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of Square Dancing"



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AUSSIE TEMPOS
WHAT A DAY FOR A DAYDREAM
Caller: Nev McLachlan

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

FIGURE
Heads (Side) Roll away and then Square Thru,
Four hands that way till you meet the Side (Head) two
Touch 14 and Snoot Back
Make that wave, Centess Trade and Swing Thru I say
Centess Run, Ferns Wheel, the boys go
Pass Thru, Swing the corner, Promenade home
And you can be sure that if you're feeding right
A daydream will last along into the night

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

TAG: Swing (The Whistler)

What A Day For A Daydream - Instrumental

Play, Play, FF, Pause, Stop, Fade

Volume

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Loop Start: 00:32.714, Loop End: 03:16.265

0:22

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"The International Magazine of Square Dancing"

Publishers/Editors

William and Randy Boyd

Cartoonist

Corben Geis

EDITORIAL

*From
Bill Boyd*



We at American Square Dance would like to take this opportunity to wish everyone a happy and prosperous new year. We here everyone else say this so we thought we would like to say it as well, the only difference is that we mean what we say. I find it interesting to look at the nationwide list of the most popular new years resolutions and ponder them from a square dancer's prospective. The order of the resolutions vary but fitting into the top five are:

1. More time with family and friends.
2. Get more exercise.
3. Find a little more joy in life.
4. Quit smoking.
5. Quit drinking.

I know of a non-smoking, non-drinking activity that can involve family. I know that after a square dance many dancers will go out and share a drink with friends, but, this is after the dance, not before or during the activity. I know an activity that will make you new friends, and they will be friends from the first time you meet them. I know an activity that involves exercise, exercise to music and laughter so you do not even realize that you have exercised. Yet it is enough exercise to keep your heart pumping, legs and feet and arms moving to easily count as your exercise for the day. I know an activity in which people smile, hug each other, talk and joke with

each other and in general have a smile on their faces. I think that you know this activity as well, it is called Square Dancing. I resolve that this year I will do more square dancing, which will take care of the first five most popular nationwide resolutions. May this year bring you happiness and all of the dancing you desire.



CALLERLAB VIEWPOINTS



By
Scot Byars

We Are Not Common Folk

"There have been great changes since 1951, not all reassuring. The fantastic prestige of 'name callers,' a willingness to dance to calling that disregards the 8-count phrase; monotonous repetition of grill-type figures; the vast size of the whole activity – these could be dangerous. Most alarming is the tendency to conformity. We have become as uniform as soup cans on a super-market shelf. Do not be disturbed. Last week we saw a 'do-ci-do'! Contras are coming back. Every day another maverick sneaks out of the corral, sniffs the air, senses a good rain, and settles down to graze on the old pasture. The dance goes on, down the worn path taken by the first ancestor. We shall never lock it up in any man's stable. It has wings, and it is ever so much bigger than we are."

These words were penned in the 80's by Dorothy Shaw, wife, inspiration and life dance partner of the late, great, Lloyd "Pappy" Shaw. "Pappy" was a pioneer in what he called "Cowboy Dances." His love for the beginnings of what we call Modern Western Square Dancing (MWSD) took him and a group of energetic teenagers from Cheyenne Mountain High School to the far reaches of our country and abroad.

His motivation was simply to share with the world our tradition of American Western Folk dancing. He scoured the country transcribing dance routines from Boston to San Francisco – in my mind a monumental feat.

My question is two-fold: Have we commercialized and massaged all the fun out of our activity? Or, have we simply created a brand new activity that kind of looks like what "Pappy" envisioned, but is, in most cases, a whole different animal?

Let me put it another way: by our adding of new calls, standardizing and modifying definitions of calls, have we contributed to the decline of the activity? Or have we simply created a new product that has yet to reach it's full potential?

Because I am a "the glass is half-full" kind of guy, I tend to believe the latter. A very well respected "Name Caller" made the comment recently that our activity is no longer a Folk dance. Now I know that these kinds of statements make some people cringe, or at least get a little nervous, however, I whole-heartedly agree with him. Let me explain: in order for a dance to be "folk" it should fit certain criteria:

1. It should be developed without a choreographer or teacher.
2. It reflects the traditional life of the common people of a country or region.
3. Steps and/or patterns are passed on from generation to generation with very

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little change.

4. Costumes or certain type of dress are generally associated with the dance.
5. Routines are simple in nature such that the “Common Folk” can accomplish them with little instruction.

MWSD is nothing but choreographer dependant. Our dancers do not memorize a series of movements in a particular order – they require a caller to tell them on the fly what to do.

It is true that MWSD movements have some roots in the tradition of many different countries, however, the majority of our calls like “Pass To The Center” go no further back in tradition than the 1950’s and really have no regional associations at all.

Since MWSD is relatively new in its current incarnation, the most we can have dancing at one time is possibly four generations. And as far as change is concerned, we are constantly tweaking the definitions of our movements.

Ah, yes the dress code... we have one of those, no wait! We’re slowly eliminating that, aren’t we?

Our dance is not simple; generally speaking, it takes one year of lessons and one year of dancing just to achieve a mainstream level of competency. There is nothing simple about that.

I am not saying that not being a folk dance is bad in any way. I just believe that we should call a spade, a spade and a heart, a heart. Trying to convince people that Square Dancing is a folk dance, and that anyone can do it, is false advertising and in my mind, just plain wrong. Oh, we can create a subset of the activity and teach

57th National Square Dance Convention

"Promenade On The Prairie"

Wichita, Kansas – June 25-28, 2008



CONTRA PROGRAM

For the enjoyment of the dancers, "Out of the Blue," a live band, will be playing evenings in the Contra Hall. The Contra Hall is Room 203, located in Century II Performing Arts and Convention Center, second level, Promenade Area. Jeff Smith, Director of Contra Workshops, has arranged for two workshops. Presented by Lissa Bengtson, "Dances Along the Chisholm Trail" is a ninety-minute presentation of six or seven dances from Scotland, England, Germany, Mexico, Ireland, Czechoslovakia, Poland, or Switzerland brought West by the pioneers. Stew Shacklette will present the other workshop, "Styling and Elegance in Contras."

CAMPING

Our Camping Committee has over 100 camping rigs planning to camp at the 57th National Square Dance Convention® RV Site. We have room for many more.

RV sites are at Lake Afton Park, located 15 miles southwest of the Convention Center. Shaded by numerous large trees, the established sites are relatively level on grass, easily accessed from the blacktop road. The lake has three swimming areas, two dump stations and water available on site. If possible, please plan to arrive with holding tank empty and your water tank full. Most sites have electric hookups. Modern restrooms and showers are available in limited numbers. There is a convenience store on site.

For the convenience of our campers, Convention Registration packets will be distributed at the campground starting Tuesday noon through noon Thursday. We will confirm campsite reservations but actual campsites will be assigned on a

the masses, but that won't get everyone into the mainstream of our dance. Promoting traditional movements is admirable, but teaching traditional movement at party dance and passing it off as MWSO will not increase our population of Modern Square Dancers.

What we need to do is support and market as many different programs as is humanly possible. We all need to promote stair-step programs such as ABC and Community Dance. We all need to support accelerated learning programs like Blast and 12-12-12-Week. We must change our approach to marketing to target specific groups in our area and stop generalizing our advertising. And we must start creating professional, appealing advertising campaigns and stop putting out mimeographed, handwritten flyers.

Einstein wrote; "We can't solve problems by using the same kind of thinking we used when we created them." If we can change the way we approach the training and marketing of our activity we can change the results. One caller, one dancer can make a difference.

“first arrive, first served” basis. The campground will officially open Monday, June 23, but sites are available starting Saturday, June 21, for those attending ROUNDALAB, Callers School, early tours, etc.

If you have questions, please contact LaVern and Carolyn Swenson at Camping@57nsdc.com or George and Nancy Sloop at registration@57nsdc.com.

CONVENTION FACILITY

The 57th National Square Dance Convention® is just around the corner. Our dancers are busy making sure that Kansas will be ready for the many dancers who will visit Wichita in June 2008. Between the three great facilities, the 57th National Square Dance Convention® will have at least fourteen dance halls, numerous meeting rooms, and plenty of space. There will be NO DANCING ON CARPET. The two largest halls have concrete floors and the other dance areas will have composite flooring.

Kansas dancers are looking forward to welcoming you to the greatest event to ever be held in our state, the 57th National Square Dance Convention®. See you in State of Kansas and the City of Wichita June 25-28, 2008, where the buffalo roam and the skies are not cloudy all day.

PARKING

As with any major city, Wichita is experiencing growing pains coming with economic progress. Road and building construction is everywhere. Parking is very inconvenient and challenging. Convention contracted hotels offer free parking to their guests. If you are staying at one of these hotels, it is highly recommend that you purchase a bus pass. The bus schedules will allow dancers to attend every Convention activity, including the After Parties.

There are some parking lots and garages within walking distance of Century II and the Center has a one-hour metered lot. Your car will need to be moved regularly. If you drive, we recommend arriving very early, since the competition for these parking slots will be fierce.

You are encouraged to purchase a bus pass when registering and have the bus pass waiting for you in your Convention packet. Don't forget that the “at the door” prices go into effect June 1, 2008. The bus pass will increase to \$50.00. Order now and save.

Why not leave the parking to our competent bus drivers with experience in competing with the construction and traffic. “Don't be stressed out and save the feet for dancing!”

