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We at American Square Dance join with dancers and the people of the world in the grieving for those who lost their lives in the tragedy of 2001. This cowardly, evil act perpetrated on our country, cannot dampen the American spirit, the American drive, or the love of our freedoms.

May we join together in a prayer for peace on Earth and especially pray for the men, women and children who suffer through this terrible time. Messages still pour in from across the world. We have heard from countries around the globe supporting any action we take. Nations that have been unfriendly in the past have shown support in this war against terrorism. As the song said, "When you walk through a storm hold your head up high and don't be afraid of the dark. At the end of the road is a golden sky..." The United States of America is a nation that will find its golden sky. Dark clouds of tumbling buildings may dim the eyes but not the heart. Buildings may fall but not our spirit. Our country will be a stronger nation, united against cowardly terrorists who prey on the innocent. We are all Americans. God Bless America.

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"The International Magazine of Square Dancing"

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EDITORIAL

*From
Bill Boyd*



Sales, marketing and teamwork are the lifeblood of any business. In any existing business today, marketing experts will tell you that any business will lose 10% of its existing client base every year. These clients will move away, pass away, become dissatisfied or may just change the way they do business. Not only does every lost client have to be replaced, but, the client base must grow to keep pace with inflation. The same is true with square dancing! I have heard callers say, "It is the club's responsibility to get new dancers." "I have paid my dues, I'm not teaching any more classes." "I am not going to go out and call demonstrations or exhibitions unless the club pays me." I have heard dancers say, "It is a caller run club, I just go to dance." "I have done demos in the past, they don't help." "I don't have time to hand out flyers or brochures, besides they don't work." "I don't feel like working with or dancing with student dancers." Clubs that said, "We don't advertise, why bother it doesn't seem to work." "We don't take pictures and send them to the local paper, they wouldn't print them anyway." "We don't send press releases, or items of interest to local papers." "I wonder why my club isn't growing?" Every major corporation, McDonalds, Sears, Macy's AT&T, every business today keeps their name out in front of the public. We wait until we want to have a class and then try to put on a public demonstration or pass out flyers. Here are some suggestions – starting today – I will be responsible for trying to do something positive for square dancing. As a caller, I understand that I have the responsibility to promote and preserve square dancing. As a caller I understand that my responsibility exceeds just showing up and calling a dance. As a caller I should work with my clubs to promote dancing, teach dance and work with new callers to develop this skills for future generations. As a club, it is my clubs responsibility to promote my club. As a club, it is my responsibility to promote square dancing as a fun wholesome activity. As a club it is my responsibility to furnish pictures and news articles to local papers. As a club it is my responsibility to advertise our activity with demo dances, flyers, door hangers and a smile. As a club it is my responsibility to encourage and dance with less experienced dancers and make sure they enjoy the experience. As a dancer my responsibility mimics that of the club and help the club and callers in any way possible. The really funny thing is, as we work to accomplish these things, our clubs will grow and we will find, the more involved we are, the more fun we have – and that is what it is all about – fun.

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CALLERLAB VIEWPOINTS



By
Scot Byars

Blast Class Evolution Part Three: Blasting On (The How)

Part One and Two in the “Blast Class Evolution” three-part series appeared in the previous two issues of this magazine.

Many memory tricks were used to re-inforce the calls, from using **voice patterns** (Winston Churchill – Never, ever, ever, ever, Bend the Line to face out), to **visual images** (settlers traveling to California, reaching the ocean and doing a California Twirl to face back the way they came.)

The most important thing I do as an instructor is to entertain the dancers. If we simply teach the dancers without the entertainment portion, they’ll get bored. That is so important that I’ll say it again, **“If we simply teach the dancers without entertaining them, they will get bored.”** If they get bored, you’ll lose them. They just won’t come back. You literally have to sing to them, dance with them and tell (bad) jokes to them to keep their attention.

The hardest part of the process for me is realizing that you have to move on. You can’t stop and review a movement for those who just don’t get it. You just don’t have the time. I have always felt that Square Dancing is a right, not **just** a privilege, and that (to quote the Marines), “No one will be left behind.” In a traditional learning structure, I still believe this to be true. However, in a Blast Class, some dancers will simply not be able to keep up.

To date I have completed one or more of the following programs using the Blast concept.

From:

0 to Plus in 12 weeks (consecutive Tuesday evenings at about 1 hour and 20 min. each)

0 to Plus in three 6-hour sessions (three separate Saturdays)

Plus to C-1 in 20 weeks

Plus to Advanced in two 6-hour sessions (two separate Saturdays and/or Sundays)

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The Good

We have found that the attrition rate was reduced by 99%. Dancers that would have normally quit because of time commitments, traveling, etc., stayed and completed the program.

On an average, the dancers are younger and more energetic.

No one has the time to get bored with the program.

You have the ability to complete more classes per year and get more dancers into your club faster.

The Bad

Not every caller can teach this program effectively. They must be great teachers and entertainers. Not to say that it won't work for just any caller. It will, but they really have to believe that it works, and that it will work for them. If you try and push a caller into using this program, especially if they do not have the desire and the skills needed, it will fail.

Your club has to be on board. Any dissension in the ranks must be dealt with quickly. The caller does not have time to go back over a particular movement, so, when it's taught, it's taught. You've got to move on. If you think that you have time for "just this once" – you don't.

The Ugly

Some dancers will be lost. It's a fact. You can't change it. All you can do is console them, encourage them, and suggest a class that is progressing at a slower rate.

If you don't have a weekly club workshop for them to go to – you may be creating more frustration for local callers and dancers. I do not suggest blasting without an established local club workshop in place. Let me say that a little stronger: ***"If you do not have a regular weekly support group (club workshop) this program will not work for your area, period."***

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

Final Suggestions

Here are a few hints that I have found help make a Blast Class successful.

Nutrition is Important – High-energy foods/snacks in the morning like fruit. More fruit in the afternoon/evening with a light meal or as a snack. Do not provide heavy foods during this program – it will slow down reaction time.

No Styling Differentials – Make sure that all angels understand that they need to use the styling that the caller will be teaching. You will only confuse the students if there is more than one type of promenade being used. If you need to teach additional styling, do it after the class is over.

Prepare the People — Set up a meeting with the club prior to the class so that everyone is on the same page, and include the regular club caller if he/she is not presenting the Blast. You need to avoid any conflicts that can come up during the teaching sessions. Conflicts need to be handled prior to any session. You don't have time to deal with them on the floor.

Get a Crew (which rhymes with "Get a Clue") – Have a crew available to usher dancers to the floor quickly, and a square of demonstrators or "demo dollies" ready to jump on the floor to assist.

Extremely Short Breaks between the tips. – You need all the time you can get, and I have found that it takes a majority of your time just getting the dancers squared up for the next tip.

This article was Part Three of a three-part article by Scot Byars, Caller/Instructor, scot@4dance.net, 2900 Bryce Street, Sacramento, CA 95821, 916-482-9503

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11th Annual Norman Barn Dance

By Rod and Lois Ford

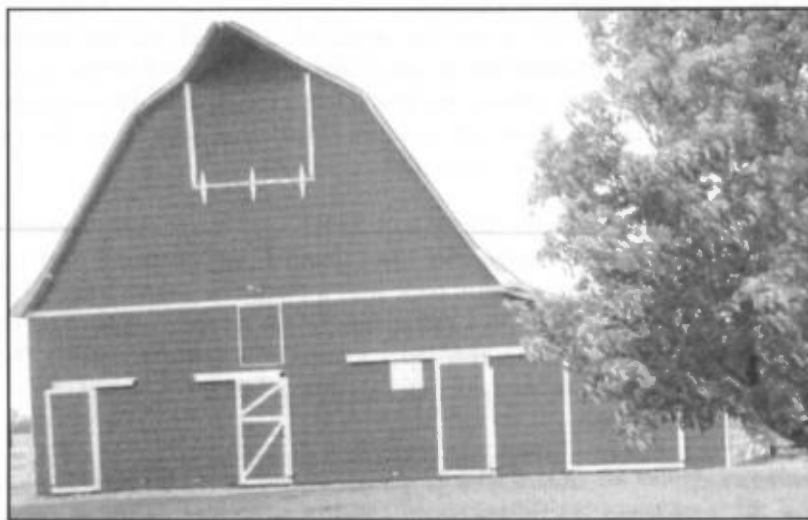
The evening of Saturday, May 19, 2007 was one of picture perfect beauty at the Jack and Peggy Norman Centennial Farmstead south of Fargo, Oklahoma. In previous years dancers and guests had braved floods, tornadoes and usually temperatures in the 100s to attend this annual barn dance. This year a light breeze and temperatures in the low 70s made for the ideal situation.

Dancers and guests from Oklahoma, Texas and Kansas started arriving a little before 5:00pm to enjoy music provided by the usually appropriately named band "Oklahoma Wind". This group made up partially of square dancers thrilled those in attendance with lively waltzes, two-steps and just good listening music.

