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Editorial5

CALLERLAB Viewpoints6

On The Record – Squares8

56th National Square
Dance Convention13

An Education14

American Callers’
Assoc. Viewpoints17

From The Mail Room20

USDA Credit Card
Program Terminated21

USDA And Long
Term Care Protection22

Peek Into a Caller’s Record Case24

Easy Level27

Creative Choreography30

The Koreo Korner32

Wisconsin Rounds Of The Month ...32

Florida’s 2007
Dancer Of The Year33

Your Rovin’ Corners34

On The Record – Rounds36

Cue Tips39

All Things Considered41

The Country Line42

Moore On Contra45

Point Of Order48

Tips For Better Living50

What’s Ahead51

Advertiser Index54

Deadlines For
American Square Dance55

Classifieds56

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May 2007

"The International Magazine of Square Dancing"

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William and Randy Boyd

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EDITORIAL

*From
Bill Boyd*



I need to start off with an observation, maybe even a complaint. At the Callerlab Convention, just like the previous years there are so many sessions and so little time. Even with your spouse attending and making the session that you miss and even with buying the tapes of other sessions there seems like there is just too much to do. I understand this is not only true for me, but callers with forty and fifty years experience still attend, learn and share. Even arriving two days early there were sessions on Community Dance Programs hosted by Cal Campbell.

One of the breakout sessions I visited at CALLERLAB Convention this year was on showmanship. There was a brief comparison between many famous personalities such as, Bing Crosby, Bob Hope, Liberace, Elvis, John Denver and many others. They discussed the use of props, jokes timing, voice inflection and much more. Jerry Junck, Scott Byars and Charlie Robertson did a masterful job of presentation and the session probably could have lasted much longer. A good showman sells themselves first, the dance second. A good showman is always reading the floor. A good showman makes a connection with the dancers. A good showman always lets the dancers win. I also found this interesting as I was reading in a Toastmaster magazine an article on tips for great speeches. #1. Monitor your who cares factor. Do your dancers care about your presentations? Are they more interested in complex or simple choreography, are they interested in your singing calls, #2 Be funny – maybe! The session discussed the use of props, timing, voice inflection and behavioral change to inject humor. Both the magazine and the session emphasized, if you do not use humor naturally, if it does not fit your personality, if it comes off as trite or looks forced – either do not use humor or use it sparingly and even then only after you rehearse the sequence so it looks natural. #3 Organize a three part outline. A good speech has an opening, body and close, just like a good dance. There is much more involved, but the session discussed programming to include categorizing your patter/singing calls into a minimum of three types, high energy, medium/low energy and show stopper. Do your dancers like traditional or new wave music? Also be prepared to change your program on arrival. There was much more in the written article and the breakout session. The underlying theme of both is planning. Even if you are calling every week for the same club, a little planning can go a long way to making the dances more fun, interesting and insuring dancers will return.

If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" If you want, just send us a flyer!

CALLERLAB VIEWPOINTS

By
Mike Seastrom



It's A Great Time of the Year!

This is a great time of year in square dancing. The new dancers are graduating and attending their first club dances and other events. Every experienced dancer, dance leader, caller, cuer and partner has the ability to help make this time fun, positive and rewarding. This is our opportunity to be part of the solution and not part of the problem. If we really care about the entire activity and it's future, we can give these new dancers the help, encouragement, and the personal care they need to stay and enjoy dancing for many years to come. We can even make their experience so exciting that they'll bring their friends, family, and coworkers to the next new dancer program. It's really our choice and it doesn't take that much effort.

Many clubs and groups that sponsor new dancer programs have a system in place to personally take care of their new dancers. They assign "mentors" or "sponsors" to invite the new dancers to club dances, visitations, special club events, and festivals. When these "mentors" are chosen according to geographical area, it's very easy to carpool to the various events. This makes it easier to locate unfamiliar dance locations or residences where activities are being held. It's also more comfortable for new dancers to walk into an unfamiliar social gathering when they are escorted by someone more familiar with the situation. It's so easy for new dancers to miss a dance or function if they are even slightly nervous about how they will fit in or how well they will dance to a caller they have never heard before. We're all a little more confident when we're with someone who is experienced and reassuring. Think about adding this system to your club's new dancer program. It can even be done before your new dancers graduate and will go a long way to keep them dancing and actively participating.

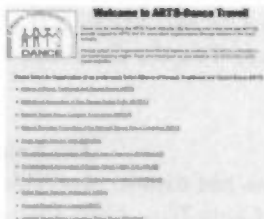
I'm pleased to see more and more festivals providing a hall for new dancers and rotating the featured callers into the new dancer hall. Many of these progressive festivals and events are even held at a time of year prior to graduation. This opens these events to more dancers, and provides an opportunity to bring these new folks out to something much larger and more exciting than their weekly new dancer dance (i.e. Class). I applaud the organizers of these festivals and encourage those who haven't yet scheduled a new dancer program to do so. I also strongly encourage clubs to bring their new dancers to these events and dance with them, as much as possible, to ensure their success. It's a great time to get to know your new dancers and to really strengthen the friendships that will keep them coming back again and again.

Another positive trend I see, is clubs sponsoring new dancer dances and or alternating tips on their regular dance night. This gives the new dancers an opportunity to become a part of the club and increases the size of the dances. Include new dancers in your squares. It lets them know that you remember what being a new dancer is all about and that you really care about their success and enjoyment.

The clubs that are focusing their efforts on a new dancer program are the ones that are growing. It takes a few years to gather momentum when a group begins a year long program of promoting and caring for new dancers, but the rewards are new friends, new dancers, new dance leaders, new callers and cuers, and so much more fun and energy in your club. It's long been said that we get more out of what we focus our attention on. Make this extra effort. The rewards both individually and to our clubs are well worth it!

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I'm Gonna Sit Right Down And

Write Myself A Letter (Coyote COY 808)

Don Coy

A cover of a hit by the Ink Spots. Big band sound from a muted trumpet, banjo, string background, bass and drums in a smooth dance beat. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

If You Ain't Lovin' (Crown CRC 189)

Maruaki Okumura

A George Strait hit. Energetic music from a steel, bass, fiddle, guitar, piano, and percussion. Harmonize the tag lines. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2 X's, Slide Thru, Promenade.*

Hell No (Grammo Phone GP 101)

Joe Kromer

Smooth country sounds from a guitar, keyboard, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Spin Chain Thru, Girls Circulate 2 X's, Spin Chain Thru, Boys Circulate 2 X's, Swing Corner, Promenade.*

Light My Fire (Hi Hat HH 5277)

Tim Crawford

A bright contemporary sound from an electronic keyboard. A cover of a hit by the Doors in the mid 60's. Try it for patter, Available on CD recorded in one key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Blue Clear Sky (Hi Hat HH 5278)

Lottie Ainsworth

A modern contemporary sound from a keyboard with a good beat. A cover of a George Strait hit. Available on CD recorded in one key. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Dream Lover (JRR 106)

Bruce Simperts

A cover of the 50's hit by Bobby Darin. Guitar, electronic keyboard, and percussion. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Follow Your Neighbor – Spread, Ladies Trade, Recycle, Swing Corner, Promenade.*

The Sun Always Shines When It Rains (Double M MM149) **Monk Moore**
A happy sound from a guitar, organ, keyboard and bass with just enough percussion. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Robin Hood (Sting SIR 347) **Paul Bristow**
A full band sound that takes you into the mediieval forest. Music originated from the old TV series, The Adventures Of Robin Hood in the late 50's and early 60's. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Recycle, Pass Thru, Circle Four Half, Veer Left, Couples Circulate, Bend the Line, Tch 1/4, Single File Circulate, Boys Run, Swing Corner, Promenade.*

Dixieland Delight (Sting SIR 368) **Story and Oxendine**
An energetic cover of a long running Alabama hit from 1992. Steel, fiddle, bass, guitar, electronic keyboard, and harmonica with just enough percussion. Some well placed riffs and runs. Key change in closer. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Recycle, Reverse Flutterwheel, Veer Right, Ferris Wheel, Veer Right, Veer Left, Single Circle, Swing Corner, Promenade.*

Down In Dixie (Tarheel TAR 160) **Chuck Mashburn**
An upbeat arrangement from a piano, banjo, xylophone, guitar, and mandolin that share the lead. Bass and drums provide the rhythm. Key change in closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Don't Blame It All On Me (Tarheel TAR 161) **Jim Cossman**
A touch of Dixieland jazz from a steel, trumpet, banjo, guitar, bass and piano with just enough percussion. This one will get the dancers moving. Listen to the piano background. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

The Same Old Song (Unicorn UR 201) **Michael Breithwaite**
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on CD and MP3. *Hds (Sds) Square Thru, DoSaDo to an Ocean Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru and A Little More, Keep That Girl Promenade.*

Good Luck Charm (Desert Gold 004)

Ron Markus

A modern upbeat cover of an Elvis hit. Has non-intrusive background voices. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Weave the Ring, Swing Corner, Promenade.*

High Horse (Fine Tunes FT 123)

Jet Roberts

Energetic country rock from a guitar, electronic keyboard, piano, bass and percussion. This will get the floor moving. Try it for patter. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Half Tag, Follow Your Neighbor – Spread, Ladies Trade, Recycle, Swing Corner, Promenade.*

You Are My Sunshine (Hi Hat HH 5266)

Lottie Ainsworth

A touch of Dixieland jazz from a trumpet, clarinet, tuba, trombone and drums. This one will add some zest to your dance. Available on CD recorded in one key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

From Both Sides Now (Sting SIR 329)

Paul Bristow

Smooth music from a fiddle, piano, guitar, bass, steel and drums. Original recording by Joni Mitchell. Also recorded by Roger Wittaker. Key change in closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

Que Sera Sera (Sting SIR 334)

Cherish and Paul Bristow

Harmonica, piano, fiddle, steel, bass and drums. Full sound with instruments moving from lead to fill. Good harmony number. Key change in closer. A 1955 Doris day hit from the Alfred Hitchcock movie "The Man Who Knew Too Much". Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.*

CD

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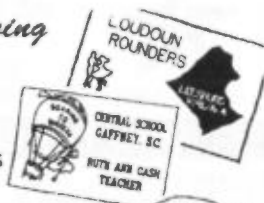
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Lots of quality music this month. Check it out on your tape service. Many new dancers are starting to spread their wings. Make sure they are made welcome. Until next month keep your dances FUN.