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4551 Grafton Road, Leetonia, Ohio 44431
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All CD's and MP3's are recorded in 3 keys unless noted.

Don't Be Stupid (ABC 21)

Jirka Scobak

Cheerful, full electronic sound. About half way up the energy scale. Listen to vocal track for an alternate figure. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Centers Trade, Swing Thru, Recycle, Sweep 1/4, Square Thru 3, Swing Corner, Promenade.*

Everything Changes (Double M MM 151)

Monk Moore

A gentle mix from a steel, harmonica, guitar, bass, xylophone, bass and easy percussion with well placed chases. Available on vinyl, CD, and MP3. *Standard Ferris Wheel Figure.*

Doctor Doctor (Royal RYL 1010)

Tim Marriner

This one says let's dance from the first note. Guitar, fiddle, horns, steel, bass and keyboard with just enough percussion. Lyrics by Robert Palmer, a British Rock & Roller. Released in the late 70's. Available on vinyl. *Hds (Sds) Separate Around One To a Line, R & L Thru, Pass the Ocean, Swing Thru, Spin the Top, Slide Thru, Single Circle, Swing Corner, Promenade.*

Burnin' Love (Royal RYL 1205)

Patty Greene

A cover of an Elvis release from 1972. Rose to # 2 on the Billboard Hot 100. An energetic mix from horns, keyboard, guitar, fiddle, bass and percussion. Available on vinyl. *Hds (Sds) Promenade Half, Tch 1/4, Boys Run, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Square Thru 3, Swing Corner, Promenade.*

Thank You For The Music (Sting SIR 360)

Paul Bristow

Smooth full band sound with horns, strings, electronic keyboard, bass and percussion. Good fill chases. A good one for crooners. Available on vinyl, CD and MP3. *Hds (Sds) Pass Thru, Separate Around One to a Line, Tch 1/4, Boys Run, R & L Thru, Swing Thru, Spin the Top, Square Thru 3, Swing Corner, Promenade.*

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I Was Made For Loving You Baby (Snow SNW 803)

Uli Schingen

Muted trumpets, electronic keyboard, guitar, fiddle, organ, bass and drums. Easy tempo. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Who Put The Bomp (Silver Sounds SSR 250)

Jack O'Leary

A reminder of the Doo Wop days from the early 60's. Upbeat arrangement with a mix of banjo, guitar, bass, keyboard, steel, and percussion. It says let's dance. Good harmony lines. Try it for patter. Recorded in one key. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Two Ladies Chain Across, Dixie Style OW, Roll Promenade.*

Red River Girl (Tar Heel TAR 166)

Jim Cosman

A cover of an old cowboy song. Banjo, steel, guitar, piano, bass and drums. Dancers will sing along on the tag lines. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

I'm Little But I'm Loud (7 C's 227)

Mac Letson

An upbeat toe tapper with a mix of horns, electronic keyboard, guitar, bass and percussion. Key change in the closer. Recorded in one key. Recorded by Little Jimmy Dickens and Marina McBride. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track II, All 8 Circulate 2 X's, Swing Corner, Promenade.*

Bare Necessities (Hi Hat HH 5140)

Bronc Wise

From the 1967 Disney animated movie "The Jungle Book". Repressed as a Hi Hat Classic. A sweet mix of guitar, piano, bass, guitar and percussion. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Down At The Twist and Shout (Chaparral C222)

Gary Shoemake

A cover of a Mary Chapin Carpenter hit. Pushin' the top of the energy scale, a mix of fiddle, guitar, harmonica, bass and drums. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

Irving The Hobo (Sting SIR 303)

Al Stevens

A mix of guitar, fiddle, bass, harmonica and percussion. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Half Sashay, Pass Thru, Trade By, Box the Gnat, Square Thru 3, Left Allemande, Promenade.*

Fraulein (Sting SIR 306)

Al Stevens

A smooth arrangement from steel, harmonica, guitar, piano, bass and percussion. Written in 1957, covered by Bobby Helm and Steve Lawrence. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

Baby Face (TNT 200)

Al Brundage

A synthesizer arrangement of an oldie but goodie that bounces right along. A sing a long. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Fan the Top, R & L Thru, Dixie Style OW, Trade the Wave, Swing Thru, Boys Trade, Girls Turn Back, Promenade.*

Love She Found In Me (Blue Star BS 801)

Darin Keith

A smooth electronic contemporary arrangement. Croon this one. Recorded in one key. Available on MP3. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track II, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Memphis Gave Birth To Rock & Roll (Blue Star BS 2527)

Joe Saltel

This one says let's dance. Contemporary rock sound. Horns, guitar, bass, electronic keyboard, organ, and percussion. Try it for patter. Recorded in one key. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Tch 1/4, Girls Run, Swing Corner, Promenade.*

Last Farewell / Candace (Dance Ranch DR 1110)

Dick Rueter

Smooth electronic arrangement. Horns, woodwinds, keyboard, bass and percussion. Written by Roger Whittaker. Covered by many artists. *Hds (Sds) Lead Right, Circle to a Line, Tch 1/4, Coordinate, Ladies Hinge, Diamond Circulate, Cut the*

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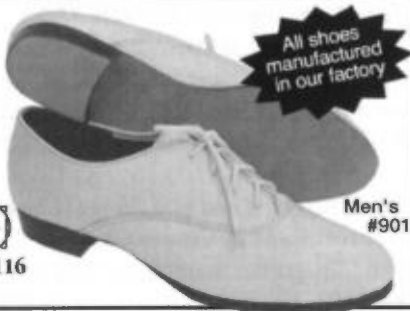
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Candace is an upbeat sound from a fiddle, banjo, guitar, harmonica, bass and drums. An extended track. Recorded in one key. Available on CD.

Selfish / Fireball (Dance Ranch DR 1111)

Buddy Weaver

A gentle arrangement of a fiddle, steel, guitar, piano, bass and drums. *Hds (Sds) Square Thru, Split the Couple Around One to a Line, Box the Gnat, R & L Thru, Rollaway, Turn Thru, Left Allemande, Walk By One, Swing Corner, Promenade.* Fireball is a mix of a fiddle, bass, drums, banjo and guitar. An extended track. Recorded in one key. Available on CD.

Christmas Music

The Merry Christmas Rag (Silver Sounds SSR 256)

Geis and Williamson

An original piece. Lyrics by Corben Geis and music by Jack O'Leary. Ragtime feel with a banjo, slide whistle, piano, bass, trumpet and percussion. Works well for hash. Recorded in one key. Available on vinyl and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

I Love The World (Blue Star BS 2535)

Weaver Family

Holiday version. A cheery contemporary arrangement with chases that add to the fullness of the sound. Key change in closer. Recorded in one key. Available on vinyl and CD. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, Pass Thru, Trade By, DoSaDo to a Wave, Ladies Trade, Recycle, Swing Corner, Promenade.*

Merry Christmas Everybody (Sting SIR 351)

Paul Bristow

Electronic keyboard, steel, guitar, piano, bass and drums. Well placed runs and riffs. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

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

Weaver Family

A cheery holiday sing a long. A mix of piano, electronic keyboard, guitar, bass and percussion. A toe tapper. Recorded in one key. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Square Thru 3, Trade By, Swing Corner, Promenade.*

Christmas In Killarney (Silver Sounds SSR 245)

O'Leary, Geis, McCue

An Irish holiday rendition. Flute, electronic keyboard, piano, bass and percussion. Harmonize this one, Use it for patter. Recorded in one key. Available on vinyl and CD. *Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Boys Roll the Girls, Girls Roll the Boys, Swing Corner, Promenade.*

Christmas Medley (Chaparral C528)

Ken Bower

Jingle Bells, Santa Claus Is Coming To Town, Winter Wonderland, May All Your Christmases Be White, Rudolph, Jingle Bell Rock. A nice addition to your

CORBEN GEIS

Square Dance Caller & Line Dance Instructor
Cartoonist for American Square Dance Magazine

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holiday collection. Guitar, harmonica, bass and percussion. Good harmony lines. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, Swing Corner, Promenade.*

Christmas Pop / Winter Hoedown Medley (Hi Hat HH 5283)

Christmas Pop is a contemporary arrangement of seasonal favorites. Winter Hoedown Medley is an electronic arrangement of wintertime classics. A good addition to your seasonal collection. Available on vinyl and CD. The CD has extended tracks.

Hoe Downs

Yellow Bird (Coyote COY 819)

Don Coy

A smooth flowing contemporary sound – Hawaiian style. Don calls Mainstream on the vocal track. Available on vinyl, CD and MP3. The CD has a faster tempo track and a round dance cued track (Phase Two – 2 step).

Milford / Yes Sir (Grammophone GP 203)

Milford is an energetic electronic sound. Yes Sir is a cutting edge modern electronic sound. Check 'em out. Recorded in one key. Available on vinyl, CD and MP3.

Melody / Xando (TNT 318)

Melody is a modern synthesizer sound with a good beat. Xando is a modern upbeat, electronic rhythm sound. Recorded in one key. Available on vinyl, CD and MP3.

Bobby Sox / Splodge (Sting SIR 507)

Bobby Sox is an ambitious electronic rhythm arrangement. Splodge is a melodic electronic mix. Available on vinyl, CD and MP3. Recorded in one key

Crazy Daze / Cappuccino (Sting SIR 508)

Crazy Daze features a piano, electronic keyboard, bass and drums in a rhythm mix.