A little past 6:00pm all present enjoyed a covered dish dinner. What a feast! Several meat selections were provided by the Normans with all attending bringing at least one covered dish. If anyone left hungry it was his or her own fault.

The square dancing started in the historic red barn loft at 7:30 and lasted just over two hours. Callers Rod and Lois Ford and Larry and Donna McClain led the dancing activities. This year the group was treated with calling by "new caller" Clarissa Farrow who made her debut by calling with her grandmother Lois Ford. A yet to be discovered group, "The Pork Chops" consisting of local dancers presented a rendition of "Ghost Pigs In The Sky." They were ably assisted by a soon to be world famous backup group called the "Ham Hocks".

All who attended enjoyed lots of good visiting, fun, music and dancing. The hard work put forth by the Normans and their family for all these years is certainly appreciated. Will they do it again next year? Lots of folks certainly hope so.



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Vinyl

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A modern rendition of an oldie. Banjo, guitar, dobro, bass and drums. Good fill chases. Full sound. Harmonize the tag lines. Available on CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Pass Thru, Trade By, Swing Thru, Boys Run, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Ain't No Thing (ESP 1111)

Elmer Sheffield

A cover of a Bucky Covington hit. Solid country rock from a mix of guitars, bass and organ with just enough percussion. A floor raiser. Try it for patter. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru 2 X's, Girls Run, Tag the Line, Men Zoom, Girls Turn Back, Star Thru, Wrong Way Promenade.*

Light My Fire (Grammophone GP 804)

Sonja Rupp

A #1 hit by the Doors in 1967. It was their signature song. A classic rock number. A modern electronic sound with lots of energy and drive. This will get the dancers moving. Try it for patter. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Square Thru 3, Swing Corner, Promenade.*

Crazy Little Thing Called Love (Royal RYL 250)

Tony Oxendine

Originally recorded by the English rock band Queen. It topped the US charts for four weeks in 1980. Gentle country rock with a Nashville sound. Melody and chases with drive from a piano, sax, guitar, bass fiddle, and percussion. This one will get the adrenaline pumping. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, Square Thru, 3, Left Allemande, Full Turn, Hang On and Promenade.*

Somebody Touched Me (Royal RYL 820)

Randy Dougherty

Upbeat Southern Bluegrass Gospel sound. Original lyrics by Bob Dylan. A hand clapping mix from a guitar, dobro, banjo, bass, harmonica and fiddle with just enough percussion. Listen for the chases. Key change in break and closer. Near the top of the energy scale. Put this in your case for those Gospel nights. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Forward and Back, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

***The Night They Drove Old Dixie Down (Snow SNW 2006)* Ralf Bender**

The original release was by The Band. A top 10 hit by Joan Baez in 1971. A smooth mix of harmonica, guitar, fiddle and bass with just enough percussion. Country rock with well placed riffs and runs. Only uses the chorus in the middle break and closer. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

***Newtron Dance (Chapparral C321)* Gary Shoemake**

A re-release of an oldie that drives. Electronic keyboard, harmonica, guitar, bass and drums. Rhythm middle break. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Pass Thru, Square Thru 3, Trade By, Swing Corner, Promenade.*

***I Only Want To Be With You (Crown CRC 109)* Steve Jacques**

A cover of a tune released by English singer Dusty Springfield in 1963. Smooth country stylings from a mix of guitar, steel, bass, piano and percussion. Harmonize this one. Available on CD and MP3. *Standard Ferris Wheel Figure.*

***ViVa Las Vegas (Desert Gold DGR 002)* Ron Markus**

From the 1964 movie starring Elvis Presley and Ann Margaret. Lots of energy. Electronic sound with full instrumentation. Use it for a show tunes theme dance. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

***Get Rhythm (Prarie PR 1116)* Al Horn**

A re-issue of an oldie. Contemporary electronic sound with lots of energy that will lift the floor. Try it for patter. Available on CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Wheel & Deal, Pass Thru, U Turn Back, Single Circle, 8 Chain 4, Swing Corner, Promenade.*

***Peaceful Easy Feeling (Sting SIR 108)* Stefan Sidholm**

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***Every Breath You Take (Sting SIR 339)* Paul Bristow**

The original written and recorded by Sting. A gentle blend with some of the white reggae elements of the original tune. A guitar, steel, harmonica, and fiddle weave

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White Line Casanova (Snow SNW 403)

Bo Wallin

A cover of a Brooks and Dunn release. This one says let's dance from the very first note. A mix of guitar, harmonica, and bass with a rolling drum track. Near the top of the energy scale. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

CD's

You Ring My Bell (Rythm RHY 101)

Wade Driver

A toe tapper. A mix of piano, bass, banjo, guitar and percussion. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Slide Thru, Square Thru 4, Trade By, Swing Corner, Promenade.*

It's Hard To Be Humble (Rhythm RHY 146)

Wade Driver

A cover of a 1980 Mac Davis release. It says let's dance. Guitar stylings, piano, bass, fiddle and percussion track. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

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Dueling Banjos / Ride The Wabash (Prarie PR 2003)

Dueling Banjos – a useable arrangement with a banjo, guitar, bass and drums.

Ride The Wabash – A traditional sound from a fiddle, guitar, bass and percussion.

Key modulation

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The Good Bad & Ugly / Foggy (Prarie PR 2006)

The Good Bad & Ugly – A Bluegrass arrangement with a rolling banjo, bass, guitar and drums.

Foggy – A cutting edge electronic rhythm sound.

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Pomp & Circumstance – A contemporary arrangement of the graduation march.

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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



Dancing for Health Festivals

Reprinted from ACA Newsletter

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 from 2001 through 2007. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome, antiquated and deleterious dance programs.

This month's ACA Viewpoint discusses proven methods to bring square dancing to the public with positive recruiting results. New dancers entering the square dancing family today often hear more seasoned dancers talking about the past days of too many dancers for the hall size. They described how square dancing was one of the most popular activities in their city or town. They also talked about how people tried to enter square dancing classes but could not because the classes were full.

Conversations often drift into a debate over why square dancing's numbers have fallen over the past two decades. Many square dancers come to the conclusion that, because of changes in society, square dancing has lost its appeal to the public, but they stop short of addressing the issues of how do we counter these changes and attract new squarer dancers now.

The question of membership in square dance clubs has been the main topic of concern for Square dances and associations, and square dance leaders are continually trying new ideas. A recent idea came to ACA from a person who had been involved in a University Career Fair where several universities pooled their resources and invited companies, government organizations and area students to participate. University and College Career Fairs are happening all around the country. Perhaps, the same concept could be used to make square dancing more visible to the commu-

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nity. An idea might be to not only invite all square, line and round dancing organizations to participate but to other organizations like, ball room dance, Tai Chi, health, and social organizations to participate in "Health Activities Festivals."

Each participating organization could have a table to display posters and provide information about what they do for the community. The location could be in a shopping mall on the weekend before a major holiday hoping that the pre-holiday shopping would best maximize square dancing's exposure. Public service announcements could be submitted to local cable television companies and radio stations to help spur visitations to the mall on the weekends in question. Flyers could be mailed to area churches, universities and schools promoting the "Health Activities Festival". At the "Health Activities Festival" each organization could wear their appropriate costumes such as square dancing, line dancing, or martial arts clothing and may demonstrate their dancing etc.

The mall "Health Activities Event" can be a success on many levels as it will provide an opportunity for people to ask questions about square dancing and meet a square dancer. Secondly, organizations will receive inquiries about square dancing etc. that could result in new members. Thirdly, visitors to the festival may ask for an application to join square dance lessons. Organizations that have banded together to increase exposure to the public have had success recruiting new members. In some cases, mall authorities have asked the groups to schedule a follow on "Health Activities Fair."

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 mac@americancallers.com or Dr. Patrick Demerath at demerath@tsum.edu. The American Callers' Association is looking out for you. Until next time, Happy Dancing.

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Well, you bow to your partner, corners all; and wave to the lady across the hall. Then swing your partner round and round, any ol' way but upside down...and welcome, welcome to our town! This is what Wayne Anthony, Columbus' Council-man-at-large delivered as part of his welcome speech to the dancers at the Spring Dance held in Columbus. This call, he learned at 4H Camp when he was a youngster, was a big hit with the dancers, but the surprise to many of us, including Roger Loney the host caller for Columbus, also had his start at 4H Camp calling squares, which led to his display of an extraordinary job hosting the USSDA Spring Dance. Al Tatom, did an excellent job introducing Mr. Anthony, including his introduction of Dr. Brad Hicks, as his "Friend and Pastor" from Wynnbrook Baptist Church, who gave a very inspiring invocation.

