFT touch 1/4, acey deucey
girls run, dixie style to a wave
extend, left allemande
2. SIDES pass the ocean
extend
(explode; LEFT touch 1/4)
circulate, coordinate
bend the line
LEFT square thru 2, trade by
pass thru, right and left grand
3. Heads 1P2P
LEFT square thru 2
CENTERS LEFT square thru 3
ends U turn back, touch 1/4
swing thru, 4 hinge
circulate, right and left grand
4. SIDES (right and left thru & lead
left)
LEFT swing thru
5. HEADS (slide thru & square
thru 3)
LEFT swing thru
trade the wave
acey deucey
right and left grand
6. SIDES LEFT touch 1/4 & walk
and dodge
LEFT touch 1/4
walk and dodge, U turn back
box the gnat
{CHANGE HANDS} LEFT
square thru 2
left allemande
7. HEADS (right and left thru & lead
left)
veer right, {BOYS} hinge

Kopman's Choreography

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flip the diamond
trade the wave, boys run
1/2 tag, face your partner
right and left grand

{LEFTY} scoot back
girls trade, box the gnat
[fan the top] and spread
left allemande

8. SIDES LEFT square thru 2
LEFT spin the top, hinge
coordinate, ferris wheel
CENTERS LEFT square thru 3
square thru on the 3rd hand right
and left grand

11. HEADS star thru
double pass thru, cloverleaf
CENTERS LEFT swing thru
extend, LEFT swing thru
boys trade, spin the top
right and left grand

9. HEADS pass the ocean
extend, trade the wave
LEFT spin the top
cast off 3/4, peel off
ferris wheel
CENTERS square thru 3
left allemande

12. SIDES LEFT square thru 4
HEADS roll away
LEFT swing thru, girls run
dixie style to a wave
circulate, left allemande

10. SIDES star thru
double pass thru
leads U turn back
LEFT touch 1/4
centers trade

13. Heads 1P2P
LEFT touch 3/4, coordinate
girls run, spin the top
right and left thru
dixie style to a wave
(SQUEEZE YOUR LEFT HAND)
left allemande

Random Views



THE KOREO KORNER



From
Steve Kopman

We wish all of our readers a very merry Christmas. Now, let's stay with the left-handed theme with a call the dancers will really enjoy when they complete the sequence.

HEADS LEFT square thru 4
LEFT swing thru
LEFT Relay the Deucey
Then:

1. girls run
wheel and deal
left allemande
2. girls run
bend the line
dixie style to a wave
(Squeeze your left hand)
left allemande
3. trade the wave
acey deucey
right and left grand
4. LEFT swing thru
recycle
sweep 1/4
roll away
RIGHT AND LEFT GRAND
5. explode the wave
wheel and deal
CENTERS pass thru
ALL pass 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 square dancing in California and Texas and "giving" in square dancing plus some special dances.

The holiday season is upon us. Thanksgiving has come and gone, along with "black Friday" at the stores and we are well into Christmas parties and our "Square Dance Christmas." In some areas, Christmas calls for lots of dark nights while square dancers celebrate Christmas in other ways. In "Let's Square Dance" the British square dance magazine, we found a listing for the Lune Valley Ocean Waves annual "Twixmas" in Carlisle 2008. For 139 British pounds per person get three nights dinner, bed and breakfast and three nights dances plus workshops! December 27-30. Contact Chris and Trevor Day (chrisday_narca@hotmail.co.uk).



Jim and Betsy – Your Rovin' Corners

Many square dance clubs have Thanksgiving feasts and celebrations, special dances for "Toys for Tots" and entertaining at nursing homes and other venues during this season. One long-time, highly successful event is the annual Thanksgiving/Toys for Tots dance in San Jose. There must be many more around the country.

Among the gifts you are bestowing on other folk this year could be the opportunity to learn to dance. Many of you have worked hard to get new dancers into class and are supporting them as they learn to dance. We were particularly impressed with two groups on our recent flying trip to San Jose, California. The Santa Clara Valley Square Dance Association has their big annual "Jubilee" each year in October. This year they made a concerted effort to draw non-dancers to beginning dances and then announced a "Blast Class" the following three Saturdays. Ruth Reigelhaupt-Herzig taught the group. By the end of the day, the students have a bit of the "deer in the headlights" look, but they covered the entire

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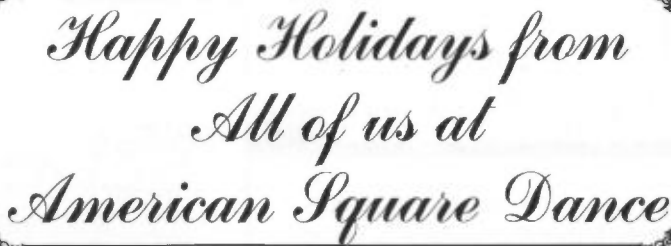
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*Happy Holidays from
All of us at
American Square Dance*

Mainstream and Plus program in the time allotted. Now they will gain experience dancing with various clubs and become finished dancers. We attended their graduation program which was inspiring and will bond the dancers to dancing for some time to come – especially with the help and support of the members of the clubs where they will dance.

John Sybalsky has been calling for 35 years, many of those for the Stanford Quads in Palo Alto, California. The club is a high energy, APD Plus level club. We went to the first night of instruction and found some 37 new dancers eager to learn our favorite activity. John was doing an especially good job of teaching. With minimal talking, maximum dancing, the new dancers covered a LOT of calls, with most dancers alternating “boy” and “girl” so they truly learn All Position Dancing.

We see a variety of systems to teach beginners. They all work. Whether the traditional 30 weeks from September through May, the Blast Classes, and the multi-start system. When the classes are taught skillfully, with enthusiasm and sensitivity they succeed.