CUE TIPS

*Selected by
Fran & Jim Kropf*



“DOES YOUR MOTHER KNOW” that is not the “GREATEST MAN I NEVER KNEW”. I am sure there are a lot of Great Men out there, but when one finds him, you better stop lookin’.

Does Your Mother Know

CHOREO: Chris Burdick, 290 Paddock Circle, Glendale Hts, IL 60139

RECORD: Atlantic 3574 or CD Abba Gold Greatest Hits Track #15

FOOTWORK: Opposite

RHYTHM: Two Step, Phase 2

SPEED: 42 or to suit

SEQUENCE: Intro, A, B, BRIDGE, C1, C2, A, B, BRIDGE, C1, C2, C1, C2, ENDING

INTRO

WAIT; WAIT; APT, PT; TOG; BUTTERFLY TCH; BASKETBALL TRN;;
DOUBLE HITCH; LACE ACROSS; FWD 2 STP; LACE BCK; FWD 2 STP TO
OP LOD;

A

DOUBLE HITCH;; 2 FWD 2 STPS to FC;; OPEN VINE 4;; OPEN VINE 4;;

Cappuccino has a piano, bongo, horns, bass and percussion.
Recorded in one key, Available on vinyl, CD and MP3.

Levi Hoedown (Blue Star BS 116)

Darin Keith

A lively arrangement from a fiddle, piano, bass, guitar and percussion. Dari calls Mainstream on the vocal track. Available on MP3.

Running Away (Blue Star BS 117)

Buddy Weaver

A contemporary electronic arrangement of Blue Blue Day. Lots of energy. Buddy calls Plus on the vocal track. Available on MP3.

More good music, check it out on your tape service. Several Christmas selections to order for next year. May 2008 bring you much good Health, Peace, Happiness and FUN dances.

B
LFT TRNG BOX;;; 2 FWD 2 STPS;; TWIRL 2; WLK & FC; BRIDGE SD
CL TWICE;

C1
VINE 3, TCH; WRP; UNWRP; CHNG SDS; VINE 3, TCH; WRP; UNWRP;
CHNG SDS;

C2
SD TCH TWICE; SD TWO STP; SD TCH TWICE; SD TWO STP; FC TO FC;
BCK TO BCK; OPEN VINE 4;;

REPEAT C2
REPEAT A
REPEAT B
REPEAT BRIDGE
REPEAT C1
REPEAT C2
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INTRO

OP-DLW WAIT 1 MEAS; TOG TOUCH; BOX FINISH; 2 FORWARD RUN 2S;; DIAMOND TURNS;;;

A

2 LFT TRNS FC WL;; BOX;; HOVER; CHAIR & SLIP; 2 FWD RUN 2S;; 2 LFT TRNS FC WL;; BOX;; TWSTY VN; MANUV; SPIN TRN; 1/2 BACK BOX;

B

BOX;; TN LF & RT CHASSE BJO; OPEN IMPETUS; THRU CHASSE; THRU FC CL; HOVER; CHAIR & SLIP; DIAMOND TURNS;;;; 2 LFT TRNS;; CANTER; DIP BACK & HOLD; RECOVER SIDECAR;

C

X HOVER BJO; X HOVER SIDECAR; X HOVER SEMI; P/U SIDE CL; DIAMOND TURNS;;;

D

2 LFT TRNS FC WALL;; HOVER; MANUEVER; SPIN TRN; DIAMOND TURNS;;;; 2 LFT TRNS FC WALL;; BOX;; CHASSE SEMI;

ENDING

CHAIR & RECOVER; SIDE CORTE, LEG CRAWL;

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Ray Brigance, President



The Joyful Journey Into This Millennium

It is with the greatest of enthusiasm and optimism on behalf of the Executive Board of the American Callers Association that I would like to wish all square dancers and callers a very happy and prosperous 2008.

ACA was formed over seventeen years ago with a firm belief, supported by statistical data, that square dancers and callers are under too much stress as they attempt to recruit, teach and dance too many movements with too much teaching. The fun and friendship level was replaced by "dancing perfection." The number of Square Dancers is at an all time low as is recruiting new dancers and callers. In fact, Square Dancing is in nothing short of a crisis situation. ACA's answer was and is to simplify the square dancing program.

Throughout the past seventeen years ACA has continued to grow steadily and quickly and find a respected place in square dancing. The ACA philosophy was "Offering More Fun and Friendship by Reducing Stress on the Dancers and Callers particularly new dancers and new callers." Another way it could be said is the anachronism "KISS" – "Keep it Sweet and Simple." This does not mean to return to the 1950s square dancing world. This means to continue to communicate with the square dance market to ask the dancers and callers what they prefer, unlike the past 15 to 20 years where square dancer feed back was all but non-existent.

In 1977 the Boston Consulting Group, a leading management firm, developed and popularized a marketing tool called the "**Market Growth-Share Matrix**," which divided a firm's products into four categories: "**Question Marks**," "**Stars**," "**Cash Cows**," and "**Dogs**." If we apply this matrix to square dancing maneuvers,

Question Marks equate to maneuvers that demonstrate marginal usage and acceptance. "**Stars**" in square dancing equate to new movements, which are used with great fanfare but may cost square dancing a loss of members. **Cash Cows** are the movements that are the old stand-bys used successfully year after year. They keep people happy and dancing. **Dogs** are the square dance movements that are seldom if ever used, often difficult for the dancers and callers providing irritation and loss of

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confidence for the dancers.

The ACA market strategy is to continue to use and harvest the **Cash Cows**, drop the **Dogs** and **Question Marks**, and decide if which, if any, of the **Stars** warrant to be retained based upon input from the callers and their dancers.

This was exactly what ACA did seventeen years ago and has repeated several times based upon surveys of our member callers. The ACA "**One Floor International Square Dancing**" program enables a club to have two to three "New Dancer" programs per year.

The ACA "**One Floor International Square Dancing Program**" can be taught in as little as 16 weeks as it is a composite of popular Mainstream and Plus calls. Calls not being used were either discarded or moved to the Advanced/Challenge Programs.

The foundation and philosophy of the ACA "**One Floor International Square Dancing**" program is to reduce the number of calls to be learned by the dancers; thereby reducing the stress and strain on the dancers as well as increasing the fun, friendship and fellowship level. To say it another way: "In order to get more dancers and keep them, we must reduce the stress by creating a program based upon fun, friendship and fellowship." Our experience and data show that we must reduce the number of calls and the length of classes to successfully recruit new dancers, retain recent graduate dancers and club dancers, and retrieve dancers who have dropped out. History can repeat itself to enable us to manage a program and build a solid broad based international "pyramid" based on a one-floor program. This must be done before we spend a lot of money advertising and promoting our product. To say it another way: "We must fix the problems, which caused great decline in square dancing, before we spend a lot of money trying to advertise and promote square dancing. Expensive promotion and advertising programs might give some temporary relief, but they will not sustain the relief if the product is sick. We must make the product well and healthy first, and then promote and advertise.

The ACA "**One Floor International Square Dancing**" program further stops the segregation, separatism, and division of dancers. It further enhances the "Sociological Traditional Core Values of American Society," where Americans are opposed to being second-class citizens unlike other foreign cultures, which embellish groups of royalty, caste systems, and serfdoms. The "Sociological

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Traditional Core Values" confirm that all Americans strive to be equal and accepted. Unfortunately in square dancing we have a "separate and unequal" system for the majority of dancers, which violates our American Sociological and Historical Core Principals. It is not surprising that square dancers have voted with their feet over the years and square dancers, clubs and callers were victims along the way.

Today as we move forward into the twenty-first century, signs of a Renaissance/Revival are all around us as many elements of square dancing are realizing that it is necessary to drop/eliminate sacred cows and join together to REVITALIZE square dancing as it moves forward into the twenty-first century. The executive board and the members of ACA are most willing to work together with all square dance groups to improve the world of square dancing. We can move forward together to simplify square dancing, gain "more dancers and eliminate separatism and segregation of square dancers and clubs. New dancers can come into the world of square dancing and be able to dance with their friends from the first night through their instruction period and continue with them afterwards. As we move in this direction this time is truly a time to be optimistic and joyous about our future.

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

All the members of the American Callers' Association with each one a joyous and a Happy New Year dancing. Until next time, happy dancing!



In the December Steal-A-Peek (Dave Fullaway) I accidentally put Doug Davis's picture. Doug was November's Steal-A-Peek. Pictured on the the left is Mr. Fullaway. My humblest apologies.

Randy Boyd, editor

Texas Callers' Hall of Fame

What's the difference between a goal and an idea? A goal and a dream? Work. The **Texas Callers' Hall Of Fame** was an idea and a dream for far too long and is now a reality, thanks to the commitment and dedication of several people within the Texas State Callers' Association (TSCA). It is a goal of which all can be proud.

In 2004, when Jerry Mitchell was President of TSCA, he asked Wayne Baldwin to chair a committee along with Jon Jones and Melton Luttrell to begin working on making this dream a reality. In 2005, during Ted Ray Coleman's Presidential term, they added Marshall Flippo to the team and continued putting together the requirements and drafting a list of inductees. Last year, during Jerry Lynn's term as President, Tom Harrison and Dale McDonald outlined a nomination form for consideration. This has been a carefully constructed project and was now hovering on the brink of final inception when an event impelled it into being...the Chaparral Convention in Paris, Texas, on September 1, 2007.