Fountain City Twirlers did an incredible job in decorating the dance hall with spring flowers and welcome signage for the dancers, who came from all over Georgia including Alabama. Of course there was no end to the food, provided by Fountain City Twirlers and the Follow Me Travelers. Without the help of these two clubs we would not have had such an outstanding dance. A great big thanks goes to all the callers and cuers who participated, they include: John and Martha Pritchett cuer hosts, Jackie and Gene Tyre, who handled the Round Dance Workshop Saturday morning, Larry and Rochell Cronkie, Mike McDonald, Fran Soos and from Alabama, Ron Laak. For the callers, kudos to Wayne Burkes, Dan Campbell, Willis Simmons, Jeff Kirkland, Bill Jones, Bud Whitten and Randall Lunsford. Again, a great big thanks to all the callers and cuers!

Square dancing is a lot of fun, a great way to meet new and old friends from around the state, and we here in Columbus, appreciated your attendance and hope to be in a square with you come September in Macon.

Al and Nancy Tatom Publicity Chairmen



(left) is Betsy Greene (Cheektowaga, New York). She is a recent graduate of Water Wheel Squares. Her partner is Richard Hoesel (West Seneca, New York), Polly Hartman (Niagara Falls, New York) promenades with Hank Holzschuh (Colesville, New York) and Al Prell (North Tonawanda, New York) and his partner, Charlotte Gundlach (West Seneca, New York). It was a St. Patrick's Day Dance so you can imagine the green and white square dance attire and decorations. The photo appeared in the Bee News, a popular western New York, Newspaper.

Are You Dancing Uninsured

Every square dance organization needs General Liability and Accident Medical Expense coverage while conducting and sponsoring dance activities. As closely as safety rules are followed, accidents can and will happen. This insurance program, especially designed for USDA dance groups, provides Accident Medical insurance, which helps protect club members from financial loss due to a covered accidental bodily injury, and liability insurance, which protects the club and its members and association officials from financial loss due to unforeseen incidents which may develop into litigation against members and dance organizations.



Liability Insurance

Limits of protection: \$1,000,000 combined single limit of liability for bodily injury and property damage per occurrence (subject to a \$100 property damage deductible per claim) while participating in scheduled and sponsored dancing activities. \$100,000 limit for damage to premises rented to you.

Who is covered: The club and its members while participating in club or organization sponsored and supervised dancing activities. Liability coverage applies in the United States, its territories or possessions, and Canada.

Accident And Medical Insurance

Limits of coverage: \$10,000 Usual and Customary Accident Medical Expense, including Dental \$10,000, Accidental Death Benefit \$10,000, Accidental Dismemberment Benefit (loss of both hands, both feet, sight of both eyes, or any combination thereof), \$5,000 Accidental Dismemberment Benefit (loss of one hand, one foot, sight of one eye).

Note: Coverage is excess to any other valid and collectible medical insurance covering the same accident. Coverage provided for covered medical expenses incurred within 52 weeks of the accident up to \$10,000 for all eligible expenses as stated in the Policy.

Who is covered: Club members will be insured while participating in any regularly scheduled and sponsored dancing activity worldwide, including group travel (10 or more club members) in a vehicle commercially licensed for transportation of passengers and operated by a person holding a valid operators license for such vehicle, while being transported to or from a covered dancing activity.

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Square Dancing For Kids

Bob Elling, San Leandro, CA

I have always wanted to do a square dance program for kids in the public school system. Although I've done short classes or one-time dances, it wasn't until this year that I had the opportunity to teach a class throughout the year. The third grade teachers approached me about teaching a short dance session once a week with the idea that square dancing was a great way to include physical exercise in their curriculum. I explained that square dancing with a live caller teaches the kids how to pay attention and can benefit them throughout their school experience. The program was set to be one 30-minute session a week for the entire school year with a performance for the rest of the school at the end.

To start I used my slightly adapted version of the Virginia Reel and the Hokey Pokey, which is a good "right vs left" teaching tool for this age group. I used a great idea from Jerry Helt for a "sit dance" with the kids doing movements while sitting in a circle on the floor. It works well for getting their attention, practicing right and left, and counting to the music with phrasing. A lot more can be done with this idea if there is time, but I needed to move on to the squares, since that's what I do.

Perhaps the most important thing I did was something that came as a sudden inspiration on the first day. To encourage the kids to hold hands, which can be difficult at this age, I told them that square dancing was different from any other dance, in fact it's more of a sport. As a sport we dance in teams and members of the team hold hands. As soon as I finished saying that everybody joined hands and I was stunned at how effective it was. From that point on if I said join hands and some did not, I would add "Where's your team?" It worked like magic. I also





noted that not everyone likes square dancing, and that's okay, but when you are on a team you should not let your team members down. Without you, your whole team loses and that's not fair or fun.

When they formed squares I had them make couples, or two-person teams. I didn't designate boys and girls so we had all forms of couples: boy-boy, boy-girl, and girl-girl. Nobody cared. Patter tips were only teaching tools to get timing down. I used a wide variety of music from modern to old time traditional. I especially like to use songs where they will sing along. Their favorite call was Rip 'N Snort. They did Grand Square with perfect timing at first, then got sloppy, just like adults tend to do. So I had them walk three, then stomp (1-2-3-Stomp). It not only sounded great but got them turning on every fourth beat.

There were days that I felt we weren't getting anywhere and yet the teachers said the kids really enjoyed the sessions. I guess they were concentrating more than I thought. One day in March everything clicked and they were real square dancers. I didn't want to quit.

At the end of the school year the four classes, or 77 third graders, performed several square dances for the entire school and quite a few parents. The smiles on the kids' faces show how they really enjoyed it. After their demonstration, they had me stand in the center of a large ring while the kids did a "Wind Up a Ball of Yarn" around me, then presented me with posters from each class. One class wrote their thoughts about the square dance experience. Teamwork was one of the most common themes mentioned.

It was a successful year and I've been invited back to teach both the third graders and the fourth graders next year.

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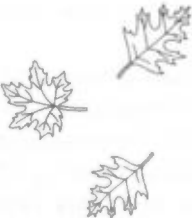


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Peek Into a Caller's Record Case

Corben "Cory" Geis, of Altoona, Pennsylvania, has been drawing and doodling cartoons for the ASD magazine for 21 years, calling for 22 years, and dancing for 23 years, and he's not even 35 years old. Although he looks 55, he acts like he is 5. But that's his job. He's been the sports mascot for the Altoona Curve Baseball Team since 2001, and they are a Pittsburgh Pirates Minor League Affiliate Team. Now, there's another team the Pirates own just about 40 minutes down the road, so Cory works for both teams. Single A and Double A teams. "Running around in a warm and furry costume while entertaining fans is my weight loss program." says Cory, "but eating ballpark food all summer doesn't help any".

He accredits his calling career to caller Bruce Williamson for giving him his first shot at the 'calling gig', and Tom Miller for showing him 'the way'. He records for Silver Sounds Records and has been a member of Callerlab since 1994.

His clubs include Tuesdays With Cory, where he calls the Mainstream and Plus program, cues Phase 2 rounds and prompts Basic and Intermediate Line dances. The Hakuna Matatas, a handicapable square dance club, and The Thinking Caps DBD group along with Tom Miller. Corby also calls for several wheelchair square dance groups.

When asked about his three jobs; Sports Mascot, Caricature Artist and Square Dance Caller he says, "All of my jobs our fun! I get to do all the mischievous things I used to be sent to the principal's office for while playing the mascot; I sit on my duff and make people look funny and they pay me as a caricaturist; and as a square dance caller I get to tell people where to go."

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 Mississippi Squirrel Revival ... Lamon
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 Baby Make Her Blue Jeans Talk .. ESP
 Wake Up Jacob DJ
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 +Any Jimmy Buffett Singing Call

Patter Records:

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 Hey Jude TNT
 Steamer Rhythm
 Bills Wheels ESP
 Star Wars 2 PMDO
 Quando Quando Royal

Why Be A Member Of (Join) A Square Dance Club?

By Roy Gotta

The answer is quite simple. FINANCIAL SURVIVAL! If you wish to continue to enjoy this activity, today's economics demand that you join a club and give it the financial assistance it needs to survive. There may be some other perks that I will mention later, but first, let's look at the financial aspect.

I am going to examine a hypothetical club, which has 32 members, of which only 20 attend a dance at any given time. If your numbers are different (members or monetary), adjust and recalculate. All of these figures are to make a point.

Expenses: Hall Rent - \$75
Caller + Cuer - \$160
Refreshments - \$10
Misc. expenses - \$20 (yearly costs averaged to a per dance basis)
Total - \$265
Number of dances per year - 24
Total expenses for year - \$6360

Income: 20 club members at \$6.00 per - \$120
10 guests at \$7.00 per - \$70
50/50 - \$25
Total - \$215
Number of dances per year - 24
Normal income for year - \$5160
Income from 3 raids - \$250
Total income for year - \$5410

Net loss for year - \$950

Obviously the club cannot survive on income from the dances alone. The bottom line is that if you enjoy coming to this club to dance, additional monies need to be found. The first avenue for this additional revenue is **membership dues!** The above scenario would require each member to be charged approximately \$30 each. This could be offset somewhat by fundraising. When you think about it, this is not such a big deal. I pay \$40 to play in a golf league. All it gives me is the right play with a certain group of people that I like, on a certain day. I enjoy it, and it fits my schedule. Should my square dance club be any different? Your membership fee may be the difference between having a place to square dance, and not having a place to square dance.

