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"The International Magazine of Square Dancing"

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"The International Magazine of Square Dancing"

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William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL



*From
Bill Boyd*

As more and more Square Dance Callers get into "one night stands" or "party dances" many callers are looking for new ideas. The questions vary from, "How much can I teach?" to "How long do I keep the dancers on the floor?" There are no set answers for anything. What is the age of your dancers on the floor? What is the attention span? I recently did a one night dance party where the average age was about 65 and the dancers were up for four thirty minute sessions and one twenty minute session, with only five or six minutes break time in between. Because they were having so much fun and laughing so much, these senior citizens could not believe how much they danced. When speaking with other callers, here are some guidelines I have been given and I am hoping other callers will write in with more suggestions.

#1 Keep it simple.

#2 Keep it fun.

#3 Use a lot of humor.

#4 Suggestions for calls to be introduced: Circles, partner and corner naming, left allemande, right arm turn, promenade and single file promenade, grand right and left, square naming and identification, back track, ladies chain, pass thru and 1/2 sashay (from Circles only). This should give enough material to keep up variations for at least two to three hours and allow the dancers to have fun.

As previously stated I am looking for more ideas and will gladly publish them. If we get more dancers enjoying one night stands, some of the dancers may want to continue and become a part of our fellowship of Square Dancers.

I would be remiss if I didn't mention June is when we all should be going to the 57th National Square dance Convention in Wichita, Kansas. Promenade on the Prairie will be more than just Square Dancing. By arriving early or staying after, you will find tours, museums and other places of interest. Golfing, tourist attractions and great restaurants are plentiful. For square dance shopping, there will be vendors. For your dancing pleasure, there will be callers and cuers from all over the world. See and visit displays from all over North America and see how other parts of the nation theme their dances and programs. Be a part of the greatest event in square dancing, the National Square Dance Convention.

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

CALLERLAB VIEWPOINTS

By
Tim Marriner



This is the Chairman's Speech delivered at this years CALLERLAB Convention in Los Angeles.

"Lights, Camera, and Action!" – A very appropriate theme for our CALLERLAB convention in Los Angeles; the entertainment capital of the world. It should act as a reminder to all of us that one of the most important aspects of our business is entertainment.

Why do folks engage in books, immerse themselves in music, spend endless hours watching television, go to movie theaters, attend plays, surf the internet or play video games? Mostly to escape reality, to loose track of all the day-to-day clutter that tends to be a burden. These forms of entertainment often involve moments of intense concentration that allow participants to forget troubles, pains, and anxiety – almost as good as going to a spa or taking a vacation. A good "who done it" book keeps one guessing, motivated to turn pages, anticipating the conclusion. Music invokes emotion that often tells a story. Television programs usually offer several threads of plot line and character development that extends from one episode to the next or from season to season. Theater and movies often have plot lines that twist and turn keeping ones attention right up to the end. Video and arcade games challenge hand and eye coordination that occasionally puzzles the mind. They usually involve some level of competitiveness to determine a winner or achieve the highest score. The Internet allows a user to ride the electronic information highway to virtually anywhere. All in all entertainment must hold our attention and offer a pleasurable escape. In my opinion, Square Dancing offers all of this and much, much more!

People involved with square dancing and all the associated dance forms seek entertainment just like everyone else. They are fortunate to have found this great activity with all the residual benefits the rest of the entertainment field cannot offer. In addition to being entertained dancers often become a part of the social fabric sewn within. Dancers can interact with others networking to share life experiences. Extended family bonds develop that can last a lifetime. However, that is not all; our activity offers physical fitness with great cardio benefits. It also provides mental stimulus through puzzle solving. At the same time it really is quite therapeutic. Think about it. The music is usually played at a constant rate between 120 and 130 beats a minute – same as some forms of Trance music today. Dancers must concentrate on the calls and routines, which disengages the mind from anything else. A good dance routine offers a sense of movement and flow with the right amount of dance pattern to keep the mind focused until achieving a satisfying resolution. Similar traits exist with other forms of entertainment that

folks have been seeking for many years. Of course, you and I are well aware of all these benefits square dancing offers, unfortunately it has eluded much of the rest of our population. Square dancing is still one of the best-kept secrets.

How do we educate the rest of the world of the benefits offered by square dancing? How can we increase public awareness and compete with the entertainment industry? Do we provide enough entertainment? Are new dancers being entertained? Do we focus too much on the puzzle pieces at the expense of entertainment? Are we doing anything to increase any entertainment value or skills?

Many seek answers to these various problems our activity suffers. CALLERLAB has always been on the front line working hard in many areas to address concerns. Our organization is comprised of the best in the business. Combined minds and talents passionately work together to combat issues as they arise. Our best offense still relies on our members working together to forge ahead. It is up to each of us to get involved, to be a part of the solution.

Many still refer to our activity as Modern Western Square Dancing. Yet in order to be modern one must move with the times. A dance form that reflects the current trends of common folks is truly modern. That means we must get out of the thirty-year-old time capsule and adjust to the current trends of today. The only thing that is constant in the universe is change. Trying to live in the past or being resistant to any modifications of our dance program will only fossilize the activity. We need to provide a form of square dancing entertainment people would seek out. We need to adjust our product in order for more people to become involved. We need to provide a form of dance that is easier and quicker to introduce for the people of today. It should be a slicker new improved product slimmed down to boost entertainment value.

CALLERLAB recently reintroduced the Basic Program. In my opinion, a reduction in content is necessary to teach effectively and modified to provide a maximum amount of entertainment with fewer figures. As a result Mainstream becomes a larger program for those wishing to learn more. There is no reason it couldn't even incorporate a few popular Plus calls.

Immediately many get defensive like a group of kids in a schoolyard not willing to share anything. I am not suggesting this happen overnight, but the Program Policy Committee should be directed to formulate an action plan that investigates a process and offers a timetable where some of these actions could

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.

CALLERLAB ACCREDITED CALLER COACHES

ARE BEST FOR YOUR CLINIC OR SCHOOL

ACCREDITATION ASSURES KNOWLEDGE AND EXPERIENCE

Daryl Clendenin	7915 N Clarendon, Portland, OR 97203, 503 285-7431
Deborah Carroll-Jones	1523 Bluebonnet Trail, Arlington, TX 76013, 817 469-1179
Larry Cole	3302 N 500 W, Marion, IN 46952, 765 384-7089
Ed Foote	140 McCandless Dr., Wexford, PA 15090, 724 935-2734
Betsy Gotta	2 Laurel Pl., North Brunswick, NJ 08902, 732 249-2086
Paul Henze	3926 S Mission Oaks Dr., Chattanooga, TN 37412, 423 867-2225
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Norm Wilcox	R.R. #4 Georgetown, ON L7G F57, Canada, 905 877-0031

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take place without totally disrupting our currently eroding dance base.

Let us at least be open to discussion. If you truly love square dancing and wish to extend the longevity of the activity, something must change. Taking no action is not the answer. Together we can lead our organization in a new millennium with encouraging hope for the future of square dancing. We can still preserve the folk art of our activity and achieve necessary change in order to facilitate growth. If we can maximize our entertainment value by providing an exciting reduced entry program, still combine all the social and physical benefits, we can have a more competitive activity that stands above the rest. We can better compete with the rest of the entertainment industry, achieve significant growth and capture more of the publics' entertainment time.

CALLERLAB can take great strides to make this vision come true; but it is up to you. Each of us needs to be willing to adjust, compromise, and maybe even retool our thinking of how we work.

You want to make a positive difference. Get involved with the committees that can make necessary changes to secure a successful future for Square Dancing and all the associated dance forms.

Thank you.

Tim Marriner

57th National Square Dance Convention

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



FROM THE PRAIRIE TO THE BEACH

The Prairie People and the beautiful, open lands of Kansas with the bluest of skies are waiting to help the many guests to "Promenade On The Prairie" June 25-28, in a true, enthusiastic prairie-style. With a friendly "Kansas Welcome," the Ceremonies are waiting to greet and entertain during the fun-filled four days.

Friday, June 27, at 5:40pm, "From the Prairie to the Beach," a "California Special," will be in Century II's Convention Hall. Since Long Beach will be presenting the Invitational Skit to the 58th National Square Dance Convention®, Californians will be featured. Mike Seastrom will be MC, Dennis Young will sing the National Anthem, Carrie Masters will give the invocation and the California Heritage Dancers will perform an exhibition. It is planned to have the original Air Cap Tappers, a Kansas group, return from retirement to perform a clogging exhibition. You won't want to miss this event. There will be plenty of balcony and floor seating. Please come, enjoy and support the up-coming 58th National Square Dance Convention® in Long Beach, California, June 24-27, 2009.

