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American Square Dance, July 2008
I just finished reading another article on vinyl. In an article in the Orlando Sentinel Business section Sarah Skidmore reports that LP’s and vinyl sales in general are rising. This is not only true for the Oldies, but new releases, jazz and Classical as well. We in the Square and Round dance world might pay attention. Everybody knows that hauling those old heavy turntables is more difficult than the modern light weight computers, but, is the sound any better? To answer the question, “Yes”, emphatically “YES!” Sound reproduction is not just better, but usually of a much higher quality on vinyl. Now the debate, does it make any difference to my dancers? The answer is, probably not. However, most speaker companies, most turntable companies and most amplifier producers work to give us the ability to reproduce a good high quality sound reproduction system. Vinyl records give us a better chance to use those systems to their full capacity. I should mention, I do not own or produce any records. If I did, I would also make the recordings available as MP3 and downloadable formats. Why, you ask? Because we need to keep our music current. Even the old songs can be recorded with a more modern rhythm. Club callers can not continue to call the same songs over and over year after year and then wonder why the dancers look for other recreation outlets. This is like calling the same dance sequences so often that our dancers don’t need a caller, just put the record on and they will dance the old familiar patterns. One of the greatest compliments that can be paid to a club caller is, “I have never heard you call the same dance twice.” Could we add to that, “I love your music, it is different every week.”

BRAND NEW
SINGING CALL

Corben Geis

Silver Sounds
Records

Special guest Joe Saltel

“I DON’T WANT TO LIVE ON THE MOON”

Music by Jack O’Leary & Jack Servello

American Square Dance, July 2008
Those “lazy, hazy, crazy days of summer” are upon us. Although we may have our schedules to meet and some work to do, this is the time of year when most of us get to kick back a little and enjoy the longer days, warmer nights, and more outdoor weather.

Many square dance clubs decrease or even cease their events due to the heat or because of travel and vacation schedules of their members, but many square dance festivals and weeklong square dance vacation resorts are going full tilt. It’s a little change of pace and all of us get to either decrease our dancing or keep it going full speed ahead at our own choosing.

We have discussed ideas for bringing in new dancers many times over the years in this “CALLERLAB Viewpoints” article and have always projected the opinion that bringing in new dancers and club members is a year round activity. I have always felt that every club or dance group needs an official office, of one to four people, that helps to plan year round events that bring new people to club functions. In most clubs this position is probably called Membership. If the above mentioned, bringing new people to club functions, is not the main job of the Membership person or committee in your club, maybe it’s time to re-think the duties of that office.

Club parties, picnics, campouts, and potlucks are all great functions to expose new people to the social fun of your club. Just hanging out with club members, meeting new people, and being involved in events where there is a party-like atmosphere, is a great way for new people to join in the fun and become socially acquainted with your group.

If there is not any dancing taking place at the events, it’s not a problem. The value of getting to know and have fun with your club members makes it that much easier for them to say “yes”, when the opportunity to join your new dancer program comes around. If there is dancing, make some or all of it, geared to your “non dancers”. If “club level” dancing is part of the event, try not to make it so hard that club members are struggling to keep up and more importantly, try even harder not to show off and make it look so difficult that these new folks will be saying to themselves, “I could never do that”.

If the dancing experience is fun and positive, it will be easy for them to become part of your new dancer program. If for some reason they can’t join the first available opportunity, keep them on your “Friends of Whatever Your Club Name Is” list and keep them coming to open club functions, because when they can, they’ll be great new dancer candidates.
If your club doesn’t currently have open events for non-club members, consider planning some. Find a way to open your existing events with complimentary passes that can be distributed by all of your club members to their friends, neighbors, co-workers, and family. Make more of your club events opportunities to welcome new people and greet those new people like they were guests in your own home. It’s much easier to invite potential dancers to one fun event than to try to invite them to make the big commitment that it takes to become part of your new dancer program.

As I mentioned before, make sure your Membership person, couple, or committee is keeping an on-going list of these friends or guests that have been present at one time or another. Invitations can be sent to them for up-coming events, and even things like club newsletters can be sent to them. Use email and if your club has a website, consider using that as a communication tool for prospective new dancers.

You might notice that I have been very careful not to call new dancers “beginners” or some other name that might even possibly be considered condescending. I also call “beginner classes”, “new dancer programs” or “new dancer dances”, because that’s what each class or class night is. Although this may seem like a very small thing, some people will not join if they have to be a “beginner” or “greeny” for however long it takes to become a “real member” of your club. Make them complimentary members the minute they join your new dancer program. It will be much easier for them to stay in your new dancer program and make the transition to become a regular club member when they are already part of your club.

Another idea that many clubs are already doing is to invite your new dancers to your club dances after they are part way through the new dancers program. Several clubs I know, make every other tip at their club dance, a “new dancer tip”. The caller will make sure that everyone has the “wind in their face” and is successfully dancing those tips. It gives your club members a chance to dance, have fun, and become more acquainted with your new members. It also can provide an opportunity for older club members, or members that haven’t attended in a while, to dance with very little pressure and at a more comfortable pace geared for them.

You might think it’s too late to plan a club function before your new dancer program begins, but there’s another way to connect prospective new dancers and club members. Have a BBQ, pool party, picnic or potluck evening at the home of a member of your club. Invite as many club members as practical, and have each of them invite a few friends, neighbors, co-workers, or family members to a relaxed afternoon or evening to socialize, play games, or just relax.

The more we open the doors of our clubs and dance groups, the better chance we’ll have to grow our activity and spread the fun we have to others. Our dance activity is great exercise for the health of our bodies, terrific stimulation for the health of our minds, and some of the best social fun and interaction available in our society today. Plan an open event today!
In The Long Run
By Corben Geis

I've gotten emails from a lot of energetic people who love square dancing and really are on a quest and a mission for saving our activity from becoming extinct. Don't worry, I don't think that will happen any time soon. The emails urge and encourage dancers and callers to shorten our teaching programs, consolidate the lists and calls, do away with the western duds and use modern music. Do you really think that will get more people into square dancing?

A few years ago there were a lot of people on a crusade to change the name of our activity, but as soon as new dancers were trying out Diamond Dancing or CDP, they realized, "hey, this is square dancing". I would personally like to say I like all the ideas. We do need to change, some things, with the times to keep square dancing alive and fresh. I agree.

I've even thought that the approach to instructing in the colleges by teaching the tougher stuff first is a great concept. Each of these concepts are wonderful, just for the fact that people are thinking outside the box, and are trying to save something they love dearly.

Here's some food for thought. A couple of us callers have tried this in our neck of the woods, and though a majority of our local dancers think it's a waste of time, we believe that down the road, this will eventually pay off. Please realize that I understand this is not a marketing strategy that will gain or attract a lot of new dancers immediately, but hopefully in the long run.

The main targets seem to be the Baby Boomers and the Empty Nesters, but far too many of them seem to recall 'horror stories of square dancing in high school'. Not all of them, but a vast majority. I have always blamed the stereotypical gym teachers for our demise. (Ironically, my parents both taught physical education.)

The problem was and still is, these health instructors DO NOT know the basic set up, rules, etiquette, calls, numbering, body flow, directions and formations of square dancing. To me, when someone is trying to teach something, that they are not fully aware of themselves, is setting many people up for failure. Even though I love square dancing very much, it was a disaster back in school. (By the way, my parents were never my P.E. teachers, they actually knew what they were doing.)

Setting up for failure means 'horror stories' such as the students constantly breaking down the squares and the teacher losing their patience by trying to
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American Square Dance, July 2008
resolve the maps and diagrams on the backs of the old LP records. So now you have a class that looks like a scene from the Muppet Show. Chaos and confusion.

And, what do the students remember and relate all of this too? Square Dancing.

In our area, the kids who we’ve taught square dancing too for over the past 10 years, see me and the other caller out and about and they stop us and say, “We had a blast in your square dancing class. That was so much fun. When I’m done with college I’m going to join a club”. Fun, fun, fun. And 99% of the ASD readers I hope will agree with me that it’s much more interesting with a LIVE caller, than with instructional cds. (Although there are now really good DVDs that are an excellent teacher’s aide for square dancing in the schools.) Visual aides are a very good helper.

Now, I’m talking to the callers, please get yourselves and your square dance programs into the school systems. Here’s a few tips that we have done, and they worked for us. Contact CALLERLAB and research Teaching Callers to Call in the Classroom, or inquire about the Education Committee’s Handbook for teaching in schools. Write letters of introduction about square dancing and you the caller to send to the schools. Send three to each school, one for the principal, one for the gym teacher and one to the music teacher. Heck, I even have sent letters to the Math and History Teachers as well. Someone is bound to like the idea.