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EXHIBITION GROUPS:

56TH National Square Dance Convention
Calico Boots, Arvada, CO - Clogging
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Denim & Lace, Lamar, CO – Clogging, Squares
Fred's Contra Dancers, Stuart, VA – Contra
High Country Dancers, Loveland, CO – Squares, Rounds, Contra, Quadrilles
Hunterdon Stars/Mercer Arc Angels, Hamilton, NJ – Handicapable
Lamar Dudes & Dames, Lamar, CO – Clogging, Squares
Maycroft Square Tappers, Muskegon, MI – Squares
Michigan In Motion, Kalamazoo, MI – Squares
The Spirits Of Huston, Houston, TX – Squares

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BITS & PIECES about the 56th NSDC...There are 660 dancers who have signed up for Tours (and there's room for you, just let us know)...The Golf Tournament has 49 registered to play on Wednesday (and there's room for you)...Over 654 dancers will be Camping and 310 sites are now reserved out of 400 (and there's room for you)...On Tuesday morning, on June 26, Ways & Means will open at 9:00am and Registration will be open at 12:00 noon (and there's room for you)...The Food Court will be open for Breakfast, Lunch and Dinner on Thursday, Friday, and Saturday (and there's room for you)...The Fashion Show will be held in Hall “A”, Saturday at 1:00pm, but you may want to arrive early to get a “good close-up seat” and be entertained by a Traditional Carolina Gospel Group, starting at 12:30pm (and there's room for you)...Over 1,757 dancers have bought tickets for the BBQ Dinner & The Tribute to Elvis with Eddie Miles (and there's room for you)...Just added to the website, www.56thnsdc.com is information about Educational Opportunities, discover one BIG reason what separates the Nationals from a dance Festival (and there's room for you)...Total dancers registered 6,448 (and there's room for you)...There are 412 Callers, Cuers, Contra Prompters, Line Dance Instructors attending, just to serve you. KEYNOTE SPEAKER Dr. Ron Partin Friday, June 29, 11:00am, Azalea Ball Room “IT'S ALL ABOUT PEOPLE” www.56thnsdc.com. Visit this informative website for more information in greater detail.

An Education

Obtained by Conducting a Survey of Drop Outs

A lot has been written about the poor retention rate of new dancers and the resulting smaller class sizes. I conducted a new dancers class, which started in September of 1999, consisting of 19 people (5 couples and 9 singles). Nine people dropped out after graduation. One of the new dancers suggested a survey be taken of the drop outs. He said he would help me put together and mail out the survey. His suggestions and assistance were excellent.

The survey included 4 main questions and 4 to 6 sub questions amplifying the answer to the main question. The survey was mailed with a stamped, return addressed envelope. No name was requested to assure complete anonymity. This would encourage complete, frank answers and encourage criticism.

The questions were as follows:

1. Why did you decide to drop out? 5 sub questions, plus remarks
2. What is your opinion of the number of lessons, (26 lessons and 4 workshops?) 4 sub questions.
3. What is your opinion of the quality of the dance lessons? 6 sub questions. (One part had me very concerned, "Was the instructor clear and effective?" An excellent question, but what if?)
4. What is your opinion of the regular 1st and 3rd Friday night dances? 5 sub questions.

The answers and comments were informative, frank and educational.

Question 1 answers, "not confident of my dancing ability at the regular dance !" 7 out of 9.

Question 2 answers, "number of lessons, 26, just right." 9 out of 9!

Question 3 answers, "the instructor was clear and effective." 9 out of 9. Wow, was I relieved, happy and feeling good! (My survey helper shook his head and remarked that was hard to believe.)

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Question 4, 5 people believed the time of dance should be changed. 8 said they did not feel comfortable at the regular dance, because they were not confident and goofed up the square.

Other comments, remarks and criticisms were as follows; I missed too many lessons. I'm single and do not have a dance partner. I'm slow in retaining dance steps, even after repetition. How much is membership? I wish to continue to belong. I dropped out for health reasons and laziness. Lessons are super! Lessons were more fun and relaxing, too much pressure at the regular dances. (That comment was educational.) I have not attended Friday night dances, too busy, but it's a wonderful group and maybe sometime later I can get back into it. Last of all, "the callers are too fast and the dance steps too complex." (A call for an easier dance program.)

In summary, I think that a lot of improvements can be made if both the club members and myself address the problems listed. CALLERLAB recommends 44 lessons to cover mainstream properly. I believe they are right, but I haven't been able to sell/promote that idea to club members or the new dancers. (Try telling the new dancers they will start in September and complete the course by late May or early June!) That's a problem we seriously need to address.

Don Niva

1200 Douglas Trail
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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*



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For more information contact:
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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



Environmental Factors Denigrating Square Dancing

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away for most of 2001-2006. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

This month's ACA Viewpoint discusses the thoughts of Ms. Pat Latta who resides in the Capital District of New York State. Pat believes that the decline of square dancing partially lays in the attitudes and internal, possibly "hidden agendas" of square dance leaders.

Pat has been dancing for about 20 years and has watched the activity decline over the years. Pat says that when she started dancing, people would take their square dance association schedules and look over the weekend dances and would CHOOSE which dances they wanted to attend each night, based upon who was calling. Today, with all the clubs disbanding and the quality of dancing slipping, it is hard to find even ONE dance on Friday or Saturday night.

The New York State Convention was canceled about 10 years ago, which was a terrible loss to New York and area square dancers. Today, the closest they have to a "state convention" is the New England Square and Round Convention of which Pat is proud to be helping as their Secretary.

Pat believes that part of the problem is the attitude of the square dance leaders who are resistant to any changes! They don't want to see anything changed from 40 years ago when they first started dancing. A one floor/dance "level," forget it. They don't want that.

Pat made the "outlandish" suggestion of making conventional dance attire "optional" in the summer months, thinking that might encourage more folks to attend dances during the hot

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months. The furor was so intense that you would think Pat committed a mortal sin or committed treason and sedition.

One of the square dance leaders said at a meeting, "If it comes down to that, I'm done dancing, they'll be coming to our dances in short shorts!" Can you just imagine, SHORT-SHORTS? With the age and physical state of most dancers these days, that was a ridiculous comment. Nevertheless, the rest of the "old-school square dance leaders" on the board went along with that and considered Pat a radical for even making that suggestion!

Today some square dance leaders have made dancing so restrictive and regimented that younger people come to one or two lessons see the "writing-on-the wall" and you never see them again! This restrictive attitude and the idea of lessons for a year to learn the mainstream and plus are killing square dancing.

Pat argues that lessons could be done like line dancing or old-fashioned square dancing where people right off the street can come in and learn to dance. The caller could begin by calling simple and teach a "real" call as the evening progresses. If a square breaks down, stop and teach that one call and continue with the night until it happens again.

Everyone leaves after having a nice time. No one is committed to weeks and weeks of lessons. New dancers can learn enough to encourage them to come back for another week of fun. At one time square dance lessons USED to be fun. Pat suggests that callers and clubs can use a sign-in sheet and after these people have

attended a certain number of "dances" be presented with a paper saying that they are now considered "square dancers" and can feel free to join the club if they wish. The caller would need to call dances on that basis. Pat argues that until lessons are fun once again, square dancing will continue to denigrate itself.

Pat also noted that callers no longer teach any dance etiquette. Some beginner dancers think nothing of leaving a square if someone enters it that they'd



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rather not dance with joins. Other people cut right through a square to join another. If someone is fooling around in a square, the instructor never says something like, "that's fine, if you want to do that after these folks learn the moves, but until then, they have to learn the right way." Dancers aren't taught the difference between a hand hold, such as in a grand-right & left and a fore arm hold such as in a swing-through or allemande left.

ACA advocates that square dancing has the potential to be of interest to all dancers. The lack of dancer courtesy, refusal of square dance leadership to change with the times, an outdated and mandated and ever burdensome and out of step dance programs are simply driving people away and hurting square dancing. Why not make it fun and easy and kill these sacred cows?

The American Caller's Association is very grateful to Ms. Pat Latta for presenting these problems to be communicated and discussed. Her willingness and desire to revitalize square dancing is praise-worthy. ACA thanks her for taking the time to communicate to us.

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

Until next time, happy dancing.