WEDNESDAY NIGHT SPECIAL EVENT

You are invited to attend the Wednesday Night Special Event with the Prairie Wranglers at the Century II Performing Arts & Convention Center. You have a choice to enjoy a "Chuckwagon" meal (Beef Brisket, Hot Links, Chuckwagon Beans, Potato Salad, Rolls with Butter, Coffee, Tea & Water) and the show for \$25.00 or just the show for \$15.00.

Dinner will be served as soon as the Opening Ceremony is over. The Sunflower Escorts will lead the diners from the Opening Ceremony to the Special Event Dinner. Guests electing to purchase the "Show Only" tickets will be admitted to the balcony seating at approximately 6:30pm, in plenty of time for the show starting at seven.

The Show will feature classic Western music from the silver-screen cowboy era performed by the Prairie Wranglers (formerly the Prairie Rose Wranglers). The performers are "Ultra Slim" Orin Friesen, "Cyclone" Stu Stewart, "Tennessee" Jim Farrell and the newest member, "Rhythmic Cowboy" Stevie Crawford, drummer percussionist. The Prairie Wranglers are sure to delight the entire family. You will have the time and opportunity to purchase their souvenirs and have them autographed, before the Trail End Dances begin.

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

I'm The One (Blue Star BS2543)

Buddy Weaver

Smooth country stylings from a fiddle, steel, guitar, bass and percussion. Chases add to full sound. Good one for crooners. Available on vinyl and CD. Recorded in one key. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, R & L Thru, Swing Thru 2 X's, Boys Run, Promenade.*

I'll Go Steppin' To (Crown CRC 178)

Tom Roper

From Emmylou Harris's 2002 *Roses In The Snow* album. Mandolin, fiddle, banjo, bass and drums. Lots of energy, this one will add some zip to your dance. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

Fire On The Mountain (Desert D112)

Hans Pettersson

Electronic keyboard, guitar, bass and percussion in a tune that rolls right along. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line – Right, Wheel & Deal, Turn Thru, Left Allemande, Swing Corner, Promenade.*

I'm Only In It For The Love (Royal RYL 159)

Jerry Story

A cover of a 1983 John Conlee hit. A quality mix of a harmonica, fiddle, bass, guitar, steel and percussion with well placed chases. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, R & L Thru, Pass Thru, Wheel & Deal, Center Swing Thru, Turn Thru, Left Box the Gnat, Courtesy Turn, Promenade.*

Spirit In The Sky (Royal RYL 341)

Jerry Story and Tony Oxendine

Reached #3 on the 1970 Billboard Charts, #1 in the UK. Harmonica, fiddle, piano, guitar, steel and percussion in a mix about the middle of the energy scale. A hand clapper. Key change in the middle and closer. Harmonize this Gospel tune. Available on vinyl, CD and MP3. *Hds (Sds) R & L Thru, Rollaway, Star Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Nowhere Man (Sting SIR 374)

Paul Bristow

A cover of a 1960's Beatles release. Piano, guitar, electronic keyboard, harmonica, bass and percussion in a smooth number the dancers can glide to. Available on vinyl, CD and MP3. *Hds (Sds) Pass Thru, Cloverleaf, Double Pass Thru, Centers In, Cast Off 3/4, Pass Thru, Bend the Line, Star Thru, Zoom, Centers Pass Thru, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Standing Outside The Fire (Snow SNW 605)

Thorsten Hubmann

A Garth Brooks hit. Piano, steel, percussion, fiddle and bass in a smooth mix. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

In The Gravel Yard (Silver Streak SSK 120)

Robin Ragen

Guitar, bass, mandolin, electronic keyboard and percussion. Available on vinyl, CD and MP3. The CD has an extra track without the melody. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

The Devil Went Down To Georgia (Chaparral C306)

Gary Shoemake

A cover of a 1979 Charlie Daniels hit. A repress. Fiddle, bass, banjo, guitar, piano and rolling percussion. This one says let's dance. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru. DoSaDo, 8 Chain 4, Swing Corner, Promenade.*



CALLERLAB

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E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

Hello My Baby (Chicago Country CC11)

Jack Berg

A cover of an Andrews Sisters hit. Ragtime with a trumpet, trombone, fiddle, bass, banjo, tuba and piano with just enough percussion. This one will add some energy to your dance. Available on vinyl, CD and MP3. Vinyl CC11H has a harmony track. The CD has hi and low key tracks with and without harmony. Instrumental interlude on middle break and closer. *Hds (Sds) Square Thru, R & L Thru, Pass Thru, Trade By, Square Thru 3, Trade By, Star Thru, Circle Left, Left Allemande, Promenade.*

I Just Want To Dance With You (ESP 1029)

Elmer Sheffield

Add this to your library for a George Strait Theme Night. A repress. Guitar stylings, steel, bass and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Split Circulate, Hinge, Fan the Top, R & L Thru, Square Thru 3, Promenade Corner.*

Crocodile Rock (Sting SIR 105)

Stefan Sidholm

Written and recorded by Elton John in 1972. A mix of fiddle, guitar, electronic keyboard, bass and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Half A Boy And Half A Man (Sting Sir 304)

Tomas Hedberg

Recorded by British songwriter – vocalist Nick Lowe in 1984. Solid beat with an electronic keyboard, fiddle, and guitar. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass Thru, Wheel & Deal, Zoom, Pass Thru, Swing Corner, Promenade.*

Moody Blue (Sting SIR 403)

Robert Bjork

A #1 Elvis Presley hit in 1976. A blend of strings, guitar, fiddle, piano, electronic keyboard, bass and percussion. A singers song. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Merry Oldsmobile (TNT 148)

Gene Trimmer

First released in 1931. A synthesizer arrangement. Try it for patter for a “wind in the face” feel. Available on vinyl, CD and MP3. *Hds (Sds) Pass the Ocean, Recycle, Square Thru 3, Pass the Ocean, Recycle, Swing Thru, Spin the Top, Extend, Swing Corner, Promenade.*

Shutters and Boards (Blue Star BS 803)

Buddy Weaver

An “old time” intro. A mix of piano, guitar, bass, banjo, steel and percussion. Written by Audie Murphy in the early 1960’s. Covered by Charlie Pride, Eddie Arnold and Jerry Wallace among others. Recorded in one key. Available on MP3. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, Trade By, Left Allemande, Promenade.*

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Dream Dream Dream / Islander (Dance Ranch DR 1119) **Dick Rueter**

A cover of an Everly Brothers hit. A sweet mix of guitar, piano, electronic keyboard, steel, bass, fiddle and percussion. Harmonize this one. Recorded in one key. Available on CD. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Hds (Sds) Square Thru, 8 Chain 4, Swing Corner, Promenade.*

Islander is an extended play track and features a steel, guitar, bass and percussion in a melodic mix.

Smile Darn Ya Smile / Sugarfoot (Dance Ranch DR1120) **Buddy Weaver**

Electronic arrangement with horns, clarinet, bass and percussion. Listen for the calliope. Recorded in one key. Available on CD. *Standard Ferris Wheel Figure.*

Sugarfoot is an extended play. It is an arrangement of Sugarfoot Rag with a guitar, fiddle, piano, bass and drums.

Hoedowns

Dancers Delight / Hoedown Of The Phantom (Blue Star BS2542)

Dancers Delight is a rhythm number with a guitar, bass, and drums

Hoedown Of The Phantom is a modern techno sound.

Available on vinyl and CD. Recorded in one key. The CD has extended tracks.

Party For Two / Misunderstood (Grammophone GP 204)

Party For Two is a modern electronic cutting edge sound. A rhythm sound with a good solid beat.

Misunderstood has a solid percussion beat with guitar stylings, horns and an electronic keyboard.

Available on vinyl, CD and MP3. Also included are lyric sheets to use as a Sing-A-Long.

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

Sun Hoedown / Sun Hoedown Rhythm Track (Yellow Rose YR 104)

An electronic arrangement with a solid beat. Available on vinyl, CD and MP3. Recorded in one key.

Chinese Breakdown / Fancy Sticks (Chaparral C112)

Chinese breakdown has a banjo, bass, guitar and drums.

Fancy Sticks is a rhythm hoedown featuring percussion with a guitar, and piano. Available on vinyl, CD and MP3. Recorded in one key.

Old Guy / Young Guy (Chicago Country CC79)

Berg and Braffet

Old Guy has guitar stylings, bass and easy percussion.

Young Guy is an energetic guitar, bass, percussion arrangement.

Jack and Curt call Mainstream on the vocal tracks. Available on CD and MP3.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



What did you do "Just As The Sun Went Down"? We always "Dance A Little Closer."