Of the original 14 inductees nominated by Wayne, Jon, Flip and Melton, only five of those outstanding callers are still alive. To our delight, we found out that two of them would be at the Chaparral weekend; Jon and I knew we could shanghai the third into coming with us. But would the Chaparral guys (Jerry Haag, Gary Shoemake, Ken Bower and Marshall Flippo) allow us to shoehorn into their Saturday night dance program in order to make these presentations? They have always been a class act...and they were delighted to have this happen at their weekend!

That meant the TSCA Executive Board of TSCA had to act quickly as well – we needed to okay the certificate and the fact that the Texas Callers' Hall Of Fame was going to be “born” in less than seven days! Thank goodness for scanners and email.

Jon phoned caller Jim Brower personally and told him that it would be just wonderful if he could be at the weekend, because we were going to induct Al “Tex” Brownlee and Marshall Flippo into the brand new Texas Callers' Hall Of Fame. He was so excited for them and said he'd be sure to be there. Tim Tyl spoke with Jim's family and told them that Jim was also going to be inducted, but to keep it a secret. They said they'd all be there with bells on.

Then Jon called Flippo and told him that Al “Tex” Brownlee and Jim Brower were going to be inducted, but to keep it a secret. Flip was thrilled for them and looking forward to the event. We didn't tell Tex anything except that we were picking him up and he was going with us to the weekend.

An additional surprise and recognition was already in place for Charlie Proctor, (cuer-par-excellence) by the city of Paris, Texas, for his influence in getting the Chaparral Convention to locate there 13 years before. It was going to be a very special evening for some long deserving people.

At 9:00pm, the city of Paris presented Charlie with a lovely plaque and he was so surprised. At 9:45pm, it was our turn. I announced to the crowd that they were going to witness the very first inductions into a new organization, the Texas Callers' Hall Of Fame...applause and anticipation followed. Jon Jones presented the three awards and he started with Jim Brower.

At 90 years old, Jim is still spry and always smiling – a testament to his moniker of “Keep Smilin’!” that he was known for all throughout his calling career. Born in Fort Worth, Jim was the last recognized World Champion Square Dance Caller and had even appeared on the television show “What’s My Line” due to that honor. When he made his walk from the back of the hall, escorted by his son Jim Jr., every dancer was on their feet applauding – and they KEPT applauding until Jim was on stage! He was astonished – here he thought he was going to cheer on two of his old friends and he was the one on stage.

After congratulating him, Jon began to speak about Al “Tex” Brownlee. Born in Jacksboro, Texas, Tex was the resident caller at Fontana, North Carolina, for over 20 years and traveled the world extensively, calling his special brand of dance to tens of thousands of dancers. At 87, Tex is on oxygen 24 hours a day due to asbestosis, but he stepped to the stage like the winner he will always be. With tears in his eyes, he accepted the very deserved applause and framed certificate, saying, “I knew something was up the way Jon and Deborah insisted I come with them, but I never thought it would be this!”

When Jon began to describe the career of the third honoree, he deliberately altered the start date 10 years. At 80, Marshall had no idea Jon was talking about him and he began to guess (out loud) to the folks standing by the edge of the stage with him, just who this caller might be. But when Jon mentioned Kirkwood, the dancers let out a roar and Flip was thunderstruck. Hands clapped over his mouth and tears in his eyes, he stared from the floor. Then he, too, was escorted on stage where he accepted his framed certificate and the congratulations of old friends. Not shy with the microphone, Flip proceeded to tell stories about them!

This was a joy nearly beyond words...seeing three of our activity’s beloved and deserving Texas callers receive this honor during their lifetime and have them be able to share it with their cohorts as well as appreciative dancers. The Texas Callers’ Hall Of Fame is now a reality. Other deserving and qualified callers will continue to be inducted and honored at other events where practical.

Deborah Carroll-Jones, 2007-2008 President, TSCA



The three first callers inducted into the Texas Square Dancer Hall of Fame.



Peek Into a Caller's Record Case

Elaine Peacock of Elk Point, South Dakota, learned to square dance in the fall of 1993. After participating in an Amateur night calling event in August, she attended the 1994 – Harold Bausch Callers School. She joined CALLERLAB in 1995 and called her first dance in September of that year in Sioux City, Iowa.

In June of 1994, she met Paul Peacock at a square dance and they married in August of 1997. They love to square dance and value the many friends they have met through square dancing and calling. Elaine credits God and Paul, family and friends, for the success she has had in her life for without their support, she could not do this. She says, "Paul is truly the wind beneath her wings!" It has been fun for Elaine and the dancers to get to hear Paul's smooth baritone voice doing singing calls with her. He has found a new talent and they compliment each other wonderfully both on and off the dance floor. In 1996 Elaine began teaching classes twice a week for the Park and Recreation Departments in South Sioux City, Nebraska, and Vermillion, South Dakota. She always wanted to be a teacher and loves teaching, so this has fulfilled one of her goals. Elaine's mom says "You have found your calling, Elaine!"

In 2002 and 2003 it was an exciting opportunity to call at the National Square Dance Conventions in St. Paul, Minnesota and Oklahoma City, Oklahoma. Elaine and her husband, Paul, were also privileged to attend the 2001 and 2005 CALLERLAB Conventions in Las Vegas (Nevada), and Louisville (Kentucky) with fellow caller Bruce and Betty Dutcher from LeMars (Iowa). She says, "It is

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really fun and educational to be able to participate in these events and meet and hear so many other callers who are so willing share their friendship and knowledge.”

In 2003 Elaine quit a full time job to pursue her lifelong dream of singing and calling. She and Paul most recently were honored to sing the National Anthem at the 2007 Minnesota State Square Dance Convention. She has recorded five CDs of Gospel, Patsy Cline, Christmas and Patriotic songs, has a band, and works with song writer and producer Dennis Morgan, who wrote “I Was Country When Country Wasn’t Cool”.

Elaine and Paul have three boys who live in York (Nebraska), Sioux City (Iowa), and Killeen (Texas), and five grandchildren, who are all the light of their life! She says, “God has been Good to us!”

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EASY LEVEL

*From
Bob Howell*



Heiner Fischle of Hanover, Germany shared this circle mixer with me through the Contralab Quarterly. Here is still another version of - - -

Cotton Eyed Joe

Formation: Single circle, all facing center with the lady on gent's right.

Music: Cotton-Eyed Joe

Routine:

allemande left with the old left hand,
right to your partner, right and left grand
hand over hand around you go,
meet #5 with a heel and toe
heel and toe, in you go
heel and toe, out you go
heel and toe, in you go
heel and toe, left allemande

Stew Shacklette of Brandenburg, Kentucky published a book of "Easy Mixers" which contain the following - - -

Island In The Sun

Formation: Couples facing counterclockwise. Lady on gent's right

Music: "Island In The Sun" Grenn record # 12067 or KDFCDM01 Track 2 by "Stew" Shacklette

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Routine:

1-4 WALK FORWARD EIGHT STEPS;

Starting gents left ladies right walk eight steps forward and end facing partner on counts 7 & 8;

5-8 BACK AWAY FROM PARTNER FOUR STEPS; GO FORWARD THREE STEPS AND TOUCH;

Starting gents left ladies right back away four steps; walk forward towards partner three steps and touch; gents right, ladies left foot free.

9-12 SIDE, TOUCH, SIDE, TOUCH; SIDE, TOUCH, SIDE, TOUCH;

Stepping toward RLOD on gents right, ladies left, touch the trailing foot, step toward LOD, and touch the trailing foot, repeat both of these steps. Gents right, touch, left, touch; right, touch, left, touch;

13-16 TURN RIGHT FULL AROUND;

Turn partner full around by the right and gents move forward to a new partner.

REPEAT FROM START

Our square dance for this month has been around for a long time, but dances as well today as when it was created. It is called - - -

Wagon Wheel

Formation: Square

Music: Hoedown

Routine:

The Calls

1. First couple out and circle four, just once around, no more.
2. Leave her there, go on to the next, circle three hands round.
3. Take that lady on with you and circle four hands round.
4. Leave her there, go home alone.
5. Forward up six, fall back six,
6. Forward up two, fall back two.
7. Forward up six and wheel around,
8. Two lone gents go across the town.

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!

9. Four ladies cross over on an even keel,
new lines of three and you're ready to wheel.
10. Forward up six, etc. (Repeat 5 through 9.)
11. Forward up six, etc. (Repeat 5 through 9.)
12. Forward up six, etc. (Repeat 5 through 9.)
13. Swing your partners and promenade.
14. Second couple out, etc. (Repeat 1 through 13.)
15. Third couple out, etc. (Repeat 1 through 13.)
16. Fourth couple out, etc. (Repeat 1 through 13.)

The late Don Armstrong wrote the following smooth contra, which he named the - - -

Caribbean Contra

Formation: Proper Duple 1, 3, 5, etc. active and crossed over

Music: 32 bar reel or hornpipe

Routine:

Everybody forward and back

Corners dosado and bow

Actives march down, others march up.

