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"The International Magazine of Square Dancing"

**Publishers/Editors**

William and Randy Boyd

**Cartoonist**

Corben Geis

If we are to look outside the box, then we must examine the walls and base of the box.

## Our Floor Or Foundation For Square Dancing

*By Otto Warteman*

### FOURTH WALL: PERSONAL DEMONS

Every person has to fight temptations on a daily basis. We are not talking about temptations of the body. Lust can be detrimental to a caller, but if not acted on, leaves little or no impact on anyone. The chorus of demons we are talking about are much more devastating to a caller. They are the difference between being a caller, a good caller or a great caller.

#### 1. *Dedication to practice*

No matter how long you have called squares, practice is still required. The PGA golfers, prove every week that practice is required, in fact the very best in the world, practice the most.

#### 2. *Continuing Education*

This covers every aspect of our chosen profession, including attending as many seminars as possible covering dance material, contracts/taxes, new teaching techniques, sales training, voice, etc.

#### 3. *Good Business Practices*

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would be proud to have on their stage. Being inattentive or showing a lack of interest to a dancer's question or comments. Being sarcastic or abrupt, even if as a joke, because most people lack people skills and don't understand between the lines language.

#### 4. Ethics

The recruiting of dancers from another caller's mainstream class prior to their graduation for a plus or A-1 class, is not acceptable. It is parasitic in nature and the root cause of the absence of mainstream clubs in America. Some callers suck the blood out of square dancing, just for monetary gain without regard for the future of our activity.

Remember that as diverse as callers may be, the non-dancing public is more so. We have a public with the means to pay for good entertainment. You have a population out there that has lost their daytime friends and business associates and for the most part, don't know what to do with themselves. They are bored. They are taking 2 1/2 vacations per year and going out to lunch every day, just to have a reason to get dressed.

**What are you doing to reach them?**

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Several requests have come in from dancers asking about Block Housing (21 rooms or more) and Group Housing (20 or less rooms). Please contact the Registration & Housing Chairman (Jack & Linda Cauble) about the details.

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# EDITORIAL

*From  
Bill Boyd*



In this month's issue I have resurrected an old column from American Squares that was written by the late Lee Helsel. Lee, a recording artist for Sets in Order was a true pioneer in the square dance world. In October 1970 Lee was inducted into the square dance hall of fame and he was one of the original founders of CALLERLAB, and has received the Callerlab Milestone award. The article in this month's publication demonstrated Lee's love for the activity as he talks about the Square Dance Callers professionalism and responsibilities. Although this article was written years ago, it is as relevant today as when penned.

This month's issue also has an application for the upcoming National Square Dance Convention. This annual event brings together dancers from around the world for the fun and fellowship of dancing. If you have never been to a National Convention, now is the time to attend, if you have attended welcome back and we will see you in a square.



*But unfortunately for me, they didn't have chocolate milk. – Randy Boyd, Editor*

## The Mark of a Professional

*By Lee Helsel*

When a square dancer steps across the imaginary line between being a square dancer and becoming a caller he not only picks up the microphone, but in addition assumes a responsibility inherent in his decision to become a square dance caller. His attitudes and complete line of thought must change from that of satisfying himself as a dancer to satisfying others and consequently himself through the medium of satisfaction expressed by the dancers. As a leader he assumes a different role and becomes a professional square dance caller. At the onset let me hasten to add that my definition of a professional has nothing to do with the fact that the caller may make his full time living from square dance calling. He does, however, accept money for calling and, therefore, becomes a professional in this sense. As a professional he joins a vast number of other professionals, e.g. doctors, lawyers, etc., who in essence govern their own conduct by a peer relationship. Following is a list of 14 criteria (there undoubtedly are more) which the caller can apply to his conduct which will give him an indication of whether or not he is a true professional in the sense as noted above. The mark of a professional caller is that:

1. He gives more thought and study to the square and round dance activity than is required. In other words, he does not "just get by," but he extends his energy and study to the fine points of the techniques of calling, attitudes and ideas of square dancing which assist him in his activity, and other aspects of the square dance picture in which he is involved.