Present a program that uses a mixture of music from classic to contemporary, country to hip hop and learn three different ways to teach a call. Remember, we all learn in different ways. Give them a diversified lesson about square dancing, by means of the subjects I mentioned in the previous paragraph. Here’s a big one. I dress like the rest of the staff, and I do go in by myself. Sometimes, I get the luxury of teaching the teachers and faculty before meeting the students. What a plus.

The only time I may dress in square wear, and take in a square of angels with me is when I am teaching to the wee ones. Kindergarten, 1st and 2nd graders love the dress up and colorful stuff. Demos are always after, and not before the lesson.

Your main reason for going into the schools is NOT to enroll new square dancers for your autumn classes. You are merely ‘planting the seed’ and putting great memories of square dancing into the young minds of these potential and possible future dancers. Set everyone up for SUCCESS, and they’ll remember it in the long run.

If you don’t see your festival or convention information listed in the What’s Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it’s even FREE!
All CD's and MP3's are recorded in 3 keys unless otherwise noted.

**Ain’t No Cure For The Summertime Blues (Desert DR113)**  
**Hans Pettersson**  
Written and released in 1959 by Eddie Cockran. Also covered by The Who, Van Hahlen, Olivia Newton John and most recently by Alan Jackson. Guitar stylings, fiddle, piano, bass and percussion. Middle of the road energy. A good one for summertime theme dances. Available on vinyl, CD, and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

**Shift Work (ESP 11160)**  
**Elmer Sheffield**  

**Dancing In The Moonlight (Grammophone GP808)**  
**Paul Bristow**  
Released in 1973 by King Harvest and reached # 1 on the Billboard Top 100. Ear candy from bells, saxophone, piano, guitar, electronic keyboard, bass and gentle percussion. A relaxer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Halfway, Dixie Style to an OW. Extend to a left, Left Swing Thru, Boys Circulate, Left Swing Thru, Boys Trade, Recycle, Veer Right, Promenade.*

**Take Me Home Country Roads (Hi Hat HH5288)**  
**Wada and Yoako**  

**Only In Miami (Mountain MR 151)**  
**Cindy Whitaker**  
Do Ya (Royal RYL 160)  
**Jerry Story**

A classic rock number that was a hit for the Electric Light Orchestra in 1976. Harmonica, mandolin, bass and drums. Halfway up the energy scale. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

Magic Carpet Ride (Royal RYL 253)  
**Tony Oxendine**

A psychedelic rock number released by Steppenwolf in 1968. Peaked at #3 in the US. Syncopated rhythm from an organ, harmonica, fiddle, guitar, bass and percussion. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Scooby Doo, where Are You (Sting SIR 113)  
**Stephan Sidholm**

Written for the TV cartoon series of the same name in 1969. A sweet mix from a sax, piano, guitar, fiddle, flute, banjo, bass and percussion with chases to add to the full sound. Key change in closer. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, Swing Thru, Spin the Top, R & L Thru, Ladies Chain, Dixie Style OW, Boys Turn Back, Promenade.

You Were Made For Me (Sting SIR 361)  
**Paul Bristow**

Recorded by Freddie and the Dreamers, a British musical band. Reached #3 on the UK charts in 1963. A gentle mix of background strings, piano, guitar, mando-

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American Square Dance, July 2008
lin, bass, electronic keyboard and rolling percussion. Key change in closer. A full sound that will have the dancers gliding across the floor. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, Relay the Deucey, All 8 Circulate 2 X’s, Swing Corner, Promenade.


Red River Valley (Chaparral C 415) Beryl Main A modern upbeat arrangement of an old cowboy song. Fiddle, steel, guitar, piano, banjo, bass and drums. Available on vinyl, CD and MP3. Hds (Sds) Lead Right, Circle To A Line, Pass Thru, Tag the Line – In, Tch 1/4, Boys Run, 8 Chain 5, Swing Corner, Promenade.


Old Time Rock & Roll (ESP 1073) Elmer Sheffield A 1978 Bob Seger release that went to # 28 on the US Charts. This mix of guitar stylings, piano, organ bass and percussion will get the floor rocking. Key change in closer. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, Sds (Hds) Rollaway, Swing Thru, Boys Run, R & L Thru, Pass Thru, Wheel & Deal, Square Thru 3, Swing Corner, Promenade.

Standing In (Double M MM155) Monk Moore and Megan 50’s style in this mix of a sax, piano, guitar, bass and drums. Smooth dancing with a mid range energy rating. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.

Dancing Moon (Nickel NIC 60) Curt Braffet Piano, banjo, guitar, harmonica, bass and drums with well placed runs. This one says let’s dance. Key modulation. Available on vinyl, CD and MP3. Standard Ferris Wheel Figure.

American Square Dance, July 2008 13
Love Grows (Royal RYL 145)  
Jerry Story  

Only Make Believe (Royal RYL 245)  
Tony Oxendine  
Written and recorded by Conway Twitty in 1958. Twitty had 41 chart toppers. Fifty’s swing in this mix of sax, guitar, harmonica, steel, piano, and bass with just enough percussion. Well placed chases add to the sweetness of the sound. Available on vinyl, CD and MP3. Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.

When You Walk In The Room (Sting SIR 305)  
Paul Bristow  
Released by the Searchers, an English recording group in 1964. Echo guitar, harmonica, guitar, fiddle, bass and percussion in a gentle rhythm for all the crooners. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Single Hinge, Girls Trade, Swing Thru, Boys Run, Tag the Line, Girls Turn Back, Swing Corner, Promenade.

Endless Love (Sting SIR 702)  
Thorsten Geppert  
Co-written and recorded by Jody Reynolds. Charted at #5. Original title was Endless Sleep. A mix of guitar, piano, fiddle, steel, bass and drums that says let’s dance. Chases and runs add to the fullness of the sound. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

Back In Your Own Back Yard (Blue Star BS 2533)  
Mike Seastrom  

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**Hoedowns**

**Grandpaw / Grandmaw (TNT 320)**

Grandpaw is an arrangement of Grandfather's Clock. A traditional sound from a banjo, piano, bass, guitar and drums. Shades of dueling banjos.

Grandmaw is an arrangement of Grandma's Feather Bed. Banjo, electronic keyboard, guitar bass and drums in an energetic mix.

Both tunes are sequenced so they could be used as singing calls. Available on vinyl, CD and MP3. Recorded in one key.

**Blu-Jean Hoedown / Plaid Hoedown (Chicago Country CC 90)**

Berg and Braffet

Blu-Jean Hoedown has guitar stylings, background strings, bass and drums. Jack and Curt call Plus on the vocal track.

Plaid Hoedown has piano stylings, guitar, bass and percussion in an energetic arrangement. Jack and Curt call Plus on the vocal track.

Available on CD and MP3.

**Amy / Angel / Deep Shady / Kellys Rag / Spot Check / Swamp Thing**

(Prairie PR 911)

Amy has a guitar, banjo, piano, bass drums and electronic keyboard.

Angel is an electronic techno sound.

Deep Shady has a fiddle, guitar and percussion.

Kellys Rag features a banjo, bass and guitar.

Spot check is a mix of piano, banjo, guitar, bass and drums.

Swamp Thing is a cutting edge electronic mix.

Available on CD and MP3. Available individually as MP3’s. All 6 have extended tracks.

**Ritzy-Kingle / Cobbler (Sting SIR 511)**

Ritzy-Kingle is an upbeat electronic arrangement with a good beat.

Cobbler has a fiddle lead in an uptown electronic mix.

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

**Tijuana Taxi (Blue Star BS 123)**

Mike Driscoll

An upbeat rhythm mix of guitar, bass, banjo and percussion. Available on MP3. Available on DR 1100 CD with the singing call I Could Have Danced All Night.

Mike calls Mainstream on the vocal track.

Hope everyone is having a fun summer with lots of marketing opportunities. Check out all the releases on your tape service.
On this rainy day I am having fun when “My Cup Runneth Over” while I am “Singing In The Rain”.