There are other advantages to joining a club. You are on a cancellation phone chain (two weeks ago a club cancelled because of basement flooding). You usually pay a dollar less than guests at your club dance. If you go to every dance, then your dues are a net cost to you of \$6.00. There is probably a membership list, so if you want to contact someone, you have their information. Many clubs have one or two social functions (picnic, etc.) a year.

You enjoy Square Dancing as one of your chosen forms of recreation. Support it by joining a Square Dance Club (or two).

EASY LEVEL

From
Bob Howell



Ollie Mae Ray of Charleston, Illinois, has written a book on "Sit Down Dancing". Our first dance to be featured this month was sent along to me and is a great one to be used as a "breather" at a One Night Stand or ideal for nursing home programs. It is also well received by "Solo" group participants who need a break. Seniors also enjoy moving to the familiar tune of ---

Cab Driver

Formation: Dancers sitting in chairs facing the same direction or the person cuing the sequence.

Music: "Cab Driver" Mills Brothers Golden Oldies/Golden Recording

Routine: 4/4 Time. Directions are the same for everyone. Start after the introduction ends

Measure: 1-6 Part 1: Step and Slide, step and swing

- Count: 1 Step to R on RF
2 Slide LF to RF
3 Step to R on RF
4 Touch LF to RF, clap hands
5-8 Repeat on L side, LF leads
9-16 Repeat counts 1-8
17-18 Step on RF and swing LFXIF of RF, clap hands
19-20 Step on LF and swing RFXIF of LF, clap hands
21-24 Repeat counts 17-20

Measure: 7-10 Part 2: Vine, step and swing, step in place and sway

- Count: 1 Step to R on RF (vine)
2 Cross LFIB of RF

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- 3 Step to R on RF
- 4 Touch LF to RF, clap hands
- 5-8 Repeat on L side, LF leads (vine)
- 9-10 Step on RF and swing LFXIF of RF, clap hands
- 11-12 Step on LF and swing RFXIF of LF, clap hands
- 13-16 Step in place R, L, R, and L as you sway to R, L, R, and L
With hands up in front of you in windshield wiping motion.
Start the dance over from the beginning. Repeat the sequence until the music ends.

Note: Ollie Mae Ray's book is available from:

Ollie May Ray, Ph.D.
1017 Williamsburg Drive
Charleston, IL 61920-4333

Here is a Sicilian Circle mixer written by Ken Kernen of Albuquerque, New Mexico. He named it the ---

Pittsfield Circle

Formation: Sicilian Circle...A large circle of couples facing couples. One couple facing CW, the other facing CCW.

Music: Any suitable 64 ct. tune.

Routine:

- 1-8 STAR RIGHT
- 9-16 STAR LEFT
- 17-24 TWO LADIES DOSIDO
- 25-32 TWO LADIES STAR RIGHT
- 33-40 STAR PROMENADE THE MEN AROUND TO HOME
- 41-48 WOMEN STAR LEFT
- 49-56 STAR PROMENADE THE LADIES AROUND TO HOME
- 57-64 PASS THRU TO A NEW TWO

Here is a square dance routine that was shared with me by the late Andy Pennock of Edmonton, Canada, from a book entitled, "Everybody Dance". Note that it can be danced with 4 couples, 5 couples or 6 couples. Dave Patterson, the choreographer named it the - - -

Ida Red Square Dance

Formation: Square or Rectangle - 4 couples - 2 heads, 2 sides

5 couples - 1 head, 4 sides

6 couples - 2 heads, 4 sides

Music: Ida Red

Routine:

Beats

- 1. 8 HEADS FORWARD AND BACK
- 2. 8 SIDES RIGHT AND LEFT THRU
- 3. 16 HEADS PASS THRU AND SEPARATE

SIDES RIGHT AND LEFT THRU
HEADS GO HOME (Don't face in)

4. SIDES FACE
5. 16 EVERYONE RIGHT AND LEFT GRAND TWICE AROUND
6. 8 PROMENADE ONCE AROUND AND 1 POSITION MORE
REPEAT WITH NEW HEADS

Our friend from Germany, Heiner Fischle wrote a most fitting contra. He named it the - - -

September Contra

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

Music: Any 32 bar tune.

Routine:

- 1-8 Corner swing
9-16 Circle four, 3/4 round
17-24 Veer left and promenade
25-32 California twirl, come back
33-40 Bend the line, Ladies chain
41-48 Right and left thru
49-56 Circle RIGHT 3/4 'round
57-64 Pass thru, dosado



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First, the full Registration Form (*Sometimes referred to as the Long Registration Form*) should be completed and returned to confirm that you will be attending the 57th National Square Dance Convention®. A Convention Name Badge will be made for you and placed in your Convention Packet. The Name Badge is your admission to every Convention activity, NOT the ribbon.

Secondly, the full (*Long*) Registration Form is where the Program Book, Syllabus, Cookbook, Sew & Save Book, *National Squares Magazine*, Bus Pass, Tour Reservations, and admission to Wednesday's Special Event may be purchased. Camping fees may be paid, also.

Third and most important, if you wish to stay at one of the Convention hotels listed on the back of the form, you must register through the 57th National Square Dance Convention® Housing Bureau and indicate your preferences on the full Registration Form. The quicker the 57th NSDC Housing Bureau receives your completed full Registration Form with your hotel choices, the more likely you are to receive your first selection. Remember, Bus Passes are only available to registered dancers who have booked housing through the 57th NSDC Housing Bureau.

If you haven't converted your pre-registration by returning the full Registration Form, please do so as soon as possible. It will guarantee reservations and Convention booklets to help you enjoy the Convention, confirm your attendance, and help secure a hotel selection of your choice.

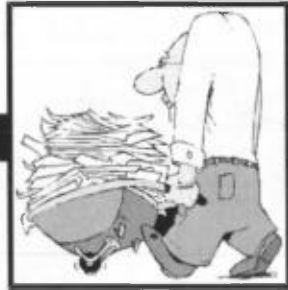
If you have questions, please contact the 57th NSDC Registration office by phone at 785-266-3106, fax at 785-215-6684, email at Registration@57nsdc.com, or by US Mail at 57th National Square Dance Convention®, P.O. Box 5790, Topeka, KS 66605-5790.

Warm Up Dinner & Dance

The RV and Camping Committee has planned a truly unique event for Tuesday evening, June 24. There will be a BBQ Dinner and Old-Barn Dance to benefit the Kings Achievement Center (Boys Home) at the Center adjacent to Lake Afton. They will offer hayrack rides from the dinner to the dance and around the Center. Dress is CASUAL. The super fun callers for the dance will be "The California Gang," Ben Goldberg, Phil Farmer, Bill Silver, Rod Shuping, and Skip Stanley. Advance tickets are required for the dinner. A flyer/registration form is available on the 57th NSDC Web Page at www.57nsdc.com. The dinner and dance is open to all dancers. It's a Pre-Convention Warm-Up Event you don't want to miss – Delicious Food and Super Dancing!

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FROM THE MAIL ROOM



A letter sent to the County Music Association:

My name is Loren Rueschman, but they all call me Skip. I live just outside of Akron Ohio, I am recently retired, and a square dance caller.

I became involved with America's National Dance about 19 years ago, about the same time that Country Music was experiencing a revival. I grew up with Country Music. My uncle played pedal steel guitar in a country band. Country music has always been a big part of Square Dancing. Gene Autry and Roy Rogers always had square dancing in there movies. Historically Square Dancing has always been a part of country music, that is, up until the early seventies. At this same time country music was experimenting with new styles (i.e. Rock-a-Billy) and experiencing a slump in popularity. Square Dancing at this time was at its peak in popularity with national conventions drawing as many as 38,000 dancers from all parts of the country and the world.

Square dancing has along history in America having roots reaching back to our colonial days, but is no longer a dance for country bumpkins when, in fact, it takes a more than a fair amount of mental skill to master the average 128 "calls" or commands. Over 30 of our states have adopted the square dance as their official state folk dance.

At the turn of the last century the art was almost lost, only surviving in Appalachia and New England. It was rediscovered by Henry Ford, who became interested in the revival of Square Dancing as a part of his early New England restoration project. His efforts captured the interest of other individuals who then modernized the activity so that it would appeal to contemporary America while retaining its basic flavor. America's National Dance is once again in need of a facelift and boosters shot. One of the big problems seems to be the "Minnie Pearl" image, although greatly loved, it belongs to history. Younger dancers have mixed feelings about this but tend to favor current western fashions. Although our music choices are mixed genre, country music is still in the driver's seat. Hopefully, through a coordinated effort of our dancers, callers and the Country Music Association it can again enjoy a new surge of popularity.