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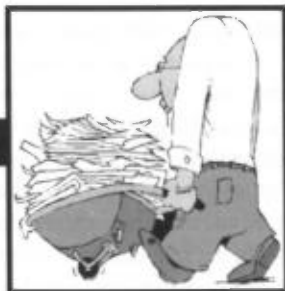
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FROM THE MAIL ROOM



I am writing in response to the article written by Novis and Evelyn Franklin in the January 2007 issue titled "Is It Time for a Change".

There are certain calls that have been around for many, many years and some go back to the early 1900's. One of those is Dosado. I know that many dancers and callers too do not dance this basic as it is taught. If the dancers have changed the way they do a Dosado, it is time that we named a new basic to reflect this new movement. Perhaps naming it "Highland Fling" or something else that applies which would be in order, but, please do not change the instruction as to how to do a Dosado.

The second one mentioned is Circle to a Line. Here again, there is no need to change the instructions for circle to a line. If the dancers have made the "Slap & Slide to a Line" the way they accomplish the lead to the right and circle to a line, then change the name to "Slap & Slide to a Line" or "Slide to a Line". Please don't change the directions to circle to a line. These basics are part of our heritage. If circle to a line is changed it will be difficult to do many of the circles like circle left 3/4. or, circle 1/2 way around.

I realize that many callers can call dances whether it be a ONS, Mainstream, Plus or any of the other levels (programs) without using either of these two basics. I know I can. For heaven's sake, don't change the directions of the basics.

There have been too many basics that have been altered to accommodate those callers who have decided that they can vary the rules because it fits better in the Advanced or Challenge programs.

As for the "box the gnat" I teach it so that it is not uncomfortable to execute. I use that basics quite a bit in my calling. I mostly call Mainstream, Plus and ONS dances.

I too am sending a copy of this to CALLERLAB (definitions committee) and ACA which I am not a member of.

Dave Hass

Dear Mr. Boyd,

The Roving Corners wrote last month, "We haven't been in Memphis since the National Square Dance Convention was held here in 1998." If they were in Memphis for the NSDC in 1998, they certainly WERE roving, as the NSDC was in Charlotte that year. Perhaps either they, or you, typed a wrong number, as Memphis did host the convention in 1990.

Ann Wass

(Oops. I put the wrong year. – Randy Boyd, editor)

USDA Credit Card Program Terminated

At the winter meeting of the United Square Dancers of America (USDA) the Executive Committee terminated all efforts to obtain a new credit card program. The decision was mandated by the lack of support on obtaining Affiliate member dancer mailing lists. Mailing lists of dancers were absolutely essential to a new credit card program.

Much time and effort has gone into researching and contacting banks for an affinity credit card program. Only one proposal was received which required 60,000 names. Nearly all banks are now emphasizing individual reward cards, not affinity group cards.

The credit card program that ended on July 31, 2006, was in existence for almost 20 years and earned many tens of thousands of dollars. Half of these funds were shared with Affiliates to support local programs nationwide. The other half supported Youth and Handicapable programs spearheaded by USDA.

These funds were made possible by dancers supporting the Credit Card Program and will be sorely missed. One way Affiliates and dancers can help to replace these funds is to support the other USDA programs that provide a financial return to USDA. These include the Liability and Accident Medical Insurance Program, the Dancers Online Shopping Mall, the Long Term Care Program and the Discount Prescription Drug Card. All programs may be accessed at www.usda.org or you may contact the USDA Information Officer, cited below.

USDA thanks the Affiliates and their dancers who have supported the Credit Card Program and looks forward to your continued support for the other programs that benefit Square Dancing nationwide.

Credit Card Chairman

Joe and Joy Vaccari

227 Hughes St. NE

Ft. Walton Beach, FL 32548-6441

Phone: 850-243-9484

Email: usda.creditcard@usda.org

Information Officer

Lyle and Jean Beck

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USDA has entered into an agreement with "Long Term Care Quote". This company will provide the detailed information you need to protect your health and your assets when unable to care for yourself. The plan provides for confidential, detailed information necessary for you to understand the protection available through insurance, including the annual cost of the protection.

Long Term Care Quote works with a number of the major LTC Insurance carriers. They will design a plan for your exact needs based upon your health, age and home location. No one in USDA will be involved with the process, all confidentiality will be maintained and the company will deal directly with you.

It is in everyone's best interest to understand the cost of the program and its coverage. This is all done without obligation, no sales person will call on you unless you request an in-person visit, and you can make your decision in the comfort of your own home.

The program has been tested. A call to the company's toll free number, 800-587-3279, will put you in contact with a salaried agent who will explain the plan, gather some simple health information and ages. They will mail to you a quotation from three Long Term Care Insurers, an application and a very informative booklet, "A Consumers Guide to Long Term Care Insurance". Call for further information or just complete the application. All plans offer coverage at home, in assisted living facilities (that are not covered by Medicaid), in day care centers and in nursing facilities. With a Long Term Care plan you may want to stay at home and receive all the care you require. Staying at home will provide the services you need without the undesirable feelings that accompany life in a nursing home.

We will be happy to provide any information you need about long term care and direct you to those who are knowledgeable about the programs.

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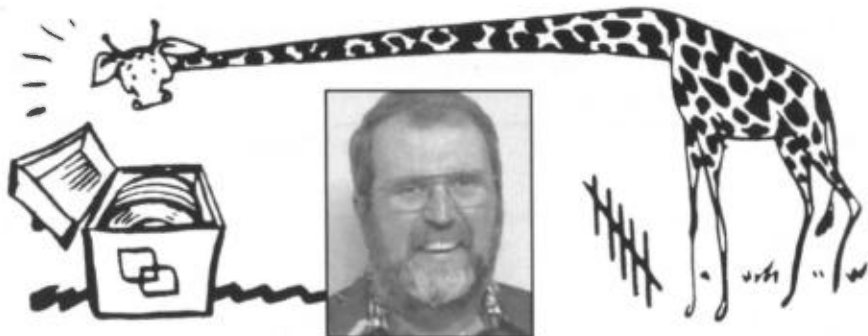
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The Waterwheel Squares, Williamsville/Amherst, New York, hosted A very successful square dance – The Snowflake Festival. (L to R) Mike Callahon from the Rochester Federation of Round & Square Dancers. Mike is our weekly caller/instructor who also calls in the Rochester area for a 1/2 dozen clubs. Next to him is Norm Koharski. Norm is the cuer who also cues for 8 Is Enough, West Seneca, New York. Next to norm is Frosty The Snowman who is all too well known in western New York.



Peek Into a Caller's Record Case

Bob Asp started square dancing with his parents when he was 8 years old. As an adult, Bob took square dance lessons again in 1976 from caller Bill Peacock. Bob called as a stunt for the class graduation and attended a caller school in 1978.

Bob is currently the club caller for Limber Timbers in Elkhorn, Wisconsin, and Sugar Squares in Elburn, Illinois. He teaches for two other clubs. So, he is teaching four nights a week and calling in the Chicago area, Iowa, Illinois, or Wisconsin for the other three nights.

When he retires from his full time job as a forklift mechanic, Bob hopes to travel more for calling.

Bob is a member of CALLERLAB and the Wisconsin Dance Leaders Association.

Bob's wife, Cinda, began dancing at age 12 with her parents. She met Bob at the Illinois State Convention in 1990 and they married the next year. Her parents, Ed and Freda Scales, were pretty excited about their daughter marrying a square dance caller.

Bob records for Solid Gold Records and partners with Tom Manning (producer/owner of Solid Gold Records) in Solid Gold Sound, providing sound equipment and technical services for several state conventions and regional festivals.

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Wave on Wave	RYL 333
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One Promise Too Late	RR 234
Dancing Moon	NIC 60
Light at the River	SG 507
New World in the Morning	GMP 930
This Ain't No Thinkin Thing ..	ESP 1022

Patter Records:

Riptide	BS 2516
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Party Girl	DWN 114
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Chuka Chuka	SG 103
Just a Little Bit More	TNT 298A
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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



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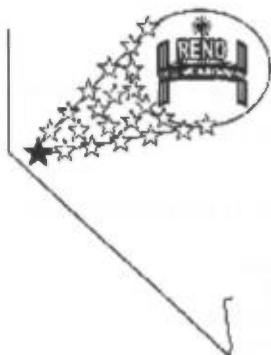
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E-mail: Callerslab@aol.com; On The Web: www.callerslab.org



We crossed county lines for our next "demo," it was held at De Graff Skilled Nursing Facilities in Niagara County. Which is north of Buffalo. The line dance is played to the tune "Elivera." "Hillbilly Hank" plays the washboard and smokes his corn cob pipe as he weaves through the wheelchairs, looking for his girlfriend "Elivera" who is leading the line dance. (L to R) Roy Hankin as "Hillbilly Hank", Norm Kluck, Polly Hartman, Harriet Lindemann.

(Photo by Richard M. Hoesel)



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EASY LEVEL

From
Bob Howell



I picked up the following routine on my computer a few months back supposedly to have been written in George Green's materials from the United Kingdom. It was entitled, the - - -

Jack Dance

(aka Cotton-Tail Rag or Jack Go Back)

Formation: For 5 assorted dancers (gender irrelevant).

Music: 32 bar tune.

Routine: Start by choosing the first person to be Jack (the shortest/tallest dancer?)