Finally, two special events: March 29 and 30, 2008 with the Funnyfish (guy.leclere@club-internet.fr) in Nice, France. The Funnyfish are a small group near Nice, one of only four square dance clubs in France keeping the spirit of square dance alive. They have no regular caller, and dance mostly to records. Michael Braithwaite of England is doing their special. If you want to do something different and enjoy a great welcome, contact the Funnyfish of Nice.

Many U.S. clubs (and almost all European clubs) are “singles and couples” clubs. The Single Square Dancers U. S. A. are having their 38th Dance-A-Rama August 28-31 2008 in Nashville, Tennessee. The three “Tims” (Crawford from Canada, Marriner from North Carolina and Tyl from Texas) headline the program. They have excellent tours and lots of dancing planned. After the National Convention, this is annually one of the best weekends in the country. All are invited – couples and singles alike.

We continue to have many international square dance contacts and are often contacted by dancers traveling abroad for suggestions and contacts. We are happy to provide some direction and suggestion of places to dance. We would love to hear from you and your experiences dancing overseas (as well as this country!) just email: jim**betsy**@aol.com.

Merry Christmas and Happy New Year!

Jim and Betsy, Your Rovin Corners

FROM THE MAIL ROOM



On the registration form for the 57th National Square Dance Convention in Wichita there is text at the bottom that reads, "Proper Square Dance Attire and Convention Badge are **REQUIRED** for entrance to the dance halls..." While this is not new for the National Square Dance Convention, I had heard it was actually being enforced at the 56th Convention in Charlotte.

If we want to continue Square Dancing in this country we have to change with the times. Believe it or not some folks find Square Dance attire a little out of date.

I am the President of the SAGE Swingers Square and Round Dance Club in Maine. We are the largest club in Maine and probably New England with more than 120 active members. Every April we enjoy attending the New England Square Dance Convention with about 50 of our club members. During the day both men and women wear jeans and short sleeve polo shirts (many with our club logo on them). In the evenings we dress up, most of the women wear skirts and blouses and men wear slacks and shirts (most shirts are long sleeve, but not all). The point is we have a very large contingent of dancers that attend these dances but don't dress according to the requirements set up at the National Square Dance Convention.

My wife and I attended the National Square Dance Convention in Denver in 2004 and dressed as we do for the New England Convention (jeans and short sleeve shirts during the day). We had a great time and were never asked to leave the dance floor. We have been contemplating attending the 57th National Convention in Wichita, but the issue of Proper Square Dance Attire is deterring us from attending. My wife has spoken to the Assistant General Chairman about the dress code and was told that the National Executive Committee (NEC) for the National Square Dance Convention was responsible for the dress code at National Square Dance Conventions.

I think the NEC needs to reconsider their stance on "Proper Attire" and focus on getting people to join our activity, not turn them away by rigid dress codes.

Rick Powell, SAGE Swingers (SAGE.SquareDanceME.US)

We have some compliments as well as "constructive criticism" for the 56th NSDC in Charlotte that also may serve as advice for upcoming conventions.

The main hotel and its facilities were outstanding. However, arrangements to deal with parking and unloading arrivals was not handled well. Hotels should be

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advised to expect huge crowds to arrive all at once so additional staff should be on hand for both check-in and luggage handling.

A list of local restaurants and detailed maps on how to get there should be provided in the convention book and as “flyers” at registration. Then, those restaurants should also be advised that a thousand or so hungry dancers will be in town and will converge on restaurants all day long and into the evening hours, so extra wait staff and food should be arranged.

Dance site: The site management should be told in no uncertain terms to set the thermostats at 64 degrees starting the evening before dancing begins.

The shops were set up rather well with a good representation of merchandise. Not too thrilled with space spent on “snake oil” salesmen.

The layout was a good as could be expected. It depends on what the site has to offer.

However, once again, the Plus dancers got the best of everything, with Advanced and Challenge dancers stuffed in a far, back corner. But worse than that, the calling for Advanced was a severe disappointment. Many of our club members made the same comment, unprompted. Why was there not one or two live music sessions for advanced dancers. Also, the “best” callers spent very little if any time in the Advanced hall. Exceptions were Tom Miller, Mike Sikorsky, Ron Libby, and Ed Foote, with only the latter spending much more than a quick tip. The variety of callers was dreadfully limited, pretty much only to two record companies. Where were the Doughertys? Bob Baier? Bill Harrison? So many wonderful callers never made it to the Advanced halls.

As I recall, we Advanced dancers paid the same fees as everyone else, but received inferior treatment with regard to the actual dancing. This type of treatment will result in fewer of us spending time and money to go to a national convention. In addition, our numbers are growing as we draw from Plus dancers.

Wake up, Program Chairmen – we want equal treatment.


Bob and Laurie Maslow, Odessa, Delaware

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A Lovin' Time

Phase 4+2 – Waltz – Casa music vol. 16 the Best of Ballroom Music Part 4 Track #4 “A time for Love Is Anytime” by Manuel – Dick and Shirley Whyman
Lovely waltz music to this nice flowing waltz. Box finish, left turning box, hover, outside change, weave, diamond turns, canters. A goodie for your record box.

The following 3 routines were choreographed by Ken and Dianne Pratt:

Little Latin Lupe Lu

Phase 3+1+1 Cha +1 (Umbrella Turns) Unphased (Chase Peek A Boo w/Traveling Doors) – Little Latin Lu by Righteous Brothers available at Walmart Music Downloads

Choreography has whip and twirl, New Yorker, spot turn, umbrella turns, spot turn, chase w/ traveling doors. Good music and a fun cha cha. Suggest you slow for comfort.

Laughter In the Rain

Phase 4+1+2 STS +1 (Triple Traveler) Unphased (Traveling R Trn O/S roll/Arm to Arm)- Laughter In The Rain by Neil Sedaka available at Walmart Music Downloads

Good slow 2 step music, basics, left turn inside roll, switches, u/a turn, lariat, traveling cross chasse, lunge basics. Ending has a leg crawl. Suggest you slow for comfort.