My Cup Runneth Over

Choreographer: Kathy Oliver, 2109 Marsalis, Abilene TX 79603
Record: RCA Gold Standard 447-04777 or COL 04777 FS/Try To Remember
Footwork: Opposite Throughout (W’s in parenthesis)
Rhythm: Waltz Ph 2+1 unphased (Re Wrap Across)
Sequence: Intro-A-A-Inter-B-Ending

INTRO
WAIT;;; TAMARA WHEEL 6;; UNWRAP TO FC; APT PT; PKUP;

A
2 FWD WALTZS;; 2 LEFT TRNS;; BOX;; REV BOX (scar);; TWINKLE BJO; MASNUV; 2 R TRNS (bfly);; WALTZ AWAY; PKUP SCAR (bfly); 3 PROG TWINKLES;;; FWD & TCH; 3 BK PROG TWINKLES;;; BK & TCH(cp);* 2nd time to wall

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Recent Releases:

FT-137     “Me & My Gang”                       By Rod
GWR-117    “Come Go With Me”                    By Lorne

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INTERLUDE
L TRN BOX 3/4;;; BK SD CL (bfly/wall);

B
WALTZ AWAY; WRAP FWD; FWD WALTZ; RE WRAP ACROSS; 2 FWD
WALTZ (COH); BOX;; WALTZ AWAY (RLOD); WRAP FWD; FWD
WALTZ; RE WRAP ACROSS; 2 FWD WALTZ (WALL); BOX;; DIP BK &
HOLD; REC SCAR; TWINKLE BJO; MANUV; 2 R TRNS (SCAR/BFLY);

ENDING
3 PROG TWINKLES;;; FWD TCH; 3 BK TWINKLES;;; BK TCH (CP); 2 L
TRNS;; DIP BK TWIST & HOLD;

Singing In The Rain

Choreographer: Yasuyu Watanabe 24 Nakasko-cho Toyohashi Japan
Music: G17284 “Singing In The Rain” Al Russ Orchestra
Rhythm: TS Phase 2+2
Footwork: Opposite Throughout (W’s In Parenthesis)
Sequence: INTRO-A-B-C-A-B-C (1-15) END

INTRO
WAIT 2 MEAS;; APT PT; TOG TCH TO SCP/LOD;

American Square Dance, July 2008
Square dancing from a horse has to be really challenging!

PART A
2 FWD TS;; 2 TRNG TS FC LOD;; 2 FWD TS;; 2 PROG SCIS;; FISHTAIL; WK & CK; FISHTAIL; WK & FC; 2 TRNG TS; TWIRL 2; WK & FC TO CP/WALL

PART B
TRAV BOX;;;; RK THE BOAT TWICE;; SOLO ROLL 4 NO HNDS JND / WALL;; SKATE L & R; SD TS KNEE; SKATE R & L; SD TS KNEE; CRIC AWAY 2 TS;; SKATE TOG 4 TO BFLY/WALL;;

PART C
VIN 3 TCH; WRAP TCH; UNWRAP; CHG SD TO BFLY/COH; VIN 3 TCH; WRAP TCH; UNWRAP; CHG SD TO OP/LOD; VIN APT 3 & KICK; STP KICK; VIN TOG 3 TCH TO OP/LOD; WK 2; LACE ACROSS; LACE BK TO BFLY/WALL; SD CL SD CL; SD THRU TO SCP/LOD;

END
APT PT;

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50 Years of Calling Service

The AMERICAN CALLERS' ASSOCIATION in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over North America and abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome and segregationist dance programs.

This month’s ACA Viewpoint is an initiative by the Board of Directors, Advisors and Staff of the American Callers’ Association who would like to recognize and thank callers who have been teaching and calling for 50 years or more. What changes and improvements they have made in the lives of countless people through the medium of square dancing. It is appropriate that we recognize these outstanding pioneers in the July issue on our American Independence Day!

The American Callers’ Association wishes to dedicate this ACA Viewpoints to them and for all that they have accomplished. Because of their dedication, commitment, and ability, square dancing is here today for everyone to enjoy. The following callers are some that we are aware of.

The American Callers’ Association is very proud to recognize and thank the following callers for their dedicated service regardless of their caller affiliation.

Wayne Nicholson, Montgomery, Alabama; James Martin, Houston, Texas; Wayne Morvent, Silsbee, Texas; Hubert Kerr, Houston, Texas; William Williamson, Benson, Arizona; Wade Driver, Houston, Texas; Cloyce Preedy, Spokane, Washington; Marie Edwards, Goodland, Kansas; Cliff Wormell, Deer Park, New York; Paul Kinsey, Hurst, Texas; Joe Vallery, Stockton, California; Joe Obal, O'Fallon, Illinois; Don Atkins, San Lorenzo, California; Gideon Harr, Twin Falls, Idaho; Marvin White, Bossier City, Louisiana; Fred Bouvier, Metairie, Louisiana; Harold Kelley,
Fayetteville, Georgia; Charles Tuffield, Denver, Colorado (61 years); Ed Fraidenburg, Midland, Michigan; Reggie Kniphfer, Fayetteville, North Carolina; Jim Steele, Redmond, Oregon; Dick Meyers, Cranford, New Jersey; Harry Trott, Slice Lake, New Hampshire; Bud Whitten, McDonough, Georgia (58 years); Jeff Bartholomew, Camp Hill, Pennsylvania; Marshall Flippo, Tucson, Arizona (57 years); Don Varner, Santa Barbara, California; Van Greenwood, Joplin, Missouri; Bill Haynes, Chandler, Arizona; Cecil Williams, Broken Arrow, Oklahoma.

If we have missed any caller of any affiliation or country, please contact the American Callers’ Association for inclusion into the next ACA Viewpoints. We apologize if we have missed anyone. It was because we did not know of your fifty years of calling.

However, we will be happy to include your name in the next newsletter, if you let us know. In addition, each caller will receive a Certificate of Thanks and Appreciation suitable for framing and an attractive / decorative pin recognizing their 50 years of calling and teaching.

The Board of Directors and the staff of the American Callers’ Association are indebted to each caller and thank you for what you have done to improve the lives of so many people. Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers’ Association at Loulet@aol.com or Dr. Patrick Demerath at pdemerath@uwa.edu. Please visit our website and newsletters at American Callers.com/news.

Until next time, happy dancing.
Peek Into a Caller’s Record Case

Patty Green, Dubbed “New Hampshire’s Songbird” by New England dancers. Patty is known for her fun dances, her singing and sense of humor. She began calling in 1995, and taught classes and workshop since 1996 before relocating to North Carolina in 2006. She and her husband Steve currently live in Monroe, North Carolina, where she calls for many area clubs and party nights. She records on Royal Records.

Patty and Steve have also taken an active role in the leadership of the square dance activity, both on a local and national level. Patty joined CALLERLAB in 1996, and has regularly attended CALLERLAB conventions since then. She has served as a guest panelist on many interest sessions both at the annual CALLERLAB conventions and National Square Dance Conventions, and has participated in several special CALLERLAB convention showcase dances, including a Women In Calling dance and special Duets Dance. She is a member of the Definitions, Mainstream, and Women-in-Calling committees, and is currently a member of the Board of Governors for CALLERLAB. Locally, she is the vice president of the Metrolina Callers & Cuers Association.

By day, Patty is a self-employed website programmer, and Steve works as a repair tech for CEM Corporation, troubleshooting industrial microwaves.

Her record box is an eclectic mix of music, ranging from country to big band to show tunes to hits from all the decades. She uses both standard and non-standard patter records, and looks for music that gets the dancers feet tapping, and humming along after a tip.

### Singing Calls:
- Colors of the Wind .......... HH 5198
- Let’s All Go Down to the River .......... RYL 509
- Like a Wink and a Smile ..... BS 2433
- Moondance .......... SD 233
- Ring of Fire .......... RYL 818
- Walkin After Midnight ...... ESP 181
- What a Wonderful World ...... CK 097
- Young at Heart .......... BS 2475

### Patter Records:
- Boom A Rang ............... BS 2323
- Braveheart .......... GMP 507
- Rigga Digga .......... RYL 416
- Right .......... RYL 309
- Wiffletree .......... TOP 25068
- I Like To Move It .......... Disney
- Kiss the Girl .......... Little Mermaid Soundtrack
- Quando Quando .......... Englebert Humperdink

American Square Dance, July 2008
Host City: Long Beach, California

You’ll find virtually everything in the beautiful city of Long Beach, California’s 5th largest city and Southern California’s newest coastal destination. The historic Queen Mary, which takes you back to the days of the great trans-Atlantic liners, offers a variety of historical tours and exhibitions plus three restaurants and shopping. Long Beach has one of the finest aquariums in the world: Aquarium of the Pacific. With more than 12,500 inhabitants of the Pacific Ocean housed here, there are habitat galleries ranging from the cold Arctic to the warm South Pacific, with many “hands-on” exhibits.

Long Beach is close to everything in Southern California. It’s a short trip north to Hollywood, Universal Studios, and Beverly Hills. It’s not far south to San Diego and the famous San Diego Zoo and Wild Animal Park, not to mention Sea World. Don’t want to go that far? The Catalina Express boat can take you the 26 miles across the sea to Catalina Island.

The Long Beach Convention & Entertainment Center is right downtown. It is a state-of-theater facility that is the envy of many cities on the West Coast. There are three Exhibit Halls with a total square footage of 224,000. The Arena seats 13,500 people in 46,000 square feet. The Terrace Theater seats 2,969 people. Long Beach sets the standard for “walk-ability.” Attractions, shopping and entertainment are just steps away from the Convention Center. Right across the street from the Convention Center is Shoreline Village and The Pike at Rainbow Harbor. Each has a unique blend of shops, restaurants and entertainment, including harbor tours and dinner cruises. Included in Shoreline Village is Restaurant Row, which features dozens of restaurants.

