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"The International Magazine of Square Dancing"

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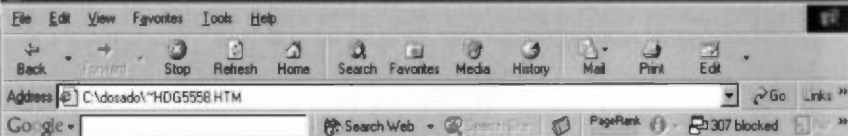
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Wednesday, January 7, 2004

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AMERICAN Volume 63 SQUAREDANCE Number 9 Sept. 2008

“The International Magazine of Square Dancing”

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Cartoonist
Corben Geis

EDITORIAL

From
Bill Boyd



There has been many times in this column that I have preached for continuing education for all of us in the square dance world. This continuing education comes from a variety of sources. Reading: there are many good books on marketing and salesmanship to give us ideas on club and personal growth. Dancers and club leaders can attend local callers and cuers meetings to work with and improve communications and develop ideas for improving our activity. Dancers, Club leaders, callers and cuers can attend area and state meetings to seek other means of communication. What do the dancers want and how can we accommodate our audiences? I know of no professional organization that does not work to improve their craft or skills. Professional singers continue to receive coaching, teachers, lawyers, physicians, plumbers, and even auto mechanics all continue their education finding new and better ways to serve the public. This article on continuing education includes callers. Are you going to a Caller's School? There are several advertised in this publication and other magazines have these schools and others advertised. Yes, Caller Schools are great for beginners who have never picked up a microphone. However most caller's schools can work with and improve the skill level of any caller who attends. I overheard one of the instructors (a highly experienced caller) at a callers school say, "I never thought of that, let me write that down and use it." In the printing business I attend two seminars a year, one local to Central Florida where I am located and one in the Southeast portion of the United States, usually either in Miami or Atlanta. Many times I go as a spokesperson or seminar leader, most of the time I come away receiving more than I give. I am not suggesting that you attend two callers schools a year, I am suggesting that once every other year might be a good idea. If you choose not to attend at least get together with some of the other callers in your area and work on self improvement techniques. Singers receive coaching, we are singers; choreographers continue to learn, we are choreographers; entertainers continue to take classes to improve their skills, we are entertainers; there are numerous courses for social directors, we are the social directors for our club; there are books, tapes, seminars and more on salesmanship, we are the salespersons for our activity. Ongoing education can help us in any and all of these pursuits. We can all get better, we can all learn and we can all put more fun back into Square Dancing.

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you free magazines to give to your graduating class!***

CALLERLAB VIEWPOINTS



By
Mike Seastrom

One On One...It Still Works The Best (Part 2)

This is part two of a two-part article. Part one appeared in last month's edition of American SquareDance Magazine.

As I said previously, a great opening line can be, "I've got to tell you how much fun we're having dancing". Cater your comments to the person or group your talking to and continue your story while watching the non-verbal cues that are sent back to you by your audience. It will help you make the conversation about them

If you think exercise is an attraction, mention that our dance is like a smooth, low impact, brisk walk that is promoted by cardiologists all over the world. If mental stimulation is an attraction, mention that dancing is like an easy chess game that can keep its participants thinking all the time. Physicians recommend activities like ours because of the exercise and mental stimulation that can help to prevent chronic disease and dementia.

If having two left feet is an excuse, we know that our dance is like smoothly walking to the beat of the music with no fancy footwork. Is there is a possibility they might be concerned about not being able to "compete" or keep up with the experienced dancers? We all know that eight people work together and help each other dance successfully. You can also honestly say that the most experienced dancers and even callers occasionally make mistakes and part of the fun is laughing it off and just going on. Almost all of us remember when we were new dancers and if for some reason you don't, stop a few minutes and go back in your mind to that time. Your level of empathy for their concern will rise dramatically.

Meeting new people, or "networking", as some people now call it, can also be an attraction. There isn't a recreation in the world that I know of where so many people of different ages, backgrounds, occupations, religions, and other persuasions can attend the same event and have so much fun together.

What if you sense concern about having the right clothes? In most new dancer programs today there is no special uniform required. While some groups are still wearing the traditional costumes and club outfits, there are

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many dancers that have updated their look to neat comfortable evening wear that most people already have in their closet. In most instances, evening wear that one would have on when going out for an evening meal is very appropriate.

By now, you've probably lost the ability to control your enthusiasm, which is a good thing. Being excited and enthusiastic when speaking to others is a great way to persuade them to come along and give it a try. Mention that the dance you are talking about is Modern Square Dancing. In the same breath, head off that often followed objection that they "used to do it in elementary school", and mention that our dance has come a long way since that old time version that they did "way back when". Tell them that many "dance teachers" use computers today to provide the music and that we dance to a large variety of songs that they would hear on many of the FM or satellite radios stations today.

Don't confuse them with names like "caller" or "cuer", because you'll need to go into a long explanation of what that is. "Dance teacher" is easily understood and you can keep the conversation moving in the right direction by avoiding some of our lingo to make it easier for them to understand.

Many will tell you that they just don't have the time in their schedule. Ask them to count up the number of hours that they spend watching television or playing on their computer each week. Going out for a little fun and exercise doesn't take more than a few hours and is so much healthier.

The old excuse of having a favorite program on a particular night doesn't fly anymore in today's world. Most people have been recording shows for years and many of us have that built into our cable and dish networks today and can watch our favorite shows when we want to and not when it's on. I love modern home entertainment. It fits our schedules now.

Now you can invite them to come along and dance with you. Hopefully, your group organizes "Exciter Events" to promote the new dancer program as we've discussed previously in this column. It's much easier to invite a potential new dancer to a single event than it is to get them to commit to an entire learn to dance program.

One way that some groups attempt to make it easier for their new dancers to

join is to break up their new dancer program in 10, 12, or 17-week dance segments. Have them join for one of the above time frames and then as the end of that "phase" approaches, encourage them to continue and join the next phase. This can be used with the traditional "one class a year" program or better yet; it's a great way to begin the "Multi-Cycle Method" of bringing in new dancers to your group. The "Multi-Cycle Method" has been discussed many times over the last 15 years in this column, and an entire document devoted to it, can be read or copied by going to the CALLERLAB website at: www.callerlab.org

As the end of 10, 12, or 17-week time frame approaches, you have a couple options for them with the "Multi-Cycle method". If they are dancing successfully and ready to go on, encourage them to join again and continue learning. If on the other hand, they are a little overwhelmed and struggling with calls, have them repeat and review the calls previously taught and at the same time, "help the newer dancers with the valuable dance experience they've just acquired".

With the "Multi-Cycle Method", another new dancer program begins, either on the same night, or a different night. Everyone, including your new dancers, get another chance to invite friends, neighbors, acquaintances, co-workers, and family to join this new "phase" and learn to dance. All new dancers get the chance to learn or review the calls again. This will help your group to grow in size and it's a great way to make our activity more accessible, by allowing people to join us more than once or twice a year.

When a new program starts, offer to pick up those you've invited, or meet them for a quick bite to eat before the dance session. Even if it works better for them to just meet you at the dance location, it really helps when you can be there with them to start. Being able to introduce them to your dance friends, other new dancers, and the "dance teacher" is a great way to alleviate their initial fears of fitting in. Dancing along side them when they first start is not only a comforting factor, it's a good way to keep them coming back and enjoying the learning experience even more.

There's nothing that has been more effective than "One On One" promoting of our activity. All restaurants and businesses depend on this effective method of growing and prospering. There's no reason in the world that our activity can't do the same. With a little practice, thought, and preparation, we can all become better at introducing and bringing new dancers to our groups. It's a skill that we all have to practice and work at to be more successful. Most of us have failed in the past at inviting people to join. Remember that just because someone has said, "No" before, doesn't mean you can't try again. Give it another try with some of the above information in mind and this could be the time it really works for you.

If we also work hard at welcoming these new participants as we would someone in our own home, making each night a fun, party like experience, and stressing the social part of our dance, we'll be more successful at keeping our new dancers in the activity. We will also have a better chance of our new dancers bringing in their friends, and their friends bringing in their friends and on and on down the line. Let's all work to tell our story just a little better. Have a successful new dancer program this year!

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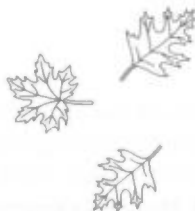
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All CD's and MP3's are recorded in 3 keys unless noted.

