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"The International Magazine of Square Dancing"

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EDITORIAL

*From
Bill Boyd*



Many clubs have started classes, but it is frustrating to hear from so many clubs that are not having classes. In the entertainment market today there are many choices, football, movies, television, internet, ballroom dancing, school and church events and just staying home and doing nothing. What really upsets me is when the club, works, the club hands out flyers, the club places ads in papers, the club puts out door hangers, the club members talk to people the club member bring in a few dancers to learn and the caller will say, not enough students, I will not teach. To all the callers like that, I like to tell this story. There is an Orlando, Florida, Club with a long time experienced caller. After the club went to all the work to establish a class, after two weeks they only had one student. The caller told the club, if we want this student to learn, you must provide enough angels so I can teach the class. The club provided the angels, and for the price of one dancer, this caller with many years of experience proceeded to teach, not only all the way through Mainstream, but continued into Plus figures. Thanks to his effort and the willing support of the club, this club two years later was dancing an average of 14 squares. This club later lost its hall and the decreased in membership, but, to the best of my knowledge, most all of its former members are still dancing. When Jay Leno was a new talent and not widely known, he played a New York night club and only about one third of the seats were full. Jay Leno, even starting out was the consummate performer. His opening line was something like, "I am so glad that you thought so much about my performance you each bought four seats." Mr. Leno then proceeded to give a two hour show. We are not all Jay Lenos', but we can all be professional. If the club is going to do our work, and promote our classes, we can do our best to make it a success. One of the differences between 20 years ago and now, we must work harder for each new dancer. It is the callers job and the callers responsibility to keep that new dancer.

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CALLERLAB VIEWPOINTS

By
Mike Seastrom



Square Angel Duties

It's amazing how many square dance organizations and individual clubs have such great websites. The other day, I received an email from Mary Lou Kiser, the Webmaster for the Bluebonnet Squares of Houston, Texas, asking me to proof read some information. I really enjoyed just seeing the website (bluebonnets.irisar.com/), reading about their club, their club caller Wayne Morvent, and also their information about the duties of Square Angels. I have listed, with permission, the duties below and tried to edit a few things to make it more generic for any club. This is great information. Congratulations to Mary Lou Kiser, Wayne Morvent, and the Bluebonnet Squares and thank you for allowing us to spread this great information.

1. Arrive at the class dance at least ten minutes early.
2. Help the Caller/Instructor carry his/her equipment before and after the dance.
3. Help set up chairs, tables, and refreshments as needed.
4. Greet the new dancers when they come in and make them feel welcome.
5. Fill in squares quickly. If possible, stronger dancers should ask the new dancers, who might need more help, to dance.
6. Attempt to have at least equal numbers of angels and new dancers in each square.
7. Visit with the new dancers during breaks. One of the main reasons for having Square Angels is to get to know our new dancers, enjoy new friendships, and be a good support group.
8. Let the Caller/Instructor do the teaching during the tip. If you notice that a new dancer needs reinforcement on a given call or concept, please raise your hand and ask the Instructor to go over the definition and applicable rules. If one person does not fully understand something, there may be others who also need the reinforcement.

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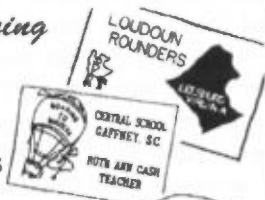
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9. Let the new dancer make the first movement on each call. Don't be afraid to let the new dancer make a mistake. If a mistake is repeated, then request reinforcement from the Instructor. When obvious help is needed to keep the square from continuing to break down, be as gentle as possible with any needed assistance. Sometimes it may be possible to point to where a new dancer is supposed to go.
10. Make sure to re-join hands with the adjacent dancers after completing a call. Do a normal Do Sa Do and don't kick or do extra twirls, even with other angels.
11. When a square breaks down, make lines of four and follow the CALLERLAB Lost Squares Procedure. Don't encourage the immediate return to original partners.
12. If the instructor makes a mistake, do as he/she instructs. Do not try to correct the caller or instruction. In general, dance as if you were a class member yourself except for always trying to be in the right place at the right time.
13. Say goodbye and be encouraging to the new dancers at the end of the evening.
14. Help clean up when the evening is over.
15. Have Fun!

REMEMBER, CLASSES ARE THE LIFEBLOOD OF THE CLUB

Two years ago Betsy and Jim were privileged to participate in the formation of the first square dance club in St. Petersburg, Russia. Eberhard and Traudel Walz from Germany have taken on the monumental task of exporting square dancing from Europe to Russia. We recently received a communication from Eberhard and Traudel about the progress of dancing in Russia.

They strongly feel that what the dancers and clubs in Russia need is more interaction with dancers from around the world. Many dancers have read of the growth of square dancing in Russia and a number have sent square dance clothing for the Russians, as they cannot get the specialized clothing there.

Naturally they would love visitors. Understandably, it a long way to go. With modern communications, it is easy to befriend folks around the world. Square Dancing is Friendship Set to Music. If you are interested in this international movement, write to us at jimbetsy@aol.com or to the addresses below.

How wonderful it would be if we square dancers united worldwide to help spread and encourage our favorite activity.

Wanted: Partners For Russian Square Dance Clubs

In Germany there are more than 400 Square Dance clubs, in Russia at the moment only 4... They need contact to the Square Dance scene in Europe and in USA because of encouragement and exchange of experience.

The main problems are the far distances between the towns – especially from Murmansk to Pskov, to Petrosavodsk and to St. Peterburg. So even the callers can meet each other only once or twice every year. It would be the best for each Russian club to have a partnership to any European or even to an American Square Dance club. Most of the dancers speak German and English very well.

May I introduce you to the different clubs and describe them to you a little bit as follows:

ONEGA WAVE DANCERS

The first Square Dance club in Russia was founded at Petrosavodsk in 2004. In this town every Friday night about 40 members meet for Square Dancing. The first Square Dance teacher in Russia was Lidia Knoll, choreographer of Russian folkdance. Meanwhile they have the two young beginner callers – Sascha and Fjodr. Sascha was invited to the caller school of Kenny Reese last year. Fjodr will visit the school of Al Stevens in October 2007.

You will find a lovely landscape around Petrosavodsk, situated at the large Onegasea in Karelia, near the world famous island Kishi. You will like the environs of countless clear lakes in the middle of the endless forests of birch. Come and see! You can travel by train, bus or even ship – distance from St. Peterburg about 400 km to the north.

SUNDAY SMILING SQUARES

The second Square Dance club was founded at Pskov (300 km eastern Riga/Latvia) in May 2005. They dance on Sunday evening every week, even on holidays. Caller Katja is a very good teacher, assisted by Anton and Elena. Elena will also visit the caller school of Al Stevens in autumn 2007. Pskov belongs

beside Kiev and Novgorod as the oldest towns in Russia, former "Hansestadt". There's a very well restored Kremlin, the largest museum of icons, lovely parks on the riverside. You can take a trip to the precious monastery Petschory or to the birthplace of the poet Puschkin and other nice places. To travel to Pskov you can fly to Riga or to St. Peterburg and for the rest of the trip you can choose bus or train. You will be heartily welcomed by the kind people of Pskov.

PALACE SQUARE DANCERS

At St. Peterburg, "the Venice of the North", you will meet about 30-40 dancers on Saturday afternoon. This club was founded in 2006, the callers are Svetlana and Lidia. Svetlana got an invitation to Texas last year by Jim Pead and Betsy Waite for a caller school by Nasser Shukair. In 2007 she was invited to GSI England. Lidia was invited by German Russian SD-Friends to visit Kenny Reese's caller school in 2006.

Besides Square Dancing you will enjoy St. Peterburg very much, a place of art and culture, beautiful in summer as well as in wintertime (white nights).

POLARLIGHT DANCERS

The most northern Square Dance club of the whole world is situated at Murmansk, north of the arctic circle, founded in May 2007. During the lovely "Polarday", daylight day in and day out, they celebrated the graduation of seventeen pretty young girls and boys. Already a new group is waiting for the class in September.

Caller Olga did a good job in teaching, together with Mascha, who got an invitation to GSI Caller School 2007, flight and accommodation for free by sponsors of GSI UK. "GSI" = "Grand Square Inc.", an US nonprofit foundation for the worldwide promotion of Square Dance. Olga was graduated at caller school in Germany/Bad Woerishofen in November 2007 by Kenny Reese. The club night of Polarlights is on Tuesday every week except holidays. Don't be afraid of coldness and snow.

Because of the Gulf Stream it isn't like your imagination of the far north, and you will be agreeably surprised about the town in the tundra. From the gigantic monument "Aljoscha" you will have a breathtaking view down to the bay. You can visit the very interesting historical museum and more at this place where most people exist only by navigation and fishing industry. There live about 50 nationalities in Murmansk and you can see a lot of different folklore presentations.