The city’s East Village Arts District includes one-of-a kind art galleries and shops. In addition, just three miles from downtown is Belmont Shore and 2nd Street, the quintessential beachfront community. Easy to reach by the Long Beach Transit’s Passport Shuttles, here you will discover trendy shops and terrific restaurants. You can even experience the romance of Italy and weave your way around our very own canals in an authentic gondola.

RV & Camping

Camping at the 58th NSDC will be on-site in the Arena parking lot. There will be approximately 350 spaces. Access will be on Tuesday, June 23. The only exception will be for those campers participating in the Route 66 event. “Crusin’ 66” participants will be given priority parking at the Convention Center. Showers and restroom facilities will be provided inside the Arena.
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Our Extraordinary Dancers

This is a heart-warming story about our square dancing family, people who love people. It is also a story about caring, appreciation, and support for one of our own. There are many memories about people helping people and dancers helping dancers, but we think once in a while we need to be reminded about the giving nature of our “sport’s” participants.

A lot of you remember “Blackhawk Ben” from the 53rd National held in Denver in 2004. He was the one with the authentic mountain man costumes (made by his wife of 30 years, Karen) of before and after going to heaven. He is otherwise known as Jerry Copeland, square dance Caller and square dance Hall of Fame honoree from Colorado’s Northeast Council. Jerry and Karen were editors for their Council’s Bulletin, and in 2006 became Vice Presidents of the Colorado State Square Dance Association, an office they hold today. We could go on and on about the volunteer aspects of their lives, but as we all joke sometimes – “It’s PAYBACK TIME!” And it definitely has begun.

A little history first: Jerry, a Marine Corps veteran, had hip pain sufficient enough to go in for medical treatment in early 2008. In the following four months it resulted in his being in a wheelchair, unable to continue his work in construction. After this long delay, a biopsy in March revealed a tumor which had eaten away about a third of his pelvis. In early April surgeons did a 9+ hour operation, and removed a malignant 10 pound mass. They attached a “saddle” to the remaining bone and a rod in his leg bone to act as a built-in prosthesis. Unfortunately later that week he was moved incorrectly (excruciatingly painful!), and had to undergo another surgery to repair the internal damage. He then was in a body brace and was under orders to have six weeks of bed rest (until May 13). It is expected that he will have limited use of his leg.

And so the generosity of square dancers started shining through. It started with a phone call. After discussing it with his wife, Linda, Sam Margheim, an NEC member and one of Jerry’s best friends, had called to report the upcoming...
operation which would possibly result in a leg amputation. He asked if there wasn’t some way we could use existing funds or immediately get a loan to pay the Copelands’ house rent, to put Jerry at ease about a threatened eviction in April. So the wheels were in motion.

A private loan was secured, and a “Donation Fund” was set up through the State Association; within two weeks the loan was paid back with donations sent from all over the state – simply by word of mouth (and email)! Donations are still coming in, as are benefit dances being held. The State Association agreed that the Donation Fund will be on-going for future needs of our dancing friends, but for now donations will go to the Copelands.

Since Jerry and Karen lived out of the Denver area, traveling to and from the VA hospital and their housing were a big concern. A major relief to Jerry came when a Fisher House residence nearby (like a Ronald McDonald house) was offered to Karen for minimal rent. With help from family, friends and square dancers, she promptly moved out of their home, put things in storage, and relocated. A set of worn out tires were next to go.

Tears well up in Jerry’s eyes as he looks at the growing list of donors – he wonders how he can pay us all back! We simply tell him to just get well – his voice is still good and there’s time to hone up on his calling skills. And Karen can make another Blackhawk Ben outfit for him perhaps, to be re-born as the “Copeland Crutch”!

He wanted this write-up for the American Square Dance Magazine, to tell the tale of square dancers’ generosity. He will be embarrassed that he’s the subject, but isn’t it nice to not have to go to your own funeral to see how people care about you?! We belong to such a special family...

Hugs to you all;
Judy and Jim Taylor, CSSDA Presidents
Ed Foote receiving Milestone

Milestone Speech – Mike Jacobs

It is appropriate that CALLERLAB’s highest award was the named the Milestone. Milestones were originally erected by the ancient Romans to reassure the traveler that he was following the proper path, to indicate how far they have come, or how far was left to travel to the desired destination. Thus, the significance was never in the numbers, although they were important, but in what they represented. In fact, the most significant was the Golden Milestone that represented the center of the empire; in effect the number 0 from where all journeys started.

Tonight’s Milestone recipient has a lot of numbers to his credit but there are deeper meanings to his numbers just like the original milestones; 43 years in calling, 16 National Square Dance Conventions, 33 CALLERLAB Conventions.

One of the long standing goals of CALLERLAB was to bring stability to the square dance world by standardizing the terms we use. Long before CALLERLAB started down that road, our recipient was helping to create those lists. More importantly, he dispersed that information around the square dance world. Like a square dancing Johnny Appleseed, he spread that information everywhere he went and all through the articles he wrote. This effort made it possible for dancers to know what was expected of them before going to a dance and for callers to learn what was need to call a given program. He helped to make the playing field even and more importantly fair. One hundred ten Caller Schools and Seminars in thirty-eight states, three Canadian provinces, and seven countries outside of the North American Continent.

These are only the tip of the iceberg in another of CALLERLAB’s long term goals in improving caller training. He is one the most prolific authors in the square dance community, not in writing calls, but in explaining how to dance them, to teach them, and to use them. Ask any Chairman of the Board how hard it is to come up with articles for Directions every two months for two years. Yet, we look with awe at producing articles on a monthly basis for the last twenty-five years. Factor in the massive amount of material for his caller and dancer articles and we have a huge amount of material, all geared towards producing better dancers on the idea that dancers who feel good about their dancing will stay with the activity rather than leave in frustration.

Twenty-one years as an Accredited Caller Coach, 30 years as Chairman of the Challenge Committee, 35 years as the Manager of the National Advanced and Challenge Convention.

The early years of this event were not the money maker it became. In fact, it required out of pocket expenditures to make it work, more specifically his pocket. Yet he saw a need to provide this dance opportunity because no one else was providing it at the time. It went on to provide the standard by which those programs were called, not just here but world wide.

We have heard a lot of numbers tonight but more importantly, we have heard why these numbers were significant stops on the road he was traveling. Remember, our award is not a Tombstone marking the end of a career but a marker that it was significant we came the way we did. CALLERLAB Milestone Recipient, Ed Foote.

American Square Dance, July 2008
I was in Europe once and listened to a Swedish caller in the Mainstream hall. I was hoping to get some ideas in choreography to bring back to the U.S. In less than two minutes I was not disappointed. I never thought to call 1/2 of a half sashay. Remember the right-hand person does not Roll 360° to the other side of the person (like they do on a rollaway). They simply shuffle to the other side. So, a 1/2 of a half sashay puts the dancers in single file with the centers looking in. I hope you find this as exciting as I did.

1) HEADS pass the ocean extend, linear cycle right and left thru 1/2 sashay 1 & 1/2 BOYS pass thru touch 1/4, acey deucey scoot back right and left grand

2) SIDES square thru 2 slide thru right and left thru 1/2 sashay 1 & 1/2 BOYS swing thru extend, boys trade star thru california twirl pass thru, left allemande

3) HEADS pass thru separate around 1 to a line ENDS: load the boat CENTERs square thru 4 slide thru right and left thru 1/2 sashay 1 & 1/2 BOYS square thru 3 slide thru, ferris wheel dixie grand, left allemande

4) SIDES lead right touch 1/4, split circulate boys run REVERSE flutterwheel 1/2 sashay 1 & 1/2 zoom, GIRLS square thru 3 star thru, boys trade

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American Square Dance, July 2008
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with

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couples circulate, boys trade promenade (1/8 promenade)

5) Heads Zero Lines
right and left thru
1/2 sashay 1 & 1/2
zoom, GIRLS swing thru
extend, cast off 3/4
fan the top, recycle
pass thru, wheel and deal
CENTERS square thru 3
left allemande

6) SIDES pass the ocean
extend
explode & right and left thru
1/2 sashay 1 & 1/2
BOYS pass thru
swing thru, split circulate
ALL 8 circulate
explode & load the boat
left allemande

7) Heads Zero Lines
square thru 3
courtesy turn

1/2 sashay 1 & 1/2
BOYS swing thru
ping pong circulate
extend, girls trade
square thru 4
trade by, left allemande

8) SIDES lead right
touch 1/4, scoot back
boys run
REVERSE flutterwheel
1/2 sashay 1 & 1/2
double pass thru
boys U turn back
touch 1/4
right and left grand

9) HEADS square thru 4
SIDES roll away
swing thru, boys run
REVERSE flutterwheel
1/2 sashay 1 & 1/2
double pass thru
boys trade, touch 1/4
acey deucey
right and left grand
10) SIDES pass the ocean extend, girls trade boys run, wheel and deal sweep 1/4
1/2 sashay 1 & 1/2 double pass thru boys U turn back star thru, ferris wheel CENTERS square thru 2 & partner trade at home

11) Heads Zero Lines LEFT touch 1/4 8 circulate, girls run 1/2 sashay 1 & 1/2 boys pass thru touch 1/4 fan the top explode & slide thru, centers roll at home

12) SIDES lead right single circle to a wave scoot back, boys run wheel and deal sweep 1/4 1/2 sashay 1 & 1/2 BOYS pass thru touch 1/4 girls trade swing thru right and left grand

13) HEADS star thru and spread CENTERS right and left thru & 1/2 of a sashay ENDS load the boat CENTERS dixie style to a wave & trade the wave extend, LEFT swing thru right and left grand

14) SIDES pass the ocean extend explode & right and left thru & 1/2 of a sashay GIRLS swing thru extend follow your neighbor and spread LEFT swing thru right and left grand

15) Heads Zero Lines right and left thru & 1/2 of a sashay GIRLS square thru 3 star thru couples circulate boys trade girls U turn back right and left grand
Random Shots
Your Rovin’ Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about the “summer season” and dancing abroad.

