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AMERICAN Volume 63 SQUARE DANCE Number 4 April 2008

"The International Magazine of Square Dancing"

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William and Randy Boyd

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EDITORIAL

*From
Bill Boyd*



I have heard several callers talk recently about not teaching certain calls. They will say, "Since I never call them at my dances, why should I teach these calls?" Or, "That call isn't used very often. I don't even bother to introduce that call." These words and question are made by callers with many years of experience. The question I have for them, "What happened before anyone tried to make a basic list of standardized calls?" I am not saying that any list is perfect. What I fear is the days when you go from one club to the next and you will not be able to dance any level because your caller/teacher didn't think it important that you learned a specific call. "I don't teach my dancers Spin Chain Thru, because I never call it. I don't teach by dancers Spin the Top until they are ready for Plus." At the Plus level, I heard a caller say, "I don't teach Diamonds. They are never used. I don't teach Spin Chain the Gears, as that is a big nothing." I have heard these statement and more from callers with over twenty years of experience. We need to be honest with our dancers. If we only teach the ABC Program, or only teach some of the calls, or only teach what we choose to teach, we need to tell our dancers to stay away from other clubs, conventions and festivals. We need to explain to them that they will not be comfortable dancing at any level as we only taught them to dance at the level of our club, not a national dance level. In reality, there may be nothing wrong with this method. I know one caller who picks and chooses his list, some from the ACA List some from Callerlab List, and he regularly dances six to seven squares all year around. I take note however, the only dancers from his club who attended festivals and conventions are dancers who also took lessons elsewhere. That is not important to this particular caller. His statement to me was and is, "I just want my dancers to have a fun time." Having a fun time is what dancing is all about, I only ask you to be honest with your dancers and tell them, phrased in your own words, "I haven't shown you enough calls to dance world wide. If you choose to continue dancing beyond this club, you must also learn elsewhere". While this may be a bitter pill for some callers to handle, think about how embarrassed your dancers will be when they have heard they can dance anywhere in the world, and find they can not even dance at a local festival. That will be a dancer who may be lost from the Square Dance World forever.

CALLERLAB VIEWPOINTS

By
Mike Seastrom



It's all about fun! It's really been all about fun for many, many years. We get exercise; experience some of the best social interaction possible, and the joy to moving to music all at the same time. When we really get down to the "nitty gritty", it's all about the fun of this "team dancing" activity.

We don't need to master any fancy footwork or execute dance maneuvers that require certain head, shoulder, or arm positions, and as long as we move forward, somewhat in step with the music, and we don't interfere with others, it works! We dance as a team of eight and with just a little cooperation and some friendly interaction, in a sporting-like mind-set; we succeed and have a ton of fun.

Now it seems that part of the human condition, is at times, adversarial. Sometimes we have a tendency to complain, to look more often at what's not right with things, instead of counting our blessings and enjoying what's right and positive. Sometimes the politics of our clubs, associations, and organizations have actually caused our participants to quit dancing entirely. The responsibilities of being a caller, cuer, or dance leader have often been so overwhelming and stressful, that one's life becomes too busy and frantic. We've seen some of our dancers and leaders decrease their involvement, or drop out of the activity entirely, just to maintain some balance and sanity in their lives. In this way, our activity faces the same challenges that every other organized group in society deals with. Approaching our participation with the right kind of balance and attitude can enhance the fun that occurs naturally with our unique dance.

There are big differences in size, anatomy, and "dance fit" of all our dancers. This could be annoying to some, but most of us have really learned to enjoy and have fun with these differences. Some of us just fit together better when we swing,

do arm turns, promenade and dance the calls, but the enjoyment of being considerate and succeeding as a member of the "team" just adds to the fun we have.

How many times have you looked around a hall of dancers and noticed the diversity of the people attending the event? There are people of all walks of life, people of many different vocations, and so many different cultures and personalities. Many of us wouldn't have much in common, if it wasn't for our dance, and most of us wouldn't be

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interacting with each other if it weren't for square dancing. Our dance gives us a big opportunity to have a great time with a very diverse group of people. I imagine that this one thing has caused some new dancers to drop out, by feeling intimidated or uncomfortable, and yet with the right attitude, it can be another unique characteristic of our dance that just adds to the fun.

In every club, at every dance, and at every festival or jamboree, there are dancers of differing abilities. There are new dancers, dancers that are very experienced, and dancers, that due to age and physical changes, have varying abilities to dance successfully. Sometimes dancers in our square have danced to a caller many times and some have never danced to that same caller. Some dancers can be nervous and others confident and poised. Some would look at this diversity as challenging or unpleasant, but the majority of us have learned otherwise.

Most of us realize that we are a team and the success of all of us makes all of us succeed. We've learned that helping each other can not only be gratifying, but can be a major part of the fun. We also know that sometimes, we too "draw a blank", and need a little guidance. This can be one of the biggest joys of our dance when it all comes together and our square succeeds because or in spite of us. Again, with the right attitude, it's fun!

People all over the world are and have been enjoying square dancing for many years now. We have some serious issues to resolve to preserve our dance form for future generations. Yet the inherent fun of the dance, the natural joy of moving to music, and the ability of most of us to embrace and have fun with the diversity of our participants, makes this dance activity one of the best recreations around.

Let's rise to the occasion, and look to the future. We may have to help our activity evolve faster than it has over the years, because we all know the world and our daily lives are changing at an incredible pace. Each generation is very different from the one before it, and what was popular with one generation, is quickly old-fashioned with the next. We might even have to change the name, the costume, the programs, the halls we dance in, the amount we charge for each event, and update the way we market our dance, but one thing is for sure. It's worth the effort to preserve an activity that has so many social and health benefits for so many different age groups and most of all, because it's so much fun!

The Foundation

For the Preservation and Promotion of Square Dancing

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

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

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

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

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

57th National Square Dance Convention

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



A rip, a tear, or a missing button, don't forget the Sew and Save Repair Room. If you need to mend an article of clothing while at the 57th National Square Dance Convention®, the Sew and Save handy volunteers will have you back on the dance floor in a "wink of an eye."

CONVENTION TOURS

It's the first time for a National Square Dance Convention® to be scheduled in Wichita and Kansas. For many dancers, it is the first opportunity to see the State.

Visit Abilene to see the Eisenhower Library and Museum; view the training of racing dogs at the Greyhound Center and glimpse the life of a notorious "snake oil" dealer. Finish the day at the Russell Stover Chocolate Factory store for free samples or a dish of super ice cream.

Kansas Underground Tour is an opportunity to go 650 feet down in a working salt mine; lunch at Yoder's Amish "Carriage" café, a special treat, and see Ellinwood, a town connected underground to avoid the summer heat.

The Kansas Ranchland Tour gives you a glimpse of the beautiful Flint Hills, a working ranch and the experience of a wagon ride and dinner prepared over an open fire.

If you want to see an outstanding display of space artifacts, the Past & Present Tour to the Hutchinson Cosmosphere will not be a disappointment.

Founded by Swedish immigrants, Lindsborg offers shops and restaurants with unique style, the Button Hole, the 4th largest independently owned quilt shop in the U.S., and a visit to a car restoration program finishes the "Little Sweden & More" Tour.

You are in Kansas walking the "Yellow Brick Road" when you tour Sedan. A visit to Emmett Kelly Museum, Laura Ingalls-Wilder's childhood home, a Safari Museum and dinner at the Beaumont Hotel complete a "Yellow Brick Road" tour.

The "Before-Convention" Tours offer a 3-day trip to Branson, Missouri, to enjoy country music and comedy shows, or a two-day trip to Dodge City to see and experience the famous cowtown, Boot Hill and Long Branch Saloon.

Wichita City Tour highlights Wichita's transition from a "Wickedest Cowtown on the Chisholm Trail" to "The Air Capitol of the World." Museums, municipal golf courses, shopping centers and many dining establishments

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BE AT THE RIGHT PLACE

The 57th NSDC is using three facilities. It is important that activities can be easily found. The informative Program Book, with the three pocket-size Daily Booklets, is the sure way to secure the knowledge to "be at the right place at the right time." Not sold separately, the "Dailies" can only be obtained by purchasing a Program Book.

Program Books may be ordered on a Registration Form or purchased from Ways & Means. To be sure you have this tremendous guide and keepsake, order now and have it waiting in Wichita. Download a Registration Form from the 57th NSDC Web Page www.57nsdc.com. Order today and "Be At The Right Place At The Right Time."

BUS SERVICE

The Bus Service for the 57th National Square Dance Convention® will be furnished by Village Tours and Travel, a locally owned company. Familiar with the Wichita area, the drivers are prepared for any situation. Traveling in the Village's air-conditioned, very roomy coaches will be a pleasure.