Just as the Sun Went Down

CD: James King The Blue Grass Story Teller available at Wal-Mart

Choreographer: Earl and Goldie Restorff, 19915 NW Meadowlake Rd., Yamhill, OR 97148

Foot work: Opposite directions for man except as noted (W's in Parentheses)

Sequence: Intro A B A Mod-1 Inter 1 A B A Mod-1 Inter2 A A Mod-2 End

Rhythm: Phase 2 two step +2 (Strolling Vine, Traveling Door)

Intro:

Wait, -; -; apt Pt -; tog to Cp/LOD -;

Part A

2 fwd two steps -; -; 2 Prog Scis, -; -; Strolling Vine to Scp, -; -; -; -; 2 fwd two steps -; -; Hitch 6 -; -; Circle away 2 two steps -; -; Strut tog 4 to Bfly -; -;

Part B

Traveling Door's, -; -; -; Full lace up to Cp/wall -; -; -; Broken Box, -; -; -; 2 Sd Cl's, -; Sd thru -; 2 turning two steps to CP/LOD -; -;

Part A Mod 1

2 fwd two steps -; -; 2 Prog Scis, -; -; Fwd Lk Fwd twice, -; -; Fwd Hitch -; Hitch/Scis to Scp -; fwd two steps -; -; Hitch 6 -; -; Circle away 2 two steps, -; -; Strut tog 4 to pickup -; -;

Interlude #1

Left turning Box -; -; -;

Part A

2 fwd two steps -; -; 2 Prog Scis -; -; Strolling Vine to Scp, -; -; -; 2 fwd two steps, -; -; Hitch 6 -; -; Circle away 2 two steps, -; -; Strut tog 4 to Bfly -; -;

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Part B

Traveling Door's, -; -; -; Full lace up to Cp/wall -; -; -; Broken Box, -; -; -; 2 Sd Cl's, -; Sd thru -; 2 turning two steps to CP/LOD -; -;

Part A Mod 1

2 fwd two steps -; -; 2 Prog Scis, -; -; Fwd Lk Fwd twice, -; -; Fwd Hitch -; Hitch/Scis to Scp -; fwd two steps -; -; Hitch 6 -; -; Circle away 2 two steps, -; -; Strut tog 4 to pickup -; -;

Interlude # 2

Left turning box 3/4, -; -; -; Walk 2 -;

Part A

2 fwd two steps -; -; 2 Prog Scis, -; -; Strolling Vine to Scp, -; -; -; 2 fwd two steps -; -; Hitch 6 -; -; Circle away 2 two steps -; -; Strut tog 4 to Bfly -; -;

Part A Mod 2

2 fwd two steps -; -; 2 Prog Scis, -; -; Fwd Lk Fwd twice, -; -; Fwd Hitch -; Hitch/Scis to Scp -; fwd two steps -; -; Hitch 6 -; -;

End:

Slow open vine 8 -; -; -; -; Slow Twirl 2 -; Apt Pt -;

Dance A Little Closer

Choreographer: Nancy and Dewayne Baldwin, 604 Maple St., P.O.Box 516 Sweetser, IN 46987

Record: Star 243 CD DB 11 Track 1 Tony Evans

Footwork: Direction For Man Except As Noted

Rhythm: Foxtrot Phase 3+2

Sequence: INTRO A B C A(1-8) B END

INTRO

Wait 2;; DIP BK W/LEG CRAWL; REC TCH;

PART A

FWD RUN 2; MANUV; SPN TRN;
BK 1/2 BOX SCAR; X HVR BJO; X
HVR SCAR; X HVR SCP; PKUP;
FWD RUN 2 FWD RUN 2 PROG
BOX;; 2 L TRNS CP/WL;; HVR;
PKUP;

PART B

DIA TRNS;;; 1 L TRN; BK RUN 2;
OPN IMP; THRU SD CLS; TWISTY/
VINE; THRU SD CLS; WHISK; FWD
HVR; BK HVR; FWD SD CLS; TWL/
VINE; THRU SD CLS;

PART C

BOX;; TWISTY BAL L & R;;
TWISTY/VINE; MANUV; 2 R
TRNS;;

END

2 SD CLS;; SD CORTE;

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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Dancer Orientated Teaching and Calling

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

This month's American Callers' Association Viewpoint offers thoughts on teaching and calling all calls on a particular list. How often have we heard callers say that since I do not use the calls I do not teach them, besides no one else calls them? ACA would like to offer some explanations of what is really happening.

I have heard the argument that before we had a basic list of standardized calls we had a serious problem. In truth, the *Sets in Order Lists* which were categorized by Bob Osgood date back to the early 1950s. In those days lessons were six to eight weeks with around 50 or fewer calls.

Later in the late 1960s and 1970s the activity kept adding more and more calls creating a state of "pandemonium." Rather than correcting the problems of too many calls, we created lists, levels, or programs incorporating the "pandemonium" into propagandized acceptable standardized dancing venues. The result is that it takes about a year or two to learn square dancing up through Plus. During this period, society lifestyle also changed as many people do not want to take lessons etc. for such a long period of time. Real attempts to cut the lists of calls has not produced any significant results.

So what is happening. Dancers are aging in learning and repetitive abilities and having problems learning the many movements resulting in people dropping out of lessons or not coming when they learn how long square dance

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lessons. Cable television and the Internet have also hurt square dancing.

What are club callers doing? They recognize that despite the talk about world-wide dancing that square dancing is a local club activity. Callers are now selecting what calls they will teach as they perceive that 95% of the dancing will be done by dancers at their home clubs.

Although I personally like the concept of dancing all over this country and in foreign countries, perhaps a shorter international list of calls may be more effective. During my calling career I have had the international experience of living, teaching, and calling in Taiwan, Korea, Thailand, Germany, Spain and China. Most of the dancers spoke very little English and still learned. Nevertheless, the square dancing is a local club activity. The current ACA and other lists of standardized calls are out of time with the dancers.

What is really happening can be explained in Economic Theory: The laws of supply and demand move toward equilibrium which states what supply and pricing can be sustained for long periods of time. Club callers are doing this. Callers are teaching what people like to dance and enjoy dancing in accordance with their dancing abilities. This economic theory further explains why we have prosperity and recessions on a cyclical basis. Governments attempt to adjust the inflation, supplies, to stimulate the economy to change the recession cycle to recovery and prosperity. In square dancing we are out of touch with the dancers and justifying long dancing lists with several rather distracting lesson programs promoting gimmicks than following the proven economic actions of the governments.

It is time to make decisions on behalf of the dancers not dancer and callers organizations. In effect, local callers are making this happening by controlling their teaching venues despite the standardized lists, levels or programs. It is time to listen to the local callers and dancers.

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

Until next time, Happy Dancing.



Peek Into a Caller's Record Case

Charlie Fagan, of Torrance, CA, started square dancing at the age of six through a parks and recreation program. He enjoyed the music, and was fascinated by the caller's ability to direct the dancers through music and command. His parents got involved in the activity after witnessing how much fun the kids were having. His Father was inspired to become a square dance caller and enrolled in a class taught by Bob Van Antwerp.

This soon turned into a family affair as they became very involved with the square dance community. They all carried a responsibility while they owned and operated a square dance hall in the city of Torrance. It was during this time Charlie's parents recognized his natural ability and keen interest in pursuing the art of calling. For his fifteenth birthday, his parents enrolled him in Bob Van Antwerp's instruction class for callers. Charlie and his Father were the first father/son team Bob had ever instructed.

Charlie has been calling and instructing modern western square dancing for more than 30 years. Besides California, he has called in Arizona, Washington, Idaho, Montana, Utah, Nevada, and Wyoming. He has called dances for schools, fairs, private parties, public events, and was featured in a recent television commercial. He will call a dance to suit your needs. All dancers (experienced or not) will enjoy his easy to follow routines and good-natured humor. Charlie also instructs Basic through Advanced classes every week, and looks forward to seeing his students grow as dancers. He takes pride in his instructional skills and

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believes any person can be taught how to square dance with the right assistance.

Charlie is a member CALLERLAB and was the former President of The Orange County Callers Association. Charlie is proud of his involvement with square dancing. He is grateful for the opportunity to work with the community, and cannot believe how many wonderful people he has met through the art of dance.

When time permits Charlie enjoys camping, fishing, going to swap-meets and getting the deal of the day and of course Square Dancing to some of his favorite callers.

Singing Calls:

Disney Medley Global
 Rock This Town Royal
 Wouldn't It Be Nice Snow
 Some Broken Hearts Rhythm
 Give Me One More Shot Elite
 When The Red Red Robin Blue Star
 Live Laugh Love ESP
 Walking My Baby
 Back Home Chaparral

Patter Records:

Joe Rocking M
 Cajun Cabbage Elite
 Rollin Sugar New Beat
 Up The Creek Blue Star
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– Randy Boyd, Editor

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EASY LEVEL



From
Bob Howell

Jerry Helt of Cincinnati, Ohio, wrote what I think is the simplest solo dance that I have ever used. I changed his title and named it after his wife Kathy.