By this time, most clubs have graduated the square dance students who started last fall. Callers all work at different rates, some quickly, some more deliberately. It is important that new dancers get lots of floor time. This is the time of year when it is warm, picnics in the park seem likely and a myriad of other summer activities emerge. Many clubs have special events, like camping trips, picnics, going to ball games and so on. Now is the time to really integrate those new club members into this wonderful activity. Be sure to include those newer dancers in ALL of the club activities to help bond them tightly with your club.

How many of your club (and new members) went to Wichita for the 57th National Square Dance Convention? Did you tell them about it? Wichita worked long and hard to put on a great convention. Along with all the dancers from all over the world, there were special pre-convention events. One we attended was the “Warm Up Dinner and Dance” presented by “The California Gang,” Old friends Ben Goldberg, Phil Farmer, Bill Silver, Rod Shuping, and Skip Stanley. Truly a wild and crazy bunch!

The Texas State Convention preceded the National Convention by about a week. For some dancers with limited time off makes it tough to go to both. Some dancers (especially the RV bunch) make it a real excursion, including dancing with other clubs at trail thru dances.

This is the season for various “square dance vacations.” We see that Marshall Flippo, Ken Bower and company are sponsoring a wonderful excursion in Germany. They will center their activities in Bavaria, easily the most picturesque part of Germany. In addition to hitting the various tourist attractions, they have arranged dancing with German and Austrian clubs. The dancers on the tour will
have time enough to meet with other German clubs, who will welcome them.

There are various tours, cruises and square dance vacations to fill the calendar of any dancer. Tony Oxendine and various guest callers will welcome you to Pride RV Resort in Maggie Valley, North Carolina. For West Coast dancers, McCloud, California offers laid back entertainment with a variety of callers. Kirkwood, Missouri, specializes in family resort living and dancing throughout the summer.

On your computer, just “Google” Square Dance Vacations, Square Dance Cruises, and so on. Also look in www.dosado.com for other ideas.

Those who read this column regularly know that Jim and Betsy plan a major trip to Europe, including a week or so around Munich (think “Octoberfest!”), then off to Berlin for a week of dancing with various clubs, and finally back to St. Peterburg, Russia, with our German-Russian Friends Square Dance Club. (The founders, Traudel and Eberhard Walz decided to “export” square dancing to Germany.) We were privileged to be part of their group of dancers who helped found the “Palace Dancers” of St. Petersberg. The Walz’s have started four clubs including the most recent in Murmansk, the “Polar Lights” who may just be the most northerly club in the world.

Finally, some longer range planning for you. Before the 2009 58th National Convention, in Long Beach, California, we plan to host a “Trail Thru Caller School” June 7 thru 11. It will be right here in Livingston, Texas (an hour north of Houston). Like the one we hosted in 2006, there will be no cost for housing. (You will be hosted by various square dance and other folk.) We are promoting the event in China and Europe and expect this to be a true multinational event. Teachers at the caller school are Doug Davis and Nasser Shukayr, both Callerlab Accredited Coaches. They hold several caller schools each year, in various parts of the country. They are wonderful teachers and the callers they have trained are generally active callers today.

For further information, contact us at JimBetsy@aol.com or write to Doug or Nasser. You can also look on Nasser’s website (nshukayr.com). If you would like to attend, please make us aware of your intentions as soon as possible.

Jim and Betsy
**FROM THE MAIL ROOM**

**Regarding J. Walt article, p 34, June issue**

Fact: American Square Dance Magazine was founded by Charlie Thomas in 1945, 90 years ago, the oldest magazine of its kind.

Fact: Square Dancing magazine (never called “Square Dance,” but often called “Sets in Order”) was founded by Bob Osgood in 1948. The longer title used was “Sets in Order, the official magazine of Square Dancing.”

Fact: “Square Dancing had only one editor through its history until its termination by Bob about 1985, while American Squaredance had a variety of editors, including Stan and Cathie Burdick (1968-1991). The editor previous to them dropped the word “American” but the Burdicks restored it and made Square Dance one word – Squaredance.

Fact: Both magazines were published simultaneously. There never was a connection between them; however, when Bob terminated his magazine (Square Dancing), he contracted with then ASD editors, the Burdicks, to fulfill his unexpired subscriptions with American Squaredance as an option for his readers.

Hope you will correct J. Walt’s statement that Bob had once edited the present existing magazine. It’s not true.

*Stan and Cathie Burdick*
*Ticonderoga, New York*

My humblest apologies to the Burdick’s. This was my mistake. I had my Square Dance history messed. – Randy Boyd, editor.

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**Ed,**

I really enjoyed your article in June’s issue of ASD. I’m sure that column hit home with a large amount of callers. I would just like to add my 2¢ worth by commenting on your last paragraph about ‘IF dancers get bored with Plus’.

If they get bored with PLUS, I agree with Ed, please do not rush into Advanced. Find a caller who is excellent at calling Plus DBD. I know every caller should be teaching DBD from the start, but I am suggesting more of a ‘tough plus’ night for a little more of a challenge for you. I hope that makes sense.

I’m not talking about someone who just does an occasional half sashay and some left handed stuff, I mean a caller who can really make it interesting and fun with the 101 calls you already know. Instead of learning 100 new calls, work with the ones you have now and discover the importance of the definitions and formations.

Also, please don’t think that if you attend a few “Intros To A1” at festivals that you are ready to take on the entire Advanced Program.

Encourage your caller to do their homework, but be nice to them, because remember they are the ones with the microphones.

*Corben Geis*
As I See It!

From J. Walt

Are you a talker or a doer?

Recently I had the chance to talk to one of our members that I had never met before.

I discovered why we had never met when I mentioned the next Square Dance Callers Club of Great Britain (SDCCGB) meeting in January 2008. He told me he quit going to the meetings a long time ago.

But he was still a member?

Now I was really curious, why would someone pay dues, remain a member and stop going to the meetings?

His answer really started me thinking. He told me he quit going to Caller’s Club meetings because he got tired of hearing the same things time after time. Endless discussion about the same problems meeting after meeting.

Nothing done, no changes, just the same endless discussion. He felt like he was going to the same meeting over and over, and guess what? In some ways I think he’s right.

I am convinced that there are two types of people involved in calling or cueing.

“Talkers” and “Doers” (doo-ers)

The talkers do just exactly what the word suggests, endlessly talk about the problems Square Dancing is facing but never do anything to change things.

The doers on the other hand are busy as all get-out doing whatever it takes to improve things.

Unfortunately Caller’s Club has had a lot of “talkers” and not enough “doers” and the result is apathy on the part of our members because they don’t see any changes happening, no action taking place. Don’t get me wrong, we have some “doers” but we need more.

When I took office last March one of the first things I told the council was that my leadership style was going to be a little different than they were accustomed to. My exact words were “I have no patience for people who sit around and talk, but never get off their chairs and do anything”. Discussing a problem is okay and needs to be done, but the time has come to call a halt to some discussions and get
busy doing the things that are needed to improve Caller’s Club and convince our members that coming to the meetings is worth while!

I might ask you to take on a task, it might be a simple one or it might be a monumental one! (Actually I save the really big ones for our wonderful secretary.) If you are asked to do some work, (and believe me we are not shy about asking) then you will have to decide, are you a “doer” or a “talker”? 

Here is a pat on the back for a real “Doer.” I asked Alan Covacic to help organize a new Regional Caller’s Association (RCA). Wow! The next thing I knew letters were out to all the callers in the area, replies were coming in and now formation of a new RCA is on the agenda of the next council meeting. Now that’s what I call a doer!

That’s it for this time. Keep them dancing and don’t forget to say, “Allemande Left!”