The purchasing of bus passes is encouraged. Bus passes are only available to dancers making their housing arrangements or camping reservations with the 57th NSDC. Our contracted hotels furnish free parking to their guests. Parking will be at a premium in downtown Wichita due to construction and limited parking. It would be great to save daily parking fees and be delivered to the front door of the Convention Center.

You will be allowed to ride free from your hotel or campground the first day to pick up your registration packet, but will need a bus pass for the return trip. For dancers attending Convention activities, busses will run early for workers and tour departures and late for the After Parties.

Buy a bus pass, avoid stress, and leave the driving to the 57th NSDC. Save your feet for Great Dancing!

On The Record SQUARES



Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431
330-427-6358 – trudesdc@localnet.com

Alberta Bound / Shozo's Hoedown (Blue Star BS 2539)

Nishimura and Weaver

Original lyrics by Godon Lightfoot. A bright electronic contemporary sound. An energetic toe tapper. Good harmony lines. Key change in middle and closer. Available on vinyl. The CD release is Dance Ranch DR 1071 and has Shozo's Hoedown. *Standard Ferris Wheel Figure.*

Summer Of 69 (BVR 120)

Thorsten Ueckermann

Released by Canadian rock singer Bryan Adams in 1984. A driving guitar with an electronic keyboard and drums. Solid beat. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Timber (Crown Records CRC 177)

Jerry Junck

Written and recorded by Patty Lovelace. A smooth mix from a steel, bass, fiddle, guitar, acoustic guitar and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Tell Me Ma (Grammophone GP 810)

Dieter Goergner

Use it for a St Patrick's theme night. A cover of a release by Sinead O'Connor. An electronic keyboard with a percussion track. Lots of energy to add zip to your dance. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Half Sashay, Star Thru, Trade By, Swing Corner, Promenade.*

Kingston Town (Hi Hat HH5286)

Mike Driscoll

A cover of a release by Harry Belafonte. Lots of enthusiasm in this arrangement with a south of the border feel. Guitar, electronic keyboard, xylophone, bass and percussion. Recorded in one key. Available on vinyl and CD. *Hds (Sds) Square Thru, Sds (Hds) Rollaway, Swing Thru, Boys Run, Pass Thru, Wheel & Deal, Zoom, Square Thru 3, Swing Corner, Promenade.*

Old Hippie (JRR 108)

Robert Kennedy

A cover of a Bellamy Brothers release. A mix of an electronic keyboard, chimes, guitar, bass and easy percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Veer Left, Couples Circulate, Ferris Wheel, Zoom, Double Pass Thru, Leaders Trade, Swing Corner, Promenade.*

How Long (Miracle MIR 110)

Walker and Braffet

Guitar stylings with a bass and percussion. Tag line background vocals. This one is for crooners. Good harmony number. Released by the Eagles. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

How Long (Solid Gold SG 217)

Tom Manning

The second release of this tune. Check 'em both out. Electronic keyboard, guitar, piano, bass and drums. Background vocals on the tag lines. The CD has a track with no background vocals and a track with no melody. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Lily The Pink (Sting SIR 377)

Paul Bristow

A #1 hit in the UK in 1968. The song is based on Lydia Estes Pinkham (1819-1883) who developed a "medicinal compound", that is still available, to deal with a range of medical problems. A mix of a sax, bells, guitar, flute, fiddle, bass and percussion. A polka rhythm.. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Ladies Lead Dixie Style OW, Boys Cross Run, Single Hinge, Scoot Back, Swing Corner, Promenade.*



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The Closer You Get (Royal RYL 252)

Tony Oxendine

A cover of an Alabama hit. A smooth mix of a steel, guitar, fiddle, piano, bass, sax and percussion with chases for a full sound. About half way up the energy scale. Available on vinyl. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Hanky Panky (Royal RYL 340)

Story and Oxendine

A 1966 hit by Tommy James and the Shondells. A country rock mix from a harmonica, steel, guitar, bass and drums. Runs and chases add to the dimension of the sound. Try it for patter. Available on vinyl. *Hds (Sds) Promenade Halfway, Down the Middle, Box the Gnat, Slide Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back 2 X's, Swing Corner, Promenade.*

She Can't Say That Anymore (C Bar C CBC 825)

David Cox

A cover of a John Conlee release. Light sounds from a steel, electronic keyboard, bass, piano and percussion. Available on vinyl, CD and MP3. *Hds Square Thru, Tch 1/4, Walk & Dodge, Chase Right, Single Hinge, Fan The Top, Grand Swing Thru, Hinge, Roll, Slide Thru, Left Allemande, Swing Corner, Promenade.*

King Of The Road (Chaparral C 303)

Gary Shoemake

A cover of a Roger Miller hit. A mix of horns, banjo, guitar, piano, bass and percussion. A floor lifter – lots of energy – near the top, Key modulation in closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Rollaway, Pass Thru, U Turn Back, Swing Corner, Promenade.*

Chattahoochee (Double M MM154)

Ingo Schumacher

A cover of an Alan Jackson hit. A mix of guitar, bass and percussion. Percussion break in the middle. A thin melody line. Listen to the vocal track for an alternate figure. It also has a Plus vocal track. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru 2, Swing Thru, Boys Run, Wheel & Deal, 8 Chain 5, Left Allemande, Promenade.*



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I Never Knew The Devil's Eyes Were Blue (Square Tunes ST 1032)

John Eubanks

A blend of guitar, steel and piano with a solid rhythm track. A toe tapper. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Slide Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Good Night Irene (Sting SIR 208)

Ingvar Pettersson

A cover of an old standard folk tune recorded by Pete Seeger and the Weavers. Fiddle, electronic keyboard, bass, guitar and percussion. This one says let's dance. Harmonize this one. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Split Circulate, Single Hinge, Fan the Top, Spin the Top, Boys Run, Half Tag, Swing Corner, Promenade.*

On The Road Again (Sting SIR 802)

James Wyatt

A cover of a Willie Nelson hit. This could be the theme song of a traveling caller. A mix of fiddle, piano, guitar, bass and percussion with a silky background. Lots of energy. Key change in the closer. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Ain't She Sweet (TNT 151)

Al Brundage

A bubbly synthesizer sound. Happy music. Written in 1927 and cover most recently by the Beatles and many others. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Veer Left, Bend the Line, R & L Thru, Pass Thru, Tag the Line - In, Box the Gnat, R & L Thru, Slide Thru, Pass Thru, Swing Corner, Promenade.*

When Irish Eyes Are Smiling (Blue Star BS 2529)

Ernie Kinney

Released by Bing Crosby and others. Quality Blue Star Music for your St Patrick's Theme dances. Key change in closer. Flute, bass, keyboard, fiddle and easy percussion in a contemporary sound. Available on CD. Recorded in one key. *Standard Ferris Wheel Figure.*

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

Tennessee River (Hi Hat HH 5268)

Ainsworth, Bennett and Weaver

A cover of an Alabama hit. A smooth electronic sound with a rhythm track. Good harmony record. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Spin the Top, Pass the Ocean, All 8 Circulate, Swing Corner, Promenade.*

Dear Hearts & Gentle People / Swing High Swing Low (Dance Ranch DR 1116)

Brian Hotchkies

Popular versions were recorded by Bing Crosby, Dinah Shore, Gordon MacRae and Perry Como. A blend of accordian piano, bass and percussion. Dancers will sing a long. Available on CD. *Hds (Sds) Circle Left 3/4, Slide Thru, Sds (Hds) DoSaDo, Face Corner, Tch 1/4, Split Circulate, Girls Run, Chase Right, When Girls Meet Swing Thru, Extend, Swing Corner, Promenade.*

Swing High Swing Low has a banjo, piano, guitar, steel, bass and percussion. This has an extended track.

Island In The Sun / What A Gal (Dance Ranch DR 1117)

Buddy Weaver

A cover of a Harry Belafonte release. A blend of piano, bass, guitar and percussion. Available on CD. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

What A Gal has guitar stylings with a piano, bass and drums. This is an extended track.

Everything Changes (Double M MM 153)

Monk Moore

A smooth dreamy Sing-A-Long from an electronic keyboard, steel, guitar, bass and percussion. It also has a cued round dance by Penny Lewis. Available on CD and MP3.



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Hoedowns

Earl Grey in 6/8 / Per Qualche (Blue Star BS 2538)

Earl Grey in 6/8 has piano stylings with percussion. A cheery sound in 6/8 timing for variety.

Per Qualche is a driving cutting edge electronic sound. Check it out for variety. Available on vinyl and CD. Recorded in one key. The CD has extended tracks.