2. He performs with indifference to monetary considerations. He calls just as good a dance for a \$15 fee as he does for a \$100 fee, or for that matter a benefit dance where he is receiving no money. This demands an attitude on the part of the caller that each time he calls a dance he resolves to do the best job that he can under the circumstances.

3. He performs with equal quality for both large or small groups. Granted it is more difficult to call for a floor of only three squares than it is for ten squares. The caller, however, must stimulate himself by adopting the attitude that regardless of the size of the group, each individual dancer has paid his admission through club dues or buying a ticket to the dance and therefore is entitled to the best that the caller has to offer.

4. He adapts new knowledge and skills to his activity. I might hasten to add that because something is new, either a square dance movement or a concept of conduct on the part of the caller, does not automatically make it acceptable and good. The idea set forth in this mark of a professional refers to the caller's willingness and interest to seek out new and better methods of conducting himself, including his going out of his way to learn new skills in calling, teaching and leadership.

5. He is able to maintain an open mind and willingness to learn. A usual characteristic of an individual when presented with a new concept is to immediately attempt to find all of the things that are wrong with it, instead of concentrating on the advantages of a new idea. If one were to establish a rule of the road it might be that it would be "unfair" to consider any disadvantages of a new idea



before one had attempted to seek out all of its advantages.

6. He maintains an alert attitude and an inquiring mind. He is always looking for something to better himself. He subscribes not only to one square dance magazine, but two, three, or more. He realizes that in square dancing no one person or group of people has the complete, final and totally correct answers to all of his questions. Therefore, he continually seeks new ideas, new attitudes from any source to better his professional abilities.

7. He has humility to discard old and erroneous ideas. The application of this principle demands that a caller analyze a situation, new movement, or whatever, in order to develop a picture of a new idea. The final determination of whether he likes what he sees and therefore uses new movements, ideas, or other things to improve his square dance program waits until all the facts are collected.

8. He participates in fellowship with other callers, teachers, and leaders, in order to share knowledge and generate or regenerate his enthusiasm for what he is doing. This is the basic reason for having callers groups and associations. It is the motivation for the caller to travel away from his home community to meet with other callers and dancers in order to widen his field of vision. The nice thing about this is that he can have a good time while he is improving himself.

9. He maintains dignity without ostentation. This is perhaps harder for new callers to do than those callers who have been in the field for many years. A caller who measures the success of his calling by only the applause from the dancers or by only listening to what people verbally say to him has not yet realized that people communicate with him in different ways. Perhaps the best communication and the greatest message that can be given a square dance caller is that when the door of the square dance hall is opened, the dancers come back time and time again to dance with him, rather than rushing up and telling him how great they think he is.

10. He has pride in his profession. He is not ashamed to admit that he is a square dancer or a square dance caller, and maintains his dignity in explaining to people that he is a square dance caller. By this I mean that he does not have to



*I have a deck of cards...how about playing some poker? I promise not to cheat...*

# 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*

“over” act or “over” dress to impress people that he can call. Rather, he maintains a balanced attitude about his participation in square dancing, remembering that he is not the only caller in the square dance picture and also remembering that he can be replaced by someone else.

11. He acts and looks like a professional. One of the hardest things for a square dance caller to realize is that he is no longer “just a square dancer,” and therefore, cannot discuss all of the problems that he faces as a square dance caller with square dancers. Instead, he must, in concert with other square dance callers, attempt to arrive at solutions to his problems. Unprofessional indeed would be the conduct of a square dance caller who becomes intimately familiar with a small group of his dancers, especially within sight of the total group of dancers. The professional caller instead treats each dancer the same, not playing any favorites and not eliminating any of the dancers from his influence on a personal level.

12. He adheres to a code of ethics. It must be remembered that a code of ethics does not necessarily have to be written down and subscribed to by a group of callers or a callers association in order to exist. The ethics of the square dance professional are very little different from the ethics of a lawyer, doctor, or other professional person and his conduct at all times should reflect the ethics of his profession.

13. He maintains standards of his profession. This is somewhat difficult when one realizes that the standards of square dancing are not “written down in any one place.” It therefore demands alertness and ability on the part of the square dance caller to identify the standards, both from a standpoint of the dance movements as well as the conduct of people. The caller, however, must maintain those standards set by consensus of the dancers and callers.