Turn and come back to her

Allemande left and the ladies chain

With the music chain them back

All pass thru and turn alone

Take the girl on the right and half promenade

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The beautiful Pendleton Convention Center, home of the World Famous Pendleton Round-Up, features a large exhibition hall with hardwood floors. Flooring will be rented to cover the smaller carpeted areas we use for dancing. There is a very large floor perfect for clogging and a separate building dedicated entirely to the higher level rounds. Our mainstream and plus halls will include phase II and III rounds.

We have booked the Ghost Riders to play at all three evening sessions. Local and national callers will be invited to call with them. Please let us know if you are interested in performing at the convention.

At this time we are planning a very entertaining fashion show, a tour of Pendleton Woolen Mills outlet store, underground city tours, and a few surprises. The Wild Horse Resort and Casino has a shuttle bus to the convention center and the Tama'stslikt Cultural Institute rank high on the list of exciting places to see while you are here.

The Oxford Suites and Red Lion are two of the many great hotels waiting for your reservation. Prices will run between \$79 and \$99 per night. You will find a list of fine hotels with phone numbers on our registration form and on our website. Mention that you are part of the Square Dancer's group. The Pendleton Convention Center has over 100 RV Parking spaces with full electrical at \$12 per night. There is ample car parking available, and it's free! There are 8 other RV parks around town, including the one at the Wild Horse Resort and Casino just up the road.

For more information about Pendleton and the surrounding area, log onto www.pendletonchamber.com or check out our USA West website for updates as they are available: www.usawestor.com. Our website has complete directions on how to find the Pendleton Convention Center.

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Jerry and Bonnie Callen

Thank you, and Happy Dancing

Carol Down, Publicity

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Lee & Steve Kopman*

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CENTERS swing thru
extend
circulate 1-1/2
right and left grand
- 2) SIDES pass the ocean & swing thru
ping-pong circulate
extend
centers trade
split circulate
hinge
centers trade
right and left grand
- 3) HEADS spin the top
ping-pong circulate
CENTERS recycle
double pass thru
peel off
- square thru 4
right and left grand
- 4) SIDES spin the top
ping-pong circulate
GIRLS pass thru
CENTERS wheel and deal
head girls run
CENTERS pass thru
swing thru
circulate 1-1/2
right and left grand
- 5) HEADS touch 1/4
GIRLS pass thru
CENTERS swing thru
head girls run
ping-pong circulate
extend
circulate
right and left grand

Kopman's Choreography

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- 6) SIDES touch 1/4
GIRLS pass thru
CENTERS swing thru
side girls run
ping-pong circulate
extend
spin the top
explode the wave
trade by
single circle to a wave
boys trade
circulate
right and left grand
- 7) HEADS pass the ocean
SIDES 1/2 sashay
ping-pong circulate TWICE
extend
split circulate
extend
right and left grand
- 8) SIDES fan the top and swing thru
HEADS 1/2 sashay
ping-pong circulate
extend TWICE
right and left grand
- 9) HEADS pass the ocean
SIDES 1/2 sashay
ping-pong circulate TWICE
CENTERS recycle
double pass thru
centers in, cast off 3/4
fan the top
scoot back
right and left grand
- 10) SIDES right and left thru and dixie
style to a wave
LEFT ping-pong circulate
CENTERS trade the wave
extend
LEFT swing thru
right and left grand
- 11) HEADS pass the ocean and trade
the wave
LEFT ping-pong circulate
CENTERS trade the wave
extend
explode and slide thru, CENTERS
roll
You're home

12) SIDES spin the top and trade the wave

LEFT ping-pong circulate
CENTERS explode the wave
separate, around 1 to a line
star thru
trade by
swing thru
circulate
right and left grand

13) HEADS right and left thru and dixie style to a wave

left ping-pong circulate
extend
trade the wave
recycle
square thru 3
left allemande

14) SIDES fan the top and trade the wave

LEFT ping-pong circulate
CENTERS LEFT swing thru
GIRLS pass thru
CENTERS crossfire
Those facing pass thru
trade by
touch 1/4
acey deucey
scoot back
right and left grand

15) HEADS pass the ocean and trade the wave

LEFT ping-pong circulate
CENTERS recycle
double pass thru
track 2
swing thru
circulate
boys trade
swing thru 1 & 1/2
right and left grand



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Success Story

There has been a lot of discussion these days concerning the big 3. **Recruitment, Lesson Class, and Retention (RLR)**. I would like to devote much of this story to the Retention part.

We just graduated nine couples at our club (*picture of the class below*). We started lessons mid-March, typically we have started in September as most Clubs do, but found that ending class before the Holidays gave us more dance time.

Much of the articles that I have read in Square Dance magazines talk about the top 3 **RLR**. Let me take you through a short version of how we get our ROI, (Return on Investment).

Recruitment: We do as most Clubs. We visit as many organizations as possible seeking out potential candidates (i.e. Country Clubs, Newcomers, Lions, Rotary, and Church Auxiliary). We do exhibitions, using "fun, energetic, club members." Keep in mind that you are showcasing this great activity. If you are selling a dull product, chances are you will not get much of a response.

Lessons: First night. Or as it is referred to "Open House". Now you've got them!

Here's your chance for them to have a memorable evening. Welcome them with open arms, (they are already apprehensive about taking lessons). Expose them to as many calls as possible. Get them dancing as soon as possible. Energize the evening! I do not use the old traditional music. With a new audience, use upbeat music.

After you have your potential new students sign-up, now you are ready to begin lesson class. Just some quick notes, in regards to the "teaching program". I put the student couples together. I do not separate them by utilizing the angels. They did not come to lessons to be separated by strangers. Angels are great, but I do not want them "pulling them through the calls." Also, you are alienating them from their spouse or significant other. This is a big turnoff.

I use the standard lesson program, just slight variations depending on their progress. Our lessons are held on a Thursday night. When the class has been exposed to all of the Mainstream calls, then we allow them to dance, (for one month) with our regular Monday night members. After their confidence has built, then we continue with the Plus lessons.

Retention: *The most important factor in our success in retaining class members is making sure we do things outside the square dance activity.* Having socials



with class members is very important. Some examples would be picnics, Saturday luncheons, etc... We have a won-

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 the New Year, Callerlab's Direction and the Banana Bender's Bugle.

Welcome to 2008, and Happy New Year. Your newer dancers who started in September should be nearly half way through the Mainstream program by now. You have welcomed them to your club, gotten to know them personally, and taught them by your good example many of the values that square dancers embrace. You may have seen some of them fall by the wayside. Are you keeping a list of beginners who drop out so you can invite them to start again next year? Have you started a list of potential newer dancers for next year? Remember, the club that does not have recruits will falter and eventually die! There are thousands of people in every community who NEED square dancing, our job is to find them!



Jim and Betsy – Your Rovin' Corners

I spoke with a lady in a Hospital Gift Shop the other day. I was extolling the virtues of square dancing. She smiled, nodded her head and said, "My husband and I were taking lessons and having a great time. But, the caller kept pushing and pushing us and teaching more and more calls until we couldn't keep up and dropped out." We have all seen dancers that learned a bit slower than others. Dancing's main purpose is to have fun – not reach some designated level at a

derful Christmas party, where food is catered and we "people dance". Halfway through the class, we take road trips to Maggie Valley, and Gatlinburg. And Callers, how much time are you dedicating to their success? If for some reason one or two couples miss a lesson or if for some reason you can not hold a class. Have a meeting place at someone's house, and volunteer your service. The payment is un-measurable. We have retained 90% of our classes from previous years!

One of the most common statements I hear (from students) is "How much they enjoyed the bond established with the class". I feel just having lesson class is not enough.

Our students are not precision dancers when they graduate (and neither were we), BUT would you rather have dancers that are eager to grow, or dancers that have grown eager to quit.

We are now up to 13 squares of active dancers! We are Ozone Squares, Mandeville, Louisiana (about 30 miles north of New Orleans). Come dance with us!

I welcome your thoughts and comments!

Bubba Mingus, New Orleans Caller (cmingus06@aol.com)

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certain time. If we push the slowest dancer out each week, we push out one every week – soon leaving us with no newer dancers. We need to embrace all of our students, encourage them, make them part of our club, and help them in every way we can.

Since we will not be traveling out-of-country in the near future, we get our fix on overseas dancing through publications. We subscribe to a number of square dance publications, including “Let’s Square Dance,” from England and the “EAASDC Bulletin,” the official publication of the European Association of American Square Dance Clubs. When we visited Australia last summer, we found an excellent publication called “The Banana Bender’s Bugle,” from Brisbane, Australia. He read about the British proposal to start clubs and train callers in places where no clubs existed and was very excited about this. There are many towns in Australia and elsewhere that do not have square dancing – and they need it. For further information about dancing in Queensland, Australia (where Brisbane is located) contact: burtrax@bigpond.net.au.

We also heard recently from Jiri Scobak from Bratislava, Slovak Republic. He is still going strong in square dancing, calling for Karolina of Bratislava and the Vienna Swingers from Vienna Austria. When we first met Jiri (pronounced “Jirka”) we thought he was one of the most dedicated, energetic callers we had ever met. If you are going to Vienna or Bratislava, contact jiriscobak@mpa.sk and arrange a dance date.

In the November/December CALLERLAB newsletter, “Direction,” we read about David and Ruth Fullaway who wanted to dance in Russia. They worked through a series of contacts, including Kenny Reese in Germany, Eberhard Walz in Germany, and Svetlana Shtern of St. Petersburg and arranged to dance with the Palace Dancers in St. Petersburg. He reported that the dancers are younger and energetic and quite good dancers. They mainly dance the Mainstream program, with selected Plus calls. David was able to call some for them and teach some contra. He said that Svetlana asks that her email address, svetastern@rambler.ru be published and she would like to welcome dancers from everywhere!