Toodle-Pip / Tickety-Boo (Snow SNW 511)

Toodle-Pip is a rhythm mix of a harmonica, steel, bass, guitar, fiddle and percussion.

Tickety-Boo is a modern electronic, energetic sound. Recorded in one key. Available on vinyl, CD and MP3.

Minor Breakdown / Penny Dance (Chaparral C 114)

Minor Breakdown has a banjo, steel, harmonica, fiddle, bass and drums. The minor key adds variety.

Penny Dance is in the traditional style with a piano, fiddle, bass, harmonica, mandolin and percussion.

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

Jeckyll / Ring (Pioneer PIO 5050)

Jeckyll features a piano, banjo, guitar, bass and percussion.

Ring is a rhythm track with bass, guitar, and percussion with horns in the background.

Recorded in one key. Available on CD and MP3.

Verity / Twizzler (Sting SIR 509)

Verity is a galactic, electronic, alternative sound with a good beat.

Twizzler is a melodic, contemporary sound from a guitar, keyboard, fiddle, bass and percussion.

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

Nice And Gentle (TNT 147)

Al Brundage

An upbeat rhythm sound from a synthesizer. Al calls Mainstream on the vocal track which also includes the old quarterly selection 'Track & Trade'. Available on vinyl, CD and MP3.

Out West (Blue Star BS 120)

Buddy Weaver

Cheerful rhythm with instrumental chases. Electronic keyboard, fiddle, piano, bass and percussion. Available on MP3. Buddy calls Mainstream on the vocal track. Available on vinyl and CD as BS 2520. These have no vocal tracks.

Accentuate (Blue Star BS 121)

Buddy Weaver

A bright contemporary sound with keyboards, horns, bass and percussion. Available on MP3. Buddy calls Plus on the vocal track. Available on vinyl and CD as Blue Star 2518. These have no vocal tracks.

Theme Time / Theme Time Rhythm Track (Cardinal CAR 36)

Theme Time has a banjo, electronic keyboard, bass, guitar and percussion.

Theme Time Rhythm Track is the same tune with no melody line.

Available on vinyl, CD and MP3.

Levantando Las Manos / Kokomo (TNT 296)

Levantando Las Manos has a Latin feel with a full orchestration sound.

Kokomo is an electronic rhythm sound with a good beat.

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

Lots of good music. Several hoedown releases. Lots of variety. Check them out on your tape service. Until next month keep it FUN.



*Put away the
hand buzzer!*

CUE TIPS

*Selected by
Fran & Jim Kropf*



The month of March reminds me of St. Patrick's Day and the wonderful fantasy of the leprechauns. "Do You Believe" in their powers? Could they possibly find that "Sweet Old-Fashioned Girl" for a lonely boy with the coming of spring? Who knows, but till next time enjoy the MAGIC of these two great dances!

Do You Believe?

Choreography: Chuck & Sandi Weiss, 6360 Chilson Road, Howell, MI 48843
Record: Collectables 3505, "Do You Believe In Magic", by The Lovin Spoonful
Footwork: Opposite except as noted **Rhythm:** 2 Step
Sequence: Intro-A-Int 1-B-Int 2-A-B-End **Phase:** II+2 (Whaletail & Stairs)

INTRO

1-4 WAIT 2;; VIN APT 3; VIN TOG 3;

PART A

1-4 2 FWD 2 STPS;; 2 TRNG 2 STPS (CP/LOD);;
5-8 PROG SCIS 2X;; FWD LK FWD 2X (BUT);;
9-12 SD TCH/R; SD & THRU; VIN 8;;

INTER 1

1-1 WK & FC;

PART B

1-6 TRAV BOX;;; HTCH FWD; HTCH/W SCIS (BJO);
7-12 WHALETAIL;; FWD LK 2X; WK & FC; SD STAIRS 8;;

INTER 2

1-8 TRAV DOOR;; TRAV DOOR;; VIN 4; PIV 2; OP VIN 4;;

ENDING

1-6 TRAV DOOR;; TRAV DOOR;; VIN 4; PIV 2;
7-8 OP VIN 3 & PT THRU;;

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SEQUENCE: Intro-A-B-A-B-C-A-B-C-A-B mod

INTRO

1-4 WAIT; WAIT; VINE 4; APT, PT, PU, TCH;

PART A (Foxtrot)

1-4 LEFT TRNG BOX 3/4;;; SYNCOPATED CHASSE 5 TO RLOD & TCH;
5-8 HOVER; MANUVER, -, SD, CL; IMPETUS TO SCP; THRU-/SIDE,
THRU-/SIDE, THRU, TCH;

PART B (Jive)

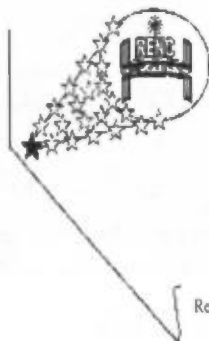
1-4 JIVE CHASSES L & R; CHANGE PLACES R TO L & L TO R;;;
5-8 CHANGE HANDS BEHIND THE BACK & WINDMILL;;; ROCK, RE-
COVER, WALK, PICKUP;
**2nd & 3rd time Part B replace Meas 8 with:
ROCK, RECOVER, KICK/BALL, CHANGE;

PART C (2 Step)

1-4 MAN SIDE, DRAW, CLOSE, -; WOMAN SIDE, DRAW, CLOSE, - TO
BFLY; VINE 6; MERENGUE 4;
5-8 MAN SIDE, DRAW, CLOSE, -; WOMAN SIDE, DRAW, CLOSE, - TO
BFLY; VINE 6; MERENGUE 2;; WALK, PICKUP;

PART B "Mod" (Jive)

1-4 JIVE CHASSES L & R; CHANGE PLACES R TO L & L TO R;;;
5-8 CHANGE HANDS BEHIND THE BACK;;; ROCK, RECOVER; SYNCO-
PATED VINE 8; SIDE, CL, CHUG, -;



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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



RETAINING THE CLASS DANCER

From the October ACA newsletter

From the first night of class there are forces beyond our control that will work against each class member's goal of completing the class and becoming a Square Dancer.

These forces such as job change, illness, family problems etc. will force some folks to drop out of class. The "Drop Out" due to forces we have no control over, we must accept as part of any class program. The ones that leave our class because we have "Pushed" them out due to poor teaching, trying to teach too much for them to learn in a short period of time, a short teaching fuse, lack of dancing for fun and success to build up their confidence and many other aspects of class, WE DO HAVE CONTROL OVER.

Important Aspects For The Retention Of Class Dancers.

1. Be aware of the feelings, fears and mixed personalities of those who are attending the class especially during the first month or so.
2. A good teacher will have lots of patience.
3. A strong regard for the feelings of others.
4. Add humor to the program.
5. Get to know the class members by name as soon as possible.
6. Avoid a tone of voice that shows you are annoyed with them.
7. Create an atmosphere for learning that is relaxed and positive.
8. Have ways to gain their attention without being offensive.
9. Avoid singling out an individual who is having a problem.
10. Visit with the dancers between tips. Avoid visiting with the same few dancers. Move around the floor to various locations.
11. Show your enthusiasm throughout the length of the program. It shows you really enjoy calling and teaching.

Important Of Teaching Square Dancing.

1. Be prepared for the night's lesson. This includes what needs to be reviewed from previous lessons either in dance or form a walk thru.
2. Short and to the point explanations. A good clear "teach"
3. Teach from the Heads and the Sides.
4. Make your presentation without having to learn another call in order to get started learning the "feature" calls.

5. Have several simple dance routines ready for practice with a quick return to a Left Allemande.
 6. Provide LOTS of practice dancing using the new call and as the call becomes well understood mix it into routines with other WELL known calls.
 7. Do not rush thru the teaching program at a pace only the best in the group can keep up with.
 8. Prepare a lesson plan that provides for:
 - A. The introduction of new calls.
 - B. A review of the past two weeks calls.
 - C. Time for dancing for fun and practice that simulates "dance" not a class.
 - D. Teach the basic styling as you teach the mechanics of the call.
 - E. From experience, note the trouble spots in each call.
 - F. Note mistakes made by some dancers so they can be smoothed out either by a bit of talking while calling or a walk thru between tips.
 - G. Your plan must be flexible to allow for "Good" and "Bad" nights.
- Develop several ways to teach and explain how to do a call.
 - Use demonstrations so all can see their part of the call.
 - A picture is worth a 1000 words.
 - Use the two-couple mountain style circle to maximize the practice time and as a mixer.
 - Provide equal time for the heads and sides to start off the action.
 - Use helping words that dancers can hang on to.
 - Teach formation awareness. Have the dancers learn that it is important to know if they are ends or centers of lines or if they are facing in or out in waves, in and out facing couples in two faced lines etc.
 - Pat the dancers on the back at every opportunity and be positive when things go badly.
 - Allow the class time to ask questions.
 - Take time to talk a bit about our activity, the history and how the area functions with clubs etc.