Down By The River (BVR 124)

Bodo Von Reth

A hand clapping rhythm. A modern contemporary electronic sound with just enough percussion. Available on vinyl, CD and MP3. *Hds (Sds) Pass Thru, Separate Around 2 To A Line, Ends Around The Set Big Square Thru 3, Centers Square Thru 3, Centers In, Cast Off 3/4, Pass the Ocean, Swing Corner, Promenade.*

There's A Man In Here (ESP 1117)

Elmer Sheffield

A cover of a Statler Brothers Gospel release. Bluegrass Southern Gospel flavor from a banjo, piano, acoustic guitar, mandolin, bass and percussion. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Half Tag, Walk & Dodge, Chase Right, Swing Corner, Promenade.*

Sea Of Heartbreak (ESP 1118)

Elmer Sheffield

Smooth sounds from a steel, electronic keyboard, guitar, bass and percussion with fills and vibrato to make for a full sound. About half way up the energy scale. Key change in closer. 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, Boys Run, Promenade.*

1973 (Grammophone GP 812)

Thorsten Geppert

A modern electronic full sound with a good solid beat. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Turn Thru, Separate Around One To A Line, Swing Thru, Boys Run, Wheel & Deal, R & L Thru, Pass the Ocean, Swing Corner, Promenade.*

Misty (Riverboat RIV 232)

Ken Bower

NBC's Today Show Theme Song for most of the 1960's. A big hit for Johnny Mathis. Written by Jazz pianist Errol Garner in 1954. Guitar stylings with a banjo, piano, fiddle, bass and percussion. Jazz feel. Harmonize the tag lines. The CD has an extra harmony track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Right Hand Star, Hds (Sds) Star Left Full Turn, Swing Corner, Promenade.*

Independence Day (Royal RYL 169)

Jerry Story

A 1993 Martina McBride hit. Performed by Carrie Underwood on American Idol in 2005. In 2003 ranked #50 in CMT's 100 greatest songs of country music. Guitar, harmonica, fiddle, steel, bass and drums. Chases fill out the sound. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Not Ready To Make Nice (Sting SIR 609)

Jack Borgstrom

A 2006 release by the Dixie Chicks that won 3 Grammy Awards in 2007. A melodic mix of a guitar, steel, fiddle, piano, bass and drums. Runs and chases make for a full sound. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

I Don't Want To Live On The Moon (Silver Sounds SSR 254)

Corben Geis / Joe Saltel

A children's lullaby from Sesame Street performed by Ernie (Corben) and Aaron Neville (Joe). Full, cheery sounds from a flute, piano, banjo, electronic keyboard, bass and drums. Recorded in one key. Good harmony lines. Available on vinyl and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

Patriotic Medley (Tarheel TAR 171)

Fred Martin

A medley featuring the service songs of the Marines, Army and Navy. A march-

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The figure for **No Bad News Desert Gold DGR 023** is a Right Hand Lady Progression. The corrected figure should read: *Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru a Full Turn, Circle to a Line, Pass the Ocean, Swing Thru, Girls Circulate, Boys Trade, Swing That Girl, Promenade.*

I apologize to Jon, Deborah and Vernon for the incorrect wording.

In addition please note that *No Bad News* was not written by Diana Ross, but is from the Broadway musical "The Whiz".

Tom Rudebock

ing band feel from horns, tuba, piccolo, and drums Add to your library for those Patriotic Theme nights. Listen to called side for an alternate figure. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Exend, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.*

What's Here Name (Tarheel TAR 172)

Reggie Knipher

Country sounds from a steel, guitar, mandolin, bass and drums. Lots of energy to add some zest to your dance. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

Summer Sounds (MacGregor MAC 2051)

Bob Dawson

A repress of a Golden oldie. The second in the Palomino Special Edition Series. A bright summer feel the dancers love to sing along and glide too. Banjo, accordion, guitar, bass and percussion. Key modulations. Available on vinyl, CD and MP3. *Hds (Sds) Star Thru, Pass Thru, Circle to a Line, Pass Thru, Wheel & Deal, Centers Star Thru, Pass Thru, Cloverleaf, Centers Square Thru 3, Turn Corner Left, Promenade.*

Your Man (Mountain MR 153)

Bob Wilcox

A cover of a 2006 Josh Turner release. It received 2 Grammy nominations for the album of the same name. A mix of guitar, steel, bass, mandolin and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

What's A Guy Gotta Do? (Royal RYL 149)

Jerry Story

An early Joe Nichols hit. A country mix of fiddle, harmonica, bass, dobro and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Star Thru, Pass Thru, DoSaDo, Star Thru, R & L Thru, Star Thru, Swing Corner, Promenade.*

Down In The Boondocks (Royal RYL 528)

Larry Letson

A Billy Joe Royal hit from 1965. Quality Royal music mix of a fiddle, flute, steel, banjo, bass and percussion with chases to give it a full sound. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

I've Got To Get A Message To You (Sting SIR 102)

Stefan Sidholm

Released in 1968 by the Bee Gees. It charted at #1 in the UK and #8 in the US. A well mixed arrangement of silky strings, piano, bass and drums. Key modulation. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass Thru, Separate Around 1, R & L Thru, Pass the Ocean, Swing Thru, Boys Trade, Swing Corner, Promenade.*

A Teenager In Love (Sting SIR 330)

Paul Bristow

Released in 1959 by Dion and the Belmonts where it charted #5. Dedicate this one to the "young" lovers. 50's style mix of guitar, steel, fiddle, piano, bass and drums. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Pass the Ocean, All 8 Circulate, Swing Corner, Promenade.*

Hey, Baby You're Looking For Me (TNT 146)

Al Brundage

'Ear candy' from a synthesizer. Try it for 'wind in the face' patter. The figure contains an earlier experimental call. Available on vinyl, CD and MP3. *Hds Promenade Half, Sds (Hds) Roll, 1/2 Sashay, Hds (Sds) Star Thru, Pass Thru, Split 2, Around 1 to a Line, Curlique, Track & Trade, Wheel & Deal, Left Allemande, Promenade.*



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Just Loving You (TNT 274)

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Ed Shortman

Hello Mary Lou (Chaparral C3513) Ken Bower, Gary Shoemake, Jerry Story

Lots of energy in this old Ricky Nelson hit. Fiddle, bass, piano, guitar and drums. Available on vinyl, CD and MP3. The CD has a track with a bass vocal on the tag lines, an instrumental track with extra percussion mix and a vocal track with Jerry Story. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Hoedowns

Gin & Juice / Walk This Way (Royal RYL 417)

Gin & Juice has an electronic keyboard, guitar, bass, organ and drums with lots of drive.

Walk This Way is an up tempo rhythm mix of a guitar, piano, bass and percussion Recorded in one key. Available on vinyl, CD and MP3.

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Moonglow / Starshine (Snow SNW 512)

Moonglow has lots of energy from a piano, banjo and drums.

Starshine is a mover from a fiddle, rolling banjo, bass, harmonica, steel and drums. Key change.

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

Electric Parade / Summer Wedding (TNT 319)

Electric Parade is a cheery synthesizer sound.

Summer Wedding is a bright modern electronic sound.

Available on vinyl, CD and MP3.

Red Sox / Walking The Halo / Mexican Girl / Grossvater / Stinging Bee / Groovegrass Slide (Prarie PR 912)

Red Sox is a rhythm hoedown from a steel, banjo, guitar, bass and drums.

Walking The Halo is a melodic mix featuring an electronic keyyboard, strings, bass and percussion.

Mexican Girl is an electronic South of the Border sound.

Grossvater is a modern electronic alternative sound.

Stinging Bee is a modern electronic rhythm sound.

Groovegrass Slide is an electronic rhythm arrangement of Get Rhythm.

All have extended tracks. Available on CD and MP3. Each tune is available individually on MP3 with an extended track.

Kitt / Kaboodle (Snow SNW 506)

Kit is a syncopated rhythm from a piano, electronic keyboard, fiddle, steel and drums.

Kaboodle has a rolling banjo, bass, electronic keyboard, fiddle, steel and drums.

Available on vinyl, CD and MP3.

Theme From "Jurassic Park" Hoedown / AJ Hoedown (Rawhide RWH530)

Theme From "Jurassic Park" Hoedown has an energetic, electronic sound with a good beat.

AJ Hoedown is a rhythm hoedown featuring an electronic keyboard with a rhythm section.

Available on CD and MP3. It's good to see Rawhide recording again.

Fewer releases this month but lots of quality. Check them out on your tape service. Until we visit with you next month keep your 'new dancer' sessions FUN.

CUE TIPS

*Selected by
Fran & Jim Kropf*



Boy I must be getting old as I forget what I went after so "I'D BETTER WRITE IT DOWN" and see if that helps my memory.

Choreographer: Nancy and Dewayne Baldwin

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Email: weq4u@aol.com

Record: Columbia 38-73946 – ARTIST Vern Gosdin

Footwork for Man except where noted

Rhythm: Waltz Ph III + 2 (dia trns & outside chn)

Sequence: A B A B CC B(1-10) END

INTRO

BFLY/WL;; SOLO TRN 6;; APT PT; REC TCH BFLY/WL;

PART A

WALTZ AWAY; LADY WRAP; FWD WALTZ; PK/UP; CP/LOD BOX;; DIP BK & HLD; REC SCAR; TWKL BJO; MANUV; 2 R TRNS BFLY/WL;;

PART B

BAL L; REV TWLL/OPN; FWD & PT; BK & PT; THRU TWKL; PK/UP; 2 L TRNS CP/WL;; HOVER; THRU SD CL; CANTER;

PART C

TWL/VINE; PK/UP; DIA TRNS;; FIN DIA TRN;; TRN L & R CHASSE; BK, BK/LK BK; OUTSIDE CHN SCP; MANUV; 2 R TRNS CP/WL;; HOVER; THRU SD CL;

END

SD CORTE;

Do you have pictures of your convention? Send some to us and we will probably publish them!

– Randy Boyd, Editor

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By *Patrick Demerath*



Are We Sameing Ourselves To Death?

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

This month's American Callers' Association Viewpoint offers comes from Mitchell Cari in California. Mitchell is president of Associated Square Dancers of Superior California and Vice-President of the Overalls Square Dance Club. Mitchell is an enthusiastic square dance leader holding leadership positions since 1990. Mitchell is concerned about the steady decline in the number of dancers. He argues that he has seen several **MARKETING STUDIES** explaining why the numbers of dancers are falling. What **MITCHELL HAS NOT SEEN IS A STRONG EFFORT TO FIX WHAT IS BROKEN**. Several marketing studies have pointed out four major problems inhibiting square dancing's ability to recruit, retain and return new and experienced dancers.

Mitchell's Four Pitfalls/Problem Area

- 1) Negative memories of square dancing in grade school years.
- 2) Women don't want to wear the frilly skirts and petticoats.

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- 3) It takes too long to teach a dancer to dance at floor level.
- 4) Plus and Advance dancing is hurting recruiting.