We are enjoying our experiences as club presidents and are grateful for the opportunity, and we eagerly await the opportunity to travel overseas again soon to dip into the well of square dancing around the world.

Jim and Betsy, Your Rovin Corners

FROM THE MAIL ROOM



In Rick Powell's letter about "Proper Square Dance Attire" he stated that Square Dance attire is out of date. I am not saying that he is wrong although I do not agree with him.

When I attend Church I see people dressed in shorts and T-shirts. When I go to "fancy" restaurant I see people dressed in casual attire. This is the time in which we live.

Although there is one form of dress that we all must agree upon. Men should not wear short sleeve shirts. I, as a man, find it very disgusting to grab hold of a sweaty arm. I have asked women and they agree.

Mr. Powell states that "Proper Square Dance Attire" is deterring him and his wife from attending the 57th National Convention. Sweaty arms are deterring a lot more people from Square Dancing – period.

Enjoy wearing you non-traditional clothes, but make sure that the men's shirts have long sleeves

Alan Aubrey

Just some ideas in my head I had to let you know about in the future of our activity and how to better it from a different aspect.

I have this year relocated to Florida for mainly family reasons and the number two major reason is to find employment in a better financial climate. Even Michigan employment officials admit in public IT IS VERY BAD!!!

Further down the list is the square dance scene that is crumbling. They pay a lot of attention to when National Callers come by, they come out in great numbers, but the struggling local caller gets frustrated when he rents the hall, gets refreshments, practices all week, and is lucky to have one square of dancers come out to dance. The majority of existing dancers have several excuses to fall back on, like "We forgot" or "the place is a senior citizen center", "The caller, I hear is a low level caller (reason might be he calls to the floor)", "there won't be a crowd so why should we go", and the list goes on. Heaven forbid, they could be made fun of if they admit that when they were there that they had a good time.

Fewer people attended square dance lessons this year. They took square dancing when they were in 5th grade. I would like to explain my fifth grade experience. Gym teacher had three weeks to teach as a cultural academic experience. First off he was taught the same way assigning students to be partners, and sometimes the students did not like their partners. Then when they were doing the actual "routine", the teacher put on the caller side of the 45 record or 33 or 78 whichever was available and it was old fashioned music. Sometimes very "corny" music used. Could it have been done differently? Yes. Would it have improved the thinking of our activity? I don't know, however I believe it would have.

Some caller could have helped or just stayed away from teaching. A caller likely has a love for the activity. Would you have an English teacher teach Chemistry, an art teacher teach Spanish? These rarely happen, but when they do it is a disaster. Maybe we can get together with, say Callerlab, and bring callers into the school system to teach or advise the teachers involved.

Next change in my approach is to forget about the length, if people like some activities they will commit themselves and many people still do commit themselves to accomplish something they want to learn. Why? Because they enjoy the activity. Ballroom dancing, martial arts, tennis, golf, bowling, the list goes on, but these activities do not occur overnight. They take many weeks to learn. If we re-add a bundle of fun to our lessons and maybe transportation to the first class and/or secure a trusted babysitter who is creative with kids of all age; maybe we can build our classes – also a patient person who is approachable with answers to dancer's questions.

Now, you mentioned Charlie Brown Dance, yes – definitely amateurs nights. But have you noticed the theme dances, the music the caller uses, has strayed away from the theme (in Michigan as well). I know that sometimes the caller might not have an excessive storage and some are out of print. However it seems that the dances I have gone to, and not naming names or clubs, do not want to take the extra effort in going that extra distance. Or when it comes to playing jokes on callers for dangles are almost non existent. Visiting clubs for raiding is fun however stressing the dancer to visit another club just to have fun or maybe improve their own skills because each caller is different and you get a different aspect or approach of a square dance"routine".

Doug Waldren (callerdoug@aol.com)

I guess the author of American Caller's Association Viewpoints article for December has never heard the old saw "you can't go home again", and in my opinion his organization's attempt to get the movement back to its roots will be the death knell of modern square dancing. Most people enjoy having their minds challenged and so after a year or so of alamande left and weave the ring they move up a notch to the plus level and find a comforting level of dancing that is fun but also presents a challenge to their minds. I can't speak for the country as a whole, but in our little neck of the woods I have yet to see a single dancer look down on another dancer just because one is not up to dancing a higher level. I also think that doing what the ACA is trying to do will kill Advanced and Challenge dancing, because there will be so few that will be able to learn the higher level moves that are derived from many of our basic calls. To me their proposal is just another chapter in the dumbing down of Americans and I for one want no part of it.


I'd like to point out two clubs in our area that have bucked the trend of falling memberships and are actually thriving with a combined total of eight new squares taking lessons. These two clubs have several things going for them with one being an excellent caller/instructor, and two, they have officers that are enthusiastic in their duties and really show case the activity within the community. If we had more of this in the activity then we could probably see a turnaround in the declining membership square dancing.

John C. Prestridge

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Take a  at what is just released...

The following five Routines were choreographed by Jane McBrayer and Marg and Doug Harris

Remember When

Phase 4+1 (Open Hip Twist) – Rumba – Greatest Hits Volume II CD Arista 2003 #18 Alan Jackson

Basic rumba, has serpiente, crabwalks, open hip twist, alemana, country western music. Nice routine.

The Chair

Phase 4 – Bolero – 50 Number Ones CD, MCA Nashville 2004, disc 1, #8 George Strait

Nice basic bolero, left side pass, bolero walks, opening outs, time step. Fits the music very well.

True

Phase 4 – Cha Cha – 50 Number Ones CD, MCA Nashville 2004, Disc 2, #18, George Strait – by Jane McBrayer

Country western flavor to this cha cha routine. Basic, umbrella turn, sliding door, reverse crabwalks, sand step.

Rebecca Lynn

Phase 3 – 2 Step – Bryan White CD, Elektra 1994, #6 Bryan White

Basic 2 step, with strolling vine, basketball turn, side stairs. Music makes you want to dance.

Mr. Mom

Phase 3 – 2 Step – Let's Be Us Again CD BNA, 2004 – #11 Lonestar

Traveling door, basketball turn, whaletail, and all basic 2 step figures. Nicely done.

The following two routines were choreographed by Anne and Earle Helm:

Annabell Two

Phase 2+1 (Spin Turn) – Waltz – Annabelle Special Press



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Twisty Balance Left & Right – left turning box, canters, left turns, ending is dip twist and hold. Can be danced to on cues. Nice flowing waltz.

Tie A Yellow ribbon round the Ole Oak Tree 2

Phase 2+2 (Trav. Doors and Fishtail) – 2 Step – Arista Flashback AFS 9171 Tony Orlando Flip side Sweet Gypsy Rose

Broken box, twisty vine, traveling doors, slow fishtail. Good music to a well written routine.

Chick A Boom

Phase 3 – Cha Cha – CD This Is Gold by Guy Mitchell, download at WalMart – Jeanne and Warren Shane

Great beat to this music. Routine has shoulder to shoulder, lariat, chase double peek a boo, New Yorker. Ending is crab walk one half and hold.

Forget Me Not

Phase 4+2 (Spiral, Hip Twist) – Rumba – Brent and Judy Moore

Great music and a lovely rumba. Has open hip twist, whisk line and lady spiral, serpiente, chase with full turns, and basic rumba figures.

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That's How It Goes

Phase 5+1 (Rudolph Ronde) – Foxtrot – That's How It Goes Michael Buble – CD Totally Buble Track 1 available as download – Debby and Tim Vogt
Curving 3 step, back tiple chasse pivot, double reverse spin. Portions of this routine done in shadow, ending is topspin 3 and right lunge and hold. Good music and a good foxtrot.

Just Smile

Phase 5 – Foxtrot – Smile Rod Steward CD The Great American Song Book Vol. 2 As time Goes By Track #8 (Increase speed on CD) – Curt and Tammy Worlock
Reverse wave. Telefeather, double reverse, mini telespin, contra check continuous hairpins, reverse pivot to throwaway oversway is the ending. Lovely routine.

What the Cowgirls Do

Phase 2+2 (fishtail/rock the boat) – 2 Step – Coll. 90231 What the Cowgirls Do by Vince Gill – Collina DeFore Meyer
Basic 2 step to good country western music. Has traveling doors, slow open vine, back away and clap, fishtail. Can be danced to on cues.

Rock & Roll III

Phase 3+2 (Pretzel Turn/Spanish Arms) – Jive – Hang Up My Rock & Roll Shoes Atlantic OS 13009 by Chuck Willis – Adrienne and Larry Nelson
Nice jive to good music. Chasse left and right, Spanish arms, kick ball change, pretzel turn with double kick, side stairs, ending is point and freeze.

Getting to Know You

Phase 4 – Foxtrot – Getting to Know You Ross Mitchell DLD 1023 Bam Boom track 6 or DLD 1072 Gold Standard 2 track 20 of STAR CD 213 – Mark and Pam Prow
Nice basic foxtrot. Figures included are reverse wave, hovers, promenade weave, telemark, diamond turn, ending is promenade sway change of sway.