**Abbreviations from last months “As I See It”**
SDCCGB – Square Dance Callers Club of Great Britain  
BAASDC – The British Association of American Square Dance Clubs  
RPM – CALLERLAB RPM (Recruit, Promote, Maintain) Committee  
AGM – Annual General Meeting of British Columbia Square & Round Dance Federation  
WERCA – West of England Regional Callers’ Assembly  
GSI – Grand Square, Inc.
Take a **look** at what is just released...

**For Once In My Life**
Phase 6 – Foxtrot – Michael Buble 143 Records/Reprise 48376-2 track 4 (Music edited and slowed) – Kenji Nobuko Shibata
Great foxtrot, has double reverse, double ronde, checked natural and slip, inside u/arm turn to shadow, ending is same foot lunge line and hold.

The following five dances were choreographed by Brent and Judy Moore:

**Los Ray’s del Sol**
Phase 5+2 (Ropespin, Curl) – Rumba – Prandi Sound CD 195 Latin Dream Alassio Open Track 5
Nice rumba music, figures included in this dance are, open hip twist, same foot walks with transitions, cross basic with lady spiral, alternative basic, wheel and wrap, develop, ending is sit line and curl side lunge and shape.

**Adorme**
Phase 3+2 (Turning Basic, Right Side Pass) – Bolero – Coll. COL 775 Diana Ross When You Tell Me That You Love Me
Love this music, routine dances like a higher level routine. Has New Yorker, u/a turn, fenceline, spot turn, bolero walks, whip, side and slow arm sweep.

**Tangobar**
Phase 4 – American Tango – Prandi Sound CD 202 Rimini Open vol 5 Balls of Fire Track 6
Stair step 4, curve 2, tango draw, open reverse turn, serpiente, swivels, Viennese turns, closed finish, gaucho 4, ending is telemark to highline.

**Meditation**
Phase 5 – Waltz – Prandi Sound CD 226 5 Deg Dance Super Stars Ballroom Track 4
Waltz figures included in this dance are, reverse twirl, change of direction, open telemark, whiplash, hover telemark, highline, double reverse, ending is thru to hinge.
Tampico
Phase 4 - Cha Cha - Prandi Sound CD 196 Latin Sensation Track 10
Sitori shuffles, aida, switch cross, crab walk, hand to hand, Alemana, circle underarm, sliding door, ending is lunge.

Will You Dance With Me
Phase 4+2 (Triple traveler/Full Natural top) - Will You dance with Me single by Julianne Hough available for download from itunes - Patrick and Eileen Krause Suggest you increase speed for comfort. Has basic, switches, lunge basic, inside and outside rolls, triple traveler. Ending is side lunge apart.

Madeleine II
Phase 2+2 (Box Finish/Side Corte) - Waltz - Roper 147A (f/s My Favorite things) - Sue and Phil Harris
Left turns, waltz away, step swing, left turning box, twinkles, side draw touch left and right, box finish. Ending is slow side corte.

Somebody Loves Me
Phase 4+2 (Nat. Weave/Dbl Rev) - Foxtrot - Somebody Loves Me by Alma Cogan Best of Slow foxtrot CD Casa Musica Track 6 - Milo Molitoris
Looking for a great flowing foxtrot this is it. Slow rocks, dip and recover, open telemark, in and out runs, diamond turn, slow side lock, double reverse, thru prom. sway to oversway. Ending is right lunge.

Flower Of Azami
Phase 5 - Waltz - CD Let’s Dance 6 Trck 5 - Jack and Judy DeChenne
Lovely waltz beautifully choreographed. Has shadow contrachecks, locking steps, ballerina wheel, traveling contra check. Don’t pass this one up.

Mame
Phase 2+2 (Side Stair/Fishtail+1 Down Stair) - 2 Step - Mame by Herb Albert
and The Tijuana Brass (No record # given) – Bill Bingham
Twisty Vine 8, 1/2 box, 2 turing 2 steps, side stair, downstair 8, and basic 2 step figures.

**Sunny Day Cha**
Phase 3+2 (Alemana/Umbrella Turn) – Cha Cha – Waiting On a Sunny Day by Bruce Springsteen Track 3 from CD The Rising by Columbia Records 9699-86600-2 – Gordon and Betty Adamski
Cucaracha’s, lace back and cha, sliding door, sand step, peek a boo chase double, umbrella turn, ending look over shoulder at partner and freeze.

**Sweet & Lovely Jive**
Phase 3+2 (Spanish Arms & Pretzel Turn) – Jive – Kristine and Bruce Nelson
Nice jive, has chasse’s change right to left, kick ball changes, Spanish arms, pretzel turn, ending is point freeze.

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**2008 CALLERLAB Chairman’s Award**

Our organization is blessed to have many hard working unsung heros. These are folks willing to go the extra mile volunteering many hours of work on many projects that usually go unnoticed. Working under the radar no task is too small nor undauntedly large. They will do whatever is asked of them. Tonight I am going to shine a light on one such individual with unselfish dedication and commitment of a higher standard.

Throughout the years this recipient has been a jack of all trades. He has always been a “go to” kind of guy even in spite of health set backs. Plumbing, carpentry, graphics design, stock room organizer, inventory supplier, shipping clerk, style guide implementer, checklist developer, mailroom clerk, and phone operator are some of the things he does.

Whether the work is at the home or office, out in the field at conventions or some storage unit this man gets the job done. Office Assistant scarcely describes the job description, and thanks just is not enough; that is why I am presenting this years Chairman’s Award to **Mr. John Swindle**.

---

*American Square Dance will always be happy send you free magazines to give to your graudating class!*
Welcome back folks to the “Wonderful World of Line Dancing.” The history of Line Dancing starts at the dawn of time and will continue far beyond our life span. Today’s line dances range from the quite simple to the extremely challenging. Today’s line dances also use a wide variety of music and rhythms. Line dancing is not just something done in a country bar. It is a great lifetime activity for people of all ages.

This month’s dance is a nice and easy foxtrot rhythm. I hope you enjoy it.

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

**THIS MONTH’S LINE DANCE:**

**Where You Live**

**Basic Steps (Official NTA Definitions):**

**Brush:** To brush the ball of the foot forward.

**Coaster Step:** A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward. *In this month’s dance, each step of the coaster step takes a whole beat to execute.*

**Drag (Draw):** To bring the free foot slowly up to the supporting foot, knee flexed or bent.

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

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London, ON Canada – July 17, 18, 19, 2008
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By providing services in this contract, Steve Ellis Tour & Receptive shall only act as an agent for accommodations, attractions, and meals. Steve Ellis Tour & Receptive assumes no responsibility for and shall not be liable for changes in tax laws, delays, thefts, accidents, losses, damages, injuries to persons or property, and/or acts of God. Also, Steve Ellis Tour & Receptive and service provider reserve the right to make changes to arrangements when necessary. Royal Caribbean reserves the right to alter the itinerary if necessary.

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Steve Ellis Tours
P.O. Box 383 - Pigeon Forge, TN 37868
800.953.7469 - 865.429.5070 - Fax 865.429.8028
Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

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

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

* Prompting Cues are in Bold Lettering

NAME: Where You Live
DESCRIPTION: 64 count, 4 wall, beginner line dance
CHOREOGRAPHER: Judy McDonald, Canada
MUSIC TEMPO SUGGESTIONS:
Slow – I’ve Got The World on a String (105 BPM)
Medium – Call Me Irresponsible by Bobby Darin (114 BPM)
Fast – On The Street Where You Live by Matt Dusk (125 BPM) or Any Moderate Foxtrot Tempo

COUNTS/STEP DESCRIPTION

Step Forward, Brush, Step Forward, Brush, Step Forward, Brush, Rock/Step
1-2) Step Right Foot Forward, Brush Left Foot Beside Right Foot
3-4) Step Left Foot Forward, Brush Right Foot Beside Left Foot
5-6) Step Right Foot Forward, Brush Left Foot Beside Right Foot
7-8) Rock/Step Left Foot Forward, Step Right Foot in Place

Step Backwards, Touch, Step Backwards, Touch, Left Coaster Step, Hold
9-10) Step Left Foot Backwards, Touch Right Foot Beside Left Foot
11-12) Step Right Foot Backwards, Touch Left Foot Beside Right Foot
13-14) Step Left Foot Backwards, Step Right Foot Beside Left Foot
15-16) Step Left Foot Forward, Hold
Note: You could also do a touch or brush on count 8.