Mitchell argues that it is critical to develop a **PLAN NOW** to change these things, or square dancing as a fun, healthy, social activity can die a painful death in the very near future. Mitchell argues that current dancers are not getting any younger, and we are not bringing in new younger dancers to replace and supplement us.

THE MITCHELL CARI PLAN:

- 1) Develop a program for teachers using modern music and energetic calling.
- 2) Emphasize dancing in more casual attire is acceptable. Prairie skirts, pants, even shorts in the summer time.

ACA argues that the dancers associations not callers' associations should control dress codes including shorts, prairie skirts and casual attire.

- 3) Develop a call list that can be taught in 16 to 25 OR less weeks. Start a program to begin new classes twice / three times a year. This is going to have to be a concerted effort by the dancers and callers to change our activity to bring it back to life.

4. Recognize that Plus and Advanced dancing helps some maintain their enthusiasm for dancing, but they **DO NOT BRING IN NEW DANCERS. NO ONE STARTS AT THE PLUS AND ADVANCED LEVELS!**

IMPLEMENTING THE MITCHELL CARI PLAN

- 1) Recording companies must work to provide music and dance instructions relevant to Generations X and Y not just the Seniors and the Baby Boomers. Rick Hampton's efforts at Fine Tune Records to provide hash and singing calls music for younger dancers was a great effort, but just a beginning. *ACA actively supported and advertised for Rick's newer music.* Mitchell suggests that record producers devise a way to change some of the music about every 5-10 years to keep it current with new generations of dancers.

- 2) Include the changes in attire requirements in our advertising.
- 3) Teach 60 to 65 calls to dance at the one floor level with three classes a year.
- 4) Callers are going to have to work harder at making dancing fun with 60 calls but it can be done making the choreography interesting and the music lively.

Mitchell argues that square dancing is a fun, healthy, social activity. Those

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who dance know that, but the general public does not. Now is the time to change square dancing to make it more appealing to our society. Our society has changed due to computers, the internet, cable and satellite television. This loss of social engagement exhibits symptoms of the changes in our society denigrating square dancing.

Square dancing can and will change too. It can be a negative change with an untimely death, or positive changes with, a program to bring in more, younger dancers. **The choice is ours!** It belongs to the dancers as well as the callers.

No action is a choice, but changing is also a choice. Let us change to see our activity revived. Mitchell argues that he cannot do this by himself, and his club cannot do this alone. This has to be a national/international effort. Mitchell is writing "Call to Action" to the readers of American Square Dance magazine because the readers are leaders in the national and international scene. Mitchell is a strong advocate of square dancing who does not want to see our activity die and be buried wearing frilly skirts, petticoats and knowing 200 calls. **YOU CAN DANCE 200 CALLS ALONE, ALL BY YOURSELF, or YOU CAN DANCE 60 CALLS IN A ROOM SHARED AND ENJOYED BY YOUNGER ENTHUSIASTIC DANCERS INTERMINGLED BY OLDER AND MORE EXPERIENCED DANCERS.**

The American Callers' Association thanks Mitchell Cari for his letters and email. We wish Mitchell and those in square dancing who want to see this activity revived the best of everything. The American Callers' Association will do anything it can to help. ACA has a large membership of callers and the vast majority

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of them feel that we need to reduce the amount of calls that new dancers must learn to dance.

The American Callers' Association "International One Floor Program" has less than 85 calls. If we could bring that number down some more, we would have a program that could be taught in 15 to 18 weeks. That could allow us to teach three classes a year. After one year just think how many more contacts we would be able to reach for recruiting. This is the key to reviving this activity – "people getting people."

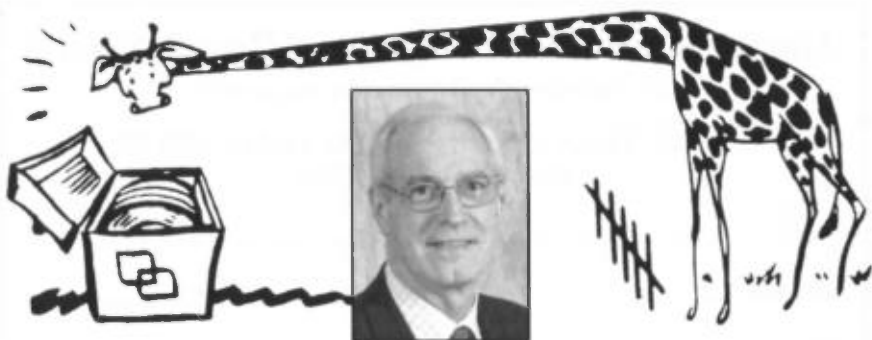
Mitchell Cari can be contacted at 6802 Beach Ave., Orangevale, California 95662. His email is mcari@comcast.net.

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

Until next time, Happy Dancing.



Unfortunately I my cash register is buried under my stock.



Peek Into a Caller's Record Case

Barry Clasper and his wife Pam reside in Toronto, Ontario, Canada. They began dancing in 1973, just one week after the birth of their youngest son – or at least Barry did. Because Pam was only just out of the hospital with the baby, Barry went to the first beginner class with his parents, who were long-time square dancers. Pam joined him at classes the following week. Because of this, Barry likes to say that he is the “senior dancer”, although he freely admits that it didn't take Pam long to overtake his one-week head start – probably about 30 minutes into her first lesson, he says. Despite the fact that his parents were keen dancers all through his childhood, Barry had resisted all their attempts to encourage him to get involved, displaying the typical lack of enthusiasm teenagers have for their parents' ideas. It was only after he was married and friends suggested they try out beginner classes with them that he finally acquiesced. After their first class, both Barry and Pam were completely hooked and have been avid dancers ever since.

Barry and Pam have two grown children, Andrea and Ken, who regard their parents' fanatical adherence to their square dance hobby with amused indulgence. They seem to feel it is a small price to pay to keep their parents out of their hair. Learning from Barry's experience, Barry and Pam did not pressure their kids to become dancers, with the result that while they are not dancers they at least do not hate it. Barry and Pam believe there may still be hope for conversion.

In the early 1980s they discovered Challenge dancing and found that they enjoyed the elements of mental challenge it incorporated into their dancing

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experience. Learning a new Challenge level, however, could not always be accomplished by attending classes with a live caller, so they necessarily became involved in tape groups. In 1984, while angeling in a C2 tape group, Barry discovered that in order to help them effectively he had to create written material and walk the student dancers through it. From that beginning it did not seem a long stretch to put on some music and call the material to them instead. Barry now calls all levels from Mainstream to C4. He travels widely and has called at weekends and festivals in 6 Canadian provinces, 20 US states, as well as Germany, Sweden, Denmark, England, and Japan. Barry is very active in CALLERLAB and is the current chairman of the Challenge Committee. Barry retired from IBM in 2007 after 30 years of service, so he is now a full-time caller.

Barry believes presentation and showmanship sit on the foundation of music, so he chooses music that helps him create different moods and energy levels for the dancers. Many believe that music is not important when calling challenge levels, but Barry contends that the exact opposite is true. Since singing calls are seldom used at challenge levels, effective choice of patter music is even more important than it is for levels where a lackluster patter record can be countered with a lively singing call. Here are some of the staples in Barry's case today:

Patter Records:

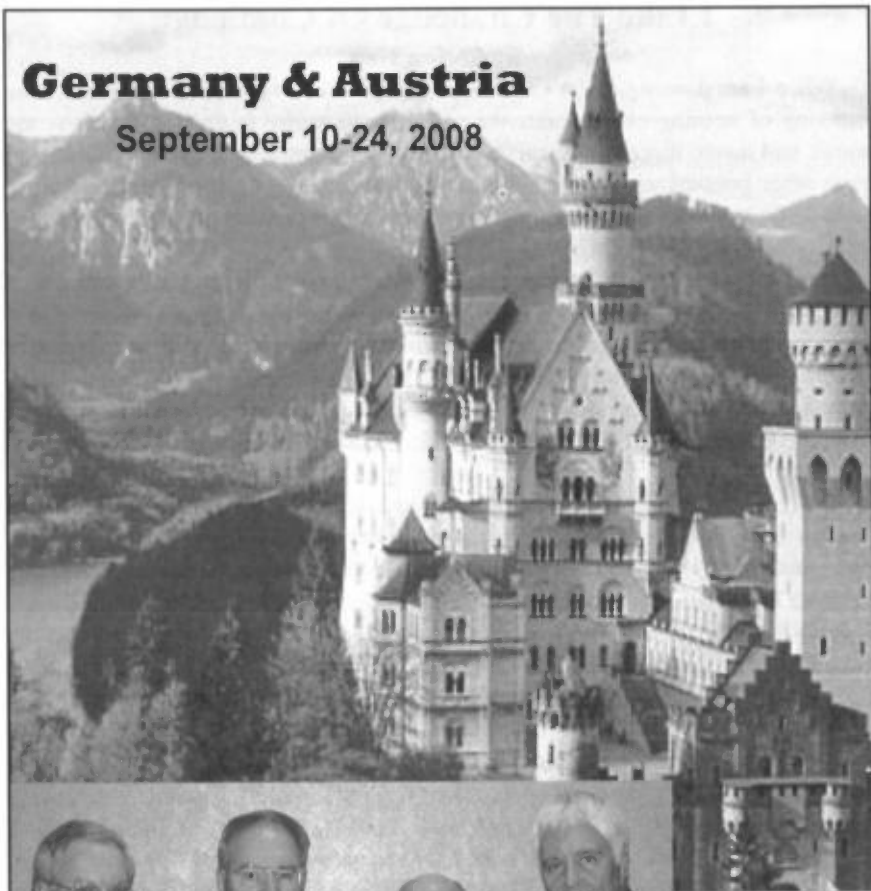
Hot, Hot, Hot C Bar C 601
Washington and Lee Swing DR1113CD
Weaver's Hornpipe DR1113CD
I Wanta Be Like You Sting 326
Bo Funk Hoedown Rawhide 529
B H Patter Square Tunes 2050
Unchain My Heart New Beat 104
Reggie's Boogie Tarheel 113

Singing Calls:

On Broadway Rhythm 165
Yes It's Me Global Music 942
Lawdy Miss Clawdy Rhythm 116
Double Bogie Blues Global Music 914
Back In My Younger Says ... 4-Bar-B6147
Stuck in the Middle With You .. Royal 137
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I Like The Challenge Of Challenge

By Corben Geis

When I am dancing at the Challenge level, I haven't a care in the world. I am thinking of nothing else besides the material the caller is dishing out. It is my music and dance therapy. I seem to have too many interruptions and distractions with other hobbies and puzzles. When I try other mentally stimulating activities such as crosswords, suduko or just simply reading, I get side tracked and drift off onto other thoughts and imaginings.