14. He is enthusiastic about his profession. The guiding principle here is that when the caller loses his enthusiasm for square dancing it is time to retire. Enthusiasm is contagious and it is the responsibility of the caller to generate and maintain enthusiasm in his dancers. He can only do this by maintaining within himself the enthusiastic attitude of square dancing and what it stands for.

As was pointed out, the above fourteen points are not all the marks of a professional, but they do provide a base from which the caller can operate. They were presented in this form so that the caller might use them as a check list to analyze his own conduct as a square dance caller. It is mandatory that each caller judge himself because you can rest assured that your fellow callers and the square dancers with whom you come in contact are making such an evaluation of you as a square dance caller whenever they are in your presence.

# On The Record SQUARES



*Tom Rudebock*

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### ***Help Me Make It Throught The Night (ESP 1103)***

***Elmer Sheffield***

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***Walking The Floor Over You (Pioneer 6011)***

**John Eubanks**

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***Shake, Shake, Shake (Royal RYL 147)***

**Jerry Story**

A south of the border sound that dancers enjoy. Xylophone, drums, steel, horns, fiddle and guitar. This one will add energy to your dance. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Rollaway, Keep on Rolling and Promenade.*

***Look For Me (Solid Gold SG 508)***

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***Hi Ho Silver Lining (Sting SIR 352)***

**Paul Bristow**

A Jeff Beck Disco Party song. Harmonica, guitar, bass, fiddle, electronic keyboard and drums. Available on CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Spin the Top, R & L Thru, Dixie Style O.W., Boys Cross Run, Girls Trade, Boys Run, Promenade.*

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**Lawdy Miss Clawdy (Rhythm RHY 116)**

**Wade Driver**

A good old Rock & Roll number. Piano, guitar, bass, sax and percussion. Reminiscent of Jerry Lee Lewis. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

**Hot Stuff (Sting SIR 904)**

**Neil Whiston**

A cover of a 1997 Donna Summer tune that was a hit on both sides of the Atlantic. Modern uptempo sound from a harmonica, guitar, fiddle, piano, bass and percussion. Lots of energy. Recorded in 1 key. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Girls Trade, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Nobody (Sting SIR 343)**

**Paul Bristow**

An energetic smooth mix of a piano, guitar, steel, bass and percussion. Quality Sting music. Recorded in 1 key. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

## CD's

**Cunnamulla Fella (C Bar C 824)**

**Brian Hotchkies**

Electronic keyboard, guitar, mandolin, bass and drums in a gentle tempo. The CD has a harmony track. Available on MP3. *Hds (Sds) Square Thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, R & L Thru, Star Thru, Pass Thru, Swing Corner, Promenade.*

**Today I Started Loving You Again / Double Nickle (Dance Ranch DR 1087)**

**Buddy Weaver**

A smooth electronic sound with strings and percussion. Non-intrusive harmony voices. Recorded in 1 key. Key change. *Hds (Sds) Flutterwheel, Square Thru, Swing Thru, Spin the Top, Recycle, Slide Thru, Pass Thru, Swing Corner, Promenade.*

Double Nickle is a modernized traditional sound with a piano, fiddle, steel, guitar, bass and drums. There is an extended play track. Buddy calls Plus on the vocal track.

## Hoedowns

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Mas Que Nada is a Latin beat from bongo drums, piano, non-intrusive background vocals and percussion.

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## ***Digi Tech (Castle 102)***

A modern electronic sound with a good solid beat. Has extended track. Available on CD and MP3.

## ***Snow / Flake (Snow SNW 501)***

Snow is a syncopated rhythm hoedown. Horns, piano and percussion.  
Flake is an uptown traditional sound from a fiddle, guitar, bass and percussion.  
Available on CD and MP3. Snow's first hoedown release.

The next 3 hoedowns are available only on MP3 and all have quick teach easy level material on the called track by Buddy Weaver. They are recorded in only 1 key.

## ***Forked Deer (Blue Star BS 100)***

A traditional sound from a banjo, fiddle, tuba, guitar and percussion.