Diana

Phase V+2+1 Jive (Chopper/Rolling Off Arms) (Freshman Chase) – Diana by Paul Anka – available from Walmart Music Downloads

Routine has an option on the beginning. Option is chasse L & R. Figures included in the dance are neck slide, kick ball change, chicken walks, American spin, glide to the side, freshman chase, chopper. This one is for the experienced dancer.

Lady Lay Down

Phase 4 – Waltz – CD Dancelife – Dance Anthology Track #4 – Olga and Bill Cibula

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Lovely flowing waltz. Has left turns, in and out runs, impetus, chasse to banjo, wrap and unwrap, twinkles, hover, diamond turn and ending is embrace with leg crawl. Don't pass this one up.

Plasir D'Amour

Phase 5+1 (Ronde & Slip) – Waltz – Nana Mouskouri CD Encore Track 5 Single Track download tunes CD Passport Track 6 – Paul and Ann Clements

This routine is very well done. Has syncopated u/a turns, develop, corte, outside spin, double reverse spin twice, contra check, ending is open contra check and extend.

Te Quiero

Phase 4+2 (Natural Top & Spiral) – Rumba – Te Quiero CD Mestizzo Track #4 – Curt and Tammy Worlock

Lovely music to a solid phase 4 rumba. Cross body, lady sit and wrap, natural top, alemana to tandem wall, shadow right lunge.

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Phase 4+2 (Double Reverse, Check & Weave) – Foxtrot - Unforgettable from CD Love Songs Remaster by Nat King Cole Track 2 available from download or www.walmart.com

Foxtrot routine fits the music to a "T". Lunge apart and roll across, hover, foxtrot

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weave, hover, in and out runs, hover corte, check and weave, outside swivel. Ending is promenade sway, slow change of sway.

Flower Of Azami

Phase 6 – Waltz – CD Let's Dance 6 Track 5 – Jack and Judy DeChenne
Excellent routine written to this music. Shadow Contra Check, syncopated spin maneuver, promenade run, ballerina wheel, same foot lunge, syncopated left face twirl to shadow, ending is roll women left face to a hinge.

Out Of My Dreams

Phase 5+2 (Check Rev. & Slip/Spin & Twist) – Waltz – CD by Charlie Shaffer
Adjusted for tempo and length contact Choreographers – Ken and Irene Slater
Dreamy waltz music. Sways, check rev. and slip, weaves, spin and twist, double reverse spin, outside spin, turning locks, Ending is chair. Nice flowing waltz routine.

Memories Of You

Phase 5 – Foxtrot – CD by the New Stanton Band available from Choreographers – Ken and Irene Slater
Reverse turn, 3 step, open telemark, outside spin, natural weave, whisk, natural hover cross, top spin, ending is chair and tilt. Don't pass this foxtrot up.

Back In Baby's Arms

Phase 3+2 (Fan & Circular Cross Body) – Cha Cha – Back In Baby's Arms CD

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AmericanSquareDance@earthlink.net

Patsy Cline Greatest Hits Track 7 or www.Walmart.com – Ken and Joanne Helton
Cha Cha starts with circular cross body to varsu. shoulder to shoulder, modified
chase, New Yorker, ending is point and hold.

Home On The Range

Phase III+1 (Diamond Turn) – Waltz – CD on the Trail by the Prarie Rose
Wranglers, Track 11 music modified – Jeanne and Warren Shane

Waltz away, Kansas twirl ending facing reverse line of dance, twinkles, diamond
turn, impetus, spin turn, left turning box. Ending is side corte and hold.

Lollipop Bump

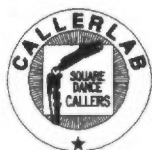
Phase 2 – 2 Step – Cadence 1345 by the Chordettes also Stand By Me Soundtrack
– Russ Booz

Lunge and twist, step kicks, step/bump, vines, ending is side twist, back and
bump. Cute routine.

Honey

Phase 2 – Waltz – STAR 238 – Available Palomino Artist Helmet Licht #3 Studio
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Nice flowing waltz. Prog. and back twinkles, balances, left and right, solo turns.
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THE COUNTRY LINE

By
Mike Salerno



It is December, the time of year that brings all those holiday pleasures. Enjoy your family and friends and whatever celebrations you embrace. In last month's issue, I talked about music phrasing. This month's article will deal with how a choreographer handles the variations in the phrasing of the music. As I explained last month, music is a very structured media with groups of phrases and verses, an introduction, a musical bridge, and an ending. Combined, this makes a song. In most music, other than waltz, phrases and verses will be in 32 beats, 48 beats, or 64 beats in length. In waltz, on the other hand, the phrase, verse, or chorus may be 24 beats, 36 beats, or 48 beats in length.

When the line-dance craze started years ago, few choreographers, and even fewer dancers, were concerned with the finer nuances of the relationship between dance and music. In today's dance world, a choreographer uses two techniques to handle off-phrased music: by adding a "tag" or a "restart" to the dance. A "tag" is an extra sequence of steps that is used to bring the dance back on to the musical phrase. A "restart" is precisely that. You stop the dance in midstream and restart the dance from the beginning to get back on the phrase. Choreographers quite often have to use both techniques and occasionally more than once to get their dance back on phrase. Another technique used to stay on musical phrases is to choreograph a "phrased" dance. A "phrased" dance has different recurring parts. For example, Part A may be a 32-count verse while Part B may be a 24-count chorus and Part C may be a 16-count bridge. These Parts may also be in a random sequence. It can be confusing.

I have a simple rule when it comes to tags, restarts, and phrases: The music for the tag, restart, or phrase has to be so definitive that people will not miss it. If it is not definite, people may dance straight through the phrasing. Sound complicated? It can be, or you can choose to disregard everything I have said and just dance. On the other hand, a dance feels better when the dance and the music are in sync.