If any club is interested in connections, invitations, travelling, correspondence by email you will find the address of each club in Directory of EAASDC Member Clubs. Otherwise you can ask for:

Eberhard: E.Walz@gmx.de; Fon 0049 7941 605540

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For The Good Times (Crown CRC 170)

Asanuma and Okumura

A cover of a Ray Price Hit. Smooth country from a guitar, bass, dobro and percussion. Available on vinyl, CD, and MP3. *Standard Ferris Wheel Figure.*

Down In Mexico (Royal RYL 337)

Story and Oxendine

Sweet country sounds from a steel with guitar chases plus a fiddle, piano, bass, sax and percussion. Dancers will glide on this one. Good harmony lines. Available on vinyl. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

Let Your Love Flow (Sting SIR 367)

Jerry Story

A # 1 hit by the Bellamy Brothers in 1975. Harmonica, fiddle, guitar, bass, steel, and rolling percussion in a cheery mix that will have the dancers smiling. Chases give it a full sound. Available on vinyl, CD and MP3. *Hds (Sds) Square thru, R & L Thru, Veer Left, Ferris Wheel, R & L Thru, Pass Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Swing Corner, Promenade.*

Sha La La La La (Snow SNW 1006)

Tommy Larsen

Flute, guitar, harmonica, fiddle, bass and keyboard with just enough percussion. Well placed riffs and runs fill out the sound. The middle break and closer feature the chorus of the song. Listen to the vocal track for an alternate figure. The CD and MP3 has an extra harmony track. Available on vinyl, CD and MP3. *Hds (Sds) Lead Right, Circle To A Line, Forward & Back, Pass Thru, Wheel & Deal, Double Pass Thru, 1st Couple Left, Next Couple Right, R & L Thru, Star Thru, Pass Thru, Swing Corner, Promenade.*

Beg Steal or Borrow (Unicorn UR 202)

Michael Breithwaite

A gentle sweet sound mix of a guitar, horns, piano, bass and easy percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X's, Swing Corner, Promenade.*

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Everywhere You Go (Blue Star BS 2521)

Mac Letson

A light contemporary sound with chases from a piano, fiddle, bass, and guitar. An upbeat smoothie. Recorded in one key. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Walk & Dodge, Partner Trade, Boys Walk Across, Swing Corner, Promenade.*

Tennessee Waltz (Sting Sir 313)

Klaus Strand-Holm

A cover of a # 1 hit by Patty Page in 1951. Co-written by Pee Wee King. A mix of guitar, dobro, fiddle, and piano with a silky string background. Harmonize the tag lines. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Little Bitty (Sting SIR 901)

Neil Whiston

A cover of an Alan Jackson hit. A mix of fiddle, guitar, banjo, steel, bass and percussion. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

You Are My Sunshine (Square Tunes ST 1037)

Tim Marriner

A cover of an oldie sing-a-long, originally released in 1931. A sunny mix of guitar, xylophone, bass, steel, horns, banjo and percussion. Key change in break and closer. Available on CD and MP3. *Hds (Sds) Promenade Halfway, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Sister Kate (Token Records TKR 025)

Pauline Tucker

A cheery mix of a xylophone, guitar, bass and easy percussion. Riffs and runs fill out the sound. Available on CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Sds (Hds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

Shiek Of Araby (Blue Star BS 800)

Buddy Weaver

Original release by Benny Goodman in 1937. Sounds of the mid east. Contemporary music that flows right a long. Recorded in one key. Key change in closer. Available on MP3. *All 4 Ladies Chain, Hds (Sds) Promenade Half, Sds (Hds) Star Thru, California Twirl, Slide Thru, Load the Boat, Swing Corner, Promenade.*

Spending My Summer Vacation / Classic Pretty Lady (Dance Ranc DR 1104)

Marshall Flippo

A sunny mix of a piano, guitar, bass, banjo, steel, and percussion with chases to give a full sound. *Hds (Sds) Promenade Half, Square Thru 2, R & L Thru, Rollaway, Tch 1/4, Scoot Back, Ladies Run, Ladies In, Men Sashay, R & L Thru, Slide Thru, Swing Corner, Promenade.*

Classic Pretty Lady is a traditional sound from a fiddle, guitar, bass and drums. Available on CD, recorded in one key. The hoedown is an extended track.

Good Old Summertime / Red Handkerchief Hoedown (Dance Ranch DR 1105)

Buddy Weaver

A Barbershop favorite written in the early 1900's. A bright lilting mix of a piano, bass, guitar, banjo and percussion with chases to give a full sound. *Hds (Sds) Lead Right, Circle To A Line, R & L Thru, Dixie Style OW, Boys Cross Run, Girls Trade, Recycle, Square Thru 3, Swing Corner, Promenade.*

Red Handkerchief Hoedown is played in a minor key. Electronic sound. This will add variety to your music.

Available on CD recorded in one key. Hoedown is an extended track.

Hoedowns

Right Path / Tin Soldier (Blue Star BS 2532)

Right Path is a rhythm hoedown with a melodic background from a steel and guitar. Contemporary sound.

Tin Soldier has a brass band sound. Try it for a Grand March.

Available on vinyl and CD. The CD has extended length tracks.

Le Freak / Drifting Away (Grammophone GP 202)

Le Freak is an alternative electronic sound with a good beat.

Drifting Away is a theatrical stage sound from an electronic keyboard.

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

The Lion Sleeps Tonight / Birmingham (Lou Mac LM 817)

The Lion Sleeps Tonight is from the Disney movie. A modern electronic sound. Non intrusive background voices.

Birmingham is an upbeat sound from a piano, guitar, steel, banjo bass and percussion with background chases.

Available on vinyl, CD and MP3 recorded in one key

Rigga Digga / Devils Delight (Royal RYL 416)

Rigga Digga has a calypso beat with horns, steel drum sounds, guitar, xylophone, bass and percussion. The dancers will get into this one.

Devils Delight is a modern, melodic electronic sound with a good beat.

A two sided hit available on vinyl.

YaYa / Mrs. Sazae (TNT 315)

YaYa is a contemporary smooth electronic sound. Use it for your wind in the sails choreography.

Mrs. Sazae is a big band sound with horns, strings, keyboard, bass and percussion. A smooth sound.

Available on vinyl, CD and MP3 recorded in one key

Boogie With Me / Chickens (Pioneer PIO 5047)

Boogie With Me is a Dixieland style rockin' number from a piano, bass, drums and electronic keyboard.

Chickens is an upbeat traditional sound from a fiddle, guitar, bass and drums.

Available on CD and MP3 recorded in one key.

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Catweazle / Montrose (Snow SNW 502)

Catweazle is a rhythm hoedown with a good solid beat. Rolling banjo, keyboard, bass and percussion.

Montrose is an uptown aggressive sound from fiddle, banjo, steel, bass and drums.

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

Run Billy Run / Country Fiddling (Square Tunes ST 2048)

Run Billy Run is an uptown country arrangement with a piano, guitar, banjo, fiddle, bass percussion and an electronic keyboard.

Country fiddling is a traditional sound from a fiddle, bass and drums.

Available on CD and MP3.

Party Hardy (Blue Star BS 112)

Buddy Weaver

A modern electronic alternative sound with a good beat. Buddy calls plus on the vocal track. Available on MP3 recorded in one key.

Wildwood Flower (Blue Star BS 113)

A modern country arrangement of an oldie. Guitar, bass, steel, keyboard and drums. Buddy calls mainstream on the vocal track Available on MP3 recorded in one key.

An unusually large number of hoedown releases this month. Something for everyone's taste. Check them and the singing call releases out on your tape service. Until next month - keep it FUN.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



Equality and Retention

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 discusses the social benefits of square dancers and square dancing in general. These are the benefits that all dancers can and do enjoy. Square dancers often invite people to try square dancing. The square dancer is often asked about the values and the traditions of square dancing. The "new dancer will often ask or think "Why should I become a square dancer?" "What is in it for me?" In my own experience as a dancer and caller, I can remember many instances in which I had received such questions from friends and acquaintances. I have often strived to answer such questions about the benefits of square dancing.

One great answer is fun, friendship, and fellowship that you will experience and enjoy. We can cite the history of square dancing in what it means to people now and to people two-hundred years ago and one-hundred years ago often mentioning some of the prominent people who square danced. We often attempt to draw attention to the many new friendship opportunities of

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.

square dancing and cite the many wonderful friends that we all made. Even the non-dancing social gatherings enjoyed by square dancers and their families are a significant part of the square dancing life style.

If we look around at other organizations, all of these benefits are not unique to square dancing. Other social, civic and religious organizations provide many such opportunities for benefits that square dancers enjoy. At this time of the a decline in square dancing participation, I sometimes become disillusioned because I can never provide a convincing statement that would explain the one quality benefit most central to square dancing. "What is it that sets square dancing apart from other groups?"

The answer to this question is not evident unless one looks into a square of new student dancers relatively early in their lesson program. If we look at them in lessons, we see laughing, fun and a beaming sense of accomplishment. Still, these are not the elements that set square dancing apart from other activities. The answer to the question is that student dancers all share "EQUALITY" which is the most vital element in our beloved square dancing as well as is required to ensure continuation and prospering of square dancing.

When a student square dancer enters the hall for a square dance lesson, all the cares and woes that accompany life in the outside world disappear from his/her memory. Each square dance student dances with seven others in a square in full and complete harmony. It matters little what is their business, education, wealth, or profession. What matters is that the dancers are united in the square following the patter by the caller.

It can be argued that the sum of the history and the social benefits of square dancing, powerful as they are, pale in importance to the "EQUALITY feeling" of each new dancer having fun in the square. If this is missing, this may be why so many people drop out of square dance classes, stop dancing right after graduation, and are lost to the square dance community. Perhaps, it is a reason why square dancing is in decline. Perhaps, the various dance programs/levels drive new dancers away because the EQUALITY among square dancers is absent. Perhaps, we have taken EQUALITY away from dancers after they graduate from classes by our more difficult dance programs.