## ***Chopsticks (Blue Star BS 101)***

A energetic arrangement of this oldie with horns, banjo, bass, chimes and percussion.

## ***Smooth and Easy (Blue Star BS 102)***

A cheery contemporary melodic sound.

Until next month, keep you dances and 'new dancer' sessions FUN!

## Waterwheel Squares

The Waterwheel Squares of Amherst, New York. Had its' largest graduation class, in its 20 year history. The reason for this has to be spread around. Jerry Egel (president) and Polly Hartman (vice president) made everyone feel welcome.

Jerry is a top notch speaker and his halftime announcements which included his birthday greetings when polly got the "plaster" birthday cake out of the oven he was responsible for us joining the "Rochester area federation of western round & square dance clubs." This led to more dancers coming to our events and also us going to theirs. I didn't know that those clubs existed. As of this writing, our banner is sitting in Rochester after the "Copy Cats" square dance club, visited us and stole it. Now, it is scheduled that we will retrieve our banner – soon. It is fun, fun and more fun.



While speaking of Rochester, I must not forget the graduate's instructor – Mike Callahan. He comes to us from Spencerport, New York. It is about 90 miles from Buffalo, New York. That is quite a trip every week. Spencerport is a suburb of Rochester. He calls for several clubs in the Rochester area. He is a national caller and has been on the staff of many conventions. The Waterwheel Squares think that he is one of the best; if not the best.

While I am spreading praise around: I can't forget our cuer - Norm Koharski. Although, our 20 new graduates have only learned the basics of square dancing; I'm sure that some of them will soon take – round dance lessons. He is a sharp dresser and liked by everyone.

Bill Shafer is skilled in today's technicality and has entered the club on the internet. If you want to see our latest dances: just look up [waterwheelsquares.com](http://waterwheelsquares.com) on the internet. Bill is also the club's secretary. His wife, Nancy Schafer, is treasurer. She is the first person that you meet, as you come down the hall and pay before you enter. I'm sure that her warm personality, attracted many newcomers.

Of course I can't forget the many "angels" that danced and explained the movements to our new class.

Of course, there will be a shakeup , of new officers, soon. But, we are aiming for a much larger class, this year. The Waterwheel Squares is western New York's largest square dance club, but, we want to be bigger and continue to be the best. If you plan on coming to Buffalo, New York. Or near by, Niagara falls; look us up and stop in. Remember you can find our friendly club. On the internet – [waterwheelsquares.com](http://waterwheelsquares.com).

**Richard M. Hoesel**  
**1081 Orchard Park Rd.**  
**West Seneca, New York 14224**

## National Square Dance Campers Association

### *Camping + Dancing = NSDCA 49th International Camporee*

In July 152 rigs carrying National Square Dance Camper Association families from 49 U.S. and 2 Canadian chapters combined camping with square dancing at the Fairgrounds in Crescent City, Illinois. This was the site for NSDCA annual International Camporee whose theme was "Get your kicks in 2006". Decorations included some old Route 66 maps and Burma Shave signs. All of the Illinois chapters worked together in bringing this major event together.

Officially a mid-week event, many families came in Sunday afternoon to take advantage of the various sight-seeing tours and have fellowship time with old friends and make new friends before the dancing, sports, crafts and meetings officially began on Tuesday morning. At the Trail In dance Monday night each caller and cuer had a turn at the mike.

The three official days of the International Camporee are always very active. Mornings were busy with sports and some great craft projects. Afternoons were devoted to informational seminars, square and round dance workshops and various meetings of Chapter and Area Representatives. Every evening all three halls were open for square and round dancing with an After Party in the largest hall to wind up the day's activities. Every night at 5:00pm crowds gathered for the daily newspaper, the "Snooper", for news of the day, to note any schedule changes and check their name for a door prize.

The Tuesday evening Banner Parade of Chapters managed to get inside the Big Hall just before it started raining again. But the rains let up enough for dancers to get back to their rigs without getting too wet after the After Party. Thursday the sun shone and the heat rose. Shade was a rare commodity and for a change the umbrellas were being used to keep off the sun instead of the rain!