Dealing With Angels

There are several viewpoints on the use of angels. If you use angels be sure to spend time with them on how to (be an angel.)

Caution Angels About:

1. Showing off with fancy twirls, kicks etc.
2. Over helping, allow the class dancer to make a mistake.
3. Being the teacher, that is your job.
4. Dancing with the same couples all the time.
5. If used for demonstrating a call show them what you are planning so they know what to expect.



Peek Into a Caller's Record Case

Michelle McCarty is a square dancer who has been dancing for 25 years. She started when her parents told her how much fun it was and how many cute boys she could meet. Not bad for a 15 year old! She dances through Advanced and round dances through phase 4. She really likes to dance. She began calling in 1993 when there was a need for a caller to call for a newly forming handicapped club. Then she began calling for another handicapped club. And the rest they say is history.

Michelle's love is people, especially people who have disabilities. "They are my family" she says. She is a Special Education Teacher full time, and has two other jobs. She also has a beautiful daughter Brittany who is her right hand. When Michelle began calling, she was very shy and was afraid to do a singing call. After 15 years, she enjoys doing singing calls and loves doing party nights. She will fill in on occasion for a club or two as long as they don't mind her using her cheat sheets! Choreography is not her forte, but sticking to the basics is!

Many people ask her what a handicapped group is. Are they all in wheelchairs? Can they move around? Well, a handicapped group is a wonderful group of individuals who are genuine, loving and very enthusiastic! Sound like a lot of the dancers you know? The group may have dancers who have learning disabilities, Down Syndrome, Autism, may be multiply disabled or who may be just physically handicapped. In Michelle's groups, she has dancers in wheelchairs, sometimes on crutches, and with a wide variety of abilities. The groups can dance

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a little slower, can dance full speed with less calls, just depends on the needs of the individual group. Some dancers can dance some of the more complex levels. What everyone has in common is their love of square dancing! Sound familiar?

Michelle is the Chairman of the CALLERLAB Handicapable Committee and a member of the US Handicapable Association. Both of her groups will be heading to the National Square Dance Convention in Wichita on June 25-28, 2008 and to the US Handicapable Convention on July 24-26, 2008. If you are there, please come say hello! There are many handicapable groups around the world. If you are interested to see if you have a handicapable group in your area, please contact the CALLERLAB Home Office at info@CALLERLAB.org or Michelle at michbrit@optonline.net. She'd like to encourage you to become a member of such a special group! Also, if you are aware of a group in your area, we'd like to know about it. Please contact Michelle.

If you get a chance to meet a group who is handicapable, you will walk away knowing you had the best experience in square dancing!

Singing Calls:

- Summer Sounds GS716
- Rose Garden SIR602
- Joy To The World RR248
- Katie Wants A Fast One ESP1055
- How'd I Wind Up In Jamaica . ESP328
- Pink Cadillac RS3017
- Tie A Yellow Ribbon ESP323

Patter Records:

- Swamp Thing MR5021
- I Wanna Be Like You SIR326
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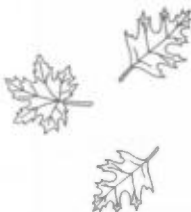
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EASY LEVEL

From
Bob Howell



With Spring in the air and us northern folks looking forward to the Spring flowers, following is a simple trio mixer. I call it the - - -

Tulip Trio Mixer

Formation: Three persons facing CCW around the hall, adjacent hands joined.

Music: When you wore a Tulip

Routine:

Counts

- 1-8 Join hands and circle left 8 steps.
- 9-16 Circle right 8 steps, ending in line facing CCW.
- 17-24 Right-hand person ducks under the arch made by the center person and the left-hand person. Center person keeping hands joined follows that right-hand person under the same arch.
- 25-32 Left-hand person repeats action of right-hand person, ducking under arch. Center person follows. On the last two counts the two outside persons move forward to a new center person and the dance begins again.

Try this smoothie for a “quick-teach” square. I call it - - -

Sandman Square

Formation: Square Dance

Music: Mr. Sandman – Big Mac BM024

Figure:

- 1-16 Four ladies promenade inside the ring, turn partner by the right
- 17-32 All four men promenade inside the ring, turn partner by the right.
- 33-40 Allemande left the corner
- 41-48 Do-sa-do partner
- 49-64 Take corner girl and promenade.

INTRO-MIDDLE BREAK-ENDING:

- 1-16 Circle left
- 17-32 Circle right
- 33-40 Allemande left
- 41-48 Partner do-sa-do
- 49-64 Same girl promenade.

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Here is a contra with a name that is most fitting for this month's column. Steve Schnur of Trenton, New Jersey, shared it with me several years ago and folks still enjoy dancing it. He named it - - -

The April Fool

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

Music: Any 32 measure jig or reel.

Routine:

Counts

- 8 Swing below
- 8 With opposite two, circle to a line facing down, active man leads.
- 8 Lines go down, all turn alone
- 8 Lines come back, bend the line
- 16 Actives figure eight through the twos
- 8 Actives meet, allemande right (double)
- 8 With corner, allemande left once and a half and on to the next.

Our last offering this month is a real smooth dance with a delightful piece of music. It was sent to me from Germany by Heiner Fischle. He has named it - - -

The Merry-Go-Round

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

Music: Heiner uses Street Fair - JK 139

Routine:

Counts

- 8 Neighbor (corner) dosado
- 8 Neighbor swing
- 8 Long lines forward and back
- 8 Circle four 3/4
- 8 Partner dosado
- 8 Partner swing
- 8 Long lines forward and back
- 8 Circle four 3/4, pass thru

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CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month let's look at doing some calls left handed. Nothing hard here, but probably a little different than what you're used to.

1. HEADS LEFT square thru 2
LEFT touch 1/4
boys run
CENTERS right and left thru
ENDS face in
Your home
2. SIDES LEFT square thru 2
LEFT touch 1/4
centers trade
LEFT swing thru
boys U turn back
square thru 4
trade by, left allemande
(1/2 promenade)
3. HEADS LEFT square thru 4
SIDES roll away
LEFT touch 1/4
split circulate
trade the wave
swing thru
circulate 1 1/2
right and left grand
(1/4 promenade)
4. SIDES LEFT square thru 2
LEFT swing thru
girls run
ferris wheel
CENTERS (roll away & face in)
at home

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5. HEADS slide thru & LEFT square thru 3
touch 1/4
follow your neighbor
left allemande (At home)
6. SIDES pass the ocean
extend
LEFT swing thru
boys trade
boys run
bend the line
(CENTERS), Girls roll the boys away
ENDS slide thru
at home
7. HEADS LEFT touch 1/4
BOYS pass thru
CENTERS LEFT square thru 3
Outside boys run
swing thru
cast off 3/4
extend, right and left grand
(1/2 promenade)
8. SIDES LEFT square thru 2
LEFT swing thru
trade the wave
swing thru
SPIN CHAIN THRU
right and left grand
(5/8 promenade)
9. HEADS lead right
Use your Left hand and
box the gnat
LEFT touch 1/4
girls trade
star thru
trade by
single circle to a wave
right and left grand
(5/8 promenade)
10. SIDES right and left thru &
lead left
veer right
centers trade
(wheel and deal & ALL roll away)
right and left grand
(3/8 promenade)

Free Stuff

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

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

11. HEADS LEFT square thru 2
slide thru
pass thru
(tag the line; face in)
pass thru
chase left
boys trade
pass the ocean
recycle
left allemande (3/4 promenade)
12. SIDES slide thru &
LEFT square thru 3
swing thru
spin the top
recycle
(right and left thru & dixie style
to a wave)
{SAME SEXES TRADE}
left allemande (At home)
13. HEADS pass the ocean
extend
LEFT swing thru
explode the wave
- boys trade
girls run
square thru 2
right and left grand
(3/4 promenade)
14. SIDES pass thru
separate around 1 to a line
LEFT touch 1/4
circulate 2 times
girls run
zoom
CENTERS square thru 3
left allemande (1/4 promenade)
15. Heads 1P2P
LEFT touch 1/4
circulate
cast off 3/4
{EACH SIDE} trade the wave
boys run
(wheel and deal; sweep 1/4)
left allemande (At home)

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Hands Up or Hands Down?