The American Callers' Association recognizes that the long period of current lesson program equate to earning a Masters of Business Administration from a university. The American Call-

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SQUARE DANCING

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2. BASIC 2 TRAINING (24-49)
3. MAINSTREAM TRAINING
4. PLUS TRAINING
5. SINGING CALLS - MS & PLUS

ADVANCED SQUARE DANCING

6. A - 1 PART A
7. A - 1 PART B
8. A - 1 DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2

DANCE BY DEFINITION

23. DBD PLUS



ROUND DANCING

11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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ers' Association has an international one-floor program that can be taught in as little as 16 weeks. Perhaps the American Callers' Association international one-floor could be improved by reducing it to as little as 60 calls. The reason for this is that there appears to be a limit around 60 calls that some student dancers can absorb. After that square dancing becomes too stressful resulting in these good people dropping out of lessons or leaving right after lessons. Perhaps reducing stress on the new dancers and eliminating the "INEQUALITY" of square dancers might reduce the number of new dancers leaving square dancing if we return to the central uniting bond of square dancing which is "EQUALITY". The bottom line is that if we as callers, dancers and leaders take away "EQUALITY", it seriously damages square dancing. All square dancers should be able to feel the "EQUALITY" of square dancing, as "EQUALITY" will help square dancing grow and prosper.

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 Patrick Demerath at dpemerath@troy.edu. Please visit the American Callers' Association Website and Newsletters at AmericanCallers.com. Read about the International One-Floor Program.

Until next time, Happy Dancing.

The Wish of Dancers

What if God granted you one wish that could be used to give every human in the world one year's time on the dance floor doing whatever dance form you choose?

What dance form would you like to share with every human in the world?

Would you choose ballet, because it is far and away the highest dance form? Or perhaps International Ballroom? Or Round Dancing?

I would give the world Western Square Dancing. The decision would be easy for me. I would give every human one years experience at being a "good" Square Dancer. Notice that in Square Dancing they do not use the term "Excellent", or even "Proper". You are either a "Square Dancer", or a "Good Square Dancer". (If you really make the girls giggle with glee, you might even become a "Great Square Dancer".)

However, we do not have any "Excellent Square Dancers". If you move with the music, have a good frame, finish each step facing the proper direction, and help everyone else finish the tip without breaking down, you are a Good dancer.

If every human became a great Ballet dancer, not much would change in this old world. However, if every man and women became "Good Square Dancers", the world would be a beautiful place.

Every man would hug dozens of beautiful women on a daily basis. Everyday he would help lots of other men and women finish the tip together, in harmony. Everyday other men and women would fix his every mistake. Every mistake would be quickly corrected, and just as quickly forgotten. No one would care about these little mistakes, or whose fault they were. The fact is that little mistakes make the dancing more exciting.

The "excellent" dancer never makes a mistake. The great dancer makes lots of mistakes and just keeps on dancing. Could anything be more boring than dancing without ever making a mistake? (If you get that good, perhaps you need to find a bigger pond to swim in.) Covering up mistakes, (your own, and others), is one of the most rewarding parts of dancing.

If every human Square Danced, every man would meet new friends every day. People would learn to work together for the common good. No one would be lonely. Love and friendship would run rampant over the globe. Grown men would stand in a wave and hold hands like brothers.

We would all try to teach each other all that we knew. When the evening was over, we would all hug each other and shake hands and say "THANK YOU" to everyone in hearing distance. We would all know the feeling you get from seeing the pure smile of joy in the eyes of your friends.

And we would all know that we had a large part of bringing that smile out of our friend's soul.

Author Unknown

(at least by me – Randy Boyd, editor)

Recruiting New Dancers

INTRODUCTION

Recruiting new dancers is a never-ending task within the square dance movement. Square dancing is a great form of entertainment, therapy and exercise. It is also a great equalizer, as there are no income, education or culture barriers. PhD's dance along side of clerks, mechanics, engineers, sanitation workers, small town folk, city dwellers, politicians, world travelers, dentists, ministers – all looking for the same thing – fun, fellowship, entertainment and relaxation in a friendly, family atmosphere. No one is too old or too young to join in for an evening of square dance fun and fellowship.

How do we find new prospective dancers? How do we approach them? How do we persuade them that square dancing is the hobby for them? WE RECRUIT, RECRUIT, RECRUIT!

RECRUITING PLANS

To conduct a successful and prosperous recruiting program, a club must design and develop their recruiting plans and guidelines well in advance. Their plans should consider class dates and schedules, length of class sessions, class size, class fees, class facilities, caller, angels or club helpers, attire, training materials, handouts, literature, interaction and interface with the club members and the club activities, class publicity and promotion, and club member support and involvement with the class. Educate the club members (recruiters) by developing an information sheet that provides answers to questions that will most likely be asked by the new prospects. These information sheets should include data about the club as well as the total square dance activity.

RECRUITING METHODS

Personal Contact: The most successful method of recruiting new dancers. Solicit your friends, family members, acquaintances, business associates, etc. Encourage these potentials to bring their friends. Transport your prospects to the early lessons until they establish a rapport with other students.

Exhibitions/Demonstrations: Perform square dance exhibitions or demonstrations at shopping centers, malls, fairs, community events, church events, etc. Be sure to present a colorful, fun and friendly atmosphere to the spectators. Wear proper square dance attire. Involve the spectators if possible to demonstrate how easy it is and how much fun can be experienced in just a short time. Pass out flyers regarding your club and its class information.

Party/Benefit Dance: Offer to sponsor a Western Square Dance Party for a church group, civic organization or business group. Sponsor a Benefit Dance for a charitable cause that is open to the public. Demonstrate the club dancing and then involve the spectators, to let them taste the fun and fellowship that goes with square dancing. This recruiting method offers the potential of signing up a complete group of prospects at one time for the lessons.

Advertise: Design, develop and distribute posters and flyers advertising your



class plans. Place flyers in malls, stores, community bulletin boards, Chamber of Commerce, Welcome Centers, Welcome Wagons, Community Service Centers, waiting rooms, business offices, etc. Advertise via electronic billboards and the community service features of local radio and TV stations. Advertise and publicize by writing club, class, square dance articles for local newspapers and local square dance publications. Build a dynamic, live dancing club square dance float for use in various community parades and pass out flyers along the route.

Recruiting Tools: Flyers depicting all the pertinent information can be passed out at exhibitions, malls, dances, placed in publications or news media, placed on bulletin boards or stacked in convenient places for people to pick up. Homemade or special made posters may be placed in high visibility areas in malls, centers, stores, bulletin boards, etc. Handouts may be made and distributed person to person, which will also spark conversation and an opportunity to meet potential dancers one on one. Invitations may be developed and sent to prospects or to previous dancers that have dropped out of the dance activity.

RECRUITING PROCESS

Preparation: Preparation is essential for a successful recruiting program. Recruiters should be a near expert about the club, class plans, square dance movement on a local and national scale, and should be knowledgeable regarding costs, methods of payment, schedule, location and other class details. Recruiters should have flyers, posters, handouts and other attractive material available for distribution.

Personal Contact: Promote the square dance activity as a wonderful source of wholesome entertainment, exercise and an opportunity of great fun and fellowship. Sell the "club" concept, its members and its activities to the prospects. Promote the class lessons as an inexpensive evening out on the town, with the finest people, learning something new while exercising.

Follow Through: Offer to pick up your prospects and take them to the first few lessons. Meet with your prospects for a light snack before or after class. Call prospects immediately if they are absent from class. Keep your "recruits" under your surveillance until they mingle with their classmates and have become a solid member of the class. Keep fanning the spark until it glows and bursts into a full flame!

For additional information about USDA or any of its programs, please contact:
Len and Connie Houle, Education/Publications Committee
32 First Ave, Westfield, MA 01085
(413) 519-0261 • Email: usda.education.publications@usda.org

This article was written by the Education Committee of the United Square Dancers of America, Inc. and provides a brief summary of just a few of the topics concerning the recruiting of new dancers. These same recruiting techniques apply to square, round, contra, clogging, and other folk dance clubs.

Leadership Education material can also be printed directly from USDA web site at www.usda.org.

Golden Anniversary 50 Years Of Calling 1957-2007

James R. Martin Houston, Texas

I began calling in 1957, following in the footsteps of my father, Bill Martin, who called for 35 years. My father wasn't a big man but due to working on cars as a body man, he developed very strong arms. He asked me one day to take square dance lessons. Being a young man with much larger ideas in mind, I immediately said "No, that's for sissies!" Well, my father looked at me, flexed his muscles and said, "Does that look like a sissy to you?" My immediate reply was, "No sir, when's the next class?!"

I took the next set of square dance lessons and called my graduation. From then on I was hooked on square dancing. Since then I wish I had a dollar for every class I have taught from basic, mainstream, plus and even some A1 classes. My finest mentor, Marshall Flippo took me under his wing, a start all callers would ever hope for, and let me go with him on some of his dances in Texas. For that, I thank you Flippo because square dancing is in my blood!