This month's dance is an example of a 32-count dance with a 4-count tag. The extra four counts in this song are subtle, just an extra four beats on the first chorus. The tag occurs between the third and fourth walls of the dance. After you listen to

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the music a few times, you will be able to find it easily. Give it a try. Try the dance with the tag and try the dance without it. See if it makes a difference to you and your dancers. I hope you enjoy it.

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: How Long

Basic Steps (Official NTA Definitions):

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

Diagonal: 45 degrees away from the center of the Line of Dance (direction).

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.

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

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

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

Stomp Up: To step without a change of weight, and lift foot upward.

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

Touch (Tap): The toe or heel of the free foot touches the floor without a weight change.

* Prompting Cues are in **Bold** Lettering

NAME: How Long

DESCRIPTION: 32 count, 4 wall, beginner line dance

CHOREOGRAPHER: Jo Thompson Szymanski (CO)

MUSIC TEMPO SUGGESTIONS:

Slow – Why Haven't I Heard From You by Reba McEntire (113 BPM)

Medium – How Long by Eagles (140 BPM)

Fast – Choo Choo Ch'Boogie by Asleep at the Wheel (162 BPM) or Any Moderate East Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Heel, Together, 4 Times

1-2) Touch Right Heel Forward, Step Right Foot Beside Left Foot

3-4) Touch Left Heel Forward, Step Left Foot Beside Right Foot

5-6) Touch Right Heel Forward, Step Right Foot Beside Left Foot

7-8) Touch Left Heel Forward, Step Left Foot Beside Right Foot



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Vine Right with a Touch, Vine Left with a 1/4 Turn, Touch

- 9-10) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
- 11-12) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot
- 13-14) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
- 15-16) Pivot a 1/4 Turn Left on Ball of Right Foot, Step Left Foot Forward, Touch Right Foot Beside Left Foot

Step Diagonal, Touch/Clap, Step Center, Touch/Clap, Step Diagonal Back, Touch/Clap, Step Center, Touch/Clap

- 17-18) Step Right Foot to Forward Right Diagonal, Touch Left Foot Beside Right Foot/Clap Hands
- 19-20) Step Left Foot to Back Left Diagonal (Center), Touch Right Foot Beside Left Foot/Clap Hands
- 21-22) Step Right Foot to Back Right Diagonal, Touch Left Foot Beside Right Foot/Clap Hands
- 23-24) Step Left Foot to Forward Left Diagonal (Center), Touch Right Foot Beside Left Foot/Clap Hands

Rock/Step Forward, Replace, Step Backwards, Hitch, Slow Coaster Step, Stomp Up

- 25-26) Rock/Step Right Foot Forward, Step Left Foot in Place
 - 27-28) Step Right Foot Backwards, Hitch Left Knee and Drop Right Heel
- Choreographers Note: Will feel like a small hop on the right foot with the left knee up.
- 29-30) Step Left Foot Backwards, Step Right Foot Beside Left Foot
 - 31-32) Step Left Foot Forward, Stomp Right Foot Beside Left Foot (Keeping Weight on Left Foot)

TAG - When using the song “How Long” by The Eagles, after the 3rd wall, insert this 4-count tag

- 1-2) Touch Right Heel Forward, Step Right Foot Beside Left Foot
- 3-4) Touch Left Heel Forward, Step Left Foot Beside Right Foot

Then restart the dance as normal. In other words on the 4th wall, you will do a total of 6 heel touches.

Let's Dance It Again and Again.

ALL THINGS CONSIDERED

By
Ed Foote



In Memory: George Monaghan

In my September column I mentioned that caller George Monaghan had passed away during the National Convention in Charlotte in June. At that time I did not have all the details of his life, so delayed until now to give a more complete story.

George was born in Los Angeles in June, 1941, and was considered one of the top teachers of Advanced & Challenge dancing in his region. In 1975 he started teaching dancers Advanced and Challenge in his garage in Orange County, California, by using audio teach tapes, and would coach them when they broke down. This led him to start calling so that he could teach the classes himself. Although he could call all programs, he specialized in Advanced and Challenge, and for almost 30 years he had multiple classes going in various parts of Southern California. For many years he made a monthly calling circuit to San Francisco, Reno and Las Vegas.

George is credited with the phrase: "IF YOU DON'T KNOW THE DEFINITION, YOU DON'T KNOW THE CALL." He emphasized this constantly and soon callers from around the country were saying the same thing to their dancers, and still do so today. George was a very thorough teacher, and many dancers repeated his classes year after year simply because they always seemed to learn something new about the calls they already thought they knew.

George's dancers had a reputation of being very well trained, which resulted in Southern California being known for both quality of dancers at Advanced and Challenge, as well as quantity because he taught so many people. It was said you could often tell if someone had been trained by George by how well they danced. For many years during my trips to California I would visit one of his classes or workshops just to see him work. Some dancers could not handle him, because he was strict, but if you graduated from his class, you really knew how to dance.

George loved to call at the National Convention, and Charlotte was his 20th. He knew callers from all over the U.S. According to his wife Carole: "George was well liked; we could not walk into a square dance hall without someone welcoming us."

About two years ago George and Carole retired to Prescott, Arizona, but he could not stay retired and was soon teaching a Mainstream class and calling Advanced.

George will be missed by all of his friends and will be remembered for the lasting impact he had on the world of Advanced and Challenge dancing.

* * * * *

Marilyn and I would like to wish you a blessed holiday season, with the reminder that those who truly seek peace will always find it.