Step Forward, Brush, Step Forward, Brush, Step Forward, Brush, Rock/Step
17-24) Repeat Steps 1-8 above

Step Backwards, Touch, Step Backwards, Touch, Left Coaster Step, Hold
25-32) Repeat Steps 9-16 above

Saturday Nights in Lyons Colorado - National Callers
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Rounds 7:45pm • Squares 8:15-10:30pm (MS with 2 Plus Tips)
LOCATION: Lyons Elementary School Gym, 4th and Stickney, turn right (North) at the Stoplight on 4th Avenue, go 2 blocks North - Watch for Signs
June 21, 28; July 5, 12, 19, 26; Aug. 2, 16, 23, 30, 31
Special Plus dance on Aug. 31, Rounds 2:00pm, Squares 2:30-5:00

Contact:
LaVern Johnson
303-823-6692 • 303-823-2390
Box 9, Lyons CO 80540
Email: LaVern921@aol.com

American Square Dance, July 2008
Right Weave, Left Drag, Touch, Hold
33-34) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
35-36) Step Right Foot to Right Side, Cross/Step Left Foot In Front of Right Foot
37) Step Right Foot to Right Side (make this a big step with flare)
38-40) Drag Left Foot to Right Foot, Touch Left Foot Beside Right Foot, Hold
Choreographer’s Alternate Option 1: 39-40) Rock/Step Left Foot Backwards, Step Right Foot in Place
Choreographer’s Alternate Option 2: 37-38) Sway to Right in Two Counts, 39-40) Sway to Left, Sway to Right

Left Weave, Right Drag, Touch, Hold
41-42) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
43-44) Step Left Foot to Left Side, Cross/Step Right Foot In Front of Left Foot
45) Step Left Foot to Left Side (make this a big step with flare)
46-48) Drag Right Foot to Left Foot, Touch Right Foot Beside Left Foot, Hold
Choreographer’s Alternate Option 1: 39-40) Rock/Step Right Foot Backwards, Step Left Foot in Place
Choreographer’s Alternate Option 2: 37-38) Sway to Left in Two Counts, 39-40) Sway to Right, Sway to Left

Step Side, Hold, Rock/Step Forward, Step Side, Rock/Step Forward
49-52) Step Right Foot to Right Side, Hold, Rock/Step Left Foot Forward, Step Right Foot in Place
53-56) Step Left Foot to Left Side, Hold, Rock/Step Left Foot Forward, Step Left Foot in Place

Step Side, Hold, Step Forward, 1/4 Pivot Right, Step, Hold Three Counts
57-60) Step Right Foot to Right Side, Hold, Step Left Foot Forward, Pivot a 1/4 Turn Left, Transferring Weight to Right Foot
61-64) Step Left Foot Beside Right Foot, Hold Three Counts
Choreographer’s Alternate Option 1: 63-64) Push/Bump Hips to Right, Rock/Step Push/Bump Hips to Left

Let’s Dance It Again & Again
Two Wings Of The Square Dance Bird

An ancient proverb says: “Two wings of the bird: right heart and right method. A bird can not fly with only one wing.”

In square dancing virtually everyone has the RIGHT HEART, which means the desire to be successful, dance well, and avoid breaking down. Unfortunately, RIGHT METHOD leaves much to be desired.

RIGHT METHOD consists of two parts: (A) knowing call definitions and (B) knowing how to dance, which means knowing how to move one’s body through the square.

Most dancers realize it is important to know call definitions, but for some reason they do not think about them. Dancers assume that because they have danced a call several times, they will automatically remember the definition, and this is just not true.

The problem is compounded by callers. Many callers only use a call from one position, so dancers get a warped view of the definition. For example, dancers may think the definition of Spin the Top is: “Swing half, girls cast 3/4 and the boys move up,” because many callers only call it from waves starting with the boys in the center.

Callers further compound the problem by excessive and incessant directional cuing of definitions. Cuing is fine, but some callers do this so much that the dancers say: “I don’t have to know definitions, because the caller will always talk me through.” Then dancers wonder why they break down.

Dancers and callers share equal blame here: dancers because they never think about definitions, and callers for the reasons named.

A GENERAL RULE OF THUMB FOR DANCERS IS: “If you can not verbalize the definition of a call, you probably do not know the call.” This results
in people being dependent on watching other dancers to know what to do and where to go. This will cause dancers to break down many squares, but it is never their fault (they claim), because the person they were watching made a mistake so they are to blame. This type of convoluted logic is rampant throughout square dancing.

On the other hand, dancers can know all the definitions, but if they do not control their bodies in the square, breakdowns result. The most important rules here are: (1) take hands immediately after each call is completed, and (2) keep sets small.

These two rules have been heard by everyone, so why do most dancers ignore them? Because they do not THINK about them! Dancers hear these rules and say: “That’s nice, I agree,” and then totally forget about these rules until they hear them again, whereupon they say: “That’s nice, I agree,” etc. If dancers reminded themselves about these two rules every time they square up, breakdowns would be greatly reduced. Soon dancers could stop thinking about these rules, because they would become automatic. But nothing becomes automatic unless you think about it for a while initially, and dancers are not thinking about these two rules.

Two wings of the bird, and most dancers are flying on one wing. This is why so many squares flap around with low success rates and produce a product that is not SQUARE DANCING but rather is SQUARE STAGGERING. Dancers who do use both wings find that they soar, and the resulting fun and boundless joy they experience is what square dancing is truly meant to be.
The Way I See It
By John Swindle

I keep reading and I know you have, also, about this one floor square dance program and how it will be a quick fix to our square dance problems. How many of you believe this? I don’t, and I’ll tell you why. In order to promote a program you must support that program. A list just won’t do, you need to have the definitions for these calls and to my knowledge CALLERLAB is the only organization which has compiled books of definitions.

You can talk about changing the programs all you want, but unless you walk the walk instead of just talking the talk, nothing will work. Not only must you train dancers to dance you must train callers to call. CALLERLAB has a vast number of publications, CDs and DVDs for callers to study to better prepare to teach and call. These publications include The Starter Kit For Newer Callers, Choreographic Guidelines, Standard Mainstream Applications and Standard Plus Applications to name only a few. (You may go to www.CALLERLAB.org for a complete list.) For the Caller-Coach CALLERLAB has Curriculum Guidelines.

Speaking of Caller-Coaches, CALLERLAB has an Accredited Caller-Coach program. These Caller Coaches operate caller schools to train callers. If you have ever been to a National Square Dance Convention (NSDC) you will find the majority of the seminars are staffed by CALLERLAB Accredited Caller-Coaches and other CALLERLAB Members. Callers who attend the NSDC attend at their own expense; they pay to attend the convention, they call at the convention and conduct the seminars at no charge.

CALLERLAB has a convention once a year where callers gather to discuss the square dance activity. If you have never attended a CALLERLAB Convention I would suggest whether you are a caller, dancer, or a dance leader give some thought to attending one of these conventions. At the conventions there are opportunities to dance and learn from some of the most talented callers and leaders in the square dance activity. You may avail yourself of the many activities beginning on Saturday with the Beginner Dance Party Leaders seminar and continuing through the following Wednesday with dances, interest sessions, and committee meetings. Within the committee meetings the dance programs are discussed. You may listen and contribute your ideas. If you believe in this one floor dance program, come meet with CALLERLAB members and see if they may be able to incorporate your ideas into a working program. Talking and writing about it won’t work. At a CALLERLAB Convention you will have the opportunity to meet some of the finest and most knowledgeable square dance leaders and choreographers in the square dance world.

CALLERLAB and the Foundation have financial assistance and scholarship programs available. This financial assistance is open to new callers, dance leaders, associations and seasoned callers who would like to hone up their calling skills. The CALLERLAB Foundation’s mission is the promotion and preservation of Square Dancing. Dancer surveys have been funded through the Foundation. There are DVD’s of these focus groups and are available through the Foundation and CALLERLAB. The Foundation also produced a TV spot VHS for advertising square dancing and a colorful trifold brochure to assist clubs in promoting classes.

As you can see, CALLERLAB has invested a lot of time, money, and energy promoting Square Dancing and training dancers and callers. They don’t just talk the talk they walk the walk.

American Square Dance, July 2008
MOORE ON CONTRA

By

Paul Moore

Unsinkable Denver

A previous article on miners was undoubtedly about Colorado mining, the hard rock mining of the Rockies. The culture of the California Gold Rush was quite different. But the discovery of gold and silver in Colorado led to the development of Denver as the financial and cultural center of those Western mines.

The sudden acquisition of wealth changed Denver from a “wild-west” town to a city of culture, or at least an imitation of culture. One draw back to unexpected wealth (think of young athletes in our day) is that many people did not know how to deal with it, so conspicuous consumption became rampant. Those who could not deal with the wealth often quickly went through it, or they returned to the mine fields to work. Others flourished.

Margaret Brown came into great wealth from a life of poverty. Her husband, J.J. Brown, was a mining engineer who developed a new technique for the mining company he worked for. He was magnificently rewarded with thousands of shares in a very successful mine, and seat on the board. But he was not cut out for Denver society, and in spite of still loving Margaret, he had to return to the mine fields the life he was comfortable in.