My calling career began in Port Neches, Texas in 1957 with a club I started in Nederland, Texas called Circle N. It's been a very exciting career of 50 years which has taken me all over the world. I've met many wonderful people during my travels and have lots of fine memories of dances. I have called for 15 Nationals, numerous state conventions, weekend institutes, workshops, and many special dances throughout the years such as 1975 and 1985 Smith Brothers Institute, Galveston 7 Bay City, Texas, 1984 Peaceful Valley Dude Ranch, Colorado, 1985 and 1988 Northeast Oklahoma Square Dance Festival, 1990 and 1992 Fin and Feather Resort outside of Woodville, Texas, numerous Weekend Get-Away dances including Woodville, Texas, with King Caldwell, numerous bus trips to Laredo, Texas with John Aden, convoy trips with numerous dancers to English Mountain Square Dance Resort in Tennessee also with Gary Shoemake



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The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used

and King Caldwell, and in 1993 and 1994 Chattanooga, Tennessee, with Paul Markum. One of the best dances ever was ESTRADA's "Puttin' on the Ritz" in Marshall, Texas, with Ray Wheelington! Boots & Babes Festivals in Livingston, Texas, with John Aden along with the Jasper, Texas, Festivals were always lots of fun. I called for the Houston Square and Round Dance Counsel Presidents Ball, Hangar Squares Festivals in Friendswood, Texas, the Sweetheart Dances in Kilgore, Texas, Chain of Lakes Dance in Cleveland, Texas, Lulkin Pines Squares Anniversary Dances and numerous dances in England and Saudi Arabia, just to mention a few. Over the past fifty years there have been so many wonderful, fun, and exciting dances that there just isn't room to mention all of them. If I have not mentioned a special dance you attended just "blame the Caller!"

In 1998 I was voted Houston Square and Round Dance Counsel Caller of the Year, an honor that I will always cherish. I've recorded several records but two of the finest were "I Don't Care" on Blue Star record label and "Life Goes On" on Bogan record label. I also recorded Music Box Dancers and named a square dance club after it. I also recorded "Don't Believe My Heart Can Stand Another You" and "Mexican Love Songs" on Circle D label which was part of Rhythm Records.

In 2006 I married the love of my life, Deana, and if I die tomorrow I can honestly say I have had the best life ever!

My final thought is that more and more people become active in square dancing and that it never dies. People come and go but square dancing is in the heart!

Tumbling Leaves

17th Annual Festival



October 19, 20, 21, 2007

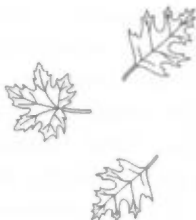
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Peek Into a Caller's Record Case

Doren McBroom of Manchester, Maryland, began his calling as a teenager in 1968. His parents lured him into taking lessons the previous year with the promise of a trip to Omaha for the National Convention. He developed an interest in calling even before finishing class, and in Omaha he bought a few records and started learning how to call. By the end of that year he was doing a few guest spots around the area in Northeastern Maryland. He had a brief hiatus in his calling during the mid Seventies when he went to work, on second shift, for a large electronics company, but otherwise he has been calling regularly since he started. Today Doren lives and calls in Maryland, all of the neighboring states, and occasionally beyond. This year he found the opportunity for an extended vacation in Europe with some dancing and guest calling in the Czech Republic and Germany. It was a very interesting experience dancing with and calling to people who don't speak English.

In his thirty-nine years of calling, Doren has been the regular club caller for seven clubs, one of them for over twenty-five years, and he has taught approximately thirty-five classes. He now calls from Beginners to C1. He enjoys calling for all of the programs. Beginners, Mainstream, and Plus dances offer him the opportunity to call easier flowing choreography to the beat of good music, and also the chance to call high energy singing calls, but he has a definite leaning toward the more challenging choreography of Plus DBD, Advanced, and C1. He calls on a regular basis for several Plus clubs in the Baltimore/Washington area,

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both of them truly Plus DBD clubs within a hundred miles of his home, as well as two Advanced clubs and a regular C1 group. Doren has served numerous terms as Treasurer, Vice President, and President of the local callers association. He has been a long-standing member of CALLERLAB serving on numerous committees, Chairing one committee for fifteen years, and serving one term on the Board of Governors.

Doren is often complemented on his selection of music, which has evolved through years of experimenting with calling to different types of music. Many years ago he began using singing calls for patter, which was considered a bit radical at the time. Next was the occasional Round dance record that seemed appropriate for Squares. Then came a few Pop instrumentals, and today Doren finds even Pop music with vocals can be used for Square dancing, as long as the vocals are not overpowering. However, the staple in music for Square dancing is still the music produced specifically for us from within our industry, and it still makes up the vast majority of Doren's music repertoire. Taking a look we find:

Singing Calls:

You Look So Good In Love Royal
Pirates And Poets Circle D
Sugar Pie Honey Bunch Royal
The Closer You Get Royal
I'll Love You Tonight In My Dreams
 Hoedowner
I'll Do It All Over Again Sting
Just Another Day In Paradise . Rhythm
Bare Necessities Hi Hat

Patter Records:

Chattanooga Shoe Shine Boy Royal
Mikes Romp Red Boot
Nothing On But The Radio ESP
Live Laugh Love ESP
Iko Iko Sounds 2000
Bahamas Hoedown Desert
St Louis Blues Gas Light
Hazel-Mae Sting

EASY LEVEL

From
Bob Howell



Otto Warteman of Trinity, Texas, continues to amaze me with what he does with dances that have been around for many years. He uses time-worn routines and spruces them up with more recent releases of music and has the floor moving right along with great enthusiasm. The first offering is called - - -

The Girl I Left Behind

Formation: Single circle, partner on the right.

Music: The Girl I Left Behind by Chris Smith. (You can download from Napster for \$0.99)

Routine:

Call

- 1-8 Now You Allemande Left, With The Left Hand Girl
Swing Your Own When You Find Her
- 9-16 Then Promenade, Two By Two
There's A Pretty Little Girl Behind Her
- 17-24 Now The Men Step Up To The Right Hand Girl*
Turn With A Right And Mind You
- 25-32 Turn Your Partner Left, Go All The Way Around
And Promenade, The Girl Behind You (*corner*)
- 33-40 Oh That Girl, That Pretty Little Girl
That Girl I Left Behind Me
- 41-48 The Men Turn Back On The Inside Track (*skip 4 girls, swing #5*)
And Leave That Girl Behind You (*ladies keep going single file*)
- 49-56 Swing A New Girl, Swing And Whirl (#5)
And Promenade Her Truly

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57-64 Then You Back Right Out And Make A Big
Ring And Circle To The Left With Julie

Repeat dance.

* Pull partner across in front with your left hand as you move up to meet right hand girl.

Otto's next offering uses the old Jessie Polka routine with a Spike Jones tune. It goes wild and so do the dancers. We'll refer to it as the - - -

Spike Jones Jessie Polka Mixer

(should not be used with older dancers, unless tempo is slowed).

Formation: As Couples Facing Line Of Dance. Circle Mixer

Music: There is a recording of the Jesse Polka Square on Blue Star.

NEW MUSIC (What a laugh) Redwing by Spike Jones, also available on Napster.

Bts Action

- 1 Right Heel Touch
- 2 Step Next To Left Foot
- 3 Left Toe Behind
- 4 Brush next to Right
- 5 Left Heel Touch
- 6 Step Next To Right Foot
- 7 Right Heel Touch With Toe Pointing To Right
- 8 Draw Right Foot In Front Of Left Leg
- 9-16 Four Forward Two-Steps

Repeat

If using as a mixer, have outside person roll back after the first two-step and pickup a new partner.

SPECIAL NOTE: Don't use dance if you have multiple circles. Outside will not be able to see and learn the dance, and the action is too fast.

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For our west coast friends, please leave a message and the best time to contact you. We will return your phone call in the evening.

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Following is a routine that will fit any 32 bar melody. It was shared with me by the late Les Henkel. He referred to it as the - - -

End Ladies Chain

Formation: Square

Music: Singing Call

Routine:

HEADS (SDS) LEAD RIGHT & CIRCLE TO A LINE

LINES GO FORWARD & BACK.

END LADIES DIAGONALLY CHAIN

RIGHT & LEFT THRU

END LADIES DIAGONALLY CHAIN

RIGHT AND LEFT THRU

FOUR LADIES CHAIN ACROSS

IN YOUR LINE LADIES CHAIN

ALLEMANDE LEFT WITH CORNER

AT HOME DOSIDO

TAKE CORNER PROMENADE

**** END LADIES DIAGONALLY CHAIN (The end lady in each line will diagonally chain down and across to the other line.) – (The second time you do the same thing but it's a different two ladies.)

IN YOUR LINE LADIES CHAIN (With the couple in your own line you Ladies Chain to get your original partner back.)

Leslie Lewis of Elizabethtown, Kentucky. Picked up the following dance when she attended the Kentucky Dance Institute this past summer and shared it with me. It is a "quick-teach" routine called - - -

The Lancaster Reel

Formation: Double Circle — men's backs to center, facing out to partner.

Devisor: John Wood, Nova Scotia. August 1975.

Source: Learnt from Roger Whynot at Ralph Page's Square Dance Weekend, The Inn at East Hill Farm, Troy, New Hampshire

Northern Junket. Vol. 13, No. 8, p. 29, October 1978.

Record: Greensleeves, Barn Dance Singalong. GBD 101.

Music: Any good 32 bar Jig or Reel.