Up until the '70's Square Dancing has been included as a part of most country; music festivals across America. Somewhere in the turmoil of change, what was once a merged heritage found two separate paths? Is it possible that the County Music Association might help us to once again help give America the gift of a renewed interest in it's national dance and merge the two paths into one? Perhaps something as simple as using local square dancers as part of the intermission, Intro, or side entertainment at Country Music concerts could be a tremendous boost on both sides. Dancers perform for free. Callers have a National group called CALLERLAB (www.callerlab.org). They can help locating dancers and callers in the states and cities where performances are planned.

Please consider keeping the great American treasure vibrant.

Respectfully,
Skip Rueschman

Miscellaneous Squares



CREATIVE CHOREOGRAPHY



From
Lee & Steve Kopman

Thanks again for all the encouraging words we get in our travels around the world about Creative Choreography. Let's have some fun with ends fold this month. Hopefully they'll be a position or two you haven't tried. Enjoy!

- 1) HEADS pass thru
separate around 1 to a line
pass thru
ends fold
touch 1/4
split circulate
swing thru
circulate
extend, right and left grand
- 2) SIDES pass thru
separate around 1 to a line
pass thru
ends fold
single circle to a wave
CENTERS trade
boys run
touch 1/4, coordinate
1/2 tag, girls run
pass the ocean
right and left grand
- 3) Heads lead right and circle to a line
pass thru
ends fold
slide thru
chase right
boys run
LEFT square thru 4
left allemande
- 4) SIDES flutterwheel & lead right
square thru 4
ends fold
pass thru, right and left grand
- 5) HEADS square thru 2
square thru 2
ends fold
LEFT square thru 3
CENTERS square thru on the 3rd
hand right and left grand

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- 6) SIDES pass thru
separate around 2 to a line
pass thru
ends fold
touch 1/4
split circulate TWICE
hinge
extend, right and left grand
- 7) HEADS lead right
square thru 2
ends fold
star thru
chase right
boys trade
pass thru
tag the line
leads u turn back
right and left grand
- 8) SIDES lead right
square thru 2
ends fold
pass thru
If you're looking out cloverleaf
Centers star thru
swing thru
cast off 3/4
right and left grand
- 9) HEADS pass thru
separate around 2 to a line
pass thru
- ends fold
right and left thru
left allemande
- 10) SIDES square thru 2
square thru 2
ends fold
single circle to a wave
fan the top
boys run
boys trade
wheel and deal, sweep 1/4
square thru 3
trade by, left allemande
- 11) SIDES pass thru
separate around 1 to a line
ends fold
slide thru
ends fold
CENTERS pass thru
pass thru, right and left grand
- 12) HEADS flutterwheel & lead right
square thru 2
ends fold
single circle to a wave
fan the top
recycle
square thru on the 4th hand LEFT...
left allemande

THE KOREO KORNER

From
Steve Kopman



Let's stay with the fold theme but tweak it just a little.

Heads lead right and circle to a line
pass thru
ends cross fold
THEN:

- 1) LEFT touch 1/4
girls trade
split circulate
girls run
promenade
- 2) square thru 2
1/2 tag
circulate
swing thru TWICE,
right and left grand
- 3) touch 1/4
CENTERS trade
cast off 3/4
circulate, right and left grand
- 4) single circle to a wave
centers trade
girls trade
1/2 sashay
pass the ocean
right and left grand
- 5) slide thru
centers pass thru
wheel and deal
zoom
CENTERS fan the top
CENTERS BACK UP
you're home



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for your graduating class! We just need to know when and how many!*

Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about square dancing in North Carolina and Texas.

Why Texas, you say? Texas is home and that is where we will stay for quite a while now. As grandpa said, "Stick me with a fork, I'm as done as a Christmas goose!" Well, we are not done with square dancing, but we are pretty well done with traveling for a while now. After six weeks in Australia, three weeks to and from Charlotte, North Carolina, and a week in California, we will travel via armchair for a while. Of course we will still host folk from near and far. The welcome mat is always out. C'mon, let's go dancing!

We have volunteered to serve our local club this year as presidents. We have had years of square dancing, but have never experienced quite this unique level of leadership. We will report our progress from time to time. We hope to begin with a fairly large class and bring a lot of newer dancers on board. Like some of our best known callers who teach a class of newcomers. Each and every year, we work with each new class, but have never headed up a club.

Charlotte and the 56th National Square Dance Convention was great! For National Convention Junkies like us, Charlotte was a real high point. The halls were excellent, the sound was excellent, the callers were excellent, the food was excellent (and moderate in cost), and the whole convention rated an "A+" from us. We reveled in rejoining with old friends and new, and are now looking forward to Wichita. Wichita, Long Beach, and Louisville have a lot to live up to from Charlotte.

One incident created a bit of a stir. The caller who was on the "International Dancing" seminar with us, Art Oke from England, remarked that he had two dancers, mother and daughter, who always dance together. The mother always dances "boy" and did not even have any skirts with her. Was there going to be a



Jim and Betsy – Your Rovin' Corners

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problem? Well...Yeah! After traveling half way around the world to dance at an American National Square Dance Convention, she was asked to leave the floor for not being in the "proper attire." Of course she cannot say she did not know, as there were signs at every doorway, and on the registration form. It was made clear that in order to dance, dancers had to be in "proper square dance attire." I just wish that the powers that be could have turned a blind eye to this particular lady.

This is an issue that the NEC needs to address. Perhaps casual during the day, more formal at night, with prairie skirts acceptable anytime.

When we returned from Australia, before Charlotte, Herbie and Heidrun Hoffman, from Berlin, were waiting for us at our home. We have known them for years, and when we were in Berlin a year ago, they took us all over Berlin to one square dance club after another. Such giving and wonderful people soon saw what fun square dancing was and sought a club. They joined the Hippo Hubbubs and just recently graduated before coming to the USA. They were delighted and amazed with the Charlotte convention. They are definitely planning to come to Long Beach and bring their friends.

If you read all the articles in last month's American Square Dance, you know that if we hope to continue with this wonderful activity, we are going to have to change, to update, to make ourselves more accessible and attractive. In short, we are going to have to "give a little." The pressure is on us! We can continue as we have done and slowly wither and be ignored or we can revitalize ourselves and attract people from the 21st century!

If you are reading this, you already know that square dancing is a wonderful activity and we must share it with the world. It is excellent socially, healthily, and mentally. Square dancers live longer and happier lives than most of the population. Of course we must keep the good aspects of square dancing as we renew and update ourselves for the future.

The thing we must do is grow. We all know how this happens. We invite

people to come and see just what we do. We invite them to dance. We treat them lovingly and caringly, and shepherd them through learning to dance, we welcome them into our hearts and clubs. We make them one of us as soon and as well as we possibly can. We make sure that they are fully part of ourselves, so there is no seam, no difference, no distance between our newer dancers and the club members who have been dancing for a while. The best way to get people into square dancing is to take them by the hand and bring them along to our party.

If we do our jobs right, they will want to bring their friends, who will want to bring their friends, and so on, and so on, and so on.

Here are some tips for recruiting. Every time you meet someone, ask them "where do you square dance?" If they say they do not square dance, offer your sympathy then reassure them that all is not lost, it is not broken beyond repair. Tell them we have a wonderful club, we have a fun time every week (and more often) and that they, too, can become part of this worldwide family. Reassure them that learning to dance is like building a brick wall; you start with a simple foundation (walking) and proceed with one brick at a time, and enjoy the whole process.

Last month you read about the "revolving door" of square dancing in which dancers come in and go out in nearly the same numbers. We have to find ways to make dance nights so attractive, so much fun, so desirable that they can hardly wait till next week!

September is square dance month. Now is the time to tell the world about the wonderful world of square dancing. There are thousands of people in every community that do not know the joy and delight of square dancing. They have not been told! We are keeping it a secret from them! They do not know that such a wonderful activity exists. We must tell them. We must bring them to the party. They need us. They need square dancing!

Next month we will have more to say about the joys of leadership.




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Take a  at what is just released...

The following seven routines were choreographed by Jim & Kathie Kline:

Hasta Manana III

Phase III – Cha Cha – RWH 831 by Rawhide Records

Time step, basic, crab walks, shoulder to shoulder, peek a boo chase, New Yorker, nice basic phase 3 cha cha.

Hasta Manana II

Phase II – 2 Step – RWH 831 by Rawhide Records

Hitch, vine, circle away and together, traveling box, circle chase, basketball turn. Can be danced to on cues.

How High The Moon III

Phase III – Cha Cha – RWH 833 – Rawhide Records

Cucaracha, basic, fencelines, sliding doors traveling doors, New Yorkers, ending is cucaracha in 4 and point. Can be danced to on cues.