But Challenge Square Dancing has got to be one of the most focused times for me. You can't daydream and dance Challenge at the same time, at least I can't. Even when up against another opponent in such games as Scrabble or Chess, or even a small group activity like Bridge, I find myself being the object of annoyance by chatting way too much. You can't kibitz when the caller is shouting out Challenge concepts and calls, or at least I can't. So, Challenge is also a quiet time for me.

We dancers are still having fun, but on a different level. If we weren't having fun, we wouldn't be doing it. The listening and concentrating part makes it such a fun, interesting and unique brain game. I knew I wanted to dabble in Challenge because I have an inquisitive soul. Advanced dancing is also a lot of fun for me too, but I started dancing way back in the Plus 1 and Plus 2 days. So, a lot of the A1 and A2 calls were at the Plus level then, and I knew so many of them, and have been dancing Advanced for a long time. And, felt I was ready to move on. Some of the more determined dancers move onto higher levels at a more rapid pace, and some, like me just gradually get there eventually.

I personally don't know if I will ever go beyond C1 & C2 dancing. I'm reading about C2 now. Anything higher and I think it takes a Mensa card. I don't know if my noggin can handle that much data. *I do yearn to learn challenge.* I feel fresh, cleansed and rejuvenated when I leave the Challenge hall dance floor. I also feel like I've gone a few rounds with Sonny Liston, Rocky Marciano and George Foreman, all at the same time.

Stressed out at work? Too many worries on your mind? Having a bad day? Try searching for a good Challenge Club in your neck of the woods. Get yourself a copy of the Zip Coder which is the magazine for advanced and challenge dancers. (Oh, by the way, 'zip code' is the last call on the C2 list.) Did you know that the Advanced and Challenge dancers have their own a separate national convention? Did you know that there are C3A and C3B levels before you move onto an even higher level? Type in Challenge Square Dancing on YOUTUBE.COM, and check out the videos.



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Old Is New Again

In Kilgore, Texas, near Longview, there is a square dance exhibition group by the name of "Red's Reflections." They got their name from their caller/organizer, J. D. "Red" Warrick. At one time, Red was one of the very best and most popular callers in the business. He organized the Reflections several years ago and they have performed at numerous area, state and national conventions. They usually have three squares in their group and they do all traditional calls and figures. They are very impressive.

Red passed away several years ago and their current caller is Tim Tyl of White Oak, Texas. Red is a recent inductee into the Texas Callers Hall of Fame.

Tim and the Reflections decided to sponsor a traditional dance on May 30, 2008 to have fun and to see what attraction it would have with the area dancers. Tim was to be the MC as well as one of the callers and he solicited the services of long-time callers Melton Luttrell and Jon Jones along with Deborah Carroll-Jones and Vernon Jones. Advertisement began with the admission price of a traditional \$1 per person. There were eleven squares on the floor for the first tip. The hall was full.

There was a lot of dancing for **three hours** and there were eleven squares on the floor for the last tip. Nobody left early!

All of the traditional figures and calls used during the evening were taught to the dancers as very few of them had ever heard of any of the calls. They were: Three Ladies Chain, Triple Allemande, Nine Pin, Right Hand High - Left Hand Low, Rip & Snort, Thread the Needle, Birdie In the Cage, Sally Goodin', Elbow Swing, Grand Sashay, Venus & Mars, Dip & Dive, Take A Little Peek, Texas Star, Figure Eight, DoSeDo and Cowboy Loop. Between tips, Tim would play and teach Jessie Polka, Put Your Little Foot, Schotice and Cotton Eyed Joe.

The dancers participated well and seemed to have a really good time learning some of the dances we used to do years ago on a regular basis. Some dancers drove more than 200 miles to attend. Most impressive was that everyone had a good time and stayed for the full three hours of dancing.

Maybe we need more.



The European Convention – I need to get Bill over there to visit! – Randy, editor

A Special Square Dance

Honoring Frank Lane, Retired Square Dance Caller Of 60 Years.

The Red Rock Ramblers of Lyons, Colorado, with LaVern M. Johnson, President, hosted a Special Program last Saturday night, July 5, at their regular Saturday Square Dance with Jerry Haag, caller, and Ed Glenn, Cuer, to honor longtime Square Dance Caller and Cuer, of Estes Park, Colorado, who is retiring after sixty years!

Over 21 squares enjoyed the dance and program, which consisted of corsages for the couple, a specially decorated cake, a card stating "no one can fill your shoes", a banner, tributes, and lots of hugs of thanks and appreciation. Folks attended from: Orlando, Florida; Cheyenne, Wyoming; Shawnee and Ottawa, Kansas; Kimball, Gering, and Lincoln, Nebraska; as well as 24 Colorado towns; several callers and cuers: Dave Guille (Cheyenne), Ray Boyd (Ft. Collins), Sonny Risley, Bill Crouch, and Bob Riggs (all from Denver), attended to pay him honor.



The program was given by Joyce Jones of Berthoud, owner of "The Barn" a square dance hall, there, and Jeanette Goings of Denver, a longtime dancer to Lane. Adrian Swenson was the official photographer.

Frank Lane started square dancing in 1939, with an exhibition group from Central High School in St. Joseph, Missouri. He served with the 15th Air Force in Italy during World War II, and graduated from the William Allen White School of Journalism; worked for the Hutchinson News Herald, and the Chanute Tribute. He started calling as a hobby, and in 1954, made a choice to make calling a career.

For 40 years he and wife, Barbara traveled about 70,000 to 80,000 miles a year calling, teaching square dancing and other callers. He traveled to all 50 states, 5 Provinces of Canada, New Zealand, Australia, Cuba, Mexico and Nassau.

He operated Grosvenor's Inn in the Big Thompson Canyon for 11 years and later built and operated his own Dance Ranch east of Estes Park, where square dancers, tourists and vacationing square dancers came from all over the globe to enjoy dancing. The Dance Ranch opened in 1968, and was sold in 2002 to the Estes Park Christian Church.

During his career he recorded on record labels, and in 1955 was selected as one of 5 callers to appear on the first nationwide color telecast from the National Square Dance Convention in Oklahoma City, Oklahoma. He was on the staff at Kirkwood Lodge, Osage Beach, Missouri, and the Winter Asilomar Institute at Pacific Grove, California. He was one of the eleven founders of CALLERLAB and a charter member of the American Square Dance Society "Square Dance Hall of Fame" at the Lloyd Shaw Foundation in Albuquerque, New Mexico. He is the recipient of a Gold Card Life Membership and given "The Milestone Award", the highest award given by CALLERLAB. He was named to the Northeast Council Hall of Fame in 1996.

He and his wife Barbara are now relaxing and enjoying their life in Estes Park and four months each winter in Green Valley, Arizona. Our Congratulations.

CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



This month let's have some fun with Follow Your Neighbor from a position you wouldn't ordinarily call it from.

The sequences are set up where all the dancers are "trailers". So ALL the dancers on Follow your neighbor from the 1/4 tag position simply extend and cast off 3/4. Enjoy!

- 1) HEADS pass the ocean
follow your neighbor
boys trade
pass the ocean
acey deucey
right and left grand
 - 2) SIDES pass the ocean
follow your neighbor
acey deucey
girls run
pass the ocean
acey deucey
extend
right and left grand
 - 3) HEADS pass the ocean
follow your neighbor
boys run
pass the ocean
 - 4) SIDES pass the ocean
follow your neighbor
split circulate
girls trade
slide thru
left allemande
 - 5) HEADS (pass the ocean; swing thru)
follow your neighbor
- hinge
girls trade
touch 1/4
{ boys } circulate
boys run
veer left
cpls circulate 1/2
bend the line
you're home

Kopman's Choreography

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- split circulate
boys trade
swing thru
scoot back
right and left grand
(7/8 promenade)
- 6) SIDES (pass the ocean; swing thru)
follow your neighbor
split circulate
spin the top
recycle
pass the ocean
split circulate TWICE
right and left grand
(3/8 promenade)
- 7) HEADS (right and left thru; dixie style to a wave)
follow your neighbor
acey deucey
boys run
star thru
trade by
left allemande (1/4 promenade)
- 8) SIDES (right and left thru; dixie style to a wave)
follow your neighbor
girls run
fan the top
scoot back
right and left grand
(3/8 promenade)
- 9) HEADS (right and left thru; dixie style to a wave)
follow your neighbor
fan the top
{ lefty } hinge
boys run
CENTERS pass thru
square thru, but on the 3rd hand, [touch]
Warning: Rear back from the handhold.
right and left grand
(1/8 promenade)
- 10) SIDES (right and left thru; dixie style to a wave)
follow your neighbor
walk and dodge

- tag the line
face in
pass the ocean
scoot back
right and left grand
(7/8 promenade)
- 11) HEADS (right and left thru ; dixie style to a wave)
SIDES 1/2 sashay
follow your neighbor
split circulate
U-turn back
right and left grand
(3/8 promenade)
- 12) SIDES (right and left thru; dixie style to a wave)
HEADS 1/2 sashay
follow your neighbor
centers trade
walk and dodge
tag the line
face out
(partner trade; roll)
right and left grand
(1/8 promenade)
- 13) Heads Zero Lines
pass the ocean
extend
CENTERS swing thru
- ends trade
follow your neighbor
centers trade
boys trade
square thru 2
right and left grand
(3/4 promenade)
- 14) Sides Zero Lines
pass the ocean
extend
CENTERS swing thru
ends trade
follow your neighbor
centers trade
walk and dodge
(tag the line; face in)
square thru 2
trade by
left allemande (1/2 promenade)
- 15) HEADS pass the ocean
SIDES 1/2 sashay
follow your neighbor
centers trade
split circulate TWICE
hinge
extend
right and left grand
(1/2 promenade)

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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 the state of dancing in Beijing, China and some future plans.