Routine:

A-1 1-8 All Back to Back (do si do) Right Shoulder & all face diagonally left & Left Hand Turn that person [allemande left].

A-2 1-8 All Back to Back (do si do) LEFT Shoulder with original partner & all face diagonally right & Right Hand Turn [allemande right] that person, who becomes your new partner.

B-1 1-8 All double Balance, Swing & then into.

B-2 1-8 Promenade. Finish promenade with men's back again to the center.

Repeat from the beginning.

Presented by George A. Fogg, Kentucky Dance Institute, Murray, Kentucky, July 22-28, 2007.

57th National Square Dance Convention

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



BUS PASSES

Parking around the Century II Convention Center is limited and fees are generally required. Securing an available parking slot would require early arrival and could be a considerable walking distance. Bus Passes are strongly recommended.

Bus Passes are **ONLY** available to registered dancers who have booked their housing needs through the Convention. We cannot bus dancers from non-participating hotels and other campgrounds.

Mark "Bus Pass" on your full (*Long*) Registration Form. Park the car at your 57th NSDC hotel free and leave the driving to 57th NSDC! It saves the "feet" for super dancing!

HOUSING

The 57th NSDC Registration & Housing Committee has been very busy obtaining affordable hotel rooms for our Convention attendees. The list of hotels is on the back of the full Registration Form or can be found on the 57th NSDC Web Page at www.57nsdc.net. We ask that you make four choices of hotels to better assist us in accommodating your wishes.

The four hotels nearest the Century II Convention Center were blocked out or filled very quickly with early registrants. All of the hotels are less than seven miles from Century II. All have free parking for their registered guests.

KEYNOTE SPEAKER

James (Jim) Maczko, the 57th NSDC Keynote Speaker, is one of the nation's foremost square dance leaders.

Jim, a founding father of the United Square Dancers of America (*USDA*), was recently honored for 50 years of service to square dancing.

Attending almost every National Convention since his first in 1956, Jim is one of the founders of the Alliance of Rounds, Traditional and Square Dance and served as its first Chairman of the Governing Board.

Considered one of the foremost experts on the history and development of square dancing and its offshoots, Jim's interesting bridge from Square Dance history to present dancing is one you won't want to miss. Be in the Mary Jane Teall Theater, Thursday, June 26, at 6:00pm for Jim's "Experience of Education On The Prairie!"

DANCE HALLS

There will be eight square dance halls and three round dance halls. In addition, there will be halls for Contra, Clogging, Country & Western, Lines and a super, great Youth Program.



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CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

Happy holidays to you all. This month let's have some fun with a call not exactly on the Plus list BUT easy to direct!

- 1) HEADS touch 1/4
BOYS ON A DIAGONAL
PASS THRU
swing thru
hinge
right and left grand
- 2) SIDES touch 1/4
BOYS ON A DIAGONAL
PASS THRU
touch 1/4
split circulate
right and left grand
- 3) HEADS pass thru
separate around 2 to a line
touch 1/4
GIRLS ON A DIAGONAL
PASS THRU
trade by
swing thru
extend, right and left grand
- 4) Sides lead right and circle
to a line
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
trade by
touch 1/4
GIRLS ON A DIAGONAL
PASS THRU
ALL trade and roll
right and left grand
- 5) SIDES turn thru
separate around 1 to a line
pass the ocean
cast off 3/4
GIRLS ON A DIAGONAL
PASS THRU
wheel and deal
zoom
CENTERS pass thru
left allemande

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- 6) HEADS turn thru
separate around 1 to a line
pass the ocean
hinge
BOYS ON A DIAGONAL
PASS THRU
wheel and deal
zoom
CENTERS pass thru
pass thru, right and left grand
- 7) SIDES pass thru
separate around 2 to a line
touch 1/4
GIRLS ON A DIAGONAL
PASS THRU
trade by
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
ALL trade and roll
left allemande
- 8) Heads lead right and circle to a line
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
- trade by
leads trade
swing thru 1 & 1/2
right and left grand
- 9) HEADS square thru 2
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
wheel and deal
double pass thru
leads trade
LEFT square thru 3
right and left grand
- 10) SIDES square thru 2
touch 1/4
BOYS ON A DIAGONAL
PASS THRU
boys trade
split circulate twice
hinge
extend, right and left grand
- 11) HEADS pass the ocean
extend
hinge



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BOYS ON A DIAGONAL
PASS THRU

1/2 tag
split circulate
acey deucey
circulate, right and left grand

12) SIDES pass the ocean
extend
split circulate

swing thru
GIRLS ON A DIAGONAL
PASS THRU

bend the line
Square thru 4
trade by, left allemande

13) HEADS square thru 4
SIDES 1/2 sashay
swing thru

GIRLS ON A DIAGONAL
PASS THRU

bend the line
square thru 2
trade by, left allemande

14) SIDES square thru 4
HEADS 1/2 sashay
swing thru

GIRLS ON A DIAGONAL
PASS THRU

1/2 tag
split circulate
spin chain thru
right and left grand

15) HEADS lead right
touch 1/4

BOYS ON A DIAGONAL
PASS THRU

tag the line, face in
pass the ocean
scoot back
right and left grand

HAPPY
HALLOWEEN

From American Square Dance!

THE KOREO KORNER

From
Steve Kopman



This month let's stay with the diagonal pass thru idea. Remember that from a left hand wave, the diagonal pass thru is to the left. Happy Halloween!

HEADS LEFT square thru 2

LEFT touch 1/4

GIRLS ON A DIAGONAL (TO THE LEFT) PASS THRU

THEN:

- 1) bend the line
box the gnat
fan the top
explode & slide thru
left allemande
- 2) tag the line, face in
pass thru
wheel and deal
CENTERS square thru 3
left allemande
- 4) tag the line
cloverleaf
zoom
CENTERS swing thru
extend
circulate
scoot back
right and left grand
- 3) chase right
girls trade, star thru
pass to the center
CENTERS square thru 3
left allemande
- 5) ends fold
swing thru
extend, right and left grand

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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 and leadership in square dancing.

Last month we promised to tell you more about the joys of leadership.

It is a joy and a privilege to be asked to serve as a club leader. When we graduated from Square Dance Classes and went through the "Four Corners of Square Dancing" ceremony, we promised to support our club and square dancing. We were told that opportunities to lead would come and that we should be quick to step up and volunteer. Accepting the challenge of heading up a square dance club is so important to the success of square dancing.



Jim and Betsy – Your Rovin' Corners

Somehow we had never been asked to lead a club, although we have served in various other capacities. We have heard callers say that there is no joy like teaching a non-dancer to dance. There is no joy like leading a club—as in every kind of leadership; the leader must be willing to work harder than anyone else. The leader often gets a lot of help from club members, but the leader must coordinate all of the activities of the club and be sure that everything is "firing on all cylinders."

We have danced in clubs that were caller run, and no one has any responsibility except the caller. Compared to a club that is run by its members, those clubs seem sort of flat. One of the liveliest clubs we ever were associated with was the Rafter Rockers in San Jose. We saw that club prosper and grow, become warm, close, social, and meet many challenges. They were a very social club with many activities besides "just dancing." There were get-togethers, going out to plays, going en-mass to square dance events and many more things. The common denominator was that the club did things together. We saw the club weather the loss of their caller(s), recruit and support classes, and provide leaders for the area

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square dance associations. Finally, we saw the club lose a number of older members who moved away and ultimately merged with another club, making a strong and viable club anew.

Of course, the "stickum" that held the club together was square dancing. Most members showed up, rain or shine, week in and week out to renew their friendship with one another, and to learn more about square dancing. They enjoyed their dancing and the club so much that they were well motivated to recruit new dancers.

Many long-time members of some clubs, however, say they have asked everyone they know about square dancing. I (Jim) was recently hospitalized for a heart ailment. While in the hospital, I saw that every nurse, doctor, and technician I met took home a flyer about our coming square dance class. I have invited the postal carrier, the gas truck driver, the clerk at the store and even the home health care nurse who has been coming. Several have shown great enthusiasm and pleasure to be invited. More proof for my theory that there are thousands of people who NEED square dancing, but just do not know about it. We hope that you are helping inform them and that your club is having a class this year.

On the national and international scene, we were recently asked to direct some American square dancers to dancing in China. They specifically wanted to dance in Hong Kong, about which we are ignorant, but we have a good contact in Beijing who will work with them and try to find dancing for them wherever they go.

We recently heard from our good friends, and long time square dance leaders, Warren and Georgia Potts, in Lodi, California, that they were notified that a group of traveling German square dancers were planning to visit California and hoped to dance with some Americans. Warren is leading a group of American dancers to meet with the Germans and be sure they enjoy their visit and dancing here. He wondered if we had anything to do with them coming. We wish!

Again, North Carolina did a wonderful job on the National Convention. We had a great time and are looking forward to Wichita next year and Long Beach the following year. We follow many of the "big events" of square dancing through various publications. As we have said before, we especially enjoy the Bulletin, official voice of the European Association of American Square Dance Clubs. Square dancing is strong in Europe and now they are exporting their expertise elsewhere. (See the article on page 8 about dancing in Russia.)

Remember to thank yourself for all you do for square dancing. We treasure every moment we have experienced in this wonderful activity. Remember to step up and volunteer for club leadership. It is hard work, but a joy.

Next month we will have more to say about promoting square dancing and helping it to grow and prosper.