How High The Moon

Phase II – 2 Step – RWH 833 – Rawhide Records

Broken box, basketball turn, travelling box, hitch, hitch/scissors, locking steps, ending is apart point.

Be Bop Blues II

Phase II+1 – 2 Step – RWH 832 – Rawhide Records

Point steps, side touches, hitches, basketball turn, solo left turning box, ending is basketball turn and point.

Be Bop Blues III

Phase III – Foxtrot – RWH 832 – Rawhide Records

Cross hovers, in and out runs, diamond turn 3/4, whisk, wing, telemark, vines, ending is apart point.

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Be Bop Blues IV

Phase IV+1 (Stop & Go) – Jive – Rawhide Records

Fallaway rock, throwaway, link rock, changes places, jive walks, windmills, pretzel turn, kick ball change, ending is point and step. Nice basic jive routine.

The following 5 routines were choreographed by Dorothy Sanders:

Bottle this Up

Phase II – 2 Step – EPIC 34-73715

Basketball turn, traveling door, prog. scissors, hitch/scissors, lace sequence limp, ending is apart point. Can be danced to on cues.

Hide Nor Hair

Phase II+2 (Fishtail and Strolling Vine) – 2 Step – STAR 509

1/2 box, lunge and turn, fishtail, scissors sequence. Wrap and unwrap sequence and strolling vine and has locking steps, ending is jazz hands. Can be danced to on cues.

All In the Game

Phase II – WZ – STAR 203

Right turns, progressive twinkles, canter, balances, left turning box, ending is dip back and twist. Can be danced to on cues.

If I Didn't Care

Phase III+2 (Diamond Turn/Quick Diamond 4) – Foxtrot – Ranwood 873 by Ray Anthony

Nice music to a good intro to foxtrot. Hovers, whisk, wing, left and right chasse, slip pivot, cross hovers, diamond turn, and quick diamond turn in 4. Ending is side corte.

Cho Cho

Phase II+1 (Fishtail) – 2 Step - Speed 42 – STAR 126

Traveling box with twirl, progressive scissors, fishtail, scoot, circle 4, wrap and unwrap sequence, and side touch sequence with knee. Ending is roll 4 and hands up.

The following 4 dances were choreographed by Mike and Michelle Seurer:

This Time

Phase II+1 (Hover) – Waltz – STAR 179B This Time Last Year

Nice basic waltz to good music. Waltz away, vine and twirl, balances, box, twinkles, canter, ending is dip twist.

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Proud Mary

Phase II – 2 Step – Rawhide Records RWH 834

Struts, face to face, basketball turn, hitch, skate sequence, solo left turning box.
Can be danced to on cues.

Voices Of Spring Waltz II

Phase II+1 (Hover) – Waltz – Rawhide Records RWH 724

Box, twirl vine, twisty balance, progressive twinkles, canter twirl, hover, ending is dip center and hold. Can be danced to on cues.

Voices Of Spring Waltz IV

Phase IV – Waltz – Rawhide Records RWH 724

Left turns, box, balances, diamond turn, cross hovers, right turns, canter, hover, in and out turns, ending is canter dip to center.

My Endless Love

Phase VI – Rumba – Lionel Ritchie & Diana Ross Motown CD Endless Love – Wayne and Barbara Blackford

Lovely music to a lovely rumba. Dance starts in tandem, with side lunge, hockey stick with spiral, curl, synco hip twist, synco opening out, cross lunges, hip rocks, telemark corte, ending end in tandem, cross check and hold.

Caro Mio

Phase IV+2+1U – Waltz – STAR 128 – Beryl and Mike Harcourt

Viennese turns, cross swivels, locking steps, diamond turn, ripple chasse, back passing change, whiplash, hover corte, ending is chair and tilt with arms.

Phantom Of The Opera

Phase V+2 (Rudolph Ronde, Fallaway Ronde Slip) – Int'l Tango – STAR CD 522
flip Can't Smile without You – Desmond and Ruth Cunningham

Looking for a nice tango. This is it. Has inside swivel and tap, open promenade, Rudolph ronde, Spanish drag and tap lady run and he catches her. Ending is underarm spiral and lower.

CUE TIPS

*Selected by
Fran & Jim Kropf*



We are wondering what "Sweet Gypsy Rose" is "Dreaming" about? Maybe it's subscribing to the American Square Dance Magazine.

Sweet Gypsy Rose

CHOREO: Yasuyo Wantanabe, 24 Nakaseko-Cho Toyohashi

RECORD: Scope 57

RHYTHM: Waltz – Phase 2+2 Hover, Spin Turn

SEQUENCE: INTRO-A-B-A-B-A-B(1-12) END

INTRO

WAIT 2 MEAS;; APT PT; PKUP TCH to CP/LOD;

PART A

TWO LEFT TURNS to BFY/WALL;; BAL L & R;; LACE ACROSS; FWD WALTZ; THRU TWINKLE; THRU FC CL to BFLY/COH; WALTZ AWAY; WRAP; FWD WALTZ; ROLL OUT to LOP/RKLOD THRU TWINKLE; THRU FC CL; CANTER TWICE;;

PART B

HOVER; THRU SD BEHIND; ROLL 3; THRU FC CL to CP/WALL; LEFT TURNING BOX;;; DIP BK; REC TCH to BFLY/WALL; TWISTY BAL Left & Right;; STEP SWING; SPIN /MANUV; SPIN TURN; BACK 1/2 BOX;

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RECORDS

END

STEP SWING; W SPIN to LOP/RL0D; THRU TWINKLE; THRU SD CORTE;

Dreaming

CHOREO: Nancy and Dewayne Baldwin

RECORD: STAR 221

FOOTWORK: For Man Except As Noted

RHYTHM: Waltz – Phase 2+1 (Imp)

SEQUENCE: A-BB-C-A-B-C-A-END

INTRO

WAIT 2;; APT; PT; TOG CP/WALL; LEFT FC TRUNING BOX;;;;

PART A

WALTZ AWAY; LADY WRAP; FWD WALTZ; FWD FC CLS CP/WALL;
BOX;; DIP BK; REC SCAR; TWINKLE BJO; MANUV; RIGHT TURN CP/
LOD; FWD WALTZ; TWO LEFT TURNS CP/WALL;; SOLO TURN 6;;

PART B

WALTZ AWAY; TURN IN 3 FC RL0D; BK WALTZ; BK DRAW TCH; THRU
TWINKLE 2 X;; TWIRL VINE; PKUP SCAR; 3 PROG TWNKLES;;; FWD FC
CLS; BAL Left & RIGHT;; TWIRL VINE; PKUP CP/LOD;

PART C

PROG BOX;; 2 FWD WALTZ (W DRIFT APT); THRU TWINKLE; THRU
TWINKLE CP/LOD; LEFT TURN CP/RL0D; BK WALTZ; OPEN IMPETUS;
THRU SD CL BFLY; TWIST BAL LEFT & RIGHT;; TWIST VINE; FWD SD
CL; CANTER 2 TIMES;;

END

APT Pt; Rec TCH; LEFT TURNING BOX;;;; DIP TWIST & KISS;

THE COUNTRY LINE

By
Mike Salerno



Recently, I had the opportunity to attend the 56th National Square Dance Convention in Charlotte, North Carolina. What a wonderful time I had in the Line Dance/Country Western Dance hall as well as at the entire convention. It was a pleasure to see the enthusiasm of the dancers and the instructors. I met many wonderful people and learned many new dances. Next year, at the 57th National Square Dance Convention in Wichita, Kansas, I will have the responsibility of coordinating everything for the Line Dance/Country Western Dance hall. Attending the Charlotte convention has given me many things to think about. I hope that I can put some of those thoughts into practice. I am currently trying to solicit all the instructors that I possible can to teach and assist in making the Line Dance/Country Western program as great as the one in North Carolina. So, if you are an instructor, plan to attend the event, and are willing to teach or help, let me know. I plan on many hours of line dancing, partner dancing, couples dancing, and loads of fun.

This month's dance is one that I learned at the convention, and I liked it so much that I wanted to share it with you. It is easy and fun. I hope you enjoy it.

If you have any questions about this dance or a suggestion for a future column,

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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: Sea Legs

Basic Steps (Official NTA Definitions):

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.

Toe Strut: Moving forward or backward, place the toe and then the heel of the foot on the floor for counts 1, 2, with a weight change on count 2.