We received a request from some square dancers about dancing in Beijing. We supplied the email of our contact in Beijing, Ji Rongfen. Her email is rongfen1017@yahoo.com.cn. We received e-mails that they have made contact. Ji Rongfen has previously told us that there are about 5-6 different groups in Beijing, all growing, all interested in square dance. Some Chinese callers and beginning callers are scheduled to attend the Trail Thru Caller School to be held in Livingston, Texas, on June 7-11. We certainly are looking forward to this event.



Jim and Betsy – Your Rovin' Corners

Ji Rongfen said that they had a meeting for the 11(!) people who are coming in order to work out the details. It occurs to me that they may not all be callers, but several will be. Several others have signed up and it looks as though we will sell out soon. If you are trying to decide whether or not to come, write to NShukayr@gmail.com. He and Doug can let you know how much room there is left. The caller college goes for five days, Sunday through Thursday June 7 thru 11, 2009. There will be no lodging cost as local folk are going to open their homes and hearts to the students.

We are also looking for dancers to serve the newer callers. Last caller school we had people come from all over, as far away as California. Assisting at a caller school is a rewarding and fun activity. The caller school is located in a large, well appointed RV park – Escapees RV Park and National Headquarters in Livingston. If you are a camping square and would like to come play with us we would welcome you.

Many of us will follow the caller school with a trip to Long Beach, California for the 58th National Square Dance Convention, June 24-27. Heck, we plan to make an adventure out of it by taking Amtrak from Houston to Los Angeles.

We read with interest the new columnist for ASD, J. Walt. I believe this is Walt Burr, who is president of the Caller Club of Great Britain. We have known him for some years and he is a good caller and fine man. When we were sending square dance clothes to Russia, he was instrumental in the program.

In his column he describes the need for simpler instructions to learn to dance and learning to dance more easily. We heartily concur. Once in Paris, Paul Bristow, perhaps the best (and best known) caller in the motherland (Great Britain) was just wearing us out with his snappy patter and fast calling. After a few minutes of this, he hesitated and said, "I just love the basics, don't you?" And we were all, indeed, having a great time. With a good caller, the basic program is

fun. Of course Mainstream and Plus are fun, but most of the calls are combinations of the Basic program.

While Betsy has been in Portland (new grandbaby, you know!) things are going apace here in Texas. The dance pace has picked up, with special dances almost every week. At Lake Livingston Levis and Lace, caller Wayne Morvent is teaching the plus program. I know I just said that the basics can be fun, but I do like the smooth flowing movements of Plus.

Are you actively recruiting for the fall class? Everywhere I go, I look for prospects. I describe the fun, the friendship, the good times, the learning. We may have my doctor, my chiropractor and their office staffs joining us. We talk about fun and exercise, and I cannot think of any exercise I would rather do than Square Dancing.

I was a bit taken aback when one person said, "What kind of music do they play?" I gave the usual answer, "We square dance to ALL kinds of music." A critic recently said, "We've got get rid of that 'Turkey in the Straw' music." Any thoughts?

Last month, Mike Seastrom talked about recruiting. He pointed out that one-on-one is still the best way. I am a little more of the wide-eyed, enthusiastic proponent of Square Dance. Yeah, I probably seem like a religious fanatic to some. It is easy for me to be this way. After all, Square Dancing has given us so much in our lives that we can never repay the gifts we have gotten from square dancing.

When we think about the thousands of dancers we know, the hundreds of callers, the dozens of places square dancing has taken us we are amazed! Truly it has been a gift!

Next month Betsy will tell you about the dancing in the Pacific Northwest and we will leave for Europe on September 5. We will report to you when we return.

Jim and Betsy

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50 Years Dip'n Divers Square Dance Club

Not too long ago (in the year of 1957) a Square Dance Club was founded in Munich, Germany. Its name was "Mox Nixers", and it was the first one in this area. Founders were US military personnel and their families stationed in Munich. For reasons unknown to us today, the club changed its name to "Munich Dip'n Divers" shortly afterwards (in 1958), and we have a copy of a document granting this club "Full Membership" in the "European Association of American Square Dance Clubs" (EAASDC) in March 1958. The document



was signed by EAASDC Ralph L. Gero.

It depends how you look at it: An age of 50 years is almost nothing nowadays. An age of 50 years is a lot for a square dance club in Europe, especially in Germany.

We have lost contact with all the early members, because – as military stationed overseas – they all went back to the US in the following years. Some may still be alive, of others we assume that they have passed away over the years. Here are a few names of early board members or callers found in old records of the club: Andy Anderson, Don Allen, James Allen, Tom Alston, Ken Bartels, Stella Bottger, Margot Bush, Jim Cowan, Jean de Shong, Jerry Elkins, Edward Gove, Nick Nichols, Pat Patrick, Howard Sauers, Virginia Scott, Jane and Tom See, the Swamley family, Judy Thompson, Pat Zeller. Unfortunately no names of regular members exist anymore in the records. It would be appreciated if readers of this article who know any of those individuals contact me in order for us to gain more knowledge about the early days of the club's life.

Membership to the club was not possible to non-US citizens at that time due to military regulations not allowing access of foreigners to US Army installations

** There is a slight possibility that the club's first name was "Mox Mixers"*

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Tom@tipiproductions.com

(the club danced at the AYA – American Youth Activities – club house at Harthausen Strasse in Munich during during those days).

German members began to “infiltrate” the club in 1962, and the first Germans were graduated in 1965. Over the years many US military had to leave Europe, or went to Korea, and the club gradually was “taken over” by local people. As regulations became less strict, and due to good relations with the US military, the Dip’N Divers managed to dance on various military installations in Munich until 1985.

Membership grew to a maximum of 250 over the years, but the club lost members in recent years, as happened in many clubs everywhere in the world, but at this time we still have about 200. The MDD are – even today – one of the largest SD clubs in Germany, and amongst the five oldest clubs in Europe.

A badge showing the old “Mox Nixers” name is no longer around but we still have badges from the early days after the name change, giving a picture of the dip’n-dive movement.



does anybody have the Mox Nixers badge?



the “old” MDD badge



the “new” MDD badge

In 1974 a new badge design was chosen by the membership and is still in use today. The new club name came from a popular square dance sequence known as “Dip ’n Dive”. For practical reasons the abbreviation “MDD” was used from then onwards, and is still used today, despite the club name changed to “Dip-N-Divers Square Dance Club e.V. Muenchen” in conjunction with complying to German rules and regulations for registered clubs (in 1986) and for legal/non-profit reasons (in 1983).

Founded only as a square dance club, in the following years round dance and contras were added to the club’s dance program, and we still have all of that nowadays. US callers in the early days often had to leave the club for PCS and the dancers were without a caller at all. Then dancing went on to records, until the next “live” caller showed up. For certain periods Oldstyle Dancing, the Plus

Level, and Clogging was offered.

In 1974 the first "Maypole Dance" (Special Dance) was held, based on the idea of our club caller at that time, Steve Walton. Held since then every year in May, we celebrated the 35th Maypole Dance in 2008. Many well known US caller were on earlier programs including other special dances of the MDD like Bob van Antwerp, Bob Augustin, Jim Benedik, Stan Burdick, Cleve Cooper, Dale McClary, Dennis Gagne, Cal Golden, Paul Hartman, Sam Mitchell, Bob Osgood, Bill Peters, Dave Preskitt, Al Stevens, Chris Vear, Bob McVey, to mention a few.

In order to inform the many members about the activities in and news about the club, our own newsletter was introduced in 1979 which is published bi-monthly. In the meantime we have reached issue No 184. Its name is "Dip-N-Divers Newsletter".

Many other activities were organized by the MDD:

Between 1977 and 1986, 9 Square Dance Cruises to the Mediterranean Sea and surrounding countries were conducted, even to Odessa (Russia), England, and North Africa.

For about 10 years, we have been sponsoring a special dance in the small Bavarian Village of Grassau near Lake Chiemsee. Caller and tour group organizer Tom Crisp from Tucson, Arizona, brings about 30 couples (sometimes more) and many well-known national callers like Ken Bower, Marshall Flippo, Jerry Haag, Gary Shoemake (in 2007 and 2008) on the tour. A visit to the famous Munich Oktoberfest is part of the trip, as well as visits to Neuschwanstein Castle, Linderhof and other points of interest.

A special dance "50th Anniversary" will be held in Haar (near Munich) on October 18, 2008, with star caller Al Stevens and many former and current club callers, cuers, and prompters.