When you dance around the world, you will find minor differences in styling and flourishes, but most flourishes are easily skipped to accommodate visitors. However, the choice of dancing hands down or hands up is not an easy adjustment if you have only danced one way. I was severely rebuffed when I attempted a forearm hold in my first dance in Germany and it took more than a few dances to make the adjustment, and even then I would occasionally slip. At Whirl & Twirl, Paul Place is exposing our newest dancers to both styles and, I believe, this is a real plus.

CALLERLAB recommends that calls such as Swing Thru and Spin the Top be danced hands up although a

resolution passed (1992) recognizing that regional styling differences exist. Nonetheless, I believe there is a steady trend towards hands up, especially in regions where air conditioning is not common in dance halls. An academic colleague who has danced for many years reports that New Hampshire changed, at least in the various clubs he dances at, from hands down to hands up.

When you are in a square of likeminded people, you may want to consider a little hands-up practice; you might find you prefer it. Being comfortable with both styles lets you fit in wherever you dance.

Michael A. Craft



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Your Rovin' Corners

Jim and Betsy travel across the USA and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to continue talk about the National Square Dance Convention.

Last month we told you that the National Executive Committee (made up for former Chair people of the National Square Dance Convention) collects about \$50,000 from each National Square Dance Convention and makes no financial report to the general body of square dancers, especially to those who attend the National Square Dance Convention regularly. We regular attendees do feel some permanent connection with the National Convention. After all, we spend no small sum to come there each and every year.



Jim and Betsy – Your Rovin' Corners

Each National Convention is run by a “committee” from some particular place. Last year it was Charlotte, North Carolina, this year will be Wichita, Kansas, then Long Beach, California, Louisville, Kentucky, Detroit, Michigan and so forth. Year before last, the convention was in San Antonio, Texas, and was the financial obligation of ALL of the square dance clubs of Texas. In return, the clubs received a financial report after the convention, and a check from the profits. (The convention was a financial success.) The National Square Dance Convention is not financed by, nor financially guaranteed by the NEC.

It is commonplace for public organizations, many businesses, and governmental entities, and so on to make a PUBLIC report to its supporters. Although not obliged in any way, I suggest that the NEC become more transparent, more accessible, and more up-front with its supporters.

In Europe there is the EAASDC, a governing board of all member square dance clubs in Europe. In Australia and England there are national organizations for square dancing. We do not have any such national organization. Square dancing in the USA just “grew up” as local clubs. In most areas there are local

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associations and state-wide associations. The closest thing we have to any sort of National organization is Callerlab and the American Callers Association, both committed to making square dancing better for the dancers and promoting some kind of order and organization through the caller members.

The "National Convention" really is a free-standing organization that is self-perpetuating, offering dancers a special kind of experience. It is really a large festival existing to promote square dancing and (hopefully) return the investment of the sponsoring organization.

As we said last month, we love the National Convention and plan to attend regularly so long as we are able. We support the convention avidly and hope to see the NEC become more transparent and accessible to the regular dancers. Every square dancer should attend at least one National Convention. Many of us are regular attendees year after year.

Also, last month we told you about a proposed River Cruise in Russia for July and August of 2008. Olga, of College Station, Texas reports to us that following last month's column, she had several inquiries from American square dancers about joining the tour. The tour will feature Svetlana Stern, caller from St. Petersburg, as well as many stops at Russian historical and fascinating venues. If you want to join this tour, time is running out. Olga tells us she needs to get deposits in right away to get the very good price she has negotiated.

The dates are July 29 to August 10. Prices range from \$1600 to \$2500 per person, depending on accommodations. The cruise begins in Moscow and ends in St. Petersburg. It follows Russia's most prominent river, the Volga. There will be a number of stops and excursions along the way. Hopefully, several other Russian dancers will come along.

For further information, contact olgacat@juno.com. You may call Olga at 979-779-1978.

Yes, Betsy and Jim are considering the cruise as well.

Jim and Betsy, Your Rovin Corners

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Florida Square Dancers and Disney

BettyLee Talmadge

In the fall of 1979 we received a call from the Entertainment Department of Walt Disney World wanting to know if there were 300 square dancers who would like to perform at a televised New Years Day Half-Time show at the Tangerine Bowl (that's in Orlando) on January 1, 1980. Naturally we said yes – because we knew there would always be dancers who would love to dance for an audience.

Then started the challenge of visiting and telephoning all of the square dance clubs around the central Florida area to find 300 dancers available on New Years Day and interested. We would be dancing on grass. It would have to be a memorized routine because there was no way they could put a caller on the mike and be heard over the roar of the crowd.

We arrived at the field and every square was given their routine. We made it simple, easy to remember because there was no way to coordinate the dance. In each of the squares there was one person who would be their caller. It was explained that we were to be divided into two groups with each standing along the edge of the football field behind the goal posts. The announcer would introduce us as "The Square Dancers of Central Florida" and we were to run to our assigned spots on the field, the music would begin and we were to start dancing immediately.

The director of the Disney Entertainment told me that since I had located the 300 dancers, they would take a close-up of my square because of my work of getting everyone to the field and ready for the show. Unfortunately the cameraman did not get the word. The close-up showed an entirely different group of dancers but then, how could they have found me on that huge football field.

Just before the music started we took off our jackets and sweaters (cause it was a cool day here in Florida) and piled them all into one big heap. They were right, the roar of the crowd became mind boggling. Were we really that good? And in seconds it was all over. At the end of the show everyone stayed around to discuss what had happened in their square and telling everyone how good they had been.

The square I danced in included my daughter (Caller SusanElaine) and hubby Harry Packer, Cuer Darlene and Dick Nordine, Cuer Sunni and Jerry Thomas, and my partner Rod Garland. His wife Fern loaned him to me as she had just had foot surgery and could not dance for a few more weeks. After saying goodbye to all the dancers we left the Tangerine Bowl and headed for the Nordine's home where we were just in time to see the last quarter of the game. It was interesting to see on the field all of the circles where the dancers had performed.

Seven years later we were again approached to do a televised New Years Day Half-Time Show. This time Walt Disney World Entertainment asked for 200

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square dancers. We would do a routine that they would put together. Although we were hesitant about the routine they would have for us we decided "Hey, we can do it". Two weeks before New Years Day we met at a quonset hut located at the Orlando Fair Grounds. We met late in the evening and the hut was dimly lit. They gave us the music and it was the "Orange Blossom Special". The original FAST version. They wanted us in couples surrounding the field. We would each be facing one couple and dancing only with that facing couple. It was simple. Square thru four hands, swing, repeat and repeat and repeat. The hard part was keeping up with the music. We also had a rehearsal on the field. At that time we were told that Larry Gatlin and the Gatlin Brothers were part of the show. I don't know who suggested it but Larry came up and gave me a big hug, bent me over backwards and planted a big kiss on my cheek. Then everyone cheered.

On New Years Day we met at a school auditorium nearby. Everyone was dressed in red, white and blue square dance outfits. Each man was given a white cowboy hat. When it was almost time for our performance we were marched four blocks to the stadium. We were stationed at four locations around the field and when the music began we raced for our position and started dancing. There was no way we could be together in our movements but we all gave it a good try. The grass was slippery but it was an exciting performance.

Larry Gatlin and his brothers performed several of their songs on stage for that New Years Show. "All the Gold in California" was one of their biggest hits taking the #1 spot on the Hot Country Songs list in 1979. And Larry was awarded "Top Male Vocalist of the Year" by the Academy of Country Music also in 1979. The audience gave them a standing ovation at the end of their show.

There is so much more to tell you, but it'll have to wait till next month.


A bit of history about the Tangerine Bowl. It started as the Orlando Stadium in 1936. The city of Orlando changed the name to Tangerine Bowl in 1947. Then in 1976 they changed it to the Citrus Bowl and in 1977 it again became the Orlando Stadium but many of the Orlandians continued to call it the Tangerine Bowl. In 1983 the stadium became known as the Florida Citrus Bowl.

On The Record ROUNDS

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Take a  at what is just released...

Swing Like that

Phase 4+1 (Mooch) – Jive – Download from Walmart artist Joel Fry (modified to remove a pause in the music following Part B modified) – Nancy and Amos Mouser
Change left to right, American spin, Spanish arms, double rock, chicken walks, link rock, pretzel turn, ending is lady swivel 3 and bump.

Eagles Saturday Night

Phase 3+1 (Dia. Trn) – Waltz – Album CD Desperado also avail. thru itunes – Bob and Mary Townsend-Manning
Nice basic waltz. Has canters, balances, hovers, waltz away, diamond turn, swirl vine. Left turning box. Ending is canter apart and point.