The Merry Christmas Rag

By Corben Geis

*Once again, it's that time of year!
Time for egg nog and Christmas cheer.
It's been so long, since 'ize in the mood,
But this year, there's twice the food.
So, get your baby doll and your mistletoe,
Look out the window, at all of the snow.
It's finally here, no more kids will nag
You do the merry Christmas rag.*

*I hear the sleigh bells, up on the roof
No time to act shy, coy or aloof.
Well, who could it be, but old Santa himself,
Accompanied by one of his elves.
"I was stuck down the chimney,
So I came through the door.
I thought we'd eat some cookies,
And swing on the floor.
My sleigh is outside, and the toy's in the bag
Do the merry Christmas rag."*

*Rudy, the red nosed reindeer, had a very shiny nose
And, Frosty the snowman, was a jolly, happy old soul.
We had a holly jolly raz-a-mah-taz
Swinging with Santa to the beat of the jazz,
My sleigh is outside, and the toy's in the bag
Do the merry Christmas rag."*

*Jack frost, decked out in zoot suit
While Mrs. Santa Claus was playing the flute.
The elves ensemble was running loose
Make way now, for the Christmas goose.
The toy soldiers just a tapping their drums
They go 'a-ratty-tat-tat, and a-rummy-tum-tum'
It's finally here, no more kids will nag
You do the merry Christmas rag.*

*Do The Merry Christmas Rag With Me.
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MOORE ON CONTRA



By
Paul Moore

'Tis the Season

In the past we have looked at dances in various types of circles. One kind of circle was a single circle of couples, and another was a circle with couples facing each other – one facing clockwise and the other counter-clockwise. The second kind I identified as a Cicilian Circle. There is another kind yet – a Circassian Circle. I have no idea why it is called that, but it is a circle within a circle with the inner circle facing a couple in the outer circle. Another way to describe it is a Becket in a circle.

But now to the dance...it is officially called “Marching to Pretoria,” and it was written by the great Bob Howell. If you have read American Square Dance in the past, you know how talented and knowledgeable Bob is. His easy column is the first thing I turn to in each edition. Bob set the dance to “Marching to Pretoria” from the Lloyd Shaw Foundation recording. The match of music and dance is pure genius because it takes advantage of the motion to have the dancers sing the chorus of the song. Here we go:

Intro: ----, two ladies chain

1-8: ----, -- chain back

9-16: ----, same four, left hand star

17-24: ----, -- right hand star

25-32: ----, single file promenade

33-40: ----, turn, come back

41-48: ----, face the same two, right and left thru

49-56: ----, -- pass thru and wheel left

57-64: ----, new couple, ladies chain

Now the lecture. On paper this looks very easy. It is very tempting to teach it from the first phrase and work to the end. Uh-uh. It is time to rely on your skills to

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analyze a dance to see if there is anything difficult or unusual in it. If there is, then there must be a way to make that easy for the dancers to learn. If you don't do this, you end up spending a lot of time frustrating yourself and the dancers.

In this dance, the unusual part is coming out of the right hand star into the single file promenade. If you try to have the dancers identify where they are on the fly, you will lose them. So the trick is to have the two couples who are facing each other, touch right hands as if to make a star, but do not turn it. Have them look at the direction they are facing and where they would go if they were to promenade in their own circle; that is, those in the outside circle stay on the outside, those on the inside stay on the inside. Now, drop hands and promenade single file, with the men leading their partners. Have the dancers turn alone and march back to the couple they just left, and FREEZE. Do not face each other, but instead touch left hands into a left hand star and turn it. Turn into a right hand star until you are back in your own circle, drop the star and single file promenade. Turn and promenade back to the same couple.

This time have the dancers face the other couple to do a right and left thru. Make sure they end up facing that same couple. Everybody pass thru, and with the man as the pivot and the lady moving forward, wheel to the left to face a new couple. Everyone has progressed one couple to the right in their own circle, and we are at the top of the dance. Now the whole dance can be walked through with no more teaches. As the ladies finish their turn on the wheel, they flow naturally into a ladies chain over and back. Keep the left hands joined from the courtesy turn to lead into a left hand star, and onward to the end.

With just that much teach and practice, you can take any square dance floor and have success. The dancers will have fun getting to dance with other couples in the circle. And the dance has enough variety of movement not to become boring. Also, when the dancers are promenading, they get to sing. (We know that if we can get the dancers to vocalize, they become more involved in the dancing and will have more fun during the whole evening. Some of the most successful callers make sure they get some hollering or singing along or finishing the name of a call [flutter...wheel].) So Bob Howell saw what a good match 'Marching to Pretoria' was for the dance: as the dancers promenade (in an exaggerated marching style) they sing "We are marching to Pretoria, Pretoria, etc."

This column is coming out about the time you need to dust off your holiday records. Almost any version of "Jingle Bells" works for the marching and singing. So does "Christmas Times a-Coming." Experiment and find the perfect holiday song for you and your dancers. Spread a little cheer with a slightly different dance and seasonal music.

Happy Holidays.

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



From Kappie Kappenman

My Parents Were Undercover Square Dancers

An investigation into the dark world of square dancing.

By Mark Stibich, Student.com Correspondent

Now that the Unabomber is caught, Americans are startled as they learn of the depth and scope of the FBI investigation. The FBI, desperate to penetrate the layers of secrecy cloaking America's sub-cultures, depended on many fine citizens for undercover work. The Beer Lady's own parents were approached several years ago to aid the FBI by infiltrating the highly secret and ritualistic cult known nation-wide as Square Dancing. [ed. *This link courtesy of Eric Ng.*] After years of startling undercover work, they have come forward to tell their unbelievable tale of intrigue and espionage. Throughout their years of trial they learned many bizarre dance rituals as well as participated in cult practices such as initiation rights, smuggling political prisoners in petticoats and executing raids on other Square Dance Clubs. Their story is told here for you as a Student.Net exclusive.