Beginner classes for Square Dance and Round Dance have been and are still being offered regularly. Up to October 1977 about 35 uncounted beginner classes for square dance were held, and – since we began counting our classes – another 30 have been held. We name these classes "Greenhorns". Hundreds of students became square dancers in our classes, and some even dance in all parts of world, besides Germany.

Of course we have our own web page (unfortunately it is in German only). Take a look at www.dip-ndivers.de. It shows when and where we dance, when beginners' classes are held, and dates of other activities. Of course you can also find some general information about our club history, a list of callers, cuers, and prompters, the present board, and many other matters of interest. If you want to reach me, email hanns-dieter-keh@tonline.de. I look forward to hearing from you.

And, if you happen to be in Munich, come and see us, spend an evening dancing with the Dip-N-Divers. We like to have you with us.

Hanns-Dieter Keh

Honorary President Dip-N-Divers Square Dance Club

Note: A special "Thank You" goes to Ilse Wersin, Honorary Lifetime Member of EAASDC for help with the translation

On The Record ROUNDS

Ralph & Joan Collipi

122 Millville Street, Salem, NH 03079
(603) 898-4604 – ralph.collipi@Verizon.net



Take a  at what is just released...

Antichi Ricordi Waltz

Phase 6 Waltz – Antichi Ricordi Rondo Veneziano Casa Musica Ballroom Mix CD Trk #9 – Milo Molitoris and Cindy Firstenburg

Lovely music accompanies this soft Phase 6 Waltz. Music and choreography blend very nicely. Dance has Viennese turns, impetus, rumba cross, traveling contra check outside spin.

La Media Rumba

Phase 3+2 (Aida, Hip Rks) – Rumba – La Media Vuelta Luis Miguel Grande Exitos CD #2 Track 1 or iTunes.com – Milo Molitoris and Cind Firstenburg

Great rumba music. Has basic rumba figures and also includes serpiente wrap, aida, chase, ending is side lunge.

The following 3 dances were choreographed by Tony Speranzo and Diane Slater:

Amazing Grace Jive

Phase 4+1 (Stop & Go) – Jive – Silver Linings Charlie Rich CD Track #8

Dance has step points chasses' pretzel turn, lindy catch, swivel walk, spanish arm. Nice basic jive.

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Tennessee Waltz Cha Cha

Phase 3+1 – Cha Cha – Tennessee Waltz from Celebration CD Disc 2 Track 9 by Alma Cogan

Basic cha has basic, New Yorker, sliding door, alemana, chase with double peek a boo, ending is apart point.

I'm So Lucky To Sing Foxtrot

Phase 4 – Foxtrot – I'm So Lucky To Sing by Helmut Lotti from his CD Titled "Crooners" track 1 from the My Way CD

Routine starts with diamond turn, closed telemark, hover fallaway, over spin turn. Nice basic foxtrot.

Wonderful Tonight

Phase 4 – Bolero – Wonderful Tonight by David Kersch, If I Never Stop Loving You CD – Tony Speranzo

This bolero flows very well. Slow hip rocks, shoulder to shoulder, underarm turn, cross body, fenceline, switch cross. Nicely done.

When I'm Hurtin'

Phase 2+2 (Fishtail, Strolling Vine) – 2 Step – When I'm Hurtin' from the CD Titled Real Things Track #14 avail. from Target with this bonus song as Track #14 Joe Nichols – Tony Speranzo

Basic 2 step, with a fishtail and Phase 2 figures. Can be danced to on cues.

Please, don't Stop The Music

Phase 4+1 (All Phase 3 with Chasse Rolls Phase 5) – Jive – Don't Stop the Music by Rihanna available as download iTunes or CD Good Girl Gone Bad Track 3 - Russ Booz

Dance has step kicks, jive walks, rock the boat, throwaway, change L to R into skaters, wheel. Also has conga walks as dance in Part D is Merengue.

Birdlegs and Pigtails

Phase 2+2 (Side Stair, Strolling Vine) – 2 Step – Charlie Robertson by Charlie Robertson Track 7 Birdlegs & Pigtails avail at website www.charlierobertson.com

- Bev Oren

Basic 2 step has cross lunge, strolling vine sequence, wheel 6, traveling box, ending is vine 3 and wrap.

Greensleeves II

Phase 2+1 (Impetus) – Waltz – Tony Evans CD the 1st Day of Spring available Palomino – Allemande A1 and Martha Wolff

Balances, reverse twirl, back up waltz, left turning box, solo waltz, ending is dip twist and hold.

Drinking My Baby (Off My Mind)

Phase 2 – 2 Step – Drinking My baby (Off My Mind Eddie rabbit available from Amazon and other online retailers – Michael McDonald and Debbie McClain

Basic 2 step with strut 4, basketball turn, hitches, vines, side closes. Can be danced to on cues.

Queen Of Sheba

Phase 3+2 (Aida, Switch) – Rumba – Graciela Susana CD – Daisuke and Tamae Doi

Modified double chase peek a boo, crab walk, solo fence line, spot turn, serpiente, aida, opposite fence line, ending is sandstep and side close side close and lunge apart.

Rag Mop

Phase 2+1 (Strolling Vine) – 2 Step

Rag Mop Ames Bros, Collec. 902527 flip Sentimental Me – Mark and Pam Prow
Broken box, traveling box, vines, hitches, basketball turn, struts, nice basic 2 step.

Greensleeves IV

Phase 4 Waltz – CD Tony Evans CD the 1st Day of Spring available Palomino – Allemande A1 and Martha Wolff

This Phase 4 routine has hover, cross pivots, whisk, telemark balances. Ending is chair.



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THE COUNTRY LINE

By
Mike Salerno



Hi Folks. It is September and time to get back to the study of dance. Your clubs are beginning their new season and people want to learn. Learning is a delicate process. Some people learn quickly while some people learn at a slower pace. I have found that the best instructors are those that can adapt to all the learning styles and present the dance in such a way that you will learn. Every instructor, who wants to be successful over the long term, needs to cultivate the qualities of successful teachers. If you are an instructor, you need to be constantly learning. If you are a dancer, you should look at learning as a challenge that you will conquer. Say to yourself, "I will learn this dance" and you will succeed. If not, then go to the instructor to find out why. The instructor should be able to break the movement down so that anyone that wants to learn the dance can. Remember, instructors are not miracle workers. We try to be, but the student has to want to learn. A great resource for learning how to dance properly and to teach dancing is the National Teachers Association for Country Western Dance (NTA). It is an organization of social dancers and teachers. You can visit their website at www.ntadance.com or contact me for more information.

This month's dance is an easy dance done to a lively song. 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:

Duck Soup

Basic Steps (Official NTA Definitions):

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.

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.

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.

Triple Step: AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

* Prompting Cues are in **Bold** Lettering

NAME: Duck Soup (*The term "duck soup" is from W.W.II, meaning "easy as pie," something done easily.*)

DESCRIPTION: 32 count, 4 wall, beginner line dance

CHOREOGRAPHER: Frank Trace, Massillon, Ohio

MUSIC TEMPO SUGGESTIONS:

Slow – Now That's Country by Marty Stuart (120 BPM)

Medium – That's My Story by Collin Raye (138 BPM)

Fast – Restless by Shelby Lynne (143 BPM) or Any Moderate East Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Right Triple Step, Rock/Step, Left Triple Step, Rock/Step with a 1/4 Turn Right

1&2) Step Right Foot to Right Side, Step Left Beside Right Foot, Step Right Foot to Right Side

3-4) Rock/Step Left Foot Backwards, Step Right Foot in Place

5&6) Step Left Foot to Left Side, Step Right Beside Left Foot, Step Left Foot to Left Side

7-8) Pivot a 1/4 Turn Right on ball of Left Foot, Rock/Step Right Foot Backwards, Step Left Foot in Place

Right Forward Toe Strut, Left Forward Toe Strut, 1/2 Pivot, Triple Step Forward

9-10) Touch Right Toe Forward, Step Down on Right Foot

11-12) Touch Left Toe Forward, Step Down on Left Foot

13-14) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published

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

15-16) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

Rock/Step Forward, Left Coaster Step, Side Right, Touch, Step Left, Touch

17-18) Rock/Step Left Foot Forward, Step Right Foot in Place

19&20) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

21-22) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot

23-24) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

Boogie Walk Backwards, Side Right, Touch, Step Left, Touch

25-26) Step, Right Foot Backwards, Step Left Foot Backwards

27-28) Step Right Foot Backwards, Step Left Foot Backwards

Boogie Walk Back Styling: Knees close together, arms at your side and index fingers pointing down. Move back stepping R, L, R, L. Move your right shoulder down as you step back on your right, move your left shoulder down as you step back on your left, etc. This is an old classic jitterbug move.

29-30) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot

31-32) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

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ALL THINGS CONSIDERED

By
Ed Foote



NEW DANCER CLASSES

Here are suggestions made at the New Dancer Retention Panels at the National Convention in Charlotte, North Carolina.

1. PAIR AN ANGEL WITH A CLASS MEMBER. This should be done at least through the first half of the total number of lessons. For example, if a club has 26 lessons, angels should be paired with class members through at least the first 13 lessons.

Doing this has many advantages. It gives the new dancer confidence, because an experienced dancer is always present to help. It also makes it easier for the caller to teach, because the angel can make sure the new dancer is learning correctly. In addition, this will often keep the new dancer from breaking down.

It was noted that this should include splitting up married couples, giving each person an angel. This lets each new dancer concentrate on the material without having to worry about their spouse.