Spanish Nights

Phase 4 – Rumba – CD Connie Francis gold disc 2 track 21 Spanish Nights and You – Annette and Frank Woodruff
Dance starts in skaters, with a forward 2 step, crabwalks, fence line, whips, shoulder to shoulder to left hand star, umbrella turn, ending is lunge side. Nice music and nicely done.

Blue Roses

Phase 4+2 (Double Rev./Natural weave) – Waltz – The Summer Of Our Love track 3 from the Best of Ballroom Music part 9 – Richard Lamberty/Sandy Teague
Solo right lunge, solo canter roll, with transition, closed telemark, weaves, double reverse, drag hesitation, promenade sway and oversway, chasses with transition to skaters, open right turn. Strong phase 4 routine, but beautifully written.

The following 2 routines were written by Tony Speranzo and Diane Slater:

Don't give Up On Me

Phase 4 (Whip with a twirl) – cha cha – Home at Last CD track #6 by Billy Ray Cyrus
Routine has chase, basics, crabwalks, alemana, hockey stick, lariat, chase with double peek a boo, swivels, ending is chug apart. Fun dance.

Round Dance with Ralph & Joan Collipi

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Contact: Joan Filardo 301-862-4928; email: domfil@verizon.net

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Friday Night Blues

Phase 4 – cha cha – CD Classics track #6 by John Conlee also download from walmart and others

New Yorker, crabwalks, fencelines, shoulder to shoulder, hockey stick, umbrella turn, time step, reverse u/a turn, wheel and unwind, ending is wrap 2 and point.

The following 3 routines were written by Mary Trankel and Don Gilder:

Cool Cat

Phase 5+0+2 (Boogie Walks, Open Reverse Swivel) – Argentine Tango
Intro has boogie walks, part A has back zig zag 8 to outside swivel, and open rev. swivels, interlude has rev. fallaway and rock 3's, part A modified has slow ochos, ending is Spanish drag and twist.

Crush

Phase 5+1+1 (Turkish towel, Sentada) – Crush download from walmart.com and other music store artist Jennifer Page, Album Track #1 – Cha
Intro has sentada's, lady roll, part a has turkish towel, shadow New Yorker, shadow fencelines, whip and twirl, part B, which is cha has flirt, and basic with attitude, interlude is rumba, Ending is cha.

How Deep Is Your Love

Phase 6+1 Unphased (Alemana Surprise Check) – Rumba – Michael Ball album the Moves Track #9
Intro has Slow explode apart and wrap, to shadow lunge with arm sweep, routine has curl, fan alemana with rope spin, alemana surprise check, 3 alemanas, ending is cuddle wrap and lower.

Life Could Be A Dream

Phase 5 – Foxtrot – Sha Boom Life Could Be A Dream Track 1 from the soundtrack of Mona Lisa Smile – Richard Lamberty/Sandy Teague
Figures in this routine are reverse waves, check and weave, open telemark, and all nice flowing foxtrot figures.

Save the Last Dance For Me

Phase 5 – Cha Cha – Save the Last Dance for Me – Michael Buble It's Time
Available from common music sources – Richard and Frances Matthews
Cucaracha, chases, alemana to ladies tamara, wheel, hockey stick, umbrella turn, open hip twist, cuddles. Ending is New Yorker, aide and hold.

Mucho Corazon

Phase 3+2 (fan/hockeystick) – Rumba – Mucho Corazon Album Romance track 8
by Luis Miguel or download from Walmart.com – Ray and Virginia Walz
Nice rumba music to a nice basic routine. Dance has crabwalks, New Yorkers, peek a boo chase double, tamara sequence, lariat. Ending is lunge right tilt.

Hope

Phase 3+1 (Open In & Out runs) – Waltz – International Dance Ballroom Slow
Waltz – TJ and Bruce Chadd
This is a beautiful waltz. Has locking steps, twinkles, right turns, open impetus, forward and back hovers, open in and out runs. Don't pass this one up.

Theme In My Head

Phase 5 – Waltz – Casa Musica Ballroom classic 5, Track 2 Theme – Annette and
Frank Woodruff
Lovely waltz, has whisk with unwind, Viennese turn, impetus curved feather, thru
semi chasse, diamond turn 3/4, syncopated vine, ending is unwind in 6.

Home Alone

Phase 2 +1 (Fishtail) +1 Unphased (Parallel rotating 2 Step) – 2 Step – Home
Alone by 4 Runner, Poloydor 57704407 CD title 4 runner (95) – Koy and John
Prestridge
Country Western music accompanies this different 2 step with parallel rotating 2
step. Has double hitch, slow open vine and basic 2 step figures, also includes a
stomp.

You Go To My Head

Phase 5+0+2 (Reverse Hesitation Change, Inside Paddle turn) – Foxtrot & West
Coast Swing – Michael Bolton from the album Bolton Swings Sinatra available
iTunes and Walmart musc. - Ken and Sue Davis
Wrapped position, rise and lower to un-
wrap. Back passing change, lilt natural
weave, diamond 4 quick, hi line, mini
telespin. West coast has sugar push,
sugar bump, inside paddle turn and u/a
turn. Nicely done.

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THE COUNTRY LINE

By
Mike Salerno



What Dance, When?

A student approached me at the end of a class and asked this question, "How do I know what dance goes to what song?" The way she presented the question told me she was ready for my long answer.

I told her there are many factors used to determine which dance best fits a particular song. These include the timing of the music, the tempo of the song, the style of the song, and the rhythm of the song. It also helps if you are well versed in a variety of dances.

Timing

What is the timing of the music? The time signature represents the number of beats per measure (top number) and which type of note equates to one beat (bottom number). Is it 4/4 time or 3/4 time? For the sake of simplicity, Waltz is 3/4, everything else is 4/4 time. There are other time signatures, but you would really need to look at the sheet music to be completely positive of the time signature.

Tempo

What is the tempo or speed of the music as determined by the beats per minute (BPM)? You can easily determine the beats per minute by counting the number of downbeats in a song for 10 seconds then multiplying that number by six. Each dance is performed within a certain range of BPM. A fast, moderate, or slow tempo is relative to the range for that particular dance. Since there is a certain amount of overlapping, there is room for a personal or subjective component to each range, but the width of the range should not vary too much. One person's slow Two-Step is another person's fast Triple Two-Step. The United Country Dance Council (UCWDC) uses a narrow range for their sponsored competitions.



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The ranges listed below are my subjective ranges from years of dancing and teaching. Your opinion may differ.

Night Club Two-Step	050-080 BPM
Hustle	090-125 BPM
Waltz	070-120 BPM
West Coast Swing	080-130 BPM
Cha Cha	090-125 BPM
Triple Two-Step	090-140 BPM
Polka	100-130 BPM
East Coast Swing	130-200 BPM
Two-Step	140-200 BPM
Salsa	140-200 BPM

As you may notice, some of the ranges overlap more than just a little bit and can be mostly the same. This is when you apply the style and rhythm of the song to the mix.

Style

The style of the song is where your personal preference comes in. Is the song Country, Latin, Rock, Rap, Hip Hop, Jazz, Blues, Funk, Disco, Big Band, or one of the many other styles of music? Also, within that style, is the song a slow Ballad or does it have a lot of "Boom, Boom, Boom?" Ultimately, if you do not like the style of music, you will not dance to it. I have known people who will

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dance West Coast Swing to every song they can except when country music is played, because they dislike the “Twang Factor.”

Rhythm

What is the Rhythm of the song? Rhythm is the underlying beat or the recurring pulse of the song. Does the Rhythm of the song consist of very straight-forward downbeats, or is the music syncopated? An example of syncopated music would be a song that emphasizes a combination of upbeats and downbeats in the song.

Choices, Choices, Choices

Waltz is the easiest to select because it offers a clear and simple choice. The song is in 3/4 timing. All you have to decide is whether you like the tempo and style of the song. There might be some syncopation in the music, but the timing is paramount. If the song is in 3/4 timing, it is a Waltz. It may be too fast, too slow, or a style of music you dislike, but ultimately it is a Waltz. Whether the song is country, a rock ballad, an oldies song, or an old standard, a Waltz is a Waltz is a Waltz.

In the chart above, you will notice that Two-Step and East Coast Swing have nearly the same range of BPM. Now you must decide which dance to do when a song is squarely within that range. Assuming you have no physical limitations and are equally proficient in both dances, the answer lies within the music. Does the song have a definitive driving downbeat, or does the music have a syncopated or lifting upbeat? If there were a definite driving downbeat, I would choose Two-Step. If the music were very syncopated, I would dance some form of East Coast Swing (i.e. Single-Count, Delayed Single, or Triple Time Swing).