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

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

* Prompting Cues are in **Bold** Lettering

NAME: Sea Legs (aka Meg's Sea Legs)

DESCRIPTION: 32 count, 1 wall, basic line dance

CHOREOGRAPHER: Chris Cleevely (UK)

MUSIC TEMPO SUGGESTIONS:

Slow: I'm From The Country by Tracy Byrd (129 BPM)

Medium: Hillbilly Rock by Marty Stuart (140 BPM)

Fast: Sea Cruise by Frankie Ford (150 BPM) or any moderate to fast swing tempo

COUNTS/STEP DESCRIPTION

Walk, Walk, 1/2 Pivot, Right Forward Toe Strut, Left Forward Toe Strut

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

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

5-6) Touch Right Toe Forward, Step Down on Right Foot

7-8) Touch Left Toe Forward, Step Down on Left Foot

Walk, Walk, 1/2 Pivot, Right Forward Toe Strut, Left Forward Toe Strut

9-16) Repeat Steps 1-8 facing back wall

Step Forward Right, Touch, Step Back Left, Touch; Step Right Side, Touch, Step Left Side, Touch

17-18) Step Right Foot Forward, Touch Left Toe Beside Right Foot

19-20) Step Left Foot Backwards, Touch Right Toe Beside Left Foot
21-22) Step Right Foot to Right Side, Touch Left Toe Behind Right Foot
23-24) Step Left Foot to Left Side, Touch Right Toe Behind Left Foot

Step Right, Together, Step Right, Touch, Step Left, Together, Step Left, Touch

25-26) Step Right Foot to Right Side, Step Left Foot Beside Right Foot
27-28) Step Right Foot to Right Side, Touch Left Toe Beside Right Foot
23-24) Step Left Foot to Left Side, Step Right Foot Beside Left Foot
23-24) Step Left Foot to Left Side, Touch Right Toe Beside Left Foot

Let's dance it again and again!

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ALL THINGS CONSIDERED



By
Ed Foote

Recollections Of Charlotte

My wife and I attended the National Convention in Charlotte, North Carolina, at the end of June and had a wonderful time. It was one of the best organized conventions we have attended, and we have been to 16. I was on 4 panels and called in various halls and was impressed at how smoothly things ran. My wife attended several of the sewing seminars and found them all enjoyable. What follows are random thoughts of the event.

Final attendance was about 8,000. Pre-registration at the end of December was 5,600. This means that in 6 months only 2,400 additional dancers registered. Based on the number registered at the start of the year, final attendance was estimated to be higher than it was, but this is a pattern that has occurred in recent years. The Conventions are very gung-ho to sell Early Bird registrations and they do a good job. But this means there are not many people left to be a "late bird."

The last convention to have an attendance in 5 figures was Anaheim in 2001. St. Paul had 8,828 in 2002 and all conventions since have been between 7,200 and 8,600.

We stayed at a downtown hotel. Reports from dancers who took busses to outlying areas and to the campground report that the buses were on time. Since busses are always a gamble from year to year, this year the gamble paid off.

There were 58 vendors. This is way down from the "good old days" when there were 200 vendors and a waiting list, but it simply reflects the downturn in

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Tom@tipproductions.com

square dancing. There seemed to be ample variety of products for everyone. The aisles were too narrow unless there were only a few people present, yet there was plenty of unused space next to the vendor area so the aisles could easily have been wider. There always seem to be problems of one sort or another with the vendor situation at conventions, and this is probably because an experienced vendor is not in charge.

I was on 3 New Dancer Retention panels and was amazed that surveys of those in attendance showed that only about 15% of class callers walk a call before showing it to their students. I will address this in detail in this column next month.

The A-2 hall was well attended, with 25 to 30 squares at night. One caller did a singing call and called a Do Sa Do. I was amazed (and pleased) that 95% of the floor did a correct Do Sa Do. Most Mainstream and Plus floors will have 80% of the dancers doing a "Swinging" Do Sa Do. The level of the A-2 floor was quite good.

I don't understand why some experienced callers call stop-start for a good A-2 floor, such as was present in Charlotte. It's as though they are so used to calling for weak A-2 dancers that they can not adjust.

Caller George Monaghan from Arizona passed away during the Convention. He did all his calling assignments on Thursday, went to the hospital on Friday and passed on Saturday. He called in Southern California for over 25 years, specializing in Advanced and Challenge, before retiring to Arizona 2 years ago. Sympathies are extended to his wife Carole.

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MOORE ON CONTRA

By
Paul Moore



Virginia Reel

A couple of months ago I wrote about celebrations and stated that there is no specific dance which we could call 'the American dance.' I may have spoken too quickly.

If anyone has attended a 'one night stand' or party dance, most likely they have done the Virginia Reel. Any caller who calls for church groups, father-daughter dances, etc., uses the Virginia Reel. I know that I cannot call a one-nighter without calling Virginia Reel.

I have been told that there are about 64 recognized variations of the dance, but for now, let's start off with what is considered to be the standard. The dancers form on in lines of five or six couples, the men are to the caller's right and the ladies to the caller's left. If the dancers range in age from 6 to 106, or there are more of one sex than the other, do not worry about which line they get in – there are no sex specific calls in the dance. Please try to give the dancers the first beat of the phrase at least on the opening figure.

Lines forward and back: go forward 3 steps and touch on 4 (or clap hands with partner).

In 8 steps, turn partner right elbow and back to place

In 8, turn partner left elbow and back to place

In 8, turn partner two hands and back to place

In 8, dosado partner

The top couple sashays down the set (8) and back (8): the term sashay comes from the French 'chasse' – I find that if I call it 'skip/slide' dancers get the idea of the motion

The top couple turns partner right elbow 1&1/2 to go to the next dancer in the opposite line to turn by the left elbow.

The same top couple comes back to the center to turn right then out to the 2nd couple in the opposite line to turn left – and so on until the top couple has reeled all the way down the set.

Once at the bottom, that couple sashays back up the set to the top, separates and goes down the outside with everyone in his/her line following in order.

The top couple gets to the bottom of the set and forms an arch, all the other dancer duck under the arch and come all the way up the hall. The original second couple is now the new top couple.

Continue the dance until everyone has had a chance to reel the set.

For music, use a good 2/4 reel (strong boom-chick sound) so the dancers will

feel the lift of the music. I encourage dancers to skip through the whole dance if they can. My favorite music is "Golden Reel," a five minute hoedown on the old *Sets in Order* label. It was made from a Windsor recording. Ask around and you may find copies. Other good tunes are Durang's Hornpipe, Turkey in the Straw, and Haste to the Wedding. Just be sure that the music is lively and you like it.

As mentioned, there are variations; for example, when I work with a lot of really young children (7 and under), the reel takes a lot of time to teach, and few of the dancers complete it successfully. So I call Virginia no-Reel. The dance is the same, but I leave out the elbow reel.

For some other groups, the elbow reel is the reason for doing Virginia Reel, so I leave out the elbow turns and two hand turn, and get to the heart of it.

Lines forward and back

Partner dosado

First couple sashay down and back

First couple reel the set, sashay back

Separate down the outside

Arch and all come under

There are other variations: in a four couple set, top lady and bottom gent are 1's, and top gent and bottom lady are 2's. The arm turns, two-hand swing, and dosado are done on the diagonal with 1's then 2's completing the action. From then on, the dance is like the other version: lines forward and back, top couple sashay, etc.

The great Ted Sanella wrote a version to be danced in square formation:

First couple go down center and swing opposite, end by backing into side lines

(ones are now at the bottom of the set) (16)

Lines forward and back (8)

Ones turn partner right, next on side (the one they swung) turn left (8)

Ones turn partner right 1 1/2

Turn next left, turn partner right 1 1/2

All allemande left corner

Swing partner at home.

Just to wrap up this column, The Virginia Reel has inspired people in other folk arts to create something new. There are at least five quilt patches called Virginia Reel. And folk singer Guy Clark has written a song called "Virginia's Reel"

Gents to the middle, let the young girl fiddle,

And you ain't got nothin' to lose

Allemande right, she could play all night

She could fiddle off the bottom of your shoes.

Oh me, Oh my, how she makes that bow hair fly,

How she hangs that music in the air.



From Kappie Kappenman

What Is A Leader?

Good leadership is important for the survival of Square Dancing

By Jeff Garbutt

Leadership is one of those human qualities that we often talk about, but sometimes don't really understand. Much has been written about leadership, covering subjects such as – what makes someone a leader, how to lead, leadership styles, and the list of subjects goes on.

But exactly what is a leader?

Before answering this, I suggest that you try the following exercise:

- Build up a list of well known leaders from any avenue of human endeavor and experience, both current and historical. (Include fictional as well as real if you like).
- Next try to define which particular quality of that person made/makes him/her a leader.
- Finally, try to find some common element that fits all leaders.

Chances are that you won't find any common ground. But there is! The one thing that all leaders have in common is that they have followers. So, what then is a leader? "A leader is someone who has followers".

It's as simple as that – if you want to be a leader – first you have to gain the trust, understanding and respect of a group of followers.

So how does one become a leader? Simple, you find some way to encourage people to follow you. And this means that you have to understand the people who follow you. You have to understand their needs, aspirations, concerns. You have to care enough about them and their needs to be able to satisfy them – because a true leader is nothing without followers.