2. CALL CLASS MEMBERS "LEARNERS" OR "STUDENTS", BUT NEVER CALL THEM "BEGINNERS." Once people have had one lesson, they should consider themselves "Square Dancers." The word "Beginners" detracts from this. It has been found that the term "Beginner" does not create a good feeling among new dancers.

3. EVERY CALL SHOULD BE TAUGHT FOR 3 CONSECUTIVE WEEKS. This follows the well-known learning principle of repetition, which



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sometimes callers forget in their hurry to get through all the calls on the Main-stream list.

It was noted that sometimes new callers are teaching the class. If this is the case, then club officers should tell them to be sure and teach calls for three consecutive weeks, and to keep reminding them if they forget.

4. CLASS MEMBERS SHOULD BE TAUGHT TO DANCE TO THE MUSIC. In the rush to teach call names, many callers forget about the music. Sure, the music is playing, but often it is treated as simply a requirement that it be present, not as an integral part of square dancing.

New callers in particular often give the new dancers no practice in "feeling the music." Club officers should remind the new teaching caller to sometimes back off teaching a certain number of calls and just let the dancers experience moving to the music.

All class teachers should remember that what attracts people to square dancing is not learning new calls but the feeling of moving to music. If the dancers do not get to experience this in class, they are much more likely to drop out.

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MOORE ON CONTRA

By
Paul Moore



A Teacher's Teacher

One of the square dance caller/contra callers that I most respect is Dick Meyers of New Jersey. He has been calling and teaching for over thirty years, and that means thirty years of learning. There are callers who have thirty times one year experience (in other words, they are doing exactly as they did in the first year of calling) and there are others who learn and grow, and can make that growth an integral part of their dance program. Dick is one of the best. In recent years he has specialized in Revolutionary War dances and reenactments. Here is a very informative essay Dick wrote for a presentation at a National Square Dance Convention.

My Best Guarded Secrets for the Successful Teaching of Contra Dancing By Dick Meyers

There are a number of ways to get ideas across to dancers, some more efficient than others. In the 30+ years that I have been teaching, I am still on the lookout for a better way. Better ways come not only from other dance instructors, but from other teachers as well, or for that matter from anyone who makes presentations.

As a square dance caller I wondered if you could teach contra dancing without using square dance techniques and relating back to square dancing. You certainly can. I have taught contras to non-square dancers and then later taught these same dancers to square dance. I have watched other instructors and selected techniques that I thought would work for me. However I always want to be myself and not an imitation of someone else. Which brings us to the "Lips"...

1. **Hello Teacher.** You are a teacher. As soon as you get up in front of people you are taking on the part of an instructor. You are the expert. Know your subject or at the very least, the dance you are going to teach. Select material that you understand. It is better to pull off an easy dance in a great manner than bog down in teaching something difficult and getting in over your head. There are times for workshops and unfamiliar material, that's where the experiments should take place.
2. **Identify the Pitfalls.** Know where the difficult or tricky parts are in the dance and how you are going to make this part clear and concise. Also identify your own pitfalls as well. There are things I find difficult to teach, too. That's why I save them till later *or* hesitate to use them.
3. **KISS.** Use the famous KISS system (Keep It Simple, Stupid). If it sounds difficult from the beginning, sure enough it's going to be difficult for the

dancers. My wife, Lois, reminds me...For you it's easy...But for the dancers, they have never seen it before.

4. **Basics.** Introduce one figure (or basic) at a time. Don't pick a piece of material that introduces several new concepts all at one time. Select dances that will move dancers ahead one step at a time. Prepare a follow-up piece of material if the concept just taught requires reinforcing. Have a selection in mind if you may be temporarily forced back a step to an easier dance. Remember that most dancers today go dancing to have a good time. Dancing should be a pleasurable experience, especially if you want to see the dancers on your floor again.
5. **Verbage.** The lines are established and here comes this salutation. "hands four from the top." This term is fine for experienced contra dancers. but for beginners? Put things in your own words. i.e. Let's join hands in groups of four people, beginning here at the head of the hall. A lot more words, but even a beginner knows what was said. Actives/inactives...everyone (almost) understands ones and twos. Kids also seem to get along better with these everyday terms. Please don't get the idea that I don't use the terms active and inactive. These are methods I use when I introduce contra dancing. In spite of the fact that contra dancing has always been a part of the traditional square dance scene in New Jersey, it is still a foreign dance form to most of the non-dancers.
6. **Duple Minor.** Couples 1, 3, 5, etc., and every other couple crossover, gents turn left - ladies turn right is the quickest direction I've found to get a contemporary duple minor set up.
7. **Progression.** Practice the progression. Forward and back. Pass thru. Talk about the ends or avoid the topic altogether by using circles. Make sure everyone understands the progression before starting the action. A loose cannon out there can sure ruin the best of efforts.
8. **Music.** Select the music ahead of time and note it on your dance description. Yes. I know that any 32 bar dance will fit to almost any 32 bar piece of music.

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2. We can't afford it.
3. We've never done it that way before.
4. We're not read for it.
5. It's not our responsibility.
6. We're doing fine without it.

It's a good idea to serve as an officer of a Club or Association. Be part of the solution, not part of the problem.

From Paul Walker, a North Carolina caller and past publicity chair for the 56th National Convention in Charlotte, North Carolina.

But consider this: If the dance suggests a heel & toe sequence it may fit well to a polka. If you are using a step kick balance then a jig may be a good selection or if you are doing a quadrille, possibly a march will fit the bill

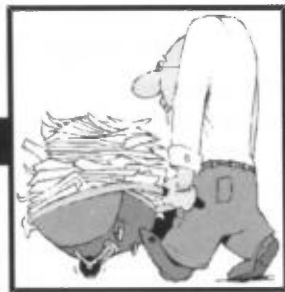
9. **Instructions.** Double your instructions when teaching beginners...prompt the call and follow up directionally is: With the folks across...do so do...that's back to back. With the lady across...ladies chain...ladies give a right to the opposite. Later when the dancers become comfortable with the material that's the time to curtail the amount of patter necessary to get the desired results.
10. **Timing.** You bet I work on timing! Dancing is not dancing without timing of some kind. It's the stuff that keeps the action happening on time. When I begin, I do a lot of counting, both with and without the music. It insures togetherness and the beginners start to become dancers.

These are some of the items that have helped me improve the effectiveness of my instruction. Some of them may be a help to you. I try to keep an open eye out for better methods of teaching dance. Whether I am running a class or calling a dance, I strive to keep my instructions short and succinct in order to maximize the dancing time. Dancers get uneasy when they are kept standing around waiting for the music to start. Let's try hard to keep them happy. The rewards are greater!



I don't know what he is selling, but he has people lined up around the entire hall!

FROM THE MAIL ROOM



Greetings,

When discussing recruiting new dancers how often have we heard, or said ourselves, I've asked everybody I know. Why not ask people you don't know? Consider these real life stories:

When Harlan Sanders, of Kentucky Fried Chicken fame, set out to sell his idea, he received over 300 rejections before he found some one who believed in his dream.

Mark Victor Hansen and Jack Canfield, of *Chicken Soup For The Soul* book fame, were rejected by 50 publishers before they found one willing to take a gamble on them.

John Creasey, a popular British mystery writer, collected 743 rejection slips before he sold his first book. Over the next 40 years he went on to publish 562 full length books under 28 pseudonyms.

"I take rejection as someone blowing a bugle in my ear to wake me up and get going, rather than retreat." Sylvester Stallone

Happy recruiting!

Tom Rudebock

Concerning Are We "Sameing" Ourselves to Death?

Your (Bill Boyd's) answer will get around. I agree with you. There is so much fun in square dancing and it does not have to be Plus, Mainstream is great also. Another thing everyone wants to make changes and when I was talking to my daughter Cheryl about this, she brought up the fact that everyone talks about it, but when it comes to the support, you don't get that. We found that out at the Croakers Youth Club. We have done the changes and our group is slowly growing, but try and get the support from the parents or even other clubs, they are too busy or it is too far away.

Maybe your message will get to someone/caller that will start making the changes when they call as all you need is one person to make a change and it can grow from there.

Shirley, Youth Coordinator for Croakers Youth Club

Seeking Dick Jones and his wife Ardy!

Please contact Ray Cunningham

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With any information

POINT OF ORDER



From Kappie Kappenman

A Caller's Point Of View

Cooperation, NOT Competition

Just ask a group of square dancers why they square dance. You'll get a lot of answers, but the one you'll get most often is something to do with the kind of people they meet there. "Square dancers are such nice people," they say, "It's a pleasure to associate with them."

Why are these nice people square dancers? I think I know part of the answer. Square dancing is based on cooperation instead of competition. It is an athletic activity where everyone is on an even basis. There is no handicap based on size or strength, and each participant is equally necessary to the other. Progress is made not by setting someone else back, but by pulling everyone along with you. Square dancing appeals to other people who are naturally cooperative and would rather help others than show off their own accomplishments.

Square dancing appeals to those who like to learn something new and who like to help others learn. For those people, the greatest reward comes from the sight of large numbers of people moving in unison and harmony, cooperating to increase each other's enjoyment.

Of course square dancing is not for everyone. There are those who cherish their individuality so much that they refuse to change their habits for anyone, and there are those who refuse to try to learn anything new. There are people who want someone else to provide their entertainment for them, and who won't make any effort at all. Most of these people come a few times then drift away and are never seen again. But there are those who stay with it and change, and it is they who become the greatest possible advertisement for square dancing.

There is a special thrill in seeing someone who is shy and self-conscious blossom into a cheerful, friendly person, as he or she becomes an expert dancer. As confidence builds, sometimes a hidden sense of humor that no one realized was there comes to the surface. The person is now able to talk to everyone. He or she may even become a better dresser with a desire to share the latest square dance attire (a square dance trademark).