A more difficult choice is whether to dance Cha Cha, Triple Two-Step, or West Coast Swing because their range of tempos are similar; however, the style of the music, your personal preference, and the dance venue may dictate which dance to choose. I may choose Triple Two-Step over the other two dances for a song when I am at a venue that does not accommodate spot dances or the floor is just too crowded. Otherwise, if the song has a real Latin feel, I will choose Cha Cha. If the song has a bluesy feel, I will choose West Coast Swing. If Cha Cha or West Coast Swing does not feel right or the rhythm makes me want to travel down the dance floor, I will choose Triple Two-Step.

To continue my explanation, I went on to play a little bit of various songs to help illustrate the subtle differences in the music. Overall, this article represents the gist of the conversation we had regarding the question of choosing a dance for a particular song.

At the end of the conversation, I asked if I had answered her question or just confused her with all the information. She said that I had answered the question thoroughly, and ultimately the answer was that she needed to learn more dances.

ALL THINGS CONSIDERED



By
Ed Foote

An Easy Call That People Can't Dance

RECYCLE - from 1/2 sashayed waves.

A 1/2 sashayed wave is defined as one which has the girls as the ends and the boys as the centers. (A "standard" wave has the boys as the ends and the girls as the centers.)

Is a 1/2 sashayed wave considered "difficult" or "DBD"? A few dancers would say "yes", because everything is difficult for them. But overall, 1/2 sashayed waves are used all the time with no problem. Examples are the calls Swing Thru, Spin the Top and All 8 Circulate.

So why does Recycle from 1/2 sashayed waves become a problem? Two reasons: First, most dancers do the call wrong, because they use hands. Thus, from a standard wave, the boy will drag the girl to the ending position. So the dancers think of Recycle as a sex call – ie. the boys do this and the girls do that.

But Recycle is not defined as using hands – it is a NO HANDS call, even though many dancers do not dance it this way. Recycle is not a sex call, it is a position call – the centers Fold and follow the ends. Dancers who dance it this way have no problem, no matter where the sexes are. But if dancers think of it as a sex call, then when the sexes are reversed, everyone gets confused.

The second reason for the problem is callers. Many do not teach the call correctly – they tell the dancers to use hands. So these callers are setting up the dancers for failure down the road. In addition, callers don't use the call from waves with boys in the middle. Oh, they may try it a couple times, but as soon as it breaks down they give up and don't call it again.

Solution. It all rests with the callers. They must teach the call correctly and then USE IT regularly. If callers would treat this use of Recycle the same as they do Swing Thru and Spin the Top – ie. using it no matter how the sexes are arranged, and use it regularly throughout a dance, no one would have a problem.

Dancers: If your callers are not calling Recycle from waves with boys in the center, request that they do so. You will be a better dancer as a result.



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MOORE ON CONTRA

By
Paul Moore



Following is a very short article on how to do the Grapevine Twist. It is taken in full from "Square Dances of Today, And How To Teach Them" by Richard Kraus. Published by A. S. Barnes, New York. Copyright 1950.

Grapevine Twist

This is an add-on square, in which one couple leads out and gradually picks up the other couples, until the entire set is dancing as a unit. With a lively crowd dancing, this square can become like the ice-skating game, "crack the whip." It should be toned down if it becomes too boisterous.

Directions

(1) The first boy takes his partner's left wrist in his right hand. (2) With the boy in the lead and the girl following, they go to the second couple and go through them. (3) They cut to the left, around the second girl, and back to the center (Diagram 17). (4) Going straight into the center, the boy then turns to his right, with his partner still following him. He goes through the second couple again, and now cuts to the right, and goes around the second boy and back to the center. (5) The two couples join hands and circle to the left. (6) The first boy now lets go of the second girl's hand, so a line of four is formed, with the other three following him. He goes to the third couple and does the entire figure with them. He adds them to the line. With six in line, he goes to the fourth couple, and does the figure with them. All eight then swing partners and promenade.

Calls

(1) First gent, take your lady by the wrist,
(2) Round that lady with a grapevine twist.
(3) Back to the center with a whoa-haw-gee,
(4) And around the gent from Tennessee.
(5) Circle up four in the middle of the floor,
(6) On to the next and dance some more!
Note: The call repeats each time, except that the next time the caller says, "circle up six," and then circle up eight."



Diagram 17. Grapevine Twist

Vinyl Spins Again!

Who said the record was dead? It's back with new artists and color!

by DANIELLE HATCH of GateHouse News Service

In an era when songs are bought and sold with the click of a mouse and iPods are no bigger than match books, it seems unlikely that anyone would embrace a piece of technology the size of a dinner plate. But vinyl records are making a comeback, and it isn't just with older music fans who are connecting with their past. Members of the MP3 generation are getting in on the hobby, too, thanks to the increasing numbers of musicians who are offering titles on vinyl.

"In general, there are more titles in print right now in vinyl than probably any time since at least the 1980s, before CDs took hold," said Craig Moore, who owns Younger Than Yesterday in Peoria.

In addition to back albums from the 1960s and '70s being reissued, new artists from Amy Winehouse to The Shins are releasing their albums on vinyl as well as on CD and MP3 formats. New records have perks like thicker vinyl that comes in different colors, deluxe packaging and coupons for free online music downloads. And many people will tell you it's simply a better way to listen to music.

Today, most people are more likely to listen to music through the earbuds of their iPod than to sit around with a group of friends. But those communal events are how Moore, age 60, remembers most of his favorite albums.

"In the early '70s as a young hippie, I'd run down and buy the new Jethro Tull album or an Emerson, Lake & Palmer. And we'd go back to the house and get out a bottle of Boone's Farm or something else and sit down and listen to it, look at the album cover and pass it around, get out the poster and put the poster up in the dining room. It was an event. And I think that's lost in today's music scene.

"Many people are fine with downloading a song they heard on the radio or on MTV," Moore said, "but I'm seeing a lot of people who are looking for something more along the lines of that communal thing."

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Vinyl resurgence

The return of vinyl has a lot to do with the artists who choose to include that medium in their offerings.

The punk and hip-hop communities have always been big on vinyl, but now artists that would fall under the college rock or indie category – like The Killers, Amy Winehouse and The Shins – have started issuing their releases on vinyl.

And even though vinyl costs more to produce than CDs, many artists see it as something that will withstand the test of time.

Jared Grabb is a member of Peoria-formed band Scouts Honor, which has relocated to Chicago. Grabb said Scouts Honor has released several albums on vinyl, including its recent “I Am the Dust.”

“Especially in the punk community there’s a lot of support for vinyl,” Grabb said. “There are some people who believe that vinyl sounds better and is more true to the sound of the genre. I don’t necessarily think that,” he said, but he likes the idea of producing a collectible in a time when music is swapped online.

The coolness factor

Matt McClellan, owner of Endless Records, 125 E. Washington Street, East Peoria, said many vinyl purchases come with a certificate for a free online download, which solves the issue of portability for those who want a record, but also want to take songs with them in their iPod or car stereo.

“It’s just a cool thing to have (an album) on a 7-inch record,” McClellan said.

“They almost always have picture sleeves, sometimes they’re on homemade, colored vinyl – swirl or marble vinyl or blood red.”

Bands also will release different pressings on different colored vinyl to make collecting more interesting.

Another factor is the weight of vinyl; 180-gram or 200-gram vinyl is known as “virgin vinyl” and is some of the best you can get.

“Some people who want the ultimate, nice-sounding version of something will opt for something like that if money’s not a real factor,” McClellan said.

The cost of a record can run the gamut from a couple of bucks for a used Beatles album that has been in print for decades on up to the price of a luxury car. Moore of Younger Than Yesterday once was rummaging with a friend who paid \$40,000 for a stereo first pressing of “The Freewheelin’ Bob Dylan” which included four songs that were later withdrawn from the market. The album his friend purchased was one of only three copies known to exist.

But an average record purchase will run around \$5 to \$20. And that’s not bad, considering vinyl may hold its value better than a CD and that it has long been known for its warmer, richer sound.

“I think almost anyone will tell you there’s a major difference between digital and analogue,” Moore said. “Digital is a laser reading ones and zeros. A record is a needle beating around the inside of a groove physical contact. Records carry, in the groove, a wider range and a deeper range of frequencies. There’s just no debate... If you talk to producers these days, they are all conscious of the limitations of digital, and they’re all trying to make (CDs) sound like records.”

Old technology is new again

Donald Gort, a co-owner of Electronics Diversified, 4632 N. Brandywine Drive, said he’s seen an increase in the number of people seeking the technology to play records. Many of them have inherited their parents’ record collections, others were turned on to the hobby by friends.