A1: All five do left-hand star for 8 steps; then Jack promenades back round the other way while the rest continue to star left (Call: "Jack go back")

A2: Jack swings someone - anyone, same or different sex for 8 beats while the remaining three people form into a line. (Call: "Swing somebody Jack") Jack and the swung person end the swing in a line of two facing the line of three. (8) The line of two and the line of three go forward and back ("Two and Three go forward and back"). (8)

B1: "New Jack Do Si Do." The new Jack is in the middle of the line of 3. All make a circle, with all facing in except Jack, who faces out crossing his or her arms. With her high hand, Jack makes an arch, with the low hand she pulls two people into the center of the circle. The people on the inside then arch around the outside people to form a five person basket (8) "Face out Jack, cross your wrists, arch with the high and pull two people into the center with you,")

B2: Basket swing. End with breaking the basket to form the left hand star at the start. To end, "Break that Basket, Left Hand Star!"

Following is one of the first waltz mixers that I learned and still get a lot of mileage out of it. It is called the - - -

Oslo Waltz

Scottish - English

The Oslo Waltz is a Scottish-English Family Waltz done to a Norwegian folk song. This type of "family waltz" folk dance is found in almost every European country.

Music: Oslo Waltz. FDCD-022 or Folk Dancer MH 3016.

Formation: Single circle, couples facing center, lady to right of partner, hands joined. Directions are for the man, ladies part reverse.



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MEASURES.

I. Waltz Balance.

1. Man beginning left, lady right, take one waltz balance forward.
2. Take one waltz balance backward.
- 3&4. Man takes two waltz balances in place and guides lady on left to his right side. Lady takes two waltz steps (six steps), turning clockwise one complete turn in front of man, moving to right side of man. All rejoin hands immediately to form single circle.
- 5-16. Repeat the action of measures 1-4 three times.

II. Balance and Turn

1. Man faces lady on right for new partner and join two hands. Beginning left, take one waltz balance to left side.
2. Take one waltz balance to right side.
- 3&4. Drop hands and turn solo towards center of circle, man beginning left, turning counterclockwise, lady beginning right, turning clockwise with one waltz step and two steps. Hold last count. Or three steps in canter rhythm (step cts. 1, 2; step ct. 3; step cts. 1, 2, 3), Join two hands.
- 5-8. Repeat action of Part II, measures 1-4, balancing away from center first. Man turns clockwise, lady counter clockwise, moving away from center of circle.

III. Waltz

- 9-10. Join two hands. Beginning left, take two slow draws toward center.
- 11-12. Take two slow draws away from center.
- 13-16. Closed position. Beginning left, take four waltz steps, turning clockwise, progressing in line of direction. All face center in single circle, join hands and repeat the dance from the beginning.

Here is an olde tymer that is fun at any age level. Try it, I'm sure you'll like it.
It is called - - -

Pop Goes The Weasel

Formation: Square

Music: Pop Goes The Weasel FDCD-019 or FDCD-056

Routine:

Introduction

1. Allemande left your corners all, (wait 4 beats)
Grand right and left around the hall, (wait 4 beats)
Meet your partner and promenade,
Give her a glass of lemonade,

Promenade eight 'til you get straight,
Pop Goes the Weasel.

Main Figure

2. The first ol' lady out to the right and don't you dare to blunder,
You circle three hands round and round,
3. And pop the lady under.
4. The lady moves on, the gent goes right, You circle round like thunder,
Double three hands round and round,
5. Pop them both on under.
6. Then she goes on, the gent goes on, Now is it any wonder
That after double three hands round
7. You pop them both on under.
8. The lady comes back, the gent goes on, It's more than easy, it's easier,
Circle four hands round and round,
9. Pop them both on under.

Break

10. (Repeat 1.)
11. The second ol' lady out to the right, etc. (Repeat 2 through 10.)
12. The third ol' lady out to the right, etc. (Repeat 2 through 10.)
13. The fourth ol' lady out to the right, etc. (Repeat 2 through 10.)

Our contra this month was written by my fond friend Tony Parkes of Billenica, Massachusetts. He calls it - - - -

Betty Mac's Reel

Formation: Alternate Duple. 1, 3, 5, etc. Active and crossed over

Music: Lively Scottish or Irish reel

Routine:

Intro: - - - -; Corner Allemande Left once around and a bit more to an Ocean Wave

1-8: - - - -; with gents in center, Balance Wave Twice (8)

9-16: - - - -; Gents Turn Right once & a bit more

17-24: - - - - Turn Partner Left once & a bit more

25-32: - - - -; -- Ladies Chain

33-40: - - - -; -- Half Promenade

41-48: - - - -; -- Same Four Star Left

49-56: - - - -; -- Star Right

57-64: - - - -; New Corner Allemande to Ocean Wave

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CREATIVE CHOREOGRAPHY



From
Lee & Steve Kopman

Let's play around with flutterwheel and reverse flutterwheel from positions we don't usually consider.

Have fun!!!

- 1) HEADS square thru 2
swing thru
boys run
wheel and deal
REVERSE flutterwheel
veer right
boys trade
ferris wheel
CENTERS square thru 2
heads trade
at home
- 2) SIDES square thru 2
swing thru
boys run
wheel and deal
REVERSE flutterwheel
sweep 1/4
pass the ocean
circulate
girls trade
- swing thru
extend, right and left grand
- 3) HEADS lead right
veer left
ferris wheel
CENTERS REVERSE flutterwheel
zoom
CENTERS right and left thru
dixie grand, left allemande
- 4) SIDES lead right
veer left
ferris wheel
CENTERS REVERSE flutterwheel
CENTERS wheel around
square thru 3
trade by, left allemande
- 9) HEADS square thru 2
right and left thru

Kopman's Choreography

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- flutterwheel
square thru 2
wheel and deal
dixie grand, left allemande
- 6) SIDES pass the ocean
extend, boys run
wheel and deal
flutterwheel
fan the top
explode & swing thru
circulate 1 & 1/2
right and left grand
- 7) HEADS square thru 4
right and left thru
flutterwheel
veer left
1/2 tag
girls trade
square thru 4
trade by, left allemande
- 8) SIDES square thru 4
right and left thru
flutterwheel
pass the ocean
GRAND swing thru
fan the top
right and left grand
- 5) HEADS pass the ocean
extend, boys run
wheel and deal
flutterwheel
touch 1/4, acey deucey
boys trade
pass the ocean
right and left grand
- 10) SIDES square thru 2
right and left thru
flutterwheel
touch 1/4, girls trade
box the gnat
square thru 4
right and left grand
- 13) HEADS lead right
veer left
wheel and deal
REVERSE flutterwheel
pass thru, left allemande
- 11) HEADS lead right
right and left thru
flutterwheel
square thru 2
[trade] and roll
right and left grand
- 12) SIDES lead right
right and left thru
flutterwheel
square thru 3
left allemande
- 14) SIDES lead right
veer left
wheel and deal
REVERSE flutterwheel
single circle to a wave
right and left grand
- 15) HEADS pass the ocean
extend
recycle
REVERSE flutterwheel
pass thru
trade by, left allemande

THE KOREO KORNER



From
Steve Kopman

Let's stay with flutterwheel with a little twist. To execute an ALL 8 Flutterwheel, the girls star right 1/2 way across, pick up the opposite man and bring him home to her original position. Have fun.

From squared set
ALL 8 Flutterwheel
THEN:

- | | |
|--|--|
| <p>1) Heads pass the ocean
extend
explode & slide thru
left allemande</p> <p>2) Heads star thru
double pass thru
track 2
explode & load the boat
left allemande</p> <p>3) Heads square thru 4
pass thru
trade by, left allemande</p> | <p>4) Heads square thru 2
touch 1/4
girls run
square thru 2
right and left grand</p> <p>5) Heads pass the ocean
ping pong circulate
CENTERS square thru 3
left allemande</p> |
|--|--|

Wisconsin Rounds Of The Month

For April and May 2007

DANCE NAME	RECORD #	CHOREO.	ROM
PHASE II			
This Time	STAR 179B	Seurer	Apr
Something Special	STAR 178	Watanabe	May
PHASE II+ (BONUS)			
Sleeping Single In			
A Double Bed	MCA 60195	Seurer	Apr/May
PHASE III			
Travelin' Man	American Pie 9059	Seurer	Apr/May
PHASE IV			
Stir It Up	MCA 52770B	Francis	Apr/May

Florida's 2007 Dancer Of The Year Terri Little

Our "Dancer of the Year" is for a person who was born in California and moved to Merritt Island, as a child, with her parents in 1965. In 2001 this person got involved in square dancing because of the parents involvement, they being avid square dancers since 1987. She, being a single parent of four, said that she lost a set of perfectly good babysitters to square dancing, so now that her children are teenagers, she decided to do something for herself. That was when she decided to see just what all this square dancing fuss was about. Well, she is just like her parents, she fell in love with square dancing and became involved immediately. This is why we are awarding our 2007 Dancer of the Year Award to Terri Little. Her parents – Jack and Barbara Hoffman.

Terri joined the Space Tracker Club in 2001 and attended her first State Convention that May, that hooked her forever. For the Trackers she held the position of class coordinator before joining their Board of Directors where she was their Secretary. Terri is now serving as President of the Space Trackers, a position she has held for two years.