Kathy's Busted

Formation: SOLO, no partner needed

Music: "I'm Busted," Blur Star 2174B (Speed Music to 50 rpm)

Intro: Wait 16 counts

- 1-4 Step to the right with the right foot, close left foot to right, again step right with right foot, touch left toe to right instep.
- 5-8 Step left with left foot, close right to left, step left again, touch right toe to left instep.
- 9-16 Strut four slow steps forward, waving hands at your sides, R, L, R, L.
- 17-20 Repeat counts 1-4.
- 21-24 Repeat counts 5-8.
- 25-32 Strut backward for two steps, R, L, 1/4 turn right on counts 29 and 30, stamp left foot on 31 and 32.

I wrote the following dance and dedicated it to a wonderful friend in Fort Worth, Texas, and named it the - - -

Mary D. Waltz Mixer

Formation: Double Circle. Woman on Man's right, facing LOD

Music: "Lovely Lady," Lloyd Shaw LS45-250

Routine: Open Position, Man begins on left foot, lady with right foot lead, inside hands held.

Measures:

- 1-2 Waltz forward, swinging joined hands forward, progressing back to back, swinging joined hands backward face to face;

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- 3-4 Waltz forward in LOD again, but changing hands (M left, W right) dance back to back, then face to face (Routine so far has been in Line of Dance).
- 5-6 Face partner and join both hands in butterfly position and balance to man's left and right,
- 7-8 Solo turn away from partner, with man rolling back to new partner behind him.

Here is a square dance that is full of action and provides a great deal of fun for dancers of all ages. It is called - - -

The Rattlesnake Twist

Formation: Square

Music: Any rousing 32 beat music

Routine:

Now all join hands and circle to the left -

The first couple break

First gent leads down the rattlesnake's hole, in and out with a rattlesnake twist

First lady leads back with a rattlesnake twist and circle eight.

Repeat for couples 2, 3, and 4

EXPLANATION: First couple breaks the circle, letting go of partner's hand. First gent passes under raised arms of fourth couple, going behind the fourth gent, then in front of the third lady, under third couple's arch, behind third gent, etc., until he has woven in and around everyone in the circle. All are still holding hands in a line following first gent. Each lady has to do a half dishrag whirl, while each gent has to do a complete right about face under his own left arm. As line straightens out and everyone has passed under, first lady turns back and leads line in reverse order. When the action is completed, all eight circle left again.

NOTE: All holds are barred, no half-nelsons or hammerlocks allowed. FUN-FUN-FUN

For our contra this month, I have chosen one called the - - -

One Horse Reel

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

Music: Any suitable 32 bar tune.



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Routine:

Intro.

A1 With your corner allemande left

Straight across dosido.

A2 Corner dosido

Corner swing (Put her on man's Right, and face across)

B1 Circle Left

Circle Right

B2 You 4 star Left

Star Right

Repeat

Note: Every other time cross at the head and foot.

This column will be my last one. I want to thank those folks who submitted materials to me for the forty years that I have published it. I started to list your names, but then realized that I might miss someone, so have just decided to give a heartfelt "THANKS" to one and all of you. Much love.

Bob



Al Abjustine putting a record on for his nonprofit group the "This & That Squares" who entertained the residents of the Garden Gate Rehabilitation Center in Cheektowagh, New York, on St. Patrick's Day.

CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

This month, let's have some fun with hinge. Not the typical kind though. Almost all the hinge's that follow will be left handed. Remember that a hinge is simply 1/2 of a partner trade. Enjoy

1. Heads Zero Line
right and left thru
dixie style to a wave
hinge
boys run
star thru
trade by
pass the ocean
spin the top
scoot back
split circulate TWICE
right and left grand (1/8 promenade)
2. Sides Zero Line
right and left thru
dixie style to a wave
hinge
acey deucey
girls run
square thru 4
trade by
left allemande (1/2 promenade)
3. HEADS lead right
slide thru
right and left thru & dixie style to a
wave

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- acey deucey
hinge
walk and dodge
partner trade
load the boat
left allemande (1/4 promenade)
4. SIDES lead right
slide thru
right and left thru & dixie style to a
wave
acey deucey
hinge
CENTERS hinge
BOYS Only diamond circulate
CENTERS bend the line
square thru 4
trade by
left allemande (1/2 promenade)
5. HEADS LEFT square thru 2
LEFT touch 1/4
acey deucey
hinge
trade the wave
swing thru
right and left grand (7/8 promenade)
6. SIDES LEFT square thru 2
LEFT touch 1/4
acey deucey
hinge
explode the wave
chase right
walk and dodge
1/4 in
right and left grand (7/8 promenade)
7. Heads Zero Line
pass the ocean
circulate
CENTERS hinge
diamond circulate
BOYS hinge
circulate 1-1/2
left allemande (7/8 promenade)
8. Sides Zero Line
pass the ocean
circulate
CENTERS hinge
diamond circulate
cut the diamond
girls run
couples circulate

- 1/2 tag
 explode the wave
 boys fold (and adjust)
 touch 1/4
 right and left grand (7/8 promenade)
9. HEADS LEFT square thru 4
 LEFT touch 1/4
 acey deucey
 hinge
 BOYS hinge
 cut the diamond
 LEFT swing thru
 right and left grand (1/8 promenade)
10. SIDES LEFT square thru 4
 LEFT touch 1/4
 acey deucey
 hinge
 BOYS hinge
 diamond circulate
 cut the diamond
 trade the wave
 scoot back
 right and left grand (1/8 promenade)
11. Heads Zero Line
 right and left thru & 1/2 sashay
 LEFT touch 1/4
 circulate
 hinge
 girls trade
 girls run
 wheel and deal
- slide thru
 left allemande (3/4 promenade)
12. Sides Zero Line
 right and left thru & 1/2 sashay
 LEFT touch 1/4
 circulate
 hinge
 explode and [LEFT square thru 3]
 right and left grand (1/4 promenade)
13. HEADS LEFT touch 1/4 & walk
 and dodge
 LEFT touch 1/4
 centers trade
 hinge
 centers run
 ferris wheel
 BOYS pass thru
 LEFT touch 1/4
 trade the wave
 right and left grand (3/8 promenade)
14. SIDES LEFT touch 1/4 & walk and
 dodge
 LEFT touch 1/4
 centers trade
 hinge
 ENDS circulate
 boys trade
 box the gnat
 square thru 2
 right and left grand (at home)

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An Angel In The Classroom

By Joyce Barrett

In square dancing, some partners serve as “angels” to new students. As a beginning dancer, Harlan Jantzen of Phoenix, Arizona truly understands the advantage of having an “angel” as his partner. In relationship to square dancing, Harlan serves as an “angel” in the classroom for a student with MD (Muscular Dystrophy).

James Wogan, age 16, was born with the terrible, debilitating MD disease. It has been imperative that he have physical assistance throughout his life. Since Harlan previously had experience with handicapped children, he has been the “angel” to give the needed support to James.

MD is characterized as muscle atrophy; therefore, James is unable to do such activities as: roll over in bed, feed himself, get a drink, take himself to the bathroom, pick up or hold a book, dress himself, sit up straight unassisted or get out of his electric wheel chair. During the daytime hours that Harlan accompanies James, he accepts these responsibilities. He is totally dedicated to his charge, his little friend; therefore, he assists James six hours a day, five days a week. He meets James as the boy debarks the school bus and stays with him throughout the school day.

Harlan finds it very rewarding to have the opportunity to work with a handicapped boy who is mentally alert, possesses above average IQ, is an “A” and “B” student in honor classes, is capable of composing as well as compiling, has the ability to write his own lessons, has excellent communication skills, and is a computer “whiz.” Being a retired Field Engineer, Harlan gives support in the academic area to James whenever it is needed.

Harlan Jantzen is a native of Beatrice, Nebraska. He was married and has three children – Laura, Gwen and Teresa – and nine grandchildren. Since he is truly thankful for his own normal children and grandchildren, he has empathy for handicapped boys and girls. He strives to help James socialize with his high school classmates. Due to his commitment to James, he has assisted the boy through 7th and 8th grades and intends to continue working with him on a one-on-one basis through the high school years.

As a member of the Kiwanis organization and a helper with Olympics for the Handicap in Kansas City, Missouri, Harlan has become a sports enthusiast. His hobbies are skiing, hiking and square dancing. He is cognizant of the pleasure that sport activities give to the impaired, so he desires to have James enjoy computer games as often as possible.

As a mentor, Harlan certainly enjoys working with children. As an “angel” in the classroom, he is fulfilling an important and necessary support task. As a novice square dancer with the Sun City, Arizona, Square Dance Club, he hopes to someday be an “angel” on the dance floor.



Harlan Jantzen

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 a special caller's 50th and dancing abroad.

Wayne Morvent's 50th

We have reached the time in the history of square dancing that various clubs and callers are celebrating 50 years in the activity. Occasionally we get to participate in such a celebration to honor those we love.