Many Kisses

Phase 3 – Box Rumba – Besame Mucho (Chris Isaac) Track 9 from Mona Lisa Smile Soundtrack Album – Richard Lamberty and Sandy Teague
Dance starts in tandem, woman turns to face after caress to a box. Basketball turn with a twirl to a tamara wrap with a kiss, cucaracha's, dance also has leg crawl. Interesting routine.



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THE COUNTRY LINE

By
Mike Salerno



Welcome dancers to another New Year. There are many constants in the world like the rising and setting of the sun. One such constant in the dance realm is that dancers are only as good as the instruction they receive. Whatever style of dancing you pursue, your instructor should be competent and well versed in his or her chosen style. You might have wondered why some dancers just look better than others. The difference between a poor dancer, mediocre dancer, and a dancer that executes a move with style, grace, poise, and confidence is only a matter of a small degree. That small degree is called technique. A quality instructor will be able to demonstrate and explain the proper way to execute a particular movement. This is true from all types of dancing. There are many people who can "show" you their interpretation of a movement. A qualified instructor will "teach" you the proper way to execute a movement. The length of a teacher's career or the age of the person does not make them the best instructor. Just like any other discipline, instructors must always strive to better themselves. In doing so, they are able to provide their students with better instruction and assist their students in becoming better dancers. The best instructors are those that never stop learning. Ask your instructors how they continue their dance education.

This month's dance is an intermediate dance that includes some very important basic building blocks of dancing. I hope you enjoy this month's dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. 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 Dance: W.D. 40

Basic Steps (Official NTA Definitions):

Drag: To bring the free foot slowly up to the supporting foot, knee flexed or bend.

Kick, Ball, Change: A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. 1) Kick foot forward, &) Step on the ball of un-weighted foot, 2) Change weight to other foot.

Monterey Turn: A four count dance pattern with a half turn in a backwards circle

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on count 2. Point, Turn 1/2 and change weight, Point, then Step.

Point: Feet together, the toes of one foot move to the side and returns to 1st position. The foot swivels out on the heel of the foot on count 1 and swivels back to 1st position on count 2.

Sailor Step: A dance pattern accomplished by leaning in the opposite direction of the back crossing foot. In a Left Sailor Step, lean to the left as the left foot goes back of the right foot.

Slight: To turn less than a 1/4 turn, generally a 1/8 of a turn.

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

Three Step Turn: An Open Chainé' turn (feet do not come together). A 360-degree turn, taking three weight changes to end on the original 2nd position.

W.D. 40 (It's A Slick Little Dance)

Description: 40 count, 4 Wall Intermediate Line Dance

Choreographer: Mike Salerno, Topeka, Kansas

Music Tempo Suggestions:

Slow: What Do I Know by Ricochet (96 BPM)

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

Fast: Living In A Moment by Ty Herndon (116 BPM) or Any Moderate to Fast Cha Cha Tempo

COUNTS/STEP DESCRIPTION

Two Monterey Turns

1. Point Right Toe to Right Side
2. Step Right Foot Beside Left Foot With a 1/4 Pivot Right on Ball of Left Foot
3. Point Left Toe to Left Side
4. Step Left Foot Beside Right Foot
- 5-8. Repeat Steps 1-4



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Right Kick-Ball-Change, Step, Drag, Three Step Turn

9 & Kick Right Toe Forward, Step Lightly on Ball of Right Foot

10. Step Left Foot Beside Right Foot

11. Step Right Foot to Right Side (A Wide Step)

12. Slide/Drag Left Foot to Right Foot

13. Step Left Foot to Left Side Beginning a 360-degree CCW Turn

14. Step on Right Foot Continuing CCW Turn

15. Step on Left Foot Completing CCW Turn

16. Step Right Foot Beside Left Foot (Shift Weight to Right Foot)

Left Kick-Ball-Change, Step, Drag, Three Step Turn

17-24. Reverse Step 9-16

Right Jazz Box With An 1/8 Turn Right, Repeat

25. Cross/Step Right Foot in Front of Left Foot

26. Step Left Foot Backwards With an 1/8 Turn Right

27-28. Step Right Foot to Right Side, Step Left Foot Beside Right Foot

29-32. Repeat Steps 25-28

Point Toe Forward, Side, Sailor Step, Reverse

33-34. Point Right Toe Forward, Point Right Toe to Right Side

35 & Cross/Step Right Foot Behind Left Foot, Step Left Foot Beside Right Foot

36. Step Right Foot to Right Side

37-38. Point Left Toe Forward, Point Left Toe to Left Side

39 & Cross/Step Left Foot Behind Right Foot, Step Right Foot Beside Left Foot

40. Step Left Foot to Left Side

Repeat

ALL THINGS CONSIDERED

By
Ed Foote



To Dancers In Advanced Class Or Advanced Workshop

It is vital that you have solid knowledge of the Mainstream and Plus calls, because all Advanced calls are based on calls on these two lists. Solid knowledge means knowing the calls from a variety of positions and being able to dance them from these positions. In fact, printed on the CALLERLAB Advanced Program list of calls is this statement: "In an Advanced Dancing program, dancers are expected to understand the Mainstream, Plus and Advanced calls from most, but not necessarily all, formations, positions and arrangements. Dancers are also expected to understand the concept of the calls they dance."

Although the term "Dance By Definition," meaning to know calls from a variety of positions, is not a specific program, its abbreviation of "DBD" is widely used and will be used for convenience in this article...

Because DBD is not used at most MS and Plus dances, the only place to learn it when entering Advanced is in Advanced class. For every A-1 call taught, the instructor should go back and review one MS or Plus call DBD. Since there are only about 30 calls on these two lists that lend themselves to heavy DBD, this means that by the time the class has completed A-1, the class will also have completed the MS and Plus DBD review.

While most callers agree that such a DBD review should occur in A-1 class, many callers do far less than is needed. They become enamored with the Advanced "names" and forget about doing much MS or Plus review. More regrettably, many callers will do the review in class and then never use MS and Plus DBD at Advanced classes. So the dancers forget what they learned and regress back to having a weak foundation. One third of A-1 dances and 10% of A-2 dances should consist of MS and Plus DBD, so that dancers can maintain a solid foundation in the Basics.

If you are in Advanced class, insist that your instructor give you DBD review



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on MS and Plus. If you are in an Advanced workshop, be sure to request this. You can drill all you like on the Advanced calls, but if you do not have the solid MS and Plus DBD foundation, you will have less confidence and more breakdowns.

What should you ask your caller to review? Here are some of the key calls and the formations from which you should be familiar.

1. **Point-to-Point Diamonds**, using Cut the Diamond & Flip the Diamond. 2. **All 8 Circulate** from inverted lines and 3&1 lines, 3. **Scout Back** from left-hand waves and same sex waves, 4. **Pass to the Center** using 1/2 sashayed couples, 5. **Slide Thru** from 1/2 sashayed couples and same sexes facing.

6. **Run**, with emphasis on dancers running left, 7. **Spin the Top** from facing couples, both standard and 1/2 sashayed, 8. **Fan the Top** from facing couples, both standard and 1/2 sashayed, 9. **Wheel & Deal** from facing lines, 10. **Zoom** from completed double pass thru, columns, and ends of waves, 11. **Peel Off** from starting double pass thru and columns.

12. **Roll**, added to numerous calls, not just after Partner Trade, such as after Wheel & Deal, Ferris Wheel, Fan the Top, Peel Off, 13. **Follow Your Neighbor/Spread** from standard waves and left-hand waves, 14. **Coordinate** from starting columns where each girl is behind a boy, and from left-hand columns.

15. **Load the Boat** from a starting double pass thru where only the centers are told to do the call. Also fractionalizing Load the Boat, so that dancers know the true definition, 16. **Peel the Top** from waves where the boys are ends and are told to Fold behind the girls; likewise from left-hand waves; also, from right and left-hand columns.

17. **Spin Chain the Gears/Exchange the Gears**, where the star is told to turn other than the standard 3/4; also from left-hand waves, 18. **Relay the Deucey** from waves with boys in the center, mixed sex waves and left-hand waves.

Be a confident dancer! If you thoroughly understand the MS and Plus Basics, your success at Advanced will be greatly magnified.



Buy a shirt and we will give you 30 seconds of a random song. Buy enough shirts and you might actually get a whole song.

MOORE ON CONTRA

By
Paul Moore



Endings and Beginnings

I know...we should have the beginning before the ending, but endings before beginnings applies to life and to dance.

For example, in square dancing, which is the dancer more likely to remember, a clever get-in or a clever get-out? I believe most dancers pay very little attention to how each segment of a tip begins, even in the singing calls. If a caller uses Heads (of Sides) square thru four nine times out of ten, the dancers will just do it, because they know that the fun really begins when they are facing their corner.

Many dancers start to figure out what the caller is going to do next. Good callers theme their tips: that is they use a particular figure throughout the tip. The caller starts off with the most familiar use of the call, then each time after he changes the combination to something just a bit different.

At the end of the last sequence of the tip comes the grand finale – the use of the featured call in such a way that the dancers never see the end coming.