Complainers turn into boosters, people who have always been "too tired" to do anything suddenly can't get enough dancing. These people have become converts. They have become square dancers. And in so doing, they joined the ranks of those who are "so nice know" – the reason the rest of us like to square dance.

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<http://usdafundlinkllc.com>

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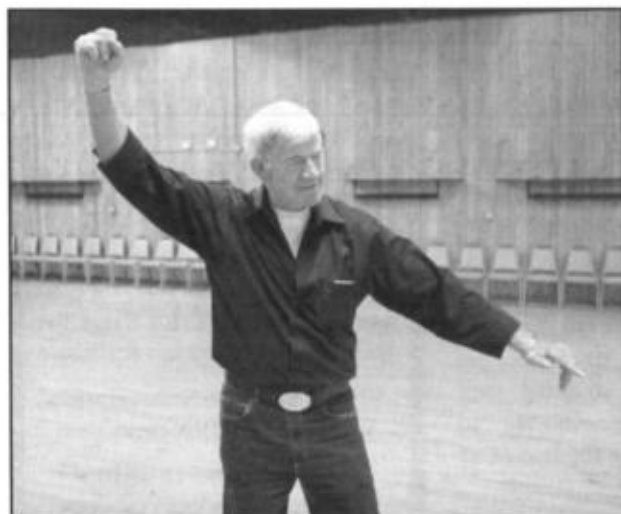
How to shop

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- First, choose a store, either by clicking on it in the Mall Map or by using the Search function.
- Next, select USDA or one of its Affiliates organizations from the drop down menu that appears after selecting your store.
- Then, shop!

Other information

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- You can use the "Back" button at the top left corner of the browser screen to return to the mall and choose another merchant and pick from your recent beneficiary(s) (refresh the browser if you want to see recent beneficiaries from this browser session) or choose a different one.
- When you are finished, remember to bookmark the mall for future use, if you did not already. On the top of the left sidebar is a place to do this.



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practicing ballet?*



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For additional information on the Program contact:

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or

Lyle and Jean Beck, Director of Information

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Square Dancing in Germany

At the European Convention, June 2008

Some Die Hard Square Dancers left Florida at the end of May 2008 for Frankfurt Germany to attend the European Square Dance Convention in Hochheim (which is known for it's wine – the Queen of England has a standing order each month). After checking into our hotel in Schweinfurt, it was off to our first dance – Sonja and Gunter Fleding came to meet us at our hotel to take us to the Cornhuskers clubi in Coburg. The callers name was Thomas (I didn't get his last name, his English was very limited). We had a great night dancing at that club. There was a guy with us, who was stationed with Paul Place (a retired Florida caller). His name is Don Monsees, he too was a caller, his main reason for being there was to represent Paul Place, who due to illness wasn't able to travel. Don took over the Die Hard Club, when Paul left Germany. Don did get up and call a couple of tips, he said he hadn't called for 27 years. He soon realized how much he missed calling, saying he would get back into it.

Next night was the big one, the Anniversary Dance that Paul Place was to call at, in Schweinfurt, the club that he started 30 years ago. The dance was a lot of fun. You could not help thinking about Paul Place and what it would have been like if he had been there. The club had all 12 of us up on stage. They gave us a dangle when we came up and a certificate to mark the occasion. I was presented with a plaque of Schweinfurt in memory of Paul Place, to take back for our club. It was a very moving moment. We were all trying to fight the tears back.

Michael Craft had gifts Paul had given him to present to the Die Hard Club. Don had a photo album of pictures that he had taken 27 years ago that he gave to the club.

We were introduce to a lady, that had learned to square dance with Paul Place. She showed us her certificate signed by Paul. She was wearing the very same dress she wore 30 years ago.



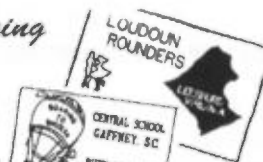
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Heidemarie was one of the callers as well as the MC that night. This was a very special dance that the club, had put on just for us – coming over from Paul's Club, Whirl & Twirl in Orlando, Florida. Then it was time to leave Schweinfurt and travel to Hochheim in Maize for the European Square Dance Convention.

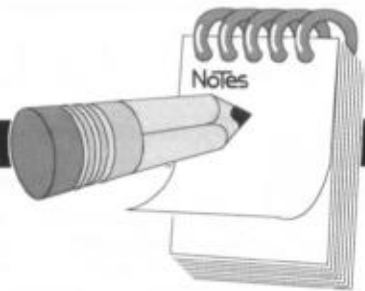
The night before the Convention, we met Elka. She had been a big help to me in the weeks leading up to the Convention, furnishing me with all kinds of useful information. She took us to her club, where they dance C2. We just went along for the ride, and to sit and listen. The Caller was Hover Kreamer. He is excellent and for our benefit he called one Plus tip – let me tell you, he really put us though the paces, but it was a fun challenge.

The next night we met Elka again and went to dance at the Kountry Kuzins. They dance in a place called Wiesbaden. It was at that time I was asked to carry the American Flag in the Parade of States. I was very honored to be asked to do this, and very proud, to be classed as an American just two years into my American Citizenship. The ceremony at the Convention was very moving. The local newspaper was there, and we just got into the picture that was on the front page of the local paper. There were so many good callers there from all over – Kenny Reese (many of you know), I enjoyed an Englishman Ian McConnell as well as other callers. Round dancing was by Teresa Hart, from England, she was very good.

The next European Convention is in 2010 in Sweden.

Lilli Ann Gallagher

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 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

June 22-25, 2011 – Detroit, MI

Intl. Assoc. of Gay Square Dancers:

April 9-12, 2009 – Washington, DC

July 1-4, 2010 – Chicago, IL

June 30-July 3, 2011 – Atlanta, GA

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 **INDIANA** – First Annual Septemberfest, Rangeline Community Center, 1405 N. Rangeline Road, Anderson; Nadine Hutchison 765-617-0040 or 765-643-3833

19-20 **NEBRASKA** – Nebraska

State Convention, Adams County Fair Grounds, Hastings; Morris and Sue Turner msturner@nebi.com

25-27 **SOUTH CAROLINA** – 32nd Annual Myrtle Beach Ball, Ocean dunes Resort & Villas, 201 75th Avenue North, Myrtle Beach; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 1-803-731-4885; bharrelson1@juno.com

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

OCTOBER 2008

9-12 **FLORIDA** – Florida Assoc. of National Square Dance Campers Camp-O-Ree Weekend, Blueberry Hill RV Park, Bushnell; Martha Zimmerman 352-226-0118

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

10-11 **COLORADO** – 33rd Annual

Big Country Hoedown, Friendship Hall, 1001 North 2nd Street, Montrose; Loren and Betty Dikeman 970-249-4858; lorendikeman@msn.com

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

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

24-25 **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 jlcsqdncr@msn.com; Bob & Janet Smith 316-773-0291

NOVEMBER 2008

2-6 **PENNSYLVANIA** – Pocono Caller's School, Ramada Inn, Lake Harmony/White Haven; Roy and Betsy Gotta, ugottadance@optonline.net, 732-249-2086

7-8 **FLORIDA** – Pensacola Twirlers 22nd Anniversary Dance, Ragon Hall, Pensacola, 2600 Stratford Road, Pensacola; terriwilaby@cox.net

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

21-22 **FLORIDA** – NEFSARDA's Fall Festival, Christ The King Catholic Church, 742 Arlington Rd., Jacksonville; Joe and Martha Hardcastle 904-268-2869

DECEMBER 2008

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

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22-24 **FLORIDA** – Florida Winter Festival, Lakeland Center, 701 W. Lime Street, Lakeland, Florida; Grand Square Inc., John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnysa@aol.com

23-24 **SOUTH CAROLINA** – 34th Annual South Carolina Square and Round Dance Convention, Springmaid Beach Resort & Conference Center, Myrtle Beach, SC; 843-315-7100; Ed & Joan Redman, 210 Jimbo Road, Summerville, SC 29485; 843-871-0323; edjoanredman@aol.com

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

13-14 **FLORIDA** – Florida Knothead Konvention, 1551 Highland Avenue, Melbourne; Info: 740 S Hampton Ave., Orlando, FL 32803; 4 0 7 - 8 9 4 - 2 2 2 7 ; flaknothead@bellsouth.net

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

MARCH 2009

6-8 **CALIFORNIA** – 28h Annual Central California Wing Ding, Sonora Fairgrounds, 220 Southgate Drive, Sonora 95370; www.CCSDA.org ; centralcaliforniawingding@yahoo.com; Terry & Janet Passarino 209-656-1692

19-21 **VIRGINIA** – WASCA 50th Spring Square and Round Dance Festi-

val, Hilton Alexandria Mark Center Hotel, 5000 Seminary Rd., Alexandria, VA 22311; Anne and Andy Giancoli, 12204 Northbrook Dr., Glenn Dale, MD 20769, 301-262-1978; 2009FestivalDirector@wascaclubs.com

20-21 **FLORIDA** – Central Florida Square & Round Dance Association 9th Annual Shamrock Swing, La Hacienda Center, 1200 Avenida Central, The Villages; Chairmen Bob and Jennie Courter, 352-751-1009; email courjl4720@thevillages.net

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; dcdinfo@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; e m i l y h 2 @ f u s e . n e t ; www.so-nkysdf.com

22-24 **FLORIDA** – 55th Florida State Square & Round Dance Convention, Lakeland, Florida; John and Becky Cole, 1551 Lavilla Street, Deltona FL 32725

JUNE 2009

4-8 **AUSTRALIA** – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237,

Beechboro, WA 6063;
 antheam1@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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