Wayne Morvent, club caller for Lake Livingston Levis and Lace (our home club!) and the Houston Bluebonnets was recognized in a great dance at the Houston Square Dance Center on Saturday April 19. The Bluebonnets hosted the dance and organized the food and entertainment. The Bluebonnets, at Wayne's request invited Mike Seastrom, California Caller extraordinaire, past chairman of Callerlab, and himself the receiver of many awards in square dancing. Wayne and Mike called the dance together and did a great job. You could see in their manner towards each other how they like and respect one another.

Wayne's father, Allie Morvent was a caller and taught Wayne to dance. When he was young, Wayne would memorize the singing calls and do them when his dad was calling. His father wanted Wayne to learn to call "hash" the former name for "patter." Once his dad simply gave him the mike one night and said, "OK, call hash." Wayne says this did not work! Wayne says he was shaking in his boots, but proceeded! Wayne says his dad did not "teach" him to call, that handing him the mike was one thing that did not work. I have often heard Wayne say that he is a caller by long study and effort – not by natural ability, but by effort. He has gone on to become one of the finest patter callers in the world. He is recognized by many callers as a "caller's caller" and taught many callers to call. Wayne de-



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scribes himself as a "technical caller" who specializes in knowing and understanding the square dance program as well, or better than, any caller in the world.

Wayne says that he can resolve any square, no matter how badly they are mixed up. We have watched him do it many times. A square will be completely broken down and he will give call after call, moving individual dancers in a smooth series of calls until he surprises everyone with "left alamand" and you will be with exactly the right corner!

For many years, Wayne called in Germany, where he was stationed in the Army. Later, he served with distinction as a helicopter pilot in Vietnam and was finally retired following a helicopter crash. He decided to totally pursue a full time career as a square dance caller. He met Carolyn during this time and told her that he was "unemployed and was NOT going to look for a job." He followed his word and became one of the best known names among full time, traveling square dance callers. He also had his own record company where he recorded many singing calls.

One of the most touching parts of the celebration for Wayne's 50th was when he brought Carolyn to the stage where he praised her support and love through the years as making it possible for him to follow his career and become the leading caller he is today.

For a period in Callerlab he chaired the Choreographic Applications committee which helped refine the definitions of many of the calls that are on the present program today.

In addition to Wayne and his dad, he had two brothers Jody (younger) and Jimmie (older) who each tried singing calls, but never "learned to call." Wouldn't it be great if we had three callers of Wayne's caliber, but alas, neither brother became a caller.

What a pleasure it was to join with so many other square dancers to honor Wayne and celebrate his 50th. Long may he call!

Other directions:

Jim and Betsy plan a month in Germany, Austria, and St. Petersburg, Russia in September. We look forward to dancing with a number of clubs in Germany, and renewing old acquaintances. Claudia and Bendix, near Bonn have taken us to dances in that area. Robert and Valerie, who lead the Vienna Swingers will be our hosts for a week in Vienna, then on to Berlin where Herbie and Heidrun Hoffman, who learned to square dance because we dragged them to dance after dance when we were there before, will be our hosts.

Finally, we will spend a week in St. Petersburg with the Palace Dancers, who are lead by Svetlana Shtern working with newer dancers, and capping it off with a special dance with Kenny Reese, one of Germany's foremost callers.

Last month, when Traudel and Eberhard Walz visited us, they let it drop that they are leading a tour of German members of the German-Russian Friendship Club for a week in St. Pete and we simply begged to go! Their tour was already filled, but they found a way to make room for us. We are looking forward to a glorious time!

Jim and Betsy

FROM THE MAIL ROOM



Outstanding editorial last month, I have run into this situation several times, most recently when I was teaching an Advance workshop and had to stop and teach the floor how to do a Turn Thru as their caller had never taught them. These same couples went to the National Convention and returned asking me to teach them how to Cast Off as they had not been taught that either. The callers explanation when I asked him was that he did not use these calls at his dances so did not teach them. What a shame the dancers are being short changed by callers who do not respect the movement themselves. I am sure you noticed at the Florida Callers Association clinic there were callers that when Ken asked them to set up a certain situation had no idea what he was talking about, and these were not NEW callers but callers who had been calling a long time. AGAIN GOOD EDITORIAL. To bad the callers who teach this way will not pay attention. See you at Florida State Convention.

Bobby Keefe

WAKE UP CALL AND LAST CALL

A question for callers and leaders in our activity and I yearn to hear your comments. **Have many and/or any of you had success with conducting morning workshops for senior citizens and late night dances for college ages in your areas?** I've dabbled with these early bird and night owl times a few times over the years to discover that our 'beans' seem to be more 'keen' in the a.m. and our younger dancers are live wires after school hours and homework hours (these dances are a real stress reliever). The seniors seem to stay the entire duration of the morning dances, and have more energy too. As for the colleges in my area, the late nights seem to work out better with this crowd. Instead of a regular 7:00pm to 9:00pm dance, I've tried starting the dance at 9:00pm. I'd like to experiment with these two sessions a little more. I thought of a couple of catchy names and for examples, like 'the wake up calls' and 'the last calls', also early birds and night owls is fun, but I like 'the 911 clubs'. 9:00-11:00am morn club and 9:00 to 11:00pm eve club (it's easy for me to remember, because 9/11 is my birthday...ha). Some joke and think I need to have 911 on standby for these strange dancing times. There are a couple of interesting things that I have noticed with these morning and night times, if you try to start any in your neck of the woods. The mornings sometimes conflict with doctors appointments, and the late-nighters often serve alcohol. This does not bother me. I personally don't drink before or during the dance, but have a couple afterwards with the dancers. It really brings in more people. I know it goes against our traditional values of square dancing, but I've never really seen it be abused. I would really enjoy feedback and some trial and error stories as well. steamerk4@yahoo.com. Thanks.

Corben Geis (website: storytrax.com/user/31)

As I see it!

"I never thought I would find myself in this situation." – U.S. President Gerald Ford

Those of you who have been involved in Square Dancing for awhile (a long while in my case) may have heard of or possibly met a gentleman named Bob Osgood. Bob was one of the founding fathers of Callerlab, established the "Sets in Order" American Square Dance Society, and for many years he and his wife Becky edited and published a "Square Dance" magazine (this one actually). As a new dancer and later as a new caller I was a faithful reader of each monthly issue. One of the most enjoyable parts of "Square Dance" was Bob's monthly column titled "As I see it!" The title was somewhat of a play on words because Bob was blind in one eye and always wore a black eye patch. Each month he would comment on a different subject, always something to do with Square Dancing and square dancers. Nothing was taboo. With gentle humor and tremendous insight he covered every aspect of our hobby all the while telling us how he thought things should be.

I don't claim to have Bob's literary style and I certainly don't claim to have anything like his wide-ranging knowledge of Square Dancing. I've borrowed his column title and I intend to follow his example by telling you how I see things concerning Square Dancing in general and SDCCGB in particular.

Cooperation: My dictionary defines cooperation as "two or more people working to achieve a common goal". We all know that cooperation plays a big part in our activity. Dancers cooperate with callers (hopefully) and each other to achieve the goal of having fun. Callers should cooperate with Cuers and vice versa, clubs should cooperate with other clubs and groups like SDCCGB and BAASDC should certainly share a spirit of cooperation. In my opinion the RPM committee is setting an outstanding example of callers and dancers sitting down together to discuss a common problem and try to find a solution. Keep up the good work folks! You certainly have the support of SDCCGB.

Changes: There are changes ahead for SDCCGB. Square Dancing is changing and I believe we must change with it. One of these changes was approved by a vote of the membership at the recent AGM. We will be having four meetings a year beginning in 2008. For 2007 the meetings already planned will remain as they are. The July meeting will be hosted by WERCA and the September meeting will be in Potter's Bar in conjunction with the BAASDC meeting. One change

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WILL happen at the very next meeting. I have asked WERCA to find a venue big enough to hold the callers and cuers at the same time. No more separate venues, after all, the cuers are a section of the SDCCGB and should be treated as such.

Starting in 2008 we will be moving the meetings around the country to allow more members who live long distances from London to attend. The council will be discussing venues in the coming months and I would like to hear from members who have suggestions for possible areas to hold a meeting.

Caller Training: One of the main things that SDCCGB provides to members is training. On going training is important for every caller. This year we are very fortunate to have the GSI School taking place in the UK. Sixty callers are signed up, the majority of them from the UK, and nineteen of them are brand new callers! The number one item on the agenda for the next council meeting is how do we convince those new callers to become SDCCGB members and what kind of training can we offer them as a follow-on to GSI?

A final thought: Way back when I was a newly graduated dancer (waaaaaay back!) I attended my first European Jamboree. On the wall behind the main stage was a huge banner that read "Square Dancing is Friendship Set to Music" - Bill Brockett, for some reason that phrase has stuck in my mind all these years. What a wonderful way to describe our activity.