Terri will tell you that getting involved is the best thing to do and a whole lot of fun. She must be having a lot of fun because besides being supportive of the Space Trackers, she is involved with the Central Florida Association and the Florida State Federation of Square Dancers. As a five year member of the CFA, she has served as our Membership Vice President since 2003. She was the After Party Chairman for the 2004 Florida State Convention and also ran the Hospitality Room for 2003, 2004, and 2005.

In 2004 Terri was appointed as an Alternate Delegate to the Florida Federation of Square Dancers, but is now serving as a Regular Delegate representing the CFA.

Terri has attended every Florida State Convention since she graduated from the Space Trackers and has attended numerous National Conventions, too. She really enjoys the social aspects and the traveling aspects of Square Dancing almost as much as the dancing itself. She sincerely recommends GETTING INVOLVED as it is the best way to have the most fun.



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 people who give of themselves in square dancing

As you read this, we should be winging our way over the Pacific, heading for Australia. This will be our first trip to Australia and as when we have traveled to Europe, China, England, and elsewhere, it is a square dance trip. We just love square dance trips. We generally travel with just the two of us, after working out our schedule and setting up several potential square dances. We seldom travel to see buildings, natural sights, or other attractions. Our attractions are fellow square dancers. Of course, we plan to note kangaroos, wallabies, and the various sights that come up, but our main purpose is to meet our friends in Australia. (A square dancer you have not yet met is a friend!)



Jim and Betsy – Your Rovin' Corners

In this case, we are traveling as the Directors of International Publicity (D.I.P.'s) for the 58th National Square Dance Convention, to be held in Long Beach, California in June 2009. Of course, the reason we are traveling in 2007 is to give the "Aussies" time to plan and prepare such a major trip.

We will fly into Brisbane, on the East Coast of Australia, dance with our friend Jason Dean (whom we met in Germany), several other nights in Brisbane, then down the coast to Sydney, dancing as we go.

In Sydney, we have several dances scheduled before flying over to Adelaide in the Southwest Corner of Australia. The 47th National Australian Square Dance Convention is scheduled there on June 7, 8, 9 and 10, plus trail-in and trail-out dances. We hope to report in detail about square dancing in Australia next month.

In other business, we were discussing international dancing the other night with our club caller, Wayne Morvent. He is a man of long and wide experience.

Round Dance with Ralph & Joan Collipi

Round-E-Vous At Woodbound - Round Dance Weekend

April 20, 21, 22, 2007; Teaching Ph. 3-5 Requests 3-6

Woodbound Inn - Rindge, NH

Staff: Bernie & Joel Porter, Ralph & Joan Collipi

East Coast Round Dance Leader's College

June 29-July 2, 2007 – Salem, NH; Staff: Blackford & Collipi

Chesapeake Round-E-Vous Round Dance Weekend

Aug. 24-25, 2007 - Phases IV-VI (Soft); Staff: Filalrdo & Collipi

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He has been a full-time professional caller for many years and has helped many callers along the way. He is particularly aware of the international square dance scene from his contacts in various countries. He has held many leadership positions with CALLERLAB in the past.

Wayne says that one of the true magic qualities of square dance is the standardization of the square dance program, worldwide. He is particularly concerned with various clubs and callers drifting away from the standard moves. A few years back, CALLERLAB re-arranged the calls and teaching order, in the process moved some calls from Mainstream to Plus (and vice-versa) and others from the A-1 and A-2 list to plus (and vice versa.)

This led to a near revolt among some European callers who did not want to see the program changed. Callers (and dancers) in some places wanted other calls, which would have soon led to one program in one place, another in another and so on. If various square dance groups go away from the established standard, it will soon become impossible for a dancer to go from one club or country to another and dance. Betsy and Jim have greatly benefited from the standardization of square dance and square dance calls. We have danced often with dancers from Europe, England, China, and elsewhere. Even when we could not converse with other dancers, we could always dance with them, due to the commonality of square dance calls and figures everywhere.

How clearly we recall a young Japanese woman caller at a National Convention who took the mike and said, "My name is NIKKO! I do not speak English well, but I call VERRY GOOD!" She went on to prove herself to the dancers and she really did call good! Betsy and Jim have often experienced being able to dance with a caller, yet being unable to carry on a conversation with him or her, because of language differences. In square dance we had no trouble understanding one another!

We will be doing a seminar in Charlotte on International Dancing. Hope to see all of you there. Come share your experiences in dancing "abroad" and let's learn from one another.

Betsy and Jim are at Jimbetsy@aol.com and we would love to hear from you!

On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079
(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

Pais Tropical (La Botella)

Phase V – Cha Cha – Pais Tropical CD 192, Casa Musica Track 7 by el Coronel – Steve and Irene Bradt

Great cha cha music to a cha that makes you want to dance. Amalgamations included open hip twist to fan, interrupt with triple stop action. Cross body to left skaters. A portion of the dance you are on identical footwork.

La Li Lu Foxtrot

Phase IV+2 – International Foxtrot – Music inquire with Choreographer – Steve and Irene Bradt

2 side touches, feather finish, reverse turn, natural weave, hesitation change. Hesitation change, diamond turn, outside swivels, weave ending. Ending is thru to promenade sway. Excellent choreography written right to the music.

Las Clases Cha Cha Cha

Phase II – Cha Cha – Contact choreographers for music information – Steve and Irene Bradt

Very nice cha cha. Figures included in the routine are: chase with peek a boo, reverse u/a turn, crab walks, fenceline, spot and time, time and spot. Traveling door, vines and circle away and back. Ending is New Yorker change point.

Just A Little Lovin' II

Phase VI (Soft) – Waltz – Just A Little Lovin' (Early In The Mornin') Track #4 by Barbara Streisand – Stoney End – Columbia CD CK 30378 – Steve and Irene Bradt

Great music to a beautiful waltz. In skaters, side sway, forward waltzes, open natural, check and roll lady across, cross pivot, open reverse turns, hinge line, runaround, same foot lunge. Ending has hover corte, open impetus, curving 3, step thru to throwaway and slowly shape the sway.

Getcha Back

Phase IV+2 – Cha Cha – The Very Best Of the Beach Boys, Sound of Summer CD 72435-82710-2-7 by The Beach Boys – Dom and Joan Filardo

Intro has slow marchessi, alemana, lariat, and basic cha cha figures. Part A has

umbrella turn , triple cha's, time steps, ending is alemana, rumba cuddles, side lunge. Don't pass this cha cha up...it is a goody.

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Come Go With Me

Phase V+1 (Rolling Off Arm) – Jive – The Very Best Of The Beach Boys, Sounds of summer CD72435-82710-2-7 by The Beach Boys – Dom and Joan Filardo

Excellent Phase V jive. Has point steps, kicks, ball change. Change places to tandem to catapult, rolling off the arm. Swivels and kick ball change, lindy catch, sailor shuffles. Continuous chasse.

Sin Excusas

Phase V+2 (curl, throwaway oversway) – Bolero – Sin Excusas Ni Rodeo by Julio Iglesias, La Carretera CD Sony Trk 7 – Milo and Terry Molitoris

Looking for a beautiful bolero, look no more..this is it. It has basic figures, but some of them end in different facing Positions. It has left side pass, horseshoe turn. Shadow New Yorkers, lunge breaks to cuddle rocks, riff turns. Music and routine make this a very enjoyable routine to dance.

Angelito

Phase IV+1(full nat. top) – Rumba – Angelito by Herb Alpert and Tijuana Brass CD South of the Border – CD available on line from WalMart, J&R Music (Tunes & Other on line sources) – Bob and Joanne Coffeen

Beautiful rumba music to a very nice routine. All basic rumba figures. Has cross body, full natural top, aida, ending is hip rock 3 to face and right lunge.

Don't Get Around Much Anymore

Phase IV – Foxtrot – CD: As Time Boes By – The American Song Book – Vol 2, Track 3 by Rod Stewart – Jim and Adele Chico

Very nice music to a straight forward foxtrot. Great dance to clinic and teach foxtrot figures to Phase III dancers. Quick diamond turn, reverse wave, open reverse turn, back feather, closed impetus. Hover telemark, feather, 3 step. Ending is slow forward and right lunge. Great job.

Lean Baby

Phase V – Foxtrot – Hisao Sudou CD Best Selection for Ballroom Dancing Track 13 or MP3 file on request – Annette and Frank Woodruff

Wonderful music to a very good routine. Some of the figures included are: promenade weave, natural turn, diamond turn, rising lock, cross pivot, cross hovers, double top spin, natural telemark. Ending is promenade weave to a right lunge.

Peter Gunn

Phase VI – Cha Cha – CD Ultimate Mancini Peter Gunn theme Track 7 Rhap-

sody: Henry Mancini – Bill and Carol Goss

Suggest you slow for comfort. Dance starts with pelvic tilts (WOW), part A has open hip twist, runaway cont. locks, triple cha's, cross body, quick New Yorkers, adv. sliding door with w's head loop, ad. sliding door to skaters. A solid Phase VI teach, but worth the effort, great dance.

Nice & Easy

Phase VI – Foxtrot - CD Classic Sinatra Track 20 download from Rhapsody Nice "N" Easy – Bill and Carol Goss

Nice flowing foxtrot. Cross Swivels, rev. u/a turn, nat. hover cross, zig zag heel pull, traveling contra check, back lilt feather. Hover telemark. Check ronde triple check, lift spin, solo hover brush. Interlude has an open twinkle. Ending is turn to sit line and snap.