On the other hand, Margaret flourished in the new setting. She had the wealth she had always dreamed of, and she had an irrepressible enthusiasm for causes. She founded the Denver Woman’s Club, fought for women’s rights (especially suffrage), ran for congress, and helped with relief for the poor. She quickly learned the rules of society, even though she often transgressed them because of her drive. For example, she was one of the first people to enroll at the Carnegie Institute in New York. She also spoke fluent German, French, and Russian. As part of her growth in society she took the obligatory tour of Europe. Her return to the States was marred by the fact that her passage was on the Titanic. And true to her character she threw herself into helping others as the ship went down. Somehow she survived, and the remainder of her life she spent aiding other survivors, along with many other projects. Margaret became the “unsinkable Molly Brown” for surviving the sinking of the Titanic, and for her unsinkable spirit to constantly give freely to those who needed aid.

It was this society of Denver that wished to appear more sophisticated and cultured. Instead of dancing “Birdie in the Cage” and other rowdy dances of the period, Denver society tried to imitate European Society, including dance. So dances such as the Quadrille and Lancers came to Denver. Quadrilles and Lancers are dances performed in square formation, but each one consisted of multiple
parts. They were carefully choreographed, and often had music specially written for them. The minuet (though a bit after the height of its European popularity) made its way onto the Denver dance program.

The minuet was dance music of a very strict format. Try listening to minuets by Mozart, and you will find that they all have exactly 20 phrases of four measures each. Each phrase has 12 beats of music as versus the eight that we are used to in contra dancing. This allowed the dancers to move smoothly and unhurriedly through the figures. The emphasis was on styling and elegance, and the longer phrases gave the time for flowing curves (and lots of eye contact). The European minuet involved some very intricate moves that had to be learned from a dancing master. In America, the figures and styling remained elegant, but they were simpler.

Here is a minuet that is done in square formation. Imagine the ladies in full skirted dresses and tight corsets (which made breathing difficult). The gentlemen would be dressed in their finest “bib and tucker” (in Europe, the men’s dress likely would have been a military uniform – it was the lead up to World War I, and society thought that things military were stylish). Each phrase is numbered and each phrase takes 12 beats. When the ladies “change places” (we changed the term to “ladies chain”), they lightly touch the other lady’s raised hand and then place their left hand palm down on the man’s right hand (also palm down). Everyone would be wearing gloves to prevent sweaty hands from soiling the elegant gowns.

1) Honors to the opposite — 1 & 3 forward and back: 6 steps forward with a slight bow or curtsy on beat 6, then 6 steps back to place
2) side couples the same
3) heads dosado opposite
4) sides the same
5) head ladies change places
6) and back

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American Square Dance, July 2008
7) side ladies change places
8) and back
9) heads change places (over only) (couple pass through, then complete the elegant courtesy turn)
10) sides the same
11) heads forward and back
12) sides the same
13) heads dosado opposite
14) sides the same
15) head ladies change places
16) and back
17) side ladies change places
18) and back
19) heads change places
20) sides change places
End of the music.

I have done this dance with groups with an age range from 8 to 80, and it was the youngsters who seemed to enjoy it the most. The young ladies could imagine themselves as princesses, and the young men danced as if they were in full military dress — stripe on the trouser legs, epaulets, and a sword.

Practice this before trying it. It is an easy teach, but gives amazing variety to your dance program.
Square Dance Angels Are For Real

Vic and Peg Wills (Springfield, Pennsylvania)

The word “angel” comes from the Greek noun, Angelos, and Webster had many definitions for an angel, from spiritual messenger, to one who backs a theatrical venture with money or influence. Somewhere between these two extremes is a place where we should expect to find a square dance angel.

In many beginners classes, whether club or caller sponsored, we will find square dance angels, but not always. Generally, they are recent class graduates who are so enthusiastic about their newly found hobby that they spread the message to their friends, and with a little friendly persuasion on their part, encourage them to get in on all the fun by signing up for a beginner’s class.

Selling square dancing, like selling life insurance and real estate, requires referral business to survive. Those who sell life insurance and real estate are aware of the old Spanish proverb which says, “That which is good does not exist in abundance.” Prospective square dancers, like good prospects, are not in abundance but, hopefully, can be cultivated by referrals from satisfied clients or happy square dancers.

Usually, recent graduates attend beginner’s classes along with their friends to assist the caller wherever needed in a square. Although this is recommended by many clubs and callers, recent graduates may sometimes be a little unsure of themselves, as they too are just trying their new wings in the square dance world. Consequently, there is a great need for the experienced dancer, the “old pro,” the super angel, to be available at all beginners classes – not only to assist the caller as required, but to lend themselves to pacing the square in timing, maneuverability, proper courtesies, and the supportive assurance only the experienced super angel can give.

Rotary International proclaims in its motto, “He profits most who serves best” – and it’s a dandy motto to remember and practice. We work diligently to bring new folks into square dancing – let’s work just as hard to keep these new dancers in all their classes until they graduate, and beyond. How? Just be an angel!

Seeking Dick Jones and his wife Ardy!

Please contact Ray Cunningham
1259 NE 8th Street, Ocala, FL 34470
Home: 352-629-6569 • Cell: 352-804-4575
With any information
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USDA produces quality club leadership and educational materials for use by dancers and leaders to promote and perpetuate the dance activity. Copies are available by using this form to order. Ten Trifold Information Sheets are free. Two Pamphlets are free, additional Pamphlets cost $.50 each. Two Booklets are free, additional Booklets cost $1.00 each. You can also order or print copies from the web at www.usda.org. USDA materials are not copyrighted. Duplication for club and organization use is permitted and encouraged.

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*(single sheets, printed both sides, trifold)*

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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.

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**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

**JULY 2008**

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

- **8-10 MICHIGAN** — National Square Dance Campers Camporee, 262 Sprague Street, Coldwater; Art and Sharon Bentley, 3238 West River Drive, Gladwin, MI 48624; 989-426-2604; aebentley@amazinisp.com

- **11-13 ALASKA** — Alaska State Square & Round Dance Festival, Kenai Peninsula Fairgrounds, Ninilchik; Lenora 907-252-6420 or 559-246-4712; lenora_regeon@yahoo.com


17-19 **VIRGINIA** — Star Spangled Banner Festival, Hilton Alexandria Mark Center, 5000 Seminary Road, Alexandria, VA 22311 www.hiltonalexandriamc.com; Carol Eyre CEyre@mcleancont.com; 410-871-2316

24-26 **ALABAMA** — 11th National Handicapable Square Dance Convention, Mobile; Dean Emery, 251-633-8212; ush2@ushandicapable.org

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

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

**AUGUST 2008**

1-3 COLORADO — Hi Country Weekend, Custer County School, Westcliffe; www.squaredancing.com/seasdc/Special_dances.htm; hcw-colorado@earthlink.net; Alan Hirsch, PO Box 1460, Westcliffe CO 81252, 719-783-2145.

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

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

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

13-16 OREGON — 2008 USA West Square Dance Convention Pendleton Convention Center Pendleton; 503-556-0202; registration@usawestor.com; www.usawestor.com

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

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

17-22 COLORADO — Rocky Mountain Callers School, Vallecito Resort, Bayfield; ramcaller@juno.com; rockymtncallersschool.com, 520-730-8776

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

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

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

**SEPTEMBER 2008**

12-13 ALABAMA — Birmingham Blast, BSDA Friendship Hall, 1024 Old Walker Chapel Road, Fultondale; 205-454-1081 (Cingular cell) 205-394-2017 (Verizon Cell); patgaled@yahoo.com

18-20 GEORGIA — Georgia State Square & Round Dance Convention, Macon Centreplex, 200 Coliseum Drive, Macon; gssda@yahoo.com; Nancy Feek, 111 Lake Street, Rockmart, GA 30153; 770-684-6661; njfeet101@wmconnect.com

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

27 NEW JERSEY — Northern New Jersey Square Dancers Association “The Gathering” - seminars on 25+ topics, keynote address and evening dance, Douglass College Campus Center, 100 George Street, New Brunswick, NJ
OCTOBER 2008

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

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

17-19 INDIANA – 19th Indiana Square Dance Convention, Horizon Convention Center, Muncie; www.insquaredanceconvention.com; elfdaugherty@juno.com; drm703@aol.com; 317-257-1334 or 765-768-7293


24-25 FLORIDA – 29th Annual Single-Rama, Kenilworth Lodge, 1610 Lakeview Drive, Sebring; sqdncfan@aol.com, 863-967-5004.

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

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

NOVEMBER 2008

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

DECEMBER 2008

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

JANUARY 2009

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

FEBRUARY 2009

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

APRIL 2009

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

MAY 2009

8-9 KENTUCKY – 49th Buckeye Dance Convention, Northern Kentucky Convention Center, One W. River Center Blvd., Covington; Ron and Emily Henry, 513-256-2605; emilyh2@fuse.net; www.so-nkysdf.com
**JUNE 2009**

4-8 AUSTRALIA – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237, Beechboro, WA 6063; antheaml@optusnet.com.au; www.squaredance.org.au

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

**SEPTEMBER 2009**

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

**JUNE 2010**

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

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