My Parents were Undercover Square Dancers

It all started one cold Christmas morning, when after the normal distribution of gifts, the Beer Lady's sister, known as Wine Boy, noticed a small package hung in the tree. We took it down carefully, excited by the sudden magic that had returned to Christmas. Dad opened it slowly and cautiously. It contained only a card and a small certificate. The certificate was good for 30 weeks of Square Dancing lessons. The card simply said, "Your country owes you a great debt. If you are captured we will deny any knowledge of this mission. This Christmas Card will self-destruct in 20 seconds. Merry Christmas — The FBI." The card destructed as advertised, setting our tree on fire and burning down our house on Christmas Day. We were saddened by this, but it was a difficult time and our country needed us; sacrifices had to be made. We all knew about the assignment, how dangerous it was. I had confidence though. The FBI chose my parents because of their very special talents. My mother grew up on a farm and is fluent in Rural American, the language most commonly used at Square Dance meetings. She is also a sewing and handicraft expert. My father too was a good choice. No one would suspect a Square Dancing engineer from Detroit as an FBI stooge. The lessons began shortly after Christmas. In order to reach the upper echelon of Square Dancers, my parents would have to achieve the Sacred Order of the Plus, this required 30 weeks of Square Dance training as well as participation in occult rituals. Their official FBI report remains confidential, but through the Beer Lady's extraordinary investigative reporting skills, permission to print selections from the glossary of that report has been obtained. The following is excerpted from the FBI report, with permission.

Angels: Are small winged creatures found mostly in statuary in Churches. They are also the code name for club members who disguise themselves as students in order to gather information on prospective club members.

Calls: Calls are made by a caller and communicate to the dancers what steps to dance. Each call given by the caller requires the performance of as many as 20 different steps. After months of calculations, it was determined that, when placed in the correct sequence, the steps actually revealed the missile codes for the U.S. Nuclear Arsenal.

Clothes: Each club has specific colors or a uniform to wear. Any club member wearing illegal cloths is promptly executed. The men wear typical Western attire. The women, however, wear special square dancing clothes consisting of a blouse and skirt complete with petticoat and bloomers. The petticoat can have as much as 200 yards of lace in it and serves many functions. When cornered, Square Dance ladies are proficient in a self-defense technique known as 'skirt work' in which a well-executed spin can crush a man 10 feet away. The many folds of the petticoat can be used to smuggle political prisoners. In emergencies, the petticoat can be used as a spare air bag or a parachute.

Etiquette: Square Dancers greet each other with hugs during which microfilm and other secret information is exchanged. They typically meet in Church Halls or Senior Citizens Centers to maintain an almost airtight front of respectability. In those lines, there is also no smoking or drinking, lest members become intoxicated and reveal club secrets.

Insignia: Each member of a Square Dance Club can be identified by rank and name through the badge they wear. Badges contained gems which each indicated 20 raids that the wearer had participated in as well as bars for every 100 raids (see also, raids). Some of the older club veterans have been in as many as 400 raids during the Cold War. Any Square Dancer who survived more than 500 raids is known as a Square Dance Black Belt. Dangles, which hang from the badge, indicate special missions the wearer has accomplished. Dangles can be awarded for gathering intelligence from distant sources, learning specific codes and dances, or infiltrating cultural areas of the U.S., such as bowling alleys and pizza parlors.

Goals: One of the missions of United Square Dancers, the international branch of Square Dancing, is world domination. They seek to accomplish this by allowing foreign counties to participate in Square Dances exclusively in English. This imperialist attitude is simply phase one of their plan for world conquest.

Music: Square Dance music consists of instrumental versions of popular

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tunes sung over by the caller. Songs such as 'Peggy Sue' or 'Johnny B. Good' are especially possible. At times the music can be dangerous. Once a caller began yodeling to the tune of 'It's a Small World After All.'

Raids: Raids are a throw back to barbarian customs of conquest. In the old days, each club would attempt to steal the banner of the club sponsoring a dance. If a club was successful, they displayed their stolen banners at their own next dance and attempted to defend them from retrieval. Vast intelligence networks were developed. Due to massive loss of life, this process has ceased in all states but Texas.

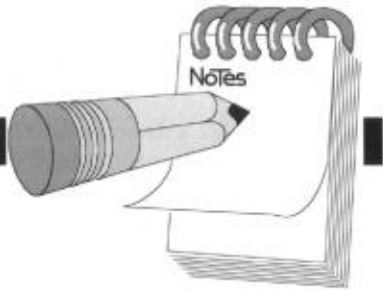
There is however, no cause for alarm. Square Dancers are generally poorly armed (except in Texas where they are well-armed when compared with the rest of the country, but poorly armed when compared with the rest of Texas) and keep to themselves. They do not, on the whole, believe that the U.N. is poised to invade the U.S. using a fleet of small black helicopters. Records show that Square Dancing is not responsible for any loss of life in this country, unless you count old Mr. Fergis who died after he went insane during a square dance. It seems Mr. Fergis, during the Wyoming State Square Dance Convention, 1989, suddenly believed that he was an astronaut. He began performing all the dances with greatly exaggerated motions, as if in zero gravity, until another square dancer, greatly annoyed said, "If you're an astronaut, where's your space suit?" A look of horror overcame Mr. Fergis' face and he promptly imploded. Officials later determined that Square Dancing had nothing to do with his implosion and that he would have imploded or run out of oxygen eventually anyway.

The FBI is committed to keeping close tabs on Square Dancing, as well as line dancing, clogging, and, especially, Polkas. To observe these groups, The White House Task Force On Square Dancing, Angling, Polkas, Clogging, Fish Frys, Bingo, Line Dancing, Bowling, Putt-Putt Golf and Other Such Things (WHTFOSDAPCFBBLDBPPGAOST) has been established. Meanwhile, my parents, now that their cover is blown, are looking to take up a new assignment penetrating the vast underworld of ballpoint pen manufacturers.