Fernando

Phase IV+2 (cuddles, natural top) – Mixed Rhythm (rumba/Cha) – Fernando, ABBA Atlantic 13203 flip of Dancing Queen – Mark and Pam Prow

Dance starts with explosion with arm sweep. Part A is rumba, has cuddles, slow hip rocks, and basic rumba figures. Part B is cha, has slide door hang on to face to crab walk. Ending is rumba rock forward rec. corte. Good routine.

Starlight Waltz

Phase IV+2 (fallaway ronde slip & dble rev) – Waltz – CD Starlight by Face The Music track 1 or the Ultimate Ballroom Album 3 (2 CD's) – Curt and Tammy Worlock

A solid Phase IV routine, to beautiful music. Dance has picture figures such as prom. sway change to oversway. Also has back passing change, hover corte, in and out runs. Lady run a round, wheel, sync wheel 6, outside swivels. Choreography flows smoothly.

Board Walk rumba

Phase III – Rumba – Prince Old 101 CD Track 14 by The Drifters – Daisuke and Tamae Doi

Dance has a serpiente, and a rev. serpiente in the routine. Also included is tamara wrap and unwrap sequence. Also has sandsteps, which is in the ending...why not your on the boardwalk?

Blue Canary

Phase III – Rumba/Jive – Victor SS 1166A by Dinah Shore – available from Chore on MP3 File of MD – Daisuke and Tamae Doi

Parts A&B are rumba, Part C is jive. Rumba figures included are New Yorker, rev. u/a turn, open break, rev. serpiente. Jive figures are basic, line rock jive walks. Ending is crab walk to chair.

CUE TIPS

*Selected by
Fran & Jim Kropf*



My how time flies, when you are having fun. "It's Spring 2007, So break out the "Old Time Fiddle" and let's Dance.

Spring 2007

Choreographer: Norm Dobbs and Shirley Gordon, 2027 Gladstone Drive, Kamloops, BC V2E 2B9

Record: CD: All Star Ballroom-Vol2-E Musicali or
CD: International Dance Slow Waltz available DancePlus.com

Footwork: Opposite unless noted (Woman's footwork in parenthesis)

Phase: Waltz III+2 (Telemark and Weave)

Sequence: Intro - AB - Interlude - AC - End.

INTRODUCTION

WAIT 2 MEAS;; APART, POINT, -; PICK UP LOD;

PART A

LEFT TURNING BOX;;; TELEMARK TO SEMI; MANUVER; SPIN TURN;
BOX FINISH; LEFT TURNING BOX;;; TELEMARK TO SEMI; THRU FACE
CLOSE; SOLO TURN IN SIX;;

PART B

STEP SWING; SPIN MANUVER; TWO RIGHT TURNS;; HOVER; PICK UP
TO SDCAR; CROSS HOVER BANGO; CROSS HOVER SDCAR; CROSS
HOVER SEMI; THRU FACE CLOSE; TWIST VINE THREE; MANUVER;
IMPETUS; THRU FACE CLOSE; CANTER TWICE;;

INTERLUDE

TWIRL VINE THREE; CHECK THRU RECOVER CLOSE; BOX;;; WHISK;
PICKUP;

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PART C

WHISK;WING; TURN LEFT & RIGHT CHASSE; BACK & BACK, LOCK, BACK; IMPETUS SCP; WEAVE SIX TO BJO;; MANVER; TWO RIGHT TO BFL/WL;; BALANCE LEFT AND RIGHT;; LACE ACROSS; FWD WALTZ; LACE BACK; FWD WALTZ TO BFLY; VINE SIX;; ONE CANTER TO CP;

END

LEFT TURNING BOX;;; TWIST VINE 3; FWDWARD FACE CLOSE; SIDE DRAW TOUCH LEFT; SIDE DRAW TOUCH RIGHT; SIDE CORTE;

Old Time Fiddle

Choreographer: Norm Dobbs & Shirley Gordon, 2027 Gladstone Drive, Kamloops, BC V2E 2B9

Record: CD MCA Nashville - Vince Gill "Next Big Thing"

Footwork: Opposite unless noted (Woman's footwork in parentheses)

Phase: Two Step Phase II+1 Strolling Vine Speed: -10 %

Sequence: Intro - AB - ABC - B(1-16) - End.

INTRODUCTION

WAIT 2 MEAS;; APART , POINT, -; TOGETHER TOUCH TO OPEN; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG FOUR TO CP/WL;; SIDE DRAW CLOSE;

PART A

BROKEN BOX;;; SCIS SCAR; SCIS BJO; FWD LOCK FWD; FWD LOCK FWD; HITCH 3; HITCH/SCIS SCP; TWO FWD TWO STEPS;; TWO TRNG TWO STEPS;; SLOW TWISTY VINE FOUR;; SIDE DRAW CLOSE;

PART B

LACE ACROSS; FORWARD TWO STEP; LACE BACK; FORWARD TWO STEP; CIRCLE CHASE to BFLY;;; FACE TO FACE AND BACK TO BACK TWICE;;; BASKETBALL TURN;; TWO TURNING TWO STEPS;; SIDE DRAW CLOSE;

PART C

LEFT TURNING BOX;;; STROLLING VINE TO OPEN;;; VINE APART THREE; VINE BACK TO OPEN; STEP HOP FOUR;; VINE APART THREE; VINE BACK TO BFLY; VINE EIGHT;; SIDE DRAW CLOSE;

ENDING

LEFT TURNING BOX;;; CIRCLE AWAY 2 TWO STEPS;; STRUT TOGETHER FOUR;; SLOW TWISTY VINE FOUR;; APART POINT;

ALL THINGS CONSIDERED

By
Ed Foote



Dave Lightly Retires

Dave Lightly retired from calling last fall after 50 years in square dancing. He was a well-known National Caller, traveling throughout the U.S. from coast to coast and also in Europe. He specialized in advanced and challenge, and was on the staff of the National Advanced & Challenge Square Dance Convention, the American Advanced & Challenge Square Dance Convention, and the Academy for Advanced & Challenge Enthusiasts. He did numerous weekends throughout the country each year.

Dave and his wife Ruth live in the Des Moines, Iowa area, and they had a strong home program with clubs and weekends. He also started D-Light-Ful Squares in Bettendorf, Iowa and, for over 30 years, would make a 375 mile round-trip one Sunday a month to call there.

He also loved to dance and would often be found on the dance floor at conventions during breaks between calling. In addition, he promoted round dancing and included it at his dances.

Dave was beloved by the dancers and respected by the callers. He will be truly missed.

CHOREOGRAPHY QUESTION

A caller recently asked me: "For the call 'Swing Thru & Roll', who can roll: everyone or just the centers because they are the only ones active when the call is being completed?"

I checked with Clark Baker, Chairman of the Callerlab Definitions Committee and one of the smartest people in the world on definitions. He said that the current Callerlab definition of Roll is that everyone will Roll when THEIR PART of the call is completed. Thus, on Swing Thru, everyone can Roll, not just the centers.

He noted that 15-20 years ago the definitions of calls were not nearly as thought out as today, and the Callerlab definitions were in a mixed state. Thus, if you have an old book of privately published definitions, Swing Thru & Roll might be worded differently.

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THE COUNTRY LINE

By
Mike Salerno



Many times people have commented that they have a hard time deciphering a step description. I have also found it difficult, but I try to muddle through them as best I can. There have been times that I obtained as many as three different step descriptions in an effort to figure out a dance. The choreographer is not necessarily the person who writes the step description. Hopefully, the author of the step description has a firm grasp of the dance presented and of dance terminology, but this is not always the case. In the early days of line dancing, you wrote your step description from the notes you took in the class. Typically, you wrote what you thought the sequence was on a cocktail napkin or in a little note pad. Depending on your level of expertise in dancing and your ability to transfer that information to a piece of paper, some step descriptions are easy to comprehend while others are like hieroglyphics. One of the main goals of the National Teacher's Association for Country Western Dance (NTA) is to develop standardized terminology. That works well if people understand the definitions and use the proper terminology. Just because someone calls a step pattern a "Whirly Gig," that does not mean it is the correct terminology for that movement.

With the advent of the internet, there are plenty of places to find multiple versions of step descriptions. My choice is a copy written and signed by, or at least approved by, the choreographer. It still may not be a great step description, but it will be better than what someone wrote on a cocktail napkin.

Many people are visual learners, and for those types of learners, the internet is again a great resource. You can search the Internet for a video of the dance. Be aware that sometimes these videos are terrific, but sometimes they are a waste of your time to watch. Dance is an art form. Any demonstration of a dance or step

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description from anyone but the original choreographer is just someone's interpretation of the dance. To confuse matters more, sometimes the choreographer does not dance it the same as they originally created.

So, whether you are trying to figure out a step sheet of gibberish or watching a video by Joe Dancer, take your time learning it. Remember that if the dance does not feel good or have some sense of fluidity then the dance probably is not worth doing.

This month's dance flows nicely and is relatively easy. 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: Rio

Basic Steps (Official NTA Definitions):

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

Flick: A sharp, quick kick backwards with a pointed toe and a flexed knee.

Kick-Ball-Change: A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Example of a Right Kick-Ball-Change: 1.) Kick Right Foot Forward, (&) Step on the ball of Right Foot in 3rd Position behind Left Foot, 2.) Step Left Foot in Place.