One of the finest examples of this technique I ever saw was by Jerry Jestin. He had noticed that the dancers did not do DoPaSo with confidence (Note: almost everywhere I go, the callers cue DoPaSo). Jerry caught everyone's attention by starting his tip with "Bow to your partner, bow to your corner. Everyone DoPaSo." Then he shut up: no hints...no cues. The whole floor stood there without an idea of what to do. Jerry had their full attention and he was able to review DoPaSo in about 30 seconds. He also got the dancers to chanting the cues. For the rest of the tip, Jerry used DoPaSo in increasingly strange ways – but here is the zinger: everytime he called DoPaSo, the dancers zeroed out at home. The ending made the tip memorable.

Contra dances can do the same thing. The set-up and the middle choreography are good: they flow smoothly from figure to figure, but it is not spectacular. However the choreography is just tricky enough that the dancers begin to wonder how they will get to the new corner. The tension builds as the music approaches the end of the melody. Everyone knows the tune is

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

almost over, they are in the wrong line, and they are facing the wrong way. Then in the last four beats of the music the call is "Everyone California Twirl and Dosado new corner." In an instant, everything is resolved and everyone is prepared for a new beginning.

So it can be in life, also. We embark on new activities – a new job, a new hobby, etc. This is the set-up. As we continue in that activity, there are some high points: these high points often mark the end of one stage in the activity, which then leads to the beginning of a new stage.

On the other hand, the ending of one stage in our development can lead to the beginning of something completely new. So it is with me at this time. My wife (Mary) and I moved from over-crowded Southern California to very rural Northern California (gold rush country of the Sierra Nevada). We have found congenial places to dance, but for me to call on a regular basis meant a drive of one and a half to two hours' drive each way.

The good news is that we have a cultural center (an 1857 school house) which we volunteer at: painting, grounds up-keep and improvement, ticket and refreshment sales at concerts, etc. And we get to attend programs by good local performers and world famous acts. We also have a volunteer fire department that needs our skills in organization and writing. And just down the mountainside is Malakoff Diggins State Historical Park – it is the location of the largest hydraulic mining operation in California. We get to help with restoration of buildings and facilities, and we get to act as docents.

So, though, my calling career is ending, we have made lifetime friends through dance. This beginning is made possible only by a great ending. My last square dance is New Year's Eve in Las Vegas, and my last contra dance will be at the Lloyd Shaw Foundation's Rocky Mountain Round-up in Colorado Springs. What a way to go!



The new CALLERLAB committee... They have been assigned the task of suing all non-square dancers for not square dancing.

POINT OF ORDER



From Kappie Kappenman

A New Song and Dance Routine America's Favorite Pastime

From David C. Hardy

It's A Party...Square dancing is party time every time you do it. Square dancing brings people together for fun and fellowship-even when learning how. The fun starts right on the very first night. You meet new people and make new friends. And the fun keeps right on going as long as you do - most square dance groups meet once a week. It's a wonderful way to share common interests with other people, and to escape the worry and pressures of today's busy world.

It's a Challenge...Modern square dancing is a mental and physical challenge. It is dancing, it is thinking, it is teamwork. You can't do it by one's or two's. Moving in rhythm to the music keeps you physically fit. Reacting quickly to the square dance caller's calls keeps you mentally on your toes. And your team of eight dancers depends on you to keep those toes moving.

Learning the basic steps is easy. Experienced square dance callers teach you the moves and the names of the calls that you dance. You practice those moves until they feel as natural as walking. Then even more fun begins as you join a club. Your square dance caller combines the basic moves and steps into whole dance patterns. You and your teammates follow the calls - each arm turn brings a surprise - and as the pattern concludes all the arm turns bring you back to your partner.

It's American Folk Art, too...Modern square dancing has an American heritage. The ancestors of this dance came to America with the earliest settlers. The "traditional" roots of our heritage dance are well established in Canada, New Zealand, Australia, as well as the French Colonies to name a few. Over the centuries it has changed into what we know today as modern square dancing. It is as American as barn raisings, barbecues and ice cream socials. In recent decades square dancing mushroomed in popularity as more and more people got in tune with this traditional art form. Square dancing is still on the move - new dance figures are being added and you never have to worry about being bored with what is sure to become your favorite pastime.

It's the New Generation of Square Dancing...Perhaps you think you know square dancing from your school days. Well, think again, because this is not



Oh good, I did remember my ribbons.

your father's dance routine. You will hardly recognize modern square dancing. There is new music, from Golden Oldies to Elvis to current hits. There are new dance steps, exciting new patterns that keep changing, and unique calls to learn. No more rough dancing in the barn. Modern square dancing happens in school halls, dance halls, resorts and cruise ships. Square dancers travel to new places all over the world. Even people who don't speak English square dance! You will find square dance clubs within most countries of the world including Japan, Sweden and Germany - they dance in English, but they don't speak it. Learn to dance and a whole new world of opportunities for fun and fellowship will open up for you.

Its About People From All Walks... Square dancers are all kinds of folks sharing a love of action and teamwork. Square dancers are company presidents, secretaries, machinists, farmers, corporals, colonels, doctors, nurses, whatever you think of. When square dancers get together they talk about square dancing. No one knows who's the corporal and who is a colonel. What they want to know about you is can you really dance. That is what matters.

Square dancing is movement to music. It is done in couples, with teams of four couples. It is not a spectator sport. It is for the active in heart and mind. Square dance clubs are ready-made groups of friends. When you travel there are dance clubs to find on every continent, in every country, in every state or province. There is no better way for active, contemporary people to meet each other and build a circle of friends.

All of the above was taken from a CALLERLAB pamphlet and is being made available with the permission of CALLERLAB. Suggestions for using the Song and Dance brochure for promotional purposes can be found at the CALLERLAB webpage.

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Open Mike Dance 2005

*Another year has come and gone - had four dances in all
With a lot of help from good "Callers" - retired - that is.
Forth Fridays in June - July - August and September
Keep dancers going all summer - by fall they're a whiz.*

*There's from - four to six callers - and a cuer to boot
We've had a good turnout - even when nights were hot.
Three and four squares dancing - the others just watch
Course we're in the country - that "fresh air" helps a lot.*

*The last dance in September - starts at six-thirty - sharp
With sweet corn - dishes to pass - and brats on the grill.
With over eighty people in attendance - largest group yet
We had plenty of "good food" - they all got their "fill".*

*We had five and six squares dancing - sure looked great
Callers take a turn at the "mike" - with - in between rounds.
We've even got one caller who called an "old fashion tip"
It sure was fun watching - all the sights - and the sounds.*

*But I'd say that this summer - was the most successful yet
With all the callers and their help - and with so many friends.
The time went too fast - from June - right through September
But when you deal with Mother Nature - summer always ends.*

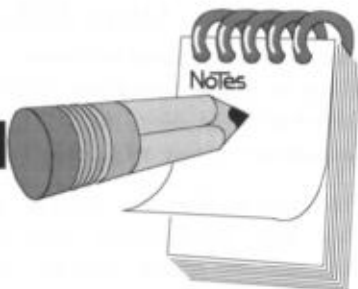
*What made this dance so special was the appearance of an old friend
Red Chambers by name - started the "Hi-Nabors" club back in 1952.
We learned a lot about square dancing from him and Bill Squires as well
With people like that - it's for sure - square dancing will never be thru.*

Gordy Baldus

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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

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, 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

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; qutie@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

MARCH 2008

7-8 **MISSISSIPPI** – Sweetheart Festival, Wahabi Shrine Temple; Jackson; 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 Festival, 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 Island, GA 31527; Mary Lou Pelz 904-733-1869, Maryloupelz@aol.com

14-16 **COLORADO** – Four Corners 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 Community Center, St. Ann; 636-942-4052; gtevlinsbcglobal.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 Festival, 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, 2500 East 2nd Street; Gary and Celeste Johnson 7 7 5 - 6 2 6 - 8 4 0 1 ; www.SquareDanceNevada.com

2-4 **OHIO** – 48th Ohio Dance Convention, 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.nte

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, Lakeland 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; FunWeekend@ASDSC.org; www.ASDSC.org

JULY 2008

3-6 **OHIO** – Touch a Quarter Cen-

tury, 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@amazonisp.com

11-13 **ALASKA** – Alaska State Square & Round Dance Festival, Kenai Peninsula Fairgrounds, Ninilchik; Lenora 907-252-6420 or 559-246-4712; lenora_regeon@yahoo.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** – 2008 USA West Square Dance Convention Pendleton Convention Center Pendleton; 503-5 5 6 - 0 2 0 2 ; registration@usawestor.com; www.usawestor.com

15-16 **MICHIGAN** – 47th Michigan Square & Round Dance Convention, Valley Plaza Resort, Midland; mcsrcd@hotmail.com; www.squaredancing.com/michigancouncil

15-16 **NORTH CAROLINA** – 19th State Convention, Hilton Convention Center, North Raleigh; General Chairman Lesley and Debbie Green, 919-598-1104; green_dc@msn.com; www.ncfederation.org

17-22 **COLORADO** – Rocky Mountain Callers School, Vallecito Resort, 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 Weekend, Indian Creek Resort, Geneva-on-the-Lake; 440-466-8191; www.indiancreekresort.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** – Northeast Callers School, Mill-a-round Dance Center, Manchester; Ken Ritucci 413-734-0591; KenRitucci@aol.com; www.northeastcallersschool.com

10-11 **COLORADO** – 33rd Annual Big Country Hoedown, Friendship Hall, 1001 North 2nd Street, Montrose; Loren and Betty Dikeman 970-249-4858; lorendikeman@msn.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) Convention, Marriott Wardman Park Hotel, 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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