Jim and Betsy, Your Rovin' Corners

On The Record ROUNDS

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Take a  at what is just released...

The following 3 routines were choreographed by Alex and Jennifer Kennedy:

Marvelous Words Cha

Phase 4+2 (Op. Hip Twist/Full Nat. Top) – Cha Cha – STR 150

Spot and time, time and spot, basic, aida, New Yorker, open break, full natural top, open hip twist, alemana, ending is quick side recover close and point. Nice basic cha cha.

Manhattan Foxtrot

Phase 5+1 (3 Fallaways) – Foxtrot – CD Dance & Listen 30 Top Foxtrots DLD 1094 Track 8 Ross Mitchell

Feather finish, reverse turn, natural hover cross, hover telemark, reverse wave, outside check, impetus, promenade weave, 3 fallaways, ending is forward to a right lunge. Good foxtrot to good music.

September Foxtrot

Phase 5+2 (dbl Open telemark/throwaway Oversway) – Foxtrot – CD Dance & Listen 30 Top Foxtrots DLD 1094 Track 21 Ross Mitchell.

Outside swivel, hover cross, change of direction, double telemark, promenade weave, ending is throwaway oversway and hold.

The following 3 routines were choreographed by Desmond and Ruth Cunningham:

Can't Smile Without You

Phase 5+2 (Telespin/Spin & Twist) – Foxtrot – STAR CD 522

Hover, telespin, in and out runs, ripple chasse, prom. weave, double rev. spin, outside change, spin and twist, cross hovers, ending is prom. sway change the sway. Nicely done.

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 - Vol. 2: Cross Fire to Spin Chain & Exchange the Gears
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- Vol. 1: Acey Deucey to Cross Over Circulate
 - Vol. 2: Quarter In to Mix
- A-2 SQUARE DANCE** with Mike Sikorsky
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Phase 4+1 (Sweetheart) – Cha cha – CD DLD 1098 or Record STAR 235 flip Lara's Theme

Shoulder to shoulder, crab walks, cross body, sweethearts, circular vine 7, flirt, ending is apart kick. Music makes you want to cha cha.

Lara's Theme

Phase 4+1 (Natural Turn +1 unph. Bow and Curtsey) – Viennese Waltz – CD Passion 2 DLD 1061 or Record STAR 235 flip Hot Stuff

Waltz and wrap, left turning box, natural turns, open impetus, and nice basic waltz figures. Dances flows very nicely.

The following 3 routines were choreographed by Bob Paul:

I Don't Want to Walk without You IV

Phase 5 (Easy) (this is rated a 5 by choreographer even though the title says 4) – Foxtrot – STAR 208B

Diamond turn, impetus left turning box, open natural, check and weave, whisk, ending is twisty vine and side corte.

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Till

Phase 4+2 (Cuddles & Circular Serpiente) – Rumba – STAR 2-8A flip I Don't Want To Walk Without You

Full basic, flirt, sweethearts, cuddles, New Yorker, lariat, right circular serpiente, ending is side corte.

Tammy II

Phase 2+1 (Hover) – Waltz – Roper 133 Tammy f/w Fascination

Waltz away and cross wrap, back twinkles, canter, hover, left turning box, ending is side corte. Can be danced to on cues.

He Loves You so

Phase 4+2 (O/S Spin/Db1 Rev) – Waltz – STAR 155B Telling Everybody – Shirley and Don Heiny

Side sways, diamond turn, telemark, outside spin, lady develop, outside swivel, weave, whisk, wing, weave, ending is change of sway and extend. Nice waltz.

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!

Cario Mio

Phase 4 – Waltz – STAR 128A flip of Don't Want To Loose You Rumba – Shirley and Don Heiny

Diamond turn, spin turn, slip pivot, cross hover, whisk, back hover, whiplash, ending is chair rec. slip.

What A Day

Phase 3+1 (Dia. Turn) – Waltz – Dance A Round Records DARRCD 544 – Ted and Ann Carrigg

Waltz away and together, twirl vine, twinkles, diamond turn, hover, box, box finish, ending is slide apart and smile. Can be danced to on cues.

Dance With Me

Phase 4+1 (Nat. Top) – Rumba – Baila Con Migu STAR 200A Flip of one Moment In time – Speed 42 RPM - Adrienne and Larry Nelson

Nice basic rumba to great music. Alemana switch cross, aida, slow merengue and quick merengue door 2 times. Ending is side lunge.

Rock Around the Clock

Phase 2+1 (Fishtail) – 2 Step – Coll. 90029 by Bill Haley and His Comets – Shigeyuki and Miwae Yamashita

Push away and clap, swivels, box, solo left turning box, Charleston, ending is apt pt and hands up and out. Can be danced to on cues.

Traveling Man

Phase 3+1 (Alemana) – Rumba – American Pie 9059 by Ricky Nelson or Coll. 6126 – Mike and Michelle Seurer

Time step, lariat, alemana, fenceline, New Yorker, crabwalks, chase, open break wheel sequence, ending is side corte. Good intro to rumba at Phase 3.

Sweet Petite

Phase 2+1 (rock the boat) – 2 Step – STAR 117B – Mike and Michelle Seurer

Struts, side 2 steps, hitches traveling doors, rock the boat. Cute ending circle away and together "You're Safe".

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2. Alfred Hitchcock didn't have a belly button.
3. A pack-a-day smoker will lose approximately 2 teeth every 10 years.
4. People do not get sick from cold weather, it's from being indoors a lot more.
5. When you sneeze, all bodily functions stop, even your heart!
6. Only 7 per cent of the population are lefties.
7. Forty people are sent to the hospital for dog bites every minute.
8. Babies are born without kneecaps. They don't appear until they are 2-6 years old.
9. The average person over 50 will have spent 5 years waiting in lines.
10. The toothbrush was invented in 1498.
11. The average housefly lives for one month.
12. 40,000 Americans are injured by toilets each year.



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13. A coat hanger is 44 inches long when straightened.
14. The average computer user blinks 7 times a minute.
15. Your feet are bigger in the afternoon than any other time of day.
16. Most of us have eaten a spider in our sleep.
17. The REAL reason ostriches stick their head in the sand is to search for water.
18. The only two animals that can see behind themselves without turning their heads are the rabbit and the parrot.
19. John Travolta turned down the starring roles in "An Officer and a Gentleman" and "Tootsie."
20. Michael Jackson owns the rights to the South Carolina State anthem.
21. In most television commercials advertising milk, a mixture of white paint and a little thinner is used in place of the milk.
22. Prince Charles and Prince William NEVER travel on the same airplane, just in case there is a crash.
23. The first Harley Davidson motorcycle, built in 1903, used a tomato can for a carburetor.
24. Most hospitals make money by selling the umbilical cords cut from women who give birth. They are used in vein transplant surgery.
25. Humphrey Bogart was related to Princess Diana. They were 7th cousins.
26. If coloring weren't added to Coca-Cola, it would be green.

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THE COUNTRY LINE

By
Mike Salerno



Hi Folks. By this time all your classes should be back in full swing. This month's topic is on the effect of Music. Music is an integral part of dance. Music is also a tool that can be used to create a particular mood in an evening. You may want to use a song that is upbeat to create energy or a more mellow song to calm the crowd. The same dance can be performed to different styles of music and can affect the crowd differently each time. This month's dance offering is a prime example. The first suggested song is a feel-good tune that will bring you back to your childhood days or, at least, to a simpler time. The second suggested song is an upbeat country song. Finally, the third suggested selection is a new song with a big-band song. Each song will elicit a different feeling. This month's dance is to a great upbeat song. 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, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month's Line Dance: Eye Candy

Basic Steps (Official NTA Definitions):

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.

Hold: To perform no movement; to do nothing for a specific time.

Scuff: To brush the heel forward.

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

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NAME: Eye Candy

DESCRIPTION: 32 count, 4 wall, basic line dance

CHOREOGRAPHER: Gerald Murphy, Nova Scotia

MUSIC TEMPO SUGGESTIONS:

Slow – Candy Man by Sammy Davis, Jr. (132 BPM)

Medium – Be My Baby Tonight by John Michael Montgomery (160 BPM)

Fast – Candyman by Christina Aguilera (174 BPM) or any moderate to fast swing tempo

* Some of the lyrics in the above version may offend some. You can purchase a more modest version for \$0.99 from www.itunes.com. Look for the Candyman Ultimix.

COUNTS/STEP DESCRIPTION

Right Forward Toe Strut, Left Forward Toe Strut, Touch Side, Touch in Place, Touch Side, Hold

1-2) Touch Right Toe Forward, Step Down on Right Foot

3-4) Touch Left Toe Forward, Step Down on Left Foot

5-6) Touch Right Toe to Right Side, Touch Right Toe Beside Left Foot

7-8) Touch Right Toe to Right Side, Hold

Right Forward Toe Strut, Left Forward Toe Strut, Touch Side, Touch in Place, Touch Side, Hold

9-16) Repeat Steps 1 - 8 Above

Step Backwards, Touch Heel Forward, Step Backwards, Touch Heel Forward, Repeat

17-18) Step Right Foot Backwards, Touch Left Heel Forward, Clap Hands

19-20) Step Left Foot Backwards, Touch Right Heel Forward, Clap Hands

21-22) Step Right Foot Backwards, Touch Left Heel Forward, Clap Hands

23-24) Step Left Foot Backwards, Touch Right Heel Forward, Clap Hands

Step Right, Together, Step Right, Touch, Step Left, Together, 1/4 Turn Left, Scuff

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) Turn 1/4 Left on Ball of Right Foot, Step Left Foot Forward, Scuff Right Heel Beside Left Foot

Let's Dance It Again and Again

How About Some Good News

From Roy Gotta

I'm sure we've all heard the tales of declining dance attendance, dwindling club membership, and clubs ceasing to exist. Well, all is not bad news. In our travels around the country, my wife (Betsy Gotta, caller) and I (cuer) have seen signs that there is hope for square dancing yet. I'd like to share about one such event, as well as a few other good news "sightings."