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).

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

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

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.

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 position, or to either side in 2nd position.

Turning Triple Step: A triple step that turns in a circular fashion some fractional amount of a turn.

Weave (Cross Over 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. The term "Weave" is generally used when the pattern either begins with a crossing step or extends to the point that you would alternate crossing in front or behind.

* Prompting Cues are in Bold Lettering

NAME: Rio

DESCRIPTION: 32 Count 4 Wall Beginner/Intermediate Line Dance

CHOREOGRAPHER: Diana Lowery (UK)

MUSIC TEMPO SUGGESTIONS:

Slow – Six Pack Summer by Phil Vassar (100 BPM)

Medium – Big Blue Note by Toby Keith (115 BPM)

Fast – I Don't Know What She Said by Blaine Larsen (122 BPM) or Any Slow to Moderate Tempo

COUNTS/STEP DESCRIPTION

Walk, Walk, 1/2 Pivot, Walk, Walk 1/2 Pivot

1-2) Step Right Foot Forward, Step Left Foot Forward

3-4) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

5-8) Repeat Steps 1-4 facing back wall

Step Side, Together, Side Triple Step Right, Cross Rock/Step, Side Triple Step Left

9-10) Step Right Foot to Right Side, Step Left Foot to Right Foot

11&12) Step Right Foot to Right Side, Step Left Foot to Right Foot, Step Right Foot to Right Side

13-14) Cross Rock/Step Left Foot in Front of Right Foot, Step Right Foot in Place

15&16) Step Left Foot to Left Side, Step Right Foot to Left Foot, Step Left Foot to Left Side

Weave (Cross Over Vine) Left with a Touch or Flick, Weave Right with a 1/4 Turn Right

17-18) Cross/Step Right Foot in Front of Left Foot, Step Left Foot to Left Side

19-20) Cross/Step Right Foot behind Left Foot, Touch Left Toe to Left Side

Alternative: Flick Left Foot out to left side and slightly behind on left diagonal

21-22) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side

23) Cross/Step Left Foot behind Right Foot

24) Turn 1/4 Turn Right on Ball of Left Foot, Step Right Foot Forward

Step, 1/2 Pivot, 1/2 Turning Triple Step, Back Rock/Step, Kick-Ball-Change

25-26) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

27&) Turn 1/4 on Right Foot and Step Left Foot to Left Side, Step Right Foot Behind Left Foot

28) Turn 1/4 on Right Foot and Step Left Foot Backwards

29-30) Rock/Step Right Foot Backwards, Step Left Foot in Place

31&) Kick Right Foot Forward, Step on Ball of Right Foot Beside Left Heel

32) Step Left Foot in Place

Let's Dance It Again & Again

MOORE ON CONTRA

By
Paul Moore



Under the Big Top

A National Square Dance Convention® is very like going to the circus. But, instead of only three rings, there are closer to 20. The entertainment ranges from Mainstream Squares through C-4, from Contra Dancing to Clogging to Rounds. There are clinics, panels, and workshops on almost any topic you can think of. Don't forget the Showcase of Ideas. Also, one of my favorites, the Vendors. A highlight of the convention is the Fashion Show: it is great entertainment as well as a way to see current and past square dance clothing. And the best part: no matter what venue you are in you are in the center ring.

My first National Square Dance Convention (NSDC®) was in Houston in 1988. I had been dancing and calling exclusively in Southern California, and I had no idea of the larger world of dance that was out there. My eyes were opened, particularly in terms of Contra Dancing. I loved contra dancing, but the Southern California callers all seemed to have the same vision of what Contra Dancing should be. From that point of view, it made it very comfortable going to my first National, because the Southern California style fit in very well with Square Dancing.

I have no complaint at all with my first contra teachers. They were excellent callers and choreographers, and they made every evening of dancing a treat. But going to the National exposed me to a wider range of styles of contra. All of a sudden I saw Blue Bonnet dances from Texas, and Kentucky Running Sets. There were callers from New England who loved the classic New England dances. All of these dance styles had their own style of music as well as their own style of foot work and body position. We had instructors who knew English and Scottish

Country Dance. It has taken years to get comfortable dancing a Strathspey, but the effort to learn was worth it, and now it is one of my favorite rhythms.

As with most venues for NSDC®, Houston's was held in a huge convention hall: high ceilings, concrete floors, and no easy way to break the space up. The committee in Houston came up with a unique solution to space and sound. They bought huge sections of carpet and hung them from the ceiling.

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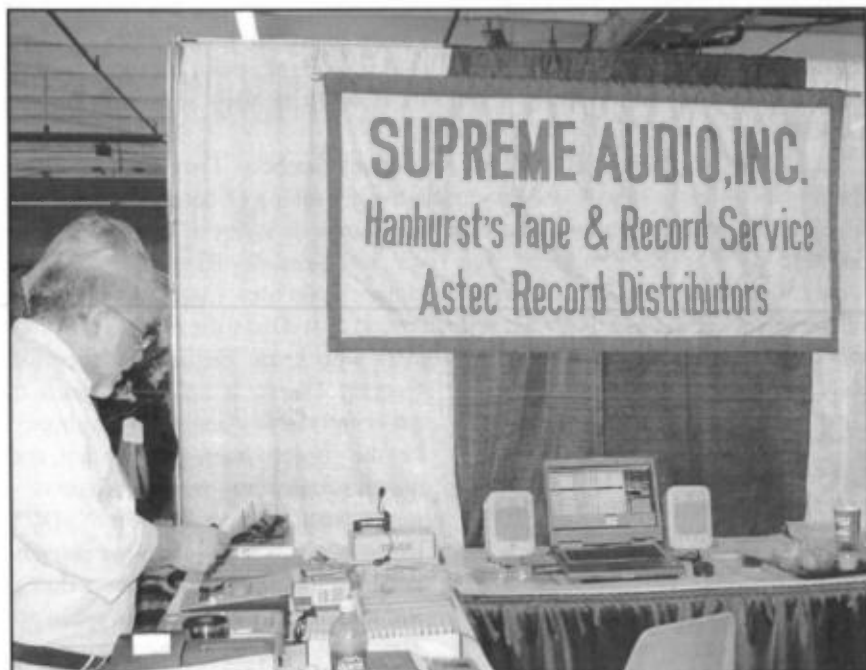
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In this way they could create smaller spaces for dancing, and the carpet absorbed sound so the noise did not penetrate the other venues. It was also fun to wander through the Alice in Wonderland maze, where you found a new treat around every corner. (The Committee was able to sell the carpet back to distributors at a discount, so the sound proofing was relatively inexpensive.)

However, dancing, which is the reason we attend conventions, has taken on a new meaning over the years. The first year it was important to dance in as many rooms as possible, and to the famous callers we had only heard of. Not wanting to miss a minute, we arrived before the doors opened in the morning and left after the last after-party. At first, we tended to stick with the people we had traveled with. But soon we found ourselves going in separate directions to sample what tickled our fancy. In each hall we made new friends, at least for the one or two tips we danced with them. The second year we were thrilled to run into some of those people again. We started writing back and forth, and now many people we met at the National are among our best friends, even though we see them only every other year or so.

In recent years, as the square dance population has declined, so has attendance at a National. The element that has remained constant is the thrill of seeing friends and having a great weekend of dancing.

So: Hurry, Hurry. The show is about to begin and you don't want to miss a single moment of it. And remember, you are always performing in the center ring.



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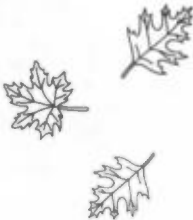
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POINT OF ORDER



From Kappie Kappenman

Accentuate The Positive

By Lou Lansing, Palmyra, Nebraska

We keep hearing about discontent in square dancing – about the “big push,” “taking too long to become a square dancer,” “no time for joking, visiting, laughing, and making mistakes without being looked down on,” “the dancers are tense and not relaxed.” I wonder if anyone knows exactly where the fine line is clearly defined.

When was it fun? I understand there was a time when no classes were needed, anyone could just join, and the caller was able to instruct the dancers by directing one couple at a time to do certain movements. Or, was it considered *fun* when the square dance movements began to expand and classes were needed in order for people to be able to dance?

Does the *big push* mean the introduction of new calls while some old calls are being discarded, and some making a comeback? Isn't that a normal and healthy part of a growing activity like square dancing? If it stayed the same, people would grow tired and bored, as some would get tired of eating the same meal each day no matter how delicious it might be.

About *losing sociability*, is it because many clubs have excluded all those goodies? Or is it that most advanced and challenge dancers would sooner get up and dance the moment the caller picks up the mike, in contrast to the caller begging dancers to fill the squares? Everybody still visits during the breaks and after the dance.

Do we interpret the statement that *it takes too long to become a square dancer* to mean it takes too long to learn the basics? The better the basics are learned, the more success the dancers will have at their own club level, or if they chose to visit other callers, clubs, or decide to go on to higher levels.

Is it possible to *relax and have fun* at an Advanced dance? Or a C-1, C-2, C-3

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or C-4 dance? Certainly! It all depends on how well the dancer knows and understands that level. A dancer, who is not acquainted with any given level, including Mainstream, is not a relaxed dancer. She/he will be tense. My only suggestion for anyone who is interested is to take the time and visit a higher level dance sometime.