I've borrowed one more thing from a good friend of many years,

Keep'em dancing and don't forget to say Allemande Left!


J. Walt

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Take a  at what is just released...

My Home Town

Phase 3+2 (Fan/Hockey Stick +2 Unph. Drape and Leg Crawl) – Rumba – Album Paul Anka Pop Masters: Diana available from Walmart for download – Don and Linda Hichman

Interesting routine at the Phase 3. Has u/arm turn, hockey stick, has some shadow work going into a fence line, also has a leg crawl, and wheel segment.

A Fooler, A Faker

Phase 2+2 (Strolling vine) – 2 Step – Hank Thompson Greatest songs Vol 1 Track 3 – Don and Linda Hichman

This 2 step has skate sequence, strolling vine, traveling door, lace, wrap and unwrap sequence.

The following three routines were choreographed by Susan Healea:

Somebody Somewhere

Phase 2+1 (Hover) – Waltz – Somebody Somewhere by Loretta Lynn CD the Definitive Collection by Loretta Lynn and other CD's

Nice CW waltz music. Has waltz away, sways, hover, left turning box, twinkles, canters.

Sweeter And Sweeter

Phase 2 – Waltz – Sweeter and Sweeter by the Statler Brothers CD Partners in Rhyme by the Statler Brothers

Waltz has lady wrap to forward waltz, progressive box, left turning box, canter, sways. Can be danced to on cues.

I Won't Forget You

Phase 3+2 (Tele to SCP/Diam. Turn) – I Won't Forget You by Jim Reeves CD: All American Country by Jim Reeves and Other CD's, Available Walmart download

Dance has telemark, hover fallaway, impetus, hovers diamond turn, cross hovers.

Round Dance with Ralph & Joan Collipi

Chesapeake Round-E-Vous – Phases 4-5(soft 6) Round dance weekend
August 22, 23, 2008 – Chancellors Run Community Center, Great Mills, MD
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Contact: Joan Filardo 301-862-4928; email: domfil@verizon.net

22nd Annual Holiday Round Dance Ball – Phase 3-6 - 2 Ballrooms for Dancing
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Contact: Barbara Harrelson, Email: bharrelson1juno.com

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Contact: Joan Collipi - 603-898-4604; email: ralph.collipi@verizon.net

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Everything

Phase 2+2 – 2 Step – Everything from the CD Call Me Irresponsible from Michael Buble – Jetta Junk

2 step has box, double hitch, laceup, strolling vine, charge turn, ending is vine 8 and step apart.

Honk If You Honky Tonk

Phase 2+1 (Maypole) – 2 Step – CD by George Strait Honkytonkville available also download on internet – Neva and Bill Reid

This routine has struts, traveling box with lady twirl, circle box, circle chase, maypole, ending is explode and apart point.

Half Heaven, Half Heartache III

Phase 3+2 (Alemana/Fan) – Rumba – Coll 3076 by Gene Pitney Flip True Love Never Runs Smooth – Bev Oren

Fence line, crabwalks, alemana, open break, chase, New Yorker, side walks, ending is side twist.

Feeling Good Foxtrot

Phase 5 – Slow Foxtrot – CD CM-DCD 605 Casa Musica Ballroom Stars Vol. 1 Disc. 2 Track 6 – Manuela and Karlheinz Suess

3 step, natural turns, reverse wave, check and weave, double back bounce, weave, feathers, quick pivot to hinge and extend.

The Following three Routines have been choreographed by Hardie and Diane Hartung:

Let Me So Love

Phase 3 – Waltz – RCA 47-9319 Ed Ames – SP RW5 398 Young Lovers
Nice waltz, has cross hovers, chasse, impetus, canter, left turning box. Ending is chair and hold.

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The Lady Smiles

Phase 4 – Foxtrot – Capitol P 5823 by Matt Monro SP RW5 – 398 When She Smiles Flip Young Lovers

Reverse turn, diamond turn, reverse wave, feather, outside change. Whiplash, cross hovers, ending is feather and right lunge. Great music.

You, No One But You

Phase 4+1 – Foxtrot – ABC 10983 by Frankie Laine – Special Press. You, No One But You

Suggest you speed for comfort. Routine has roll 3, feather, 3 step, open natural, outside swivel, check and weave, open reverse turn, check and develop, ending is chair and hold.

Home Alone

Phase 2+2 (Fishtail)+1 (Parallel rotating 2 Step Unphased) – Polodor 5770407 and CD title 4 runner 95 by 4 Runner – Koy and John Prestridge

Catchy music, suggest you slow for comfort. Has basic 2 step figures and a new figure parallel rotating 2 step.



*Sun City
Square Dance
Club – (left to
right) Wilma,
Bert, Joyce,
Harlan, Joan
and Dick.
(back to
camera)
David and
Jean*

THE COUNTRY LINE



By
Mike Salerno

Hi Folks. It is June and time for the 57th National Square Dance Convention held this year in Wichita, Kansas. I hope you will be attending because yours truly is in charge of the Line Dance /Country Dance hall. There will be 36 hours of all types of dancing. I have scheduled instruction in Line Dancing, Partner Dancing, and Couples Dancing as well as a two-hour quick review and dance each evening. I look forward to seeing you in Wichita.

This month's dance is a nice and easy waltz just in time for the slow, hot days of summer. I hope you enjoy it.

If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

THIS MONTH'S LINE DANCE: **Fire and Snow Waltz**

Basic Steps (Official NTA Definitions):

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

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

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

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

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

* Prompting Cues are in **Bold Lettering**

Name: Fire and Snow Waltz

Description: 24 count, 2 wall, beginner Waltz line dance

Choreographer: Norma Jean Fuller, Easley, South Carolina.

Music Tempo Suggestions:

Slow – Could I Have This Dance by Anne Murray (80 BPM)

Medium – Stars Across Texas by Tracy Lawrence (92 BPM)

Fast – Famous Last Words Of A Fool by George Strait (98 BPM) or Any Moderate Waltz Tempo

Suggested Song – Farmer's Blues by Marty Stuart (87 BPM)

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COUNTS/STEP DESCRIPTION

Box Step

1-3) Step Left Foot Forward, Step Right Foot to Right Side, Step Left Foot Beside Right Foot

4-6) Step Right Foot Backwards, Step Left Foot to Left Side, Step Right Foot Beside Left Foot

Left Twinkle, Right Twinkle

7) Turning Slightly Right to Right Diagonal, Cross/Step Left Foot in Front of Right Foot

8) Step Right Foot to Right Side (Small Step), Turning Body Slightly Left on Balls of Both Feet

9) Replace Weight to Left Foot With Body Facing Slightly Left

10) Turning Slightly Left to Left Diagonal, Cross/Step Right Foot in Front of Left Foot

11) Step Left Foot to Left Side (Small Step), Turning Body Slightly Right on Balls of Both Feet

12) Replace Weight to Right Foot With Body Facing Slightly Right

Crossing Vine with a 1/4 Turn Right, Step, Pivot 1/4 (Grapevine with a 1/2 Turn)

13-15) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

16-17) Turn 1/4 Turn Left of Ball of Left Foot, Step Right Foot Forward, Step Left Foot Forward

18) Pivot a 1/4 Turn Right, Transferring Weight to Right Foot

Crossing Vine, Long Step, Drag, Touch

19-21) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

22-24) Take a Long Step Right with Right Foot, Drag Left Foot to Right Foot, Touch Left Foot Beside Right Foot

Option: start bringing right arm up on 23, continue to bring arm up turning palm up on 24.

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Tim Marriner (right) handing out some of the awards at the CALLERLAB Convention – Roy and Betsy Gotta (right) and John Swindle (below)



ALL THINGS CONSIDERED

By
Ed Foote



Understanding The Mainstream And Plus Calls At Advanced

In my January article I discussed the importance of Advanced dancers having a solid knowledge of the Mainstream and Plus calls, because these are foundation calls for Advanced and will be used (or at least should be used) from a variety of positions at an Advanced dance. This month let us examine a true life example of what happens when Advanced dancers do not have this knowledge.

A while back I called for an A-1 club where there were a few guest couples. In my first tip I called "All 8 Circulate" from inverted lines (centers facing one direction, ends facing the other direction). Circulate is a "foundation" call, because those who can dance it from a variety of positions usually have good foundation knowledge, and those who can't dance it are lacking in fundamental square dance knowledge. If a building does not have a good foundation, it will crumble, and the same holds true for dancers. Calling Circulate from inverted lines early in a dance gives me an instant readout on the ability of the floor.

At this particulate dance, the club members handled this call well and the guests floundered. After the tip one of the guests came up and asked me: "Is it really possible to call All 8 Circulate when the centers are facing in?" Right away I knew this couple would have trouble all night, and they did.