“I’d say the under-35 crowd has increased several hundred percent in the last 18 months,” Gort said.



*Hopefully
the mike
won't
overload
the fuses.*

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Intimate listening

Cameron Feldman, manager of the East Peoria Co-Op Records, said although vinyl records are being discovered by younger music fans, it isn't a mainstream trend.

"The people who are buying vinyl are the true music connoisseurs, and it's nice to see that because you get kind of bummed out sometimes (now that) music has become so disposable. But you have these younger kids coming in that are excited whenever you actually have an album on vinyl, which is pretty cool."

Although its not a trend that's going to save the music industry, Feldman said, it is introducing a younger generation to a more pure musical experience.

"I've always been a big believer that vinyl is the most intimate way to listen to music," Feldman said. "You take the record out, put it on, you have to flip it over to the second side if you want to continue to listen to it. In the digital age, all of that has gotten cheapened, it's become disposable. With vinyl, it's almost like you cherish it, you hold it closer. It's more of a personal experience, and that's the way music is supposed to be."

POINT OF ORDER



From Kappie Kappenman

About Festivals

By Charleen Bunjiovianna

Local dances are fun, but you might want to try a weekend festival. My partner and I went “festival-happy” when I was learning to dance Plus, so I can give you a pretty good idea of what goes on in general.

Festivals are typically sponsored by regional square dance organizations. In our area, that’s the Santa Clara Valley Square Dance Association (SCVSDA) which puts on *Jubilee* in October of each year (*threatened with cancellation this year – Ed.*). Quite a few South Bay clubs are members of SCVSDA. Quads is not. Ask a club member if you really want to know why.

For those of you with RVs, tent trailers or tents, there is almost always camping space available on the festival grounds, usually right next to a dance hall. Those of us less fortunate make do with motel accommodations.

Traditional square dance attire is almost always required at all festival dance sessions (*note that for women, this now includes “prairie skirts” Ed.*). There are some festivals where you won’t be allowed to enter unless you’re dressed properly. Men, be advised that in some areas you won’t be allowed to wear a hat indoors. I have even heard of places where jeans are considered inappropriate attire for men, but thankfully, have yet to run into them.

Festival dancing is often done in huge drafty exhibition halls with concrete floors. Bring a jacket. It’s not a bad idea to bring an additional pair of shoes, too, since you don’t know in advance how slick the floor will be. More than once I’ve found myself slipping sideways during a promenade. And falling on a concrete floor is No Fun.

Watch out for spilled liquids on the dance floor. Seating at some festivals can be inadequate, which is annoying when you’re tired and your feet hurt. Pamper your feet, and don’t feel that you have to dance every tip in order to get your

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money's worth.

When you square up, it's considered rude to go past an incomplete square to get to one you might think more desirable. Once you've gotten to your square, introduce yourself to your corner. If you're feeling uncertain or inexperienced at this level, you can say so and often your corner will help you out. You needn't introduce yourself to everyone in the square, but it's nice to make eye contact. In some areas, all four men shake hands while the women wave demurely at each other. (For some reason, thank yous afterwards are done the same way, and a man may be a little startled if a woman shakes his hand.)

Sooner or later you'll be in a square with one or more people who seem hopelessly incompetent, so much so that they threaten to drag the square down with them. The best guidelines I've heard of for such situations are as follows:

- Keep dancing, even if someone isn't where you expect them to be for a Trade or a Swing Thru. Pretend they're there. Often, the confused dancer can fall back into place a few calls later. Stopping is a bad idea.
- Keep smiling. Getting angry is counterproductive, and hey, we all make mistakes.
- Smile and thank everyone afterwards, even the incompetent, and if you can phrase it in a casual helpful manner, offer to review one or two calls the dancer was having trouble with. People often appreciate this if it's done in a non-threatening way.

Festival dancing is lots of fun. You get to sharpen your skills dancing to nationally-known callers, meet new people, browse the traveling square dance shops, and see the local color.

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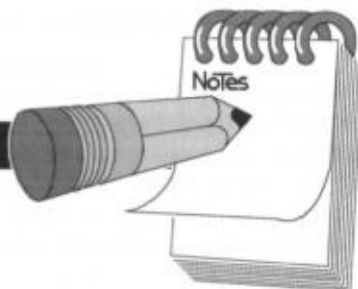
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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

Intl. Assoc. of Gay Square Dancers:

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

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 775-626-8401; 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 Confer-
ence Center, Hampton;
LDavis70@shentel.net

16-18 **NEW MEXICO** – 61st
NMSRDA State Festival (Oldies but
Goodies Dance), McGee Park Multi
Purpose Building on Hwy 64 between
Farmington and Bloomfield)
Farmington; Dale and Lori Gerber,
505-327-3678; dlgerber8@msn.com

23-25 **FLORIDA** – 54th Florida
State Convention, Lakeland Civic Cen-
ter, 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 Mo-
tor 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 Colo-
rado State Square Dance Festival, Mesa
State College Campus, Grand Junction;
cwatkins@acsol.net

13-15 **CALIFORNIA** – 41st An-

nual Fun Weekend, Yuba-Sutter Fair-
grounds, 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 Asso-
ciation of Gay Square Dance Clubs
(IAGSDC) Convention, Renaissance
Cleveland Hotel, Downtown Cleve-
land; 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, Al-
exandria, VA 22311
www.hiltonalexandriamc.com; Carol
Eyre CEyre@mcleancont.com; 410-
871-2316

24-26 **ALABAMA** – 11th National
Handicapable Square Dance Conven-

tion, Mobile; Dean Emery, 251-633-8212; ush2@ushandicapable.org

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

25-27 **ILLINOIS** – 25th Illinois Square and Round Dance Convention, Lincoln Christian College, 100 Campus View Drive, Lincoln; Bob and Shirley Schwartz, 907 East 2000th Street, Liberty, IL 62347; 217-645-3302; swrtz@adams.net

AUGUST 2008

7-9 **TENNESSEE** – 34th Tennessee State Convention, Chattanooga Convention Center, Chattanooga; brotherdave@comcast.net; www.tnsquaredance.com/html/state_convention.html

8-10 **WISCONSIN** – Wisconsin Square and Round Dance Convention, Waterford Union High School, 100 Field Drive, Waterford; Ted and Doris Palmen, T-D-Palmen@peoplepc.com; 262-857-2513

13-16 **OREGON** – 2008 USA West Square Dance Convention Pendleton Convention Center Pendleton; 503-556-0202; 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

22-24 **OHIO** – Brokenstraw Weekend, Indian Creek Resort, 4710 Lake Road-East, Geneva-on-the-Lake; Tom and Bev Rudebock 330-427-6358; trudesdc@localnet.com

30-Sept 1 **MONTANA** – 52nd Knothead Jamboree at West Yellowstone; Larry Sperry 406-670-3210 or sperryscuc@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 **INDIANA** – 19th Indiana Square Dance Convention, Horizon Convention Center, Muncie; www.insquaredanceconvention.com;

elfdaugherty@juno.com;
 drm703@aol.com; 317-257-1334 or
 765-768-7293

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

24-25 **HAWAII** – Hot Foot Stomp,
 Kilauea Military Camp (KMC) Vol-
 cano National Park; Bill Yoeman 808-
 968-6091; wmyoeman@hialoha.net

NOVEMBER 2008

16 **OHIO** – 3 Guys & A Gal, Red
 Lantern Barn, 12144 Mt. Eaton Rd.,
 Brewster; 330-427-6358;
 trudesdc@localnet.com; 330-232-
 2334; rshotts@neo.rr.com

DECEMBER 2008

28-31 **SOUTH CAROLINA** –
 22nd Annual Holiday Round Dance
 Ball, Ocean Dunes Resort & Villa's,
 Myrtle Beach; Barbara Harrelson
 Email: bharrelson1juno.com

JANUARY 2009

23-25 **VERMONT** – 20th Annual
 Bennington College Round-E-Vous
 Round Dance Festival, Bennington
 College, Bennington; Ralph and Joan
 Collipi, ralph.collipi@verizon.net

APRIL 2009

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

JUNE 2009

24-27 **CALIFORNIA** – 58th Na-
 tional Square Dance Convention, Long
 Beach; Info: 1220 Caleta Way, Palm
 Springs, CA 92262; www.58nsdc.org

SEPTEMBER 2009

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

JUNE 2010

23-26 **KENTUCKY** – 59th Na-
 tional Square Dance Convention,
 Louisville; Info: 96 Floyd Street,
 Carrollton, KY 41008;
 www.59thnsdc.com

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