Intent listening is very important because the dancer has to follow the directions given by the caller. We all know that *not everyone is smiling* all the time. Mainstream, or not, but it *is* fun, or dancers would not be there. To say that the higher level dancing is destroying square dancing is like saying that Olympic Games are destroying sports. Are people making too much out of this? Do we bother to count all the contented and happy dancers, or do we only pay attention to those who complain and gripe?

In saying that people are *pushed* into higher levels, we are forgetting that "*one can lead a horse to water, but cannot make him drink.*" Does anyone have any idea how much practice it takes? In many cases, because the Advanced and Challenge dancers are few and far apart, one has to travel, study and learn on one's own by sheer determination! Why? Because the dancers wants to, because it is thrilling.

Square dancing is a fine activity and such good exercise, not only physically but mentally. The more one learns, the easier it becomes to understand and retain. Let's be positive and not allow pettiness, ignorance and jealousy to destroy it. We can *all* have a good time doing the level we like the best.

American Square Dance May, 1986

American SquareDance Has Email!
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Tips For Better Living

- Accept that some days you're the pigeon, and some days you're the statue.
- Always keep your words soft and sweet, just in case you have to eat them.
- Always read stuff that will make you look good if you die in the middle of it.
- Drive carefully. It's not only cars that can be recalled by their maker.
- If you can't be kind, at least have the decency to be vague.
- If you lend someone \$50 and never see that person again, it was probably worth it.
- It may be that your sole purpose in life is simply to be kind to others.
- Never put both feet in your mouth at the same time, because then you won't have a leg to stand on.
- Nobody cares if you can't dance well. Just get up and dance.
- The second mouse gets the cheese.
- When everything's coming your way, you're in the wrong lane.
- Birthdays are good for you. The more you have, the longer you live.
- You may be only one person in the world, but you may also be the world to one person.
- Some mistakes are too much fun to only make once.
- We could learn a lot from crayons... Some are sharp, some are pretty, and some are dull. Some have weird names, and all are different colors, but they all live in the same box.
- A truly happy person is one who can enjoy the scenery on a detour.

Have an awesome day!

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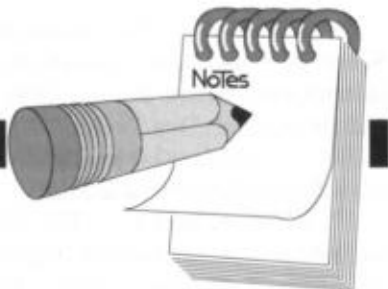
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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

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

April 17-19, 2009 – Washington, DC

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

10-12 **CANADA** – International Square & Round Dance Convention, Brock University, St. Catharines, Ontario; Dorothy Budge, 111 Ontario Street North, Apt. #401, Milton, ON - L9T 2T2; 905-875-0268; budge@sympatico.ca

10-12 **FLORIDA** – Panama City Beach Ball, Panama City Beach Senior Center, 423 Lyndell Lane at Middle Beach Road, Panama City Beach; Ann McMillan 256-227-0912 or 256-340-9232; amcmillan43@aol.com

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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@Danvillek12vt.org; www.SquareDanceVT.org

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

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

JUNE 2007

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

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

17-23 **COLORADO** – Rocky Mountain Dance Roundup, Colorado College, Colorado Springs; Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, 303-239-8772, l_bradford@comcast.net; www.LloydShaw.org

19-20 **FLORIDA** – Single-Rama, Kenilworth Lodge, 836 SE Lakeview Drive, Sebring; Mary Lou Pelz, 4815 Southland Drive, Jacksonville, FL 32207; 904-733-1869; maryloupelz@aol.com

20-23 **WISCONSIN** – 7th Annual Academy for Advnaced and challenge Enthusiasts Square Dance Convention, Four Points sheraton by Milwaukee Airport, 4747 South Howell Avenue, Milwaukee; AACE, PO Box 841, Los Olivos, CA 93441; 805-686-1108; aace@ceder.net

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

JULY 2007

6-8 **CALIFORNIA** – ASDSC Fun Weekend, Nevada County Fairgrounds, Grass Valley; Associated Square Dancers of Superior California, ASDSC@aol.com or www.asdsc.org

AUGUST 2007

3-4 **NORTH CAROLINA** – Queen City Ball, Oasis Shrine Temple, 604 Doug Mayes Place, Charlotte; Grand Square Inc., 1100 East Morehead Street, Suite 100, Charlotte, NC 28204; 704-377-5554

5-9 **MISSOURI** – Kirkwood Lodge C1 Challenge Dance, Kirkwood Lodge, 1192 Lakeshore Drive, Oasge Beach; PO Box 37, Osage Beach, MO 65065; 8 0 0 - 2 9 5 - 2 7 9 4 ; Info@KirkwoodLodge.com ; www.KirkwoodLodge.com

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; 4305 Henderson Lane, Pocatello, Idaho 83202; www.usa-west.org

10-12 **WISCONSIN** – 48th Wisconsin Square and Round Dance Convention, La Crosse Event Center, La Crosse ; Dean and Pat Peterson, 118 South 27th St., La Crosse, WI 54601 6 0 8 - 7 8 2 - 8 5 0 5 ; www.wisquaredanceconvention.org

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

17-19 **TENNESSEE** – Galinburg Advanced & Challenge Convention, Riverside Motor Lodge, Gatlinburg; Steve and Debbie Kopman, 865-691-1580; 1021 Bridgestone Place, Knoxville, TN 37919; s.kopman@juno.com

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

30-Sept. 2, **MICHIGAN** – M.S.D.L.A. Annual Labor Day Weekend Caller Workshop, Gaylord Holiday Inn Express & Alpine Alten Zimmer Center, Gaylord; Phone 989-448-4630, www.squaredancing.com/misqdance/Flyers/MSDLA0004.pdf

31-Sept. 1 **TEXAS** – Evening in Paris, Love Civic Center, Paris; Jerry and Sherry Haag, 920 Pike Street, Cheyenne Wyoming 82009; sherryhaag@aol.com

31-Sept. 3 **CANADA** – Alberta Provincial Convention 2007, Strathmore, Alberta (35miles 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

SEPTEMBER 2007

1-3, **MONTANA** – 52nd Knothead Jamboree at West Yellowstone; Larry Sperry 406-670-3210 or email sperryscuse@earthlink.net

7-8 **ALABAMA** – Birmingham Blast, BSDA Friendship Hall, 1024 Old

Walker Chapel Road, Fultondale; Pat and Gale Davis, PO Box 10, Cottondale, AL 35453; 205-454-1081, 205-394-2017; patgaled@yahoo.com

20-22 **SOUTH CAROLINA** – Myrtle Beach Ball, Ocean Dunes Resort & Villas, Myrtle Beach; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885; bharrelson1@juno.com; www.barbaraharrelson.com

21-22 **NEBRASKA** - Nebraska State Convention, Adams County Fair Grounds, Hastings; Bruce and Kathy Fiscus bcnu@gpcom.net.

OCTOBER 2007

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

12-13 **ARKANSAS** – Treasures From Heaven, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AR 72032

19-20 **HAWAII** – Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@hialoha.net

19-21 **VERMONT** – Tumbling Leaves Festival, Bennington College, Bennington; Red Bates (Nov.-May) 5134 Latham Terrace, Port Charlotte, FL 33981, 941-828-0481; (June-Oct.) PO Box 1197 Rangeley, ME 04970, 207-864-2524

26-28 **CALIFORNIA** – ASDSC Harvest Hoedown, Yuba-Sutter Fairgrounds, Yuba City; Associated Square Dancers of Superior California, ASDSC@aol.com or www.asdsc.org

26-27 **KANSAS** – South Central Kansas Festival, Cessna Activity Center, 2744 George Washington Blvd, Wichita; David and Charlotte Stone, 316-942-6852, stonedavidc@cox.net.

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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

FEBRUARY 2007

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

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 or www.asdsc.org

JULY 2008

17-19 **CANADA** – “Make a date for 2008” 16th National Square & Round Dance Convention. London Convention Centre, 300 York Street, London, Ontario; Liz Dickens at ldickens@sympatico.ca; 519-396-9877 or 519-396-7228; www.swosda.ca/2 0 0 8 ; convention2008@squaredance.ca

AUGUST 2008

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17-19 WASHINGTON DC– The IAGSDC 26th Annual Convention, DC Diamond Circulate

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Advertiser Index

8th USA West Square & Round Dance Convention	14, 16
American Square Dance	3, 15, 24, 29, 51
Aron's Square Dance Shop	35
ARTS	7
BLG Designs	18
Bow & Swing	21
Callerlab	25
CaLyCo Crossing	18
Canadian National Convention	28
Classified	56
Collipi, Ralph and Joan	34
Cue Sheet Magazine	45
Dot's Western Duds	41
Florida Dance Web	15
Gold Star Video Productions	12

Gramac Printing/Atek Industries	55
Hanhurst's Tape & Record Service	2, 60
Int'l Association of Gay Square Dance Club	42
Ken Ritucci	50
Kopman's Choreography	30
National Square Dance Convention	19
National Square Dance Directory	17
Northeast Callers School	50
Palomino Records, Inc.	59
Paul & Linda Place	49
R&R Video	9
Silver State Square & Round Dance Festival	26
Suzie Q Creations	11
Tic-Tac-Toes	48
Tumbling Leaves Festival	47

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