Whose fault was it for the weakness of this couple? Answer - the caller who taught them, because he never showed them this set-up, which is so fundamental that it should be showed on the first night of A-1 class and used at every subsequent class night and at every subsequent A-1 dance. It turned out that most of the guest couples that night danced to callers who generally call Advanced from one position only and do little or no work to build a strong foundation for the dancers. In other words, these dancers were misled. They were led to believe they were A-1 dancers when in fact they could only dance to their own caller's brand of quasi A-1.

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So the guest couples struggled all night and naturally blamed me as they broke down square after square. One couple who couldn't dance and blamed me bragged that they were C-1 dancers. Rather, we should say: attending C-1 dances. This takes real talent - to call yourself a C-1 dancer and not be able to dance Mainstream.

But I gladly accept the blame for calling a correct A-1 dance, one that would have been considered very average on a degree of difficulty scale. In fact, it has been interesting over the years the number of dancers who have come up to me and said: "When we first danced to you, we did not like you at all, but after we workshopped to callers who taught us how to dance, suddenly you became a better caller."

So what is the moral of this story? It is that if you do not understand Mainstream and Plus, you are going to have real difficulty at Advanced, unless you dance only to callers that will con you into thinking you are an Advanced dancer when you are not.

I urge dancers not to rush to Advanced. Stay at Plus - PLEASE! Only go to Advanced when you are starting to tire of Plus and/or when you are willing to put forth the additional effort required at Advanced. If you go to Advanced, do some homework and find out who is going to teach you well, versus who is just going to take your money. Most areas have both types of callers. A good Advanced teacher will help insure you have a pleasurable dancing experience to any caller, so be kind to yourself and select a good Advanced teacher.

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USDA Participates In Showcase Of Ideas At The 57th National Square Dance Convention

United Square Dancers of America (USDA) will again participate in the Showcase of Ideas at the 57th National Square Dance Convention in Wichita, Kansas, June 25-28, 2008.

USDA will have 8 tables displaying educational information, programs available for the dancers from USDA, history of USDA, web site information and other items of interest for the dancers at the Convention. There will be something for every dancer that checks out our tables.

Among the programs that USDA provides for the dancers there will be information about the low cost *Liability And Accident Medical Insurance* available. The *Educational Materials* USDA provides will be available for you to review and take with you. Training information will be available for you. Details of the free *Discount Prescription Cards* will be there and you can take some Discount Cards to help you save on your prescription costs. *Long Term Care Coverage* is available for you at a discount. Just fill out a card and submit it for a discounted rate from several reliable companies. Details of the *Online Shopping Mall* available for Square Dancers will be displayed.

You can pick up a form to begin documenting the various states you have danced in so you can start to earn your free *USA Traveler Badge*. Pick up information about the *Founders Memorial Youth Fund Scholarship*, so youth dancers can compete for a \$1,000 scholarship! Find out how USDA helps the *Handicapable Dancers* attend the National Convention.

All this and much more information will be available at the Showcase, which is open most hours of the convention. USDA Executive Committee members will be available to answer questions and help you find just the information you are looking for! The Publications Display Tables will be nearby and you can view the Square Dance publications that are available. They are a great source of ideas and information.

Plan to visit the USDA Showcase tables several times during the convention. Each time you visit you will see something different!

USDA YOUTH AFTER PARTY AT THE 57th NSDC IN

WICHITA, KANSAS YOUTH HALL 209A, THURSDAY 10:00 PM

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MOORE ON CONTRA

By
Paul Moore



Miner's Dances Danced

Last month's article on the miner's dances was special to me since I live in the middle of California Gold Rush Country. One of the richest hard-rock mines is just a few miles away (The Empire Mine of Grass Valley, California), and I live on the ridge which has the world's largest hydraulic mine (Malakoff Diggin's or North Bloomfield Mining and Gravel Company). Hydraulic mining is the process of aiming huge hoses against cliffs to break out the gold bearing gravel. The main pit at Malakoff Diggin's has man-made cliffs that exceed 600 feet high – it is a miniature grand canyon.

The nearest town to Malakoff Diggin's is North Bloomfield which at one time had over 3,000 residents. It now hosts 6-12 residents, depending on the season. There used to be four or five saloons/breweries, a couple of brothels, but also a Methodist and a Catholic Church. There were a couple of well used hotels because North Bloomfield was on a major East/West road. Until the transcontinental railroad went through in the 1860's, the main road over the Sierra Nevada went through North Bloomfield.

One entrepreneur added a large dance hall onto his business. The room still has a beautiful wooden floor and is about 2500 square feet. The building is now used

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as a park headquarters and museum.

The dance hall was used when traveling musicians came through and played for all kinds of dancing, including square dancing. One of the favorite square dances was called "Birdie in the Cage." The title of the dance comes from the figure itself, but also contains a

reference to the 'canary in the mine'...the practice of carrying a small bird in a cage into the mines to check on the quality of air. If the canary died, the miners knew they had to leave because there was insufficient oxygen or the air was toxic.

There are several versions on "Birdie in the Cage." One that I like to use at

one night stands is quite simple and is easily taught to any group. The dance comes out of the Southern square dance heritage, and therefore is not tied to the phrase of the music, as most quadrilles and contras are. I use the following sequence: Opener, figure for couple 1, break, figure for couple 2, break...etc. The breaks are completely free-



form. The figure is the active couple leads to the couple to the right and circle once around. The active man breaks the hand hold with the inactive lady to pick up the next couple to the right to have three couples circling. Then the active man picks up the fourth couple. The active lady then goes into the center of the circle while everyone else continues to circle. She is the 'birdie' and she should

spin counter-clockwise (the opposite of the way the others are circling) – it's great if she chirps, flaps her wings, etc.

Then she steps out of the center to her partner's place and he goes in. The circle reverses to circle right, while the active man spins clockwise, caws like a crow, and flaps his wings. Then everybody swings his/her own partner and promenades



home. It is up to the caller to come up with patter to go with the calls, such as 'the bird hops out and the crow jumps in, circle right, your gone again,' or 'promenade and home you go like a chicken in a breadpan pickin' out dough.' (If you don't

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know some of that old patter, locate Stew Shacklette's book *Patter Chatter/ Old Time Patter*; Kentucky Dance Foundation).

Use any tune for this dance, but be sure it is lively and at a pretty good tempo (130 bmp). I like to use a bouncy reel (2/4 music, or *boom/chuck* style). If you are working with kids, they will skip to the music as in the old style of dancing. Older folks will probably want to walk or use a shuffle step.

The second version of "Birdie in the Cage" is also a visiting couple dance with a big difference. In the first version, all eight dancers got involved pretty quickly, whereas in this one, the active couple leads to the inactive couple to the right and completes the whole figure before moving onto the third couple, etc. The breaks can be free form.

The dance figure: active couple lead to the right and circle four. Put the birdie in the cage. The bird hops out and the crow jumps in. Same four circle left, then break it up with a docey doe. (This is the old time figure for four dancers: turn partner left, the men pass back-to-back to turn the opposite by the right, then men pass back-to-back again to turn partner left into a courtesy turn so the active couple can progress to the next couple.)

Both of these versions are authentic, old time squares, and both are real crowd pleasers even now. Learn the corny patter and enthusiastically call this out to the dancers. You'll be a winner.

POINT OF ORDER



From Kappie Kappenman

Thoughts In General On Square Dancing In Particular

*By Arnie Kronenberger, Glendale, California
Sets in Order, December '59*

It has been something over ten years since I first passed myself as caller and gathered about me six squares of new dancers (better known to the trade as beginners), and kept one page ahead of them in teaching the (then) simple and (then) gentle art of square dancing. Much has happened in this ten years period, not only to yours truly but to square dancing in particular and it is the latter that we want to speak of in this little dissertation.

Our subjects will not necessary be in chronological order or listed in importance (whose to say which is the most important?) but only as they come to mind.

Traveling Callers

The big question – have they helped or hindered? There are arguments on both sides as to the value of traveling callers to the movement. Actually, there is possibly less need for the traveling caller today than in the early '50's when square dancing was in its more formative stages in many parts of the country, without the traveling caller of the early '50's, the spread of square dancing would not have been as rapid as it was. The traveling caller, with his workshops, dances and clinics, helped to make dancing nationally more uniform. It is possible now for dancers from Florida, the Washington, D.C. area, etc., to dance with groups in Denver, Albuquerque, Kansas City, Los Angeles, etc., without having to adjust their style completely, as was the case in many areas ten years ago.

Generally speaking, while the traveling caller of today doesn't serve the basic usefulness that he might have in those days, his function remains as an element of variety which helps maintain enthusiasm and interest across the country.

The harm of the traveling caller lies in the fact that there are those traveling who are not perhaps, not yet quite ready to take on this burden of responsibility.