On May 12, 2007, a 10-hour event called the Gathering was held in New Brunswick, New Jersey. An afternoon of educational sessions was designed to help dancers be proactive in preserving and promoting the activity, and an evening of square and round dancing with Tom Miller and me was the "reward" for participating.

Nearly 200 dancers participated, with approximately 160 attending the afternoon educational sessions and 22 squares dancing in the evening. Participants came from as far away as Rochester, New York, in addition to New Jersey, Pennsylvania, Connecticut, Maryland, and Delaware.

The afternoon consisted of a keynote address by Tom Miller, internationally known caller from Chest Springs, Pennsylvania, followed by 15 breakout sessions addressing 56 different issues related to the square dance activity. A common complaint was: "There's so much good stuff that I can't attend all the sessions I want to!" The presenters were well prepared and provided handouts so the information could be taken back to the attendees' home clubs. (These materials are also available on the NNJSDA website - www.nnjda.org.) A special thanks to Bill Boyd who provided 200 copies of ASD for distribution and helped offset some of the cost of printing handouts.

In his captivating keynote address, Tom Miller challenged the attendees to be flexible in their thinking and tireless in their efforts. He acknowledged that their presence at the Gathering indicated commitment to the preservation and promotion of square dancing. He encouraged them to recognize that just because something didn't work somewhere else, or for them at a previous time, it didn't mean that it wouldn't work for them now. He talked about successes where clubs weren't afraid to try new ideas, and urged the audience not only to continue their own efforts, but to get others involved as well.

The evening dance was a huge success, and the attendees went home energized and armed with a mountain of information to use and pass along.

We've come across a few other good news items, too. Also in northern New Jersey, the annual "Graduates Ball" had 18 squares, which was 10 more than in any of the previous four years. In New Hampshire, a club told us they had 44 new dancers this year, simply because they were willing to start classes in September (24 students) and January (20 students). They had never done this before, but some of the dancers in the first class had a few friends interested and the second class was born. Finally, sales of our square dance instructional videos, designed to help people in square dance classes, have already exceeded last year's sales by 120% and it is only July. More people buying videos indicates to us that more people are getting into square dancing.

Sure, our activity is struggling, but a lot of people are taking a proactive approach, trying new things, and/or working hard at making some of the old ways work. Are you one of them?

ALL THINGS CONSIDERED

By
Ed Foote



Demonstrating Calls In Class

Last month I mentioned that I was on 3 New Dancer Retention panels at the National Convention in Charlotte, 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. The reason I am amazed is that it has long been recognized that 60% of people learn best visually and only 33% learn best via listening (auditory). The remaining 7% learn best by either doing the action before being told the name of the call (kinesthetic) or by reading. These percentages have been known to educators, teachers and psychologists for decades.

So if the survey in Charlotte of 165 people is correct, the vast majority of callers are ignoring the predominant learning style of the majority of people they are trying to teach. This is incredible!

Most callers tell the dancers the name of the call they are going to learn, then walk them through it by giving directional commands. This covers the auditory learners. Now the call is danced, which takes care of the kinesthetic people. Since most learners are given a pamphlet with the written definitions, this covers the readers. What about the 60% who learn best visually? They are ignored and are expected to try and learn the calls via a learning method which is more difficult for them. It is true that they may eventually succeed, but it probably takes them longer to fully grasp the calls, and thus their learning experience is not as enjoyable as it could be.

The solution: Before a call is taught, have a square of angels walk it. This gives the visual people an overall concept of what the call does. If you don't have angels, use checkers on top of a table. Now go ahead and put the people in a square, give verbal directions and then dance it. When practice of the call is finished, have the angels walk the call again. This will reinforce it for the visual learners and will also likely be of help to some of the other learners.

Remember: A picture is worth a thousand words. Be sure and DEMONSTRATE every call before you teach it and then again after it has been practiced. Obviously you do not have to do this with the very beginning calls such as Circle Left and Right & Left Grand, but Left Allemande would be good to demonstrate, since this gives some people problems.

If you have not tried demonstrating calls before teaching them, try it this season and let me know if it helps.

How to Help Finance Square Dance Lessons

By John and Gay Chevalier

Over four years ago the Englewood, Ohio (Dayton) Grand Squares decided to have a Garage and Bake Sale. Our square dance classes had been on the small side and the overall cost was starting to hurt. So the garage sale was our attempt to offset some of the costs of classes. It worked!

All the club members were invited to clean out their garages, attics, etc. and donate the items for the sale. Wow, did they ever donate! They were also asked to provide baked items and other goodies. Some of the ladies made enough food to serve an army. One member made several large pots of wonderful chili that was sold by the bowl. Incidentally, the bake sale brought in over one-quarter of the profits.

It was amazing how many garage-sale-shoppers we have in the club. The first year club members were among the best customers we had. Some of the donated items were sold before they even got into the building to members who were also delivering their donations. It didn't matter. The money went to the club, anyway. Many of the non-club-member shoppers have told us they look forward to our sale each year.

After observing the success of the nearby Double H Squares of Huber Heights, Ohio had with their free square dance classes, we decided to also give free lessons. Last September we attracted 28 people and ultimately graduated two and one half squares. The income from the garage sale and the weekly split-the-pot, nearly offset the cost of the classes

This September we will have our fifth two-day Garage and Bake Sale. If it is as successful as the other four, we expect to net between \$1000 and \$1200. We intend to put flyers describing our free classes into the shopper's bags when they checkout.

Our only advice if you try your own garage sale: plan ahead. Locate the sale location in a high traffic area. Have one or two people in charge of the preparations and the money collection. Get some members who are regular garage sale shoppers to help determine prices on the items. Line up volunteers to do 1 or 2 hour shifts each day. Some will stay all day to talk. Club members, God bless them, invariably forget to pick up the items that are not sold, so have a place to which you can donate all the leftovers, e.g. Goodwill Industries, Salvation Army or other charitable organizations. Get some club members with trucks to help pick up donations and to haul away the leftovers.



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MOORE ON CONTRA

By
Paul Moore



Scones and Tea

Scones and Tea brings up images of settling around an antique table in a slightly overcrowded room with a fire taking the edge off the crisp Fall air. They also suggest tradition and a touch of formality.

I think all those images fit Ken Kernen's dance "Scones and Tea." Ken adds to the feeling by recommending the tune "March of St. Timothy," which is perhaps better known as "Lighted Sconce." The tune was written by Judy Morningstar to fit a dance written by Glen Morningstar, and features hammered dulcimer and other string instruments that have a crisp sound. The instrumentation changes each time through, with the next to last chorus sounding like something Mozart would be proud of.

Ken uses that music to emphasize the phrasing of his dance, and to encourage dancers to dance tall and under control. From that point of view, this dance is one of the best that a caller could use in class to teach timing and styling, while giving the dancers the maximum of pleasure.

The formation is a Sicilian Circle, that is, couple facing couple in a circle, with one couple facing counterclockwise (Line of Dance, LOD) and the other couple facing clockwise (Reverse Line of Dance, RLOD). The two couples dance an easy but ingenious pattern before passing thru in their facing direction to a new couple.

Here is the dance:

Intro: ----, Right hand star

1-8: ----, Back with a left hand star

9-16: ----, 2 ladies DSD

17-24: ----, 2 gents DSD

25-32: ----, 2 couples DSD

33-40: ----, same 4 circle left

41-48: ----, partner swing

49-56: ----, pass thru to new couple and bow

57-64: ----, right hand star

"Scones and Tea" is easy enough to be good for a one night party dance, or the first night of a square dance class, or anytime a little variety is called for. There are only a couple of styling notes, otherwise the dance explains itself. As the dancers are finishing the left hand star, the ladies should begin to turn towards each other to do a standard right shoulder DSD. Men, hold your place, so that the facing couple formation is preserved. Men, your DSD with the other man is diagonally to the right: dance tall and elegantly. The body motion of the men's

DSD flows directly into the couples DSD. Couples hold inside hands, about waist high, and work together so the DSD looks and feels comfortable.

Again, body flow of the couples DSD is right into the circle left. The dancers do not even need to quite finish the DSD before joining hands to circle left. As a matter of fact, anticipating the circle will help the dancers circle all the way around in only eight counts. Also, at the end of the circle left, the men should anticipate the swing by slightly changing body position to face his partner: her natural movement of the circle will lead her right into his arms – a very rewarding feeling at the heart of the figure.

Remember, that whenever you swing, the lady ends up on the man's right. An easy way to remember this, is to have the men take charge. He must be aware of what direction the couple is to move after the swing. The two joined hands are pointers: they point in the direction of the direction dancers should face at the end of the swing. Simply let go of those joined hands, and the lady will automatically roll out against the arm that is on her back. Now the lady is on the right and the couple is facing the correct way. In this case, the facing direction after the swing is the original direction, or looking at the couple you have been dancing with.