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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

Intl. Assoc. of Gay Square Dancers:

July 3–6, 2008 – Cleveland, OH

April 9–12, 2009 – Washington, DC

July 1–4, 2010 – Chicago, IL

June 30–July 3, 2011 – Atlanta, GA

Lottie's Louisiana Hoedown, Ruston Civic Center; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net

25-26 **SOUTH CAROLINA** – 33rd Annual South Carolina Square and Round Dance Convention, Springmaid Beach Resort and Conference Center, Myrtle Beach; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485; edjoanredman@aol.com; 843-871-0323

DECEMBER 2007

30-31 **MISSISSIPPI** – Magnolia Swingers Year End Blast, St. Martin Community Center, Ocean Springs; Gloria Hurt 228-475-5778; Juanita Glazier 228-324-0154

JANUARY 2008

22-27 **HAWAII** – 43rd Annual Aloha State Square and Round Dance Festival, Ala Wai Golf Course Clubhouse, bordering Waikiki; Henry Staehl 8 0 8 - 6 7 2 - 3 6 4 6 ; registrar@squaredancehawaii.org; squaredancehawaii.org

25-26 **LOUISIANA** – 6th Annual Square and Round Dance Weekend,

FEBRUARY 2008

1-2 **MISSISSIPPI** – 30th Annual Belles and Buoys Square Dance Mardi Gras Festival, Orange Grove Community Center, 13472 Highway 49, North, Gulfport, MS 39503; Tom and Bunky Moss 228-324-0737; tom moss710@wmconnect.com

15-16 **FLORIDA** – 48th Annual Florida Knothead Konvention, Eau Gallie Civic Ctr., 1551 Highland Ave., Melbourne; Susan Elaine Packer, 740 S Hampton Ave., Orlando, FL 32803; 407-894-2227; cutie@bellsouth.net

16 **FLORIDA** – 29th Blue-Grey Square Dance, Toyota Indoor Showroom, 1232 West US Hwy. 90, Lake City; Annette Conk, PO Box 1666 Lake

City, FL 32056; 386-935-1548;
wrconk@alltel.net

21-23 **CALIFORNIA** – 58th NSDC
Pre-convention, Queen Mary Hotel,
Long Beach; Www58nsdc.com

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

MARCH 2008

7-8 **MISSISSIPPI** – Sweetheart
Festival, Wahabi Shrine Temple; Jack-
son; Jeff and Jamie Wells, 409 N.
Spring Ave., Louisville, MS 39339;
662-822-1612

7-8 **FLORIDA** – Shamrock Swing,
First Presbyterian Church of Maitland,
341 N. Orlando Ave., Maitland; Dick
and Jeanne Lysobey 386-789-8018;
rjl1013@earthlink.net

13-15 **VIRGINIA** – WASCA's
49th Square and Round Dance Festi-
val, Hilton Alexandria Mark Center,
5000 Seminary Road, Alexandria;
www.wascaclubs.com/pages/wasca-
spring-festivals/upcoming-festival.php

14-15 **GEORGIA** – 17th Annual
Fuzzy Navel, Oceanside Inn & Suites,
711 North Beachview Drive, Jekyll Is-
land, GA 31527; Mary Lou Pelz 904-
733-1869, Maryloupelz@aol.com

14-16 **COLORADO** – Four Cor-
ners Fling, Cortez Middle School, 450
West 2nd St., Cortez; Ken & Nancy
Whited (970) 565- 4033), e-mail:
whited@fone.net

28-29 **ALABAMA** – 55th Alabama
Jubilee, BSDA Friendship Hall,
Fultondale; 205-841-5675;
lydiazcozad@charter.net

APRIL 2008

4-5 **MISSOURI** – 60th Square and
Round Dance Jamboree, St. Ann Com-
munity Center, St. Ann; 636-942-4052;

gtevlin@sbcglobal.net;
www.StLouis.SquareDanceMissouri.com

11-12 **IDAHO** – Rocky Mountain
Shindig, Elks Lodge; Virginia Perry,
37 Lovers Lane, Salmon Idaho 83467;
vpp521@yahoo.com

11-12 **WYOMING** – Annual Levis
& Lace Spring Fling "Racing Fever",
Gillette; Don Haney 307-682-0632

18-19 **FLORIDA** – 17th Annual
Spring Fling, Ragon Square Dance
Hall, 2600 Stratford Rd. Pensacola

18-19 **KANSAS** – 2008 Spring Fes-
tival, Cessna Activity Center, 2744 S
George Washington Blvd, Wichita;
Bob and Janet Smith,
jlcsqdnce@msn.com or 316-773-0291

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

25-26 **MASSACHUSETTS** – 50th
Annual New England Square & Round
Dance Convention; Jay and Sandi
Silva, P O Box 123, Northwood, NH
03261; 603-942-7226

25-26 **NORTH DAKOTA** – 56th
North Dakota Square and Round Dance
Convention, Central Cass School, 802
5th Street North, Casselton; Jim and
Rita Lizakowski, 218-233-6212;
www.geocities.com/squaredancend

MAY 2008

2-4 **NEVADA** – 61st Silver State
Square and Round Dance Festival,
Grand Sierra Resort, Reno; 775-626-
8401; www.SquareDanceNevada.com

2-4 **OHIO** – 48th Ohio Dance Con-
vention, Bertram Inn & Conference
Center, Aurora; Bob and Judy Calkins,
440-255-5361; 8772 Arrowood Dr.,
Mentor, OH 44060;
calkins8772@oh.rr.com;
www.squaredancing.com/cleveland/

conv2008

8-10 **CANADA** – International Square & Round Dance Convention, Brock University, St. Catharines, Ontario; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; budge@sympatico.ca; 905-875-0268; www.td-dance.ca

15-17 **VIRGINIA** – 20th Virginia State Convention, Holiday Inn Conference Center, Hampton; LDavis70@shentel.net