National Conventions

There is a definite need for gatherings such as the National Conventions, but the format to date has not been established a truly adequate realization of the conventions' original purpose or potential. Admittedly, I first went to National Conventions to make contacts and to be heard and I am sure that this remains the case with many callers who attend these affairs. Having been one of these embryo callers myself, it's apparent that I have nothing against this method of "show-casing." However, the purpose of a National Convention should be more than just a "show-casing" of callers' wares or of giving the dancers twelve hours of

dancing a day.

When the lawyers or physicists or the carpenters meet in convention, they go to learn. While they also expect to enjoy themselves, they do expect a return on their money that will benefit them directly in their work in the years to come. Possibly the answer lies in having a paid staff of callers who are sufficiently experienced to impart adequate information to callers and dancers alike, to enable them to reap the benefits of the time, energy and expenditure invested in attending a National Convention.

Round Dancing

It's been my recent experience in a club that has among its dancers some of the more avid round dancers, to have been requested by same to spend a few minutes of an evening's dance in teaching a suitable round. To define my idea of a "suitable" round, it is one that can be taught to a group of square dancers in a period of not more than ten minutes. This should be qualified to the extent that the round dance takes ten minutes to teach to one group may take twenty minutes to teach another. The basic formula is not to tax the dancers' ability or memory unnecessarily, but to give them a dance, which can be enjoyed and remembered for a gratifying period of time.

New Material

This is completely out of hand. My thoughts coincide completely with what Joe Lewis has said in his article in the September issue of this publication. I can only suggest that you read and pay heed to his admonitions. It is certainly making it more difficult for callers to become proficient in the file, when so much "new" material is being introduced. They are spending more time learning the latest razzle dazzle than in learning the necessary techniques to make this material acceptable. For the dancers to dance comfortably, it is necessary that the caller be aware of the timing required to execute each given command – and, given the necessary time, razzle dazzle is no longer razzle dazzle.

The Florida Dance Web

News and items of interest to Dancers

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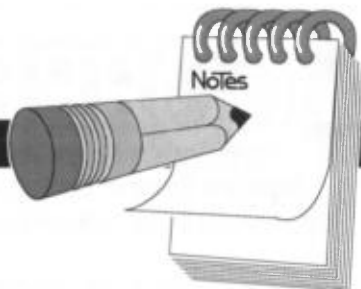
A really unfortunate aspect of our square dance scene today is that the basic philosophy of this whole activity is not being passed along to any great extent. Some of callers who come into the activity about the same time I did, had the privilege of attending the one institute that was going at that time. "Pappy" Shaw's in Colorado Springs. Callers in their first glow of enthusiasm attended that class and were treated to Pappy's unforgettable wisdom and sincerity. It was to these callers that we all looked for guidance and because a good deal of Pappy's school was devoted to philosophy, callers brought it back and we let it rub off on us, even though we couldn't attend the classes directly. In our present set-up, with the exception of a few callers who are occasionally frowned upon by the dancers for "lecturing," no one is really giving the dancers or callers the highly important basic background, which makes square dancing so great.

We have come full circle. The first rough dancing which was smoothed out through Pappy's efforts and influence has now returned. It is creeping back in because callers are so busy teaching the upteen thousand "new" basic figures that they don't take the time to smooth the dancers out and teach them the correct styling for comfortable dancing.

In looking back over the activity for the past ten years, however, square dancing has flourished through its infancy of trial and error, the "fad" stage, and even through the "hot-rods", where it is squirming with some discomfort right now. For an activity which provides more pleasure per dollar invested than perhaps any other hobby that one can think of, it has had its share of growing pains (coming out of the barn), of bright spots, of dismal failures and yet has succeeded in establishing itself as a lasting part of our American way of life today and, I am sure we will continue as a part of the American scene for many years to come.

Note: Arnie Kronenberger passed away in January, 2004. He had recorded on Sets in Order, and on Warner Brothers Records. This article, although written forty-five years ago, today, still includes knowledgeable information, which is of value to the current callers and dancers.

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

JUNE 2008

6-7 **FLORIDA** – 22nd Annual Watermelon Festival Square Dance Weekend - School Cafeteria, Chiefland; grandsquares@bellsouth.net.

6-8 **GERMANY** – EASSDC European Square & Round Dance Convention, Hochheim am Main; European-convention-2008.de.

12-15 **TEXAS** – 46th Annual Texas State Federation Square & Round Dance Festival - a Rose Promenade in Tyler 2008, Harvey Convention Center & Rose Garden, Tyler; William and Gene Villyard, 31 Pegues Place. Longview, Texas 75601

13-14 **COLORADO** – 53rd Colorado State Square Dance Festival, Mesa

State College Campus, Grand Junction; cwatkins@acsol.net

13-15 **CALIFORNIA** – 41st Annual Fun Weekend, Yuba-Sutter Fairgrounds, Yuba City, CA - 442 Franklin Road (Home of Harvest Hoedown!); Mitchell Cari 916-988-6021; Fun Weekend @ ASDSC.org; www.ASDSC.org

20-21 **CALIFORNIA** – Trail-Thru Dance to Nationals "DoubleHeader"; Allen & Carolyn 903-675-4519; Ronnie & Velma 903-887-2691; or Joyce 972-790-2961, www.logcabinsquaredanceclub.com.

25-28 **KANSAS** – 57th National Square Dance Convention - Wichita; Registrations@57nsdc.com or www.57nsdc.com.

JULY 2008

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

8-10 **MICHIGAN** – National American Square Dance, June 2008

Square Dance Campers Camporee, 262 Sprague Street, Coldwater; Art and Sharon Bentley, 3238 West River Drive, Gladwin, MI 48624; 989-426-2604; aebentley@amazinsp.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

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

1-3 **COLORADO** – Hi Country Weekend, Custer County School, Westcliffe; www.squaredancing.com/

seasdc/Special_dances.htm; hcw-colorado@earthlink.net; Alan Hirsch, PO Box 1460, Westcliffe CO 81252, 719-783-2145.

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

8-10 **PENNSYLVANIA** – Pennsylvania Square and Round Dance Convention, Omni William Penn Hotel, Pittsburgh; PAsquaredance.org; Bob & Cindy Vanetta, 128 Winfield Road, Sarver, PA 16055; 724-360-3310; paregistration2008@psrdf.org

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; ramcaller@juno.com, rockymtncallersschool.com, 520-730-8776

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 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

27 **NEW JERSEY** – Northern New Jersey Square Dancers Association “The Gathering” - seminars on 25+ topics, keynote address and evening dance, Douglass College Campus Center, 100 George Street, New Brunswick, NJ 08901; Kay Davis 973-697-7765; www.nnjdsda.org.

OCTOBER 2008

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

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) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@hialoha.net

24 & 25, **KANSAS** – Cessna Activity Center, 2744 S. George4 Washington Blvd., Wichita; www.WichitaFestival.WeSquareDance.com or jlcsqdnrc@msn.com; Bob & Janet Smith 316-773-0291

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

FEBRUARY 2009

20-21 **ARIZONA** – 11th Annual Grand Canyon Square Dance Festival, Phoenix; Edna Rudnick, 4144 W. Bloomfield Rd., Phoenix, AZ 85209 or call her at 602-222-9339; email harryedna@msn.com

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; dcinfo@dcdiamondcirculate.org; DC Diamond Circulate Inc., PO Box 57270, Washington DC 20036

JUNE 2009

24-27 **CALIFORNIA** – 58th National 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 National Square Dance Convention, Louisville; Info: 96 Floyd Street, Carrollton, KY 41008; www.59thnsdc.com

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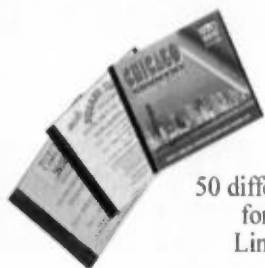
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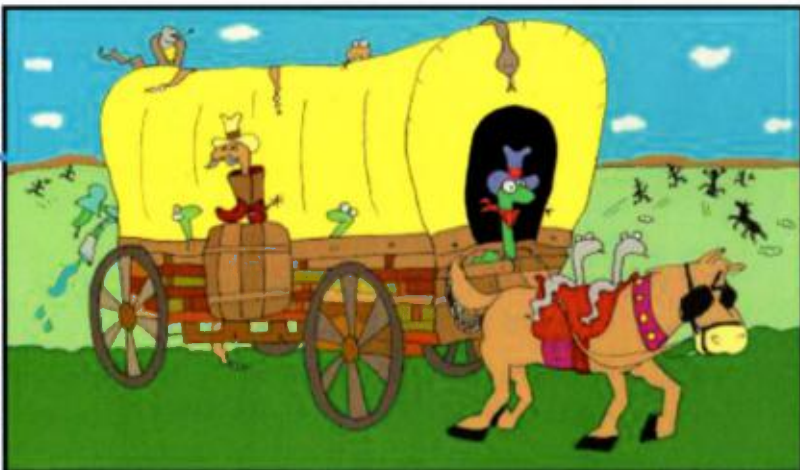
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