It is not in the instructions of the dance, but say, "Thank you," as you pass through with that couple. Then you acknowledge the new couple with a bow. Do not rush the pass thru or the bow, because you want to start the right hand star exactly on the first beat of the phrase of the music. Also, on the last sequence, the bow will be on the last notes of the music. What better way to end a dance than to bow to other dancers right on the final note.

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POINT OF ORDER



From Kappie Kappenman

Dancing Hints

Being a good dancer has nothing to do with level. It has more to do with being a good team member. Dance your part and allow the others to dance their part. A truly good dancer will wait until the last moment for another 'team member' in his or her square to act, before offering help if necessary. Please don't be the obnoxious dancer who must help every other dancer in the square whether or not they need it.

Watch the dancers in your own square! 'Shadow dancing' off of counterparts in an adjacent square is *not* dancing, and should be discouraged. No matter who your counterpart may be, that dancer is human and is quite capable of making mistakes. Always attempt to dance your own part on your own brainpower. Only check your counterpart if it was a particularly difficult call or you otherwise got lost. If you find you are checking your counterpart more than you are dancing precisely on your own, then you might be dancing above your level.

Keep your formations compact, and stay precisely where you belong until the caller instructs you to move. Don't rush or dance ahead of the music. There are no points for 'getting there first.' It is essential that everyone see the formations and spots involved. If you move quickly because you know where you're going, someone else may not have seen where you came from, what the initial formation was, or where they need to go.

Touch hands whenever possible, especially in distorted formations. Touching hands helps to keep formations compact and allows everyone to see the identified formation and who is working with whom. At times when it is not possible to touch hands, identify distorted formations by pointing to the dancers or positions within your formation. When identifying formations such as Distorted Waves, stay in your spot (without turning your body) and reach forward or backward as necessary to try to form a 'bumpy' Wave.

Identify yourself as necessary by raising your hand. Even when you know that you are a Head or Side, Beau or Belle, etc., the other dancers in the square may also need this information. You may also need to identify yourself as a Girl or Boy if there are mixed sex partners in the square or if you inadvertently got switched with a member of the opposite sex.

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No yelling or arguing. It accomplishes nothing except to generate hurt feelings. Also, other dancers may not be able to hear the caller's cuing or the next call. Keep unnecessary comments and noises to a minimum, since any noise within the square can distract dancers, some of whom might have hearing impairments. When there is a live caller available, ask for his or her 'expert' opinion to settle any disputes. The caller is the final authority at the dance, even if you think he or she is wrong. Thou shalt obey thy caller. If you think the caller is wrong, it is usually better to talk to the caller in private after the tip, instead of yelling at him or her from the dance floor.

Dance smoothly and to the beat of the music. No yanking, pulling, pushing, shoving, kicking, or otherwise jerky or distracting movements. Square Dancing is supposed to be a fun activity and not a wrestling match. Be considerate of other people's needs. There have been a number of dancers who have dropped out of the square dancing activity because of injuries inflicted upon them by rough dancers yanking on brittle wrists, shoulders, etc.

If you do not know how to do the given call, resist the temptation to wander aimlessly. By not moving, the other dancers will get the clue that you don't know what to do, and will try to help you. If you start wandering off, they might not help you since you will seem to know where you are going. Also, it is easier for the helpers if they know where you were at the beginning of the call. On the other hand, moving *slowly* in flow direction is often the correct way to get near to where you need to be to interact with the next dancer.

Resist the temptation to cheat or short cut. It is discourteous and annoying to the other dancers and the caller. You should be aware, however, that some dancers will cheat on certain calls. Cheats, unless executed 'cleanly' (i.e., not affecting the traffic pattern or the interaction with any dancers), may confuse dancers and thus cause the square to break down. Note also that many callers, myself included, do not appreciate hot-shot dancers short-cutting calls, since it disrupts the flow and timing of the sequence. I will sometimes try to 'catch' the cheating dancers (smear 'egg' in their face, as it were) by modifying the call in a way such that their cheating causes their square to break down. Please be considerate to the caller and other dancers and don't cheat!

If you need to help other dancers in your square, do it in a gentle manner. Don't forcefully push or pull them. Often you can simply repeat the name of the call, verbally recite a portion of the definition, or point to where the other dancer(s) should go. Try to wait until the last possible moment just in case the other dancers didn't really need help at all. Perhaps they just needed a little extra 'think-time'.

And the most important thing to remember is to have FUN!

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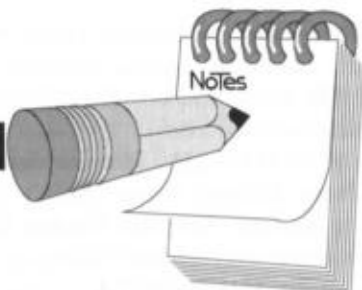
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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 25-28, 2008 - Wichita, KS

June 24-27, 2009 - Long Beach, CA

June 23-26, 2010 - Louisville, KY

Intl. Assoc. of Gay Square Dancers:

July 3-6, 2008 - Cleveland, OH

April 9-12, 2009 - Washington, DC

July 1-4, 2010 - Chicago, IL

June 30 - July 3, 2011 - Atlanta, GA

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

18-20 **NORTH CAROLINA** - 7th Annual Octoberfest Square and Round Dance, Fontana Village Resort; Margaret Van Cleave 256-435-4471; maggiel@cableone.net

19-20 **FLORIDA** - 28th Annual

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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; jlcsqndcr@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

9-10 **NOVA SCOTIA** – 38th Maritime Square & Round Dance Convention, Old Orchard Inn, 153 Greenwich Road S, RR#2, Wolfville, NS B4P 2R2; 1-800-561-8090

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 **LOUISIANA** – 6th Annual

Square and Round Dance Weekend, Lottie's Louisiana Hoedown, Ruston Civic Center; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238: 318-249-4157; lotTNray@centurytel.net

25-26 **SOUTH CAROLINA** – 33rd Annual South Carolina Square and Round Dance Convention, Springmaid Beach resort and Conference Center, Myrtle Beach; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485; edjoanredman@aol.com; 843-871-0323

FEBRUARY 2008

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

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

16 **FLORIDA** – 29th Blue-Grey Square Dance, Toyota Indoor Show-

room, 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 Island, GA 31527; Mary Lou Pelz 904-733-1869; Maryloupelz@aol.com

14-16 **COLORADO** – Four Corners Fling, Cortez Middle School, 450 West 2nd St., Cortez; Ken & Nancy Whited (970) 565- 4033), e-mail: whited@fone.net

APRIL 2008

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

25-26 **MASSACHUSETTS** – 50th Annual New England Square & Round Dance Convention; Jay and Sandi Silva, P O Box 123, Northwood, NH 03261; 603-942-7226

25-26 **NORTH DAKOTA** – 56th North Dakota Square and Round Dance Convention, Central Cass School, 802 5th Street North, Casselton; Jim and

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Rita Lizakowski, 218-233-6212;
www.geocities.com/squaredancend

MAY 2008

2-4 **OHIO** – 48th Ohio Dance Convention, Bertram Inn & Conference Center, Aurora; Bob and Judy Calkins, 440-255-5361; 8772 Arrowood Dr., Mentor, OH 44060; calkins8772@oh.rr.com; www.squaredancing.com/cleveland/conv2008

8-10 **CANADA** – International Square & Round Dance Convention, Brock University, St. Catharines, Ontario; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; budge@sympatico.ca; 905-875-0268; www.td-dance.ca

23-25 **FLORIDA** – 54th Florida State Convention, Lakeland Civic Center, Lakeland; Mary Lee VanValkenburg 813-707-1702; 110 Bymar Dr., Plant City, FL 33563; rmljdancer@aol.com

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.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

AUGUST 2008

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

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

17-22 **COLORADO** – Rocky Mountain Callers School, Vallecito Resort, Bayfield; 520-795-6543

22-23, **COLORADO** – 40th Annual Peach Promenade, Garfield Middle School, 3475 Front St., Clifton; Pat AND Wanda McBride 970-434-3543; pandapw@juno.com

25-27 **OHIO** – Brokenstraw Weekend, Indian Creeek Resort, Geneva-on-the-Lake; 440-466-8191; www.indiancreekresort.com

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

SEPTEMBER 2008

19-20 **NEBRASKA** – Nebraska State Convention, Adams County Fair Grounds, Hastings; Morris and Sue Turner msturner@nebi.com

APRIL 2009

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

SEPTEMBER 2009

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

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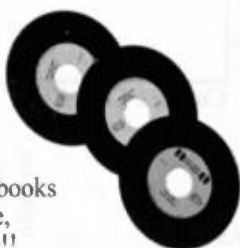
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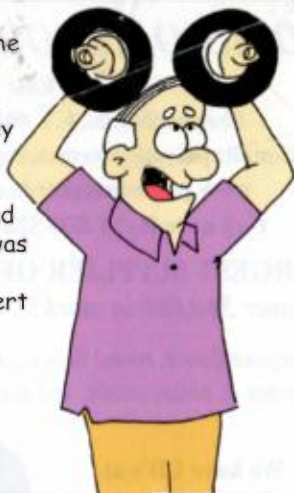
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