16-18 **NEW MEXICO** – 61st NMSRDA State Festival (Oldies but Goodies Dance), McGee Park Multi Purpose Building on Hwy 64 between Farmington and Bloomfield) Farmington; Dale and Lori Gerber, 505-327-3678; dlgerber@msn.com

23-25 **FLORIDA** – 54th Florida State Convention, Lakleand Civic Center, Lakeland; Mary Lee VanValkenburg 813-707-1702; 110 Bymar Dr., Plant City, FL 33563; rmljdancer@aol.com

25-26 **MASSACHUSETTS** – 50th New England Square and Round Dance Convention, Sturbridge; 508-376-4952; www.nersdc.org

30-31 **TENNESSEE** – Smokey Mountain Retreat, The Riverside Motor Lodge, 715 Parkway, Gatlinburg; Tim and Donna 803-327-2805; Ace and Laverne 864-226-2834; dhbrigman@hotmail.com; www.riversidehotels.com

JUNE 2008

13-14 **COLORADO** – 53rd Colorado State Square Dance Festival, Mesa State College Campus, Grand Junction; cwatkins@acsol.net

13-15 **CALIFORNIA** – 41st Annual Fun Weekend, Yuba-Sutter Fairgrounds, Yuba City, CA - 442 Franklin Road (Home of Harvest Hoedown!);

Mitchell Cari 916-988-6021; Fun Weekend @ ASDSC.org; www.ASDSC.org

JULY 2008

3-6 **OHIO** – Touch a Quarter Century, 25th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Renaissance Cleveland Hotel, Downtown Cleveland; www.TAQC.org; info@TAQC.org; Touch a Quarter Century, PO Box 771625, Cleveland OH 44107

8-10 **MICHIGAN** – National Square Dance Campers Camporee, 262 Sprague Street, Coldwater; Art and Sharon Bentley, 3238 West River Drive, Gladwin, MI 48624; 989-426-2604; aebentley@amazinispp.com

17-19 **CANADA** – “Make a Date for 2008” 16th National Square & Round Dance Convention, London Convention Centre, 300 York Street, London, Ontario; Lee & Sharon Cox, 519-396-9877 or toll free 1-866-206-6696 U.S. & Canada, www.swosda.ca/2008 email: convention2008@squaredance.ca

17-19 **VIRGINIA** – Star Spangled Banner Festival, Hilton Alexandria Mark Center, 5000 Seminary Road, Alexandria, VA 22311 www.hiltonalexandriamc.com; Carol Eyre CEyre@mcleancont.com; 410-871-2316

25-25 **SOUTH DAKOTA** – Black Hills Festival, Minneluzahan Senior Center, Rapid City; Don Haney 307-682-0632

AUGUST 2008

8-10 **WISCONSIN** – Wisconsin Square and Round Dance Convention, Waterford High School, Waterford; Ted AND Doris Palmen, 262-857-

2513; T-D-PALMEN@peoplepc.com
13-16 **OREGON** – 9th USA West
Square Dance Convention, Pendleton;
www.usa-west.org; 503-556-0202;
registration@usawestor.com

15-16 **MICHIGAN** – 47th Michi-
gan Square & Round Dance Con-
vention, Valley Plaza Resort, Midland;
m c s r d c @ h o t m a i l . c o m ;
w w w . s q u a r e d a n c i n g . c o m /
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15-16 **NORTH CAROLINA** – 19th
State Convention, Hilton Convention
Center, North Raleigh; General Chair-
man Lesley and Debbie Green, 919-
598-1104; green_dc@msn.com;
www.ncfederation.org

17-22 **COLORADO** – Rocky
Mountain Callers School, Vallecito Re-
sort, Bayfield; 520-795-6543

22-23, **COLORADO** – 40th Annual
Peach Promenade, Garfield Middle
School, 3475 Front St., Clifton; Pat
AND Wanda McBride 970-434 - 3543;
pandapw@juno.com

25-27 **OHIO** – Brokenstraw Week-
end, Indian Creeek Resort, Geneva-on-
the-Lake; 440-466-8191;
www.indiancreeekresort.com

30-Sept 1 **MONTANA** – 52nd
Knothead Jamboree at West
Yellowstone; Larry Sperry 406-670-
3210 or sperryscue@earthlink.net

SEPTEMBER 2008

12-13 **ALABAMA** – Birmingham
Blast, BSDA Friendship Hall, 1024 Old
Walker Chapel Road, Fultondale; 205-

454-1081 (Cingular cell) 205-394-2017
(Verizon Cell); patgaled@yahoo.com

18-20 **GEORGIA** – Georgia State
Square & Round Dance Convention;
gssda@yahoo.com

19-20 **NEBRASKA** – Nebraska
State Convention, Adams County Fair
Grounds, Hastings; Morris and Sue
Turner msturner@nebi.com

OCTOBER 2008

9-13 **NEW HAMPSHIRE** – North-
east Callers School, Mill-a-round
Dance Center, Manchester; Ken Ritucci
413-734-0591; KenRitucci@aol.com;
www.northeastcallersschool.com

17-19 **MISSOURI** – 49th Missouri
State Festival, Jefferson City;
www.squaredancemissouri.com/flyers/
missourifestival/index.htm

APRIL 2009

9-12 **DISTRICT OF COLUMBIA**
– DC Diamond Circulate, 26th Annual
International Association of Gay
Square Dance Clubs (IAGSDC) Con-
vention, Marriott Wardman Park Ho-
tel, Washington DC;
www.DCDiamondCirculate.org;
dcdinfo@dcdiamondcirculate.org; DC
Diamond Circulate Inc., PO Box
57270, Washington DC 20036

SEPTEMBER 2009

19-20 **NEBRASKA** – Nebraska
State Convention, Adams County Fair
Grounds, Hastings; Ron and Norma
Stairs nstairs@hotmail.com

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