You may think that this is rather paradoxical – that a true leader is basically a servant of his followers. But when you think about it – it is really a win/win scenario – look after your followers – and they will look after you.

But of course people are so complex, having many different personalities, aspirations and needs. And when you start dealing with many people – you have many different combinations of personalities and needs to consider. I guess this is what differentiates the good and bad leaders. Fortunately, there are many excellent books available on the theory of leadership – one that I recommend is "Leadership and the One Minute Manager", by Blanchard K Zigarmi P and Zigarmi D.

Cory's Stories

By Corben Geis

It's a small world after all. Our square dance world is getting smaller daily. The numbers are dying off, and there aren't many people knocking on the doors to get in. It's too bad, because it is so much fun. I still believe that it is one of our country's best kept secrets. But one thing that is really neat about it is I can go almost anywhere in the world and there's a square dance nearby. I have been calling dances for quite some time (in 2010 it will be 25 years, of course I started calling when I was 2 years old) and I have met a lot of callers along the way. Met and became friends with them at caller's schools, cruises, conventions, festivals and weekends.

If I didn't have so many different fun things that I was into, I probably would know a lot more callers and dancers abroad. Baseball and Art keep me occupied a lot. I recently returned from Maine, and my best friend drove with me and he is always amazed how I pick up the phone and call a caller colleague in different towns. We were in Portland, Maine, and I was calling a dance two hours after I arrived, and ended up going out for pizza afterwards with old and new friends. And, they picked up the tab. I tried to leave a tip, but they wouldn't let me. It's a funny feeling. Square Dancers are like family.

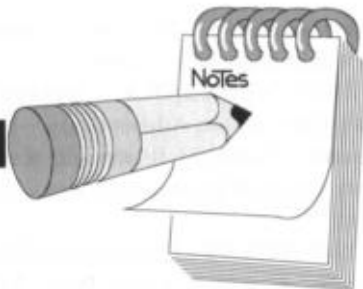
I was on vacation on the Gulf coast of Florida recently and I called up a pal and was calling at a campground and at a retirement community while on vacation. My best friend keeps telling me, "Cory, you always are wanting to visit your relatives in Germany, you could probably square dance over there too." And he is right. I have acquaintances over in Deutschland, who have basically told me, 'let us know when you are coming and you can crash at our place.' Ja wol!

That's the other nice bonus. We callers are a small crowd, and when we know our caller buddies are coming to our home towns we let them stay with us and show them around. So, basically we have room and board taken care of 99% of the time, and we have our own personal tour guides. This is great for me, because I don't like to eat at franchises and chains. Having your own personal tour guides is the best way I can go to the 'little ma and pa' types of restaurants. And, 9 times out of 10 they are off the beaten pavement and the food is incredible. Oh, by the way, our hosts usually drive us everywhere too. This is good because of gasoline prices. They are natives to their towns, so they know the best places to visit and sightsee, and I don't have to get brochures and figure out what I want to see. This is how it should be with callers from coast to coast. We need to watch out for each other and say, "I got your back, man." You realize alone we can't win, but together we can't lose.

When staying with square dancers overnight, it's better than a hotel and even better than a Bed and Breakfast. Sometimes I have the square dance clubs book me at a hotel, but with the dwindling numbers in decline, they usually can't afford it. This is why they invite us into their homes. The hospitality is amazing. If I do stay at a hotel or motel, someone almost always says, "you could have stayed with us, we have a swimming pool too". Rats.

There aren't too many activities out there that offer that kind of support, hospitality and comradery.

WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 – Wichita, KS

June 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

April 17-19, 2009 – Washington, DC

SEPTEMBER 2007

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

7-8 ALABAMA – Birmingham Blast, BSDA Friendship Hall, 1024 Old Walker Chapel Road, Fultondale; Pat and Gale Davis, PO Box 10, Cottondale, AL 35453; 205-454-1081, 205-394-2017; patgaled@yahoo.com

7-9 PENNSYLVANIA – Annual Dutch Treat, Lancaster; 905-332-7597

13-15 GEORGIA – 36th Annual GSSDA Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake St., Rockmart, GA 30153; 770-684-6661; njfeek103@wmconnect.com

20-22 SOUTH CAROLINA – Myrtle Beach Ball, Ocean Dunes Resort & Villas, Myrtle Beach; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885;

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21-22 **NEBRASKA** - Nebraska State Convention, Adams County Fair Grounds, Hastings; Bruce and Kathy Fiscus bcnu@gpcom.net; 402-373-4850

28-30 **TEXAS** - Capital Area Caller Training Seminar, Cedar Park; 512-219-9258

30 **ILLINOIS** - RRADA Dance, Concordia Lutheran Church, 7424 N. 2nd Street, Machesney Park; 815-623-7206; 815-248-2231

OCTOBER 2007

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

5-6 **FLORIDA** - 4th Annual Thrill In The Ville, John Wall and Lisa Wall 904-241-0384; ljwall@comcast.net; 6 Oaks Drive, Jacksonville Beach, FL 32250

5-8 **JAPAN** - Tokyo Squares 45th Anniversary Party, Tokyo, Hotel East 21 Tokyo; 011-81-3-331-64418

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

19-20 **FLORIDA** - 28th Annual Single-Rama, Kenilworth Lodge, 836 S.E. Lakeview Drive, Sebring, FL 33870; Ailene Picheco 321-452-7963; apicheco@juno.com

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

19-20 **MINNESOTA** - Swirler Whirler October Fest, Bloomington Lutheran School, Bloomington; 952-942-7316

19-21 **INDIANA** - 18th Indiana State Square Dance Convention, Horizon Convention Center, Muncie; Tony Batta-handyhomer@yahoo.com; 765-748-3046

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

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

26-27 **FLORIDA** - 33rd Annual Roundup, DeFuniak Springs Community Center, 361 N. 10th Street, DeFuniak Springs; Joe and Patricia 850-769-4218

26-27 **KANSAS** - South Central Kansas Festival, Cessna Activity Center, 2744 George Washington Blvd, Wichita; Bob and Janet Smith, 316-773-0291; jlesqdnr@msn.com; www.WichitaFestival.WeSquareDance.com

26-27 **TEXAS** - North Texas Square and Round Dance Association 2007 Annual Round Up and Callers Cavalcade, Grapevine Convention Center, 1209 S. Main Grapevine; 940-591-8755; pkemper2@verizon.net; www.nortex.org

27-28 **FLORIDA** - Fall Weekend of Rounds, Stardust Dance Center, 405 S. Collins Street, Plant City; John and Lisa Wall, 6 Oaks Drive, Jacksonville Beach, FL 32250; 904-241-0384; ljwall@comcast.net

NOVEMBER 2007

2-4 **FLORIDA** - 54th O'Leno Hoedown, O'Leno State Park, High Springs; Mary Chesnut, PO Box 1498,

Gainesville, FL 32602; days 352-378-2577; evenings 352-475-2550

11 **NEW JERSEY** - 33rd Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater; Donna Poyer and Mike Szekula 908-852-9285

11-15 **PENNSYLVANIA** - Pocono Caller's School, Ramada Inn, Lake Harmony; 732-249-2086

15-18 **NEW JERSEY** - Harvest Moon Classic, The Clarion Resort and Convention Center, Cherry Hill; 703-444-7075

16-17 **FLORIDA** - Northeast Florida Association Fall Festival, Christ the King Catholic Church, 742 Arlington Road, Jacksonville; Dee Dee and Bessie Stovall 904-744-7560; stovalldd@aol.com

DECEMBER 2007

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

JANUARY 2008

25-26 **SOUTH CAROLINA** - 33rd Annual South Carolina Square and

Round Dance Convention, Springmaid Beach resort and Conference Center, Myrtle Beach; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485; edjoanredman@aol.com; 843-871-0323

FEBRUARY 2008

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

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

16 **FLORIDA** - 29th Blue-Grey Square Dance, Toyota Indoor Showroom, 1232 West US Hwy. 90, Lake City; Annette Conk, PO Box 1666 Lake City, FL 32056; 386-935-1548; wrconk@alltel.net

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

MARCH 2008

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

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

14-15 **GEORGIA** - 17th Annual Fuzzy Navel, Oceanside Inn & Suites, 711 North Beachview Drive, Jekyll Is-

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March 15	May issue
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APRIL 2008

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

MAY 2008

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

23-25 FLORIDA – 54th Florida State Convention, Lakeland Civic Center, Lakeland; Mary Lee

JULY 2008

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.svosda.ca/2008 E-mail: convention2008@squaredance.ca

AUGUST 2008

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

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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

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

SEPTEMBER 2008

19-20 **NEBRASKA** – Nebraska State Convention, Adams County Fair Grounds, Hastings; Bruce and Kathy Fiscus bcnu@gpcom.net.

APRIL 2009

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

SEPTEMBER 2009

19-20 **NEBRASKA** – Nebraska

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