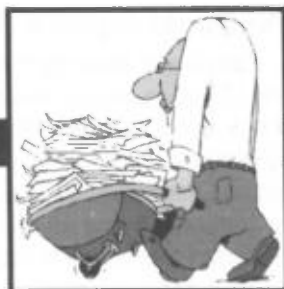
The youth program was even busier! Besides sports, crafts, square dancing and water fun, the youth program had all sorts of different activities including making and using marshmallow blow guns! But the most fun was making their own rockets! All 13 rockets took off with no problems going up several hundred feet before popping out a parachute and floating down to cheers from builders and spectators.

At the General Meeting it was announced that chapters #116 (Kansas) and #119 (Wyoming) shared honors for the most new members with each gaining seven camper/dancers. Special certificates were presented to Al and Charlene Fahsbender who were retiring after serving as the Illinois State Representative for 17 years and to Lawrence and Ruthann Sanders who were retiring after serving 11 years on the Board of Directors.

If you are a square dancer who also enjoys the fun of camping, you are welcome to become a member of the National Square Dance Campers Association. Through its quarterly publication, NSDCA TIMES, members will find a myriad of year round camp/dance opportunities. The next International Camporee will be in Middle Amana, Iowa in mid July, 2007. Plan now to see why "Iowa's Heaven in 2007". For more information please write NSDCA PO Box 224, Little Chute, WI 54240-0224 or visit our web site at [WWW.NSDCA.org](http://WWW.NSDCA.org)

We hope to see you around the Square Campfire.

# FROM THE MAIL ROOM



Hi All,

Well more good news...the amount of donations through the Dancing with The Golden Stars event now total a \$1,000 to the Boys and Girls Teen Center...isn't that great? And to top that: Dancing with the Golden Stars has won the Northern New England Area Program Council award as the Best Teen Program beating out nine other clubs throughout the New England Area. The Yankee Chapter of the Boys and Girls Clubs of American Professional Association presented the award on June 19, to the Salem New Hampshire Boys and Girls Club. Michael Goodwin Chief Professional Officer, said the submissions were excellent in that category and that everyone should be very proud to have won this award.

Thanks for allowing us to share this with you.

*Ralph and Joan Collipi  
Salem New Hampshire*



## CALLERLAB

*International Association of Square Dance Callers*  
**Established in 1974**

- World wide dance programs
- Membership of over 2,000 callers (U.S., Canada and 15 foreign countries)
- Convention once a year
  - callers from all over the world discuss the activity
  - see what is going on in other parts of the world
  - get better understanding of the Square Dance Activity
  - interest sessions for all callers and their partners
  - individual voice sessions
  - social gatherings
- Full line of publications for the beginner caller and the accomplished caller
- Scholarship programs
- Association Affiliate membership available
  - equipment insurance
  - liability insurance
  - education grants

*For further information contact:*

*Jerry Reed, Executive Director*

*467 Forrest Avenue, Suite 118, Cocoa, FL. 32922*

*Phone: 321-639-0039 • Fax: 321-639-0851*

*E-mail: [Callerslab@aol.com](mailto:Callerslab@aol.com); On The Web: [www.callerslab.org](http://www.callerslab.org)*

# AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick J. Demerath



## The Changing Face of Square Dance

### Introducing Mark and Dianne

*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 dance programs.*

This month's ACA Viewpoint is from a dancer's viewpoint and highlights how resistance to change with American Society is eliminating square dancing from the growing mainstream population and relegating itself to "Square Dancing Extinctis." This month's article is from Mr. Don Feenerty, founder of the very successful "Heritage Dance Association" and "SQUARE4LIFE" in West Virginia (and Eastern Ohio). Don points out how and why resistance to change will damage square dancing. Don offers this story to point out that unless we learn to change with society, square dancing will continue to decline. ACA advocates that square dancing has the potential to be of interest to all dancers and does not have to fail if we all begin to change our ways.

Don presents a situational analysis pointing out that square dance clubs all across America are closing their doors for good. Don continues "How many of us have heard about how it used to be with dances every night of the week? Dancers years ago could dance every night and never have to leave town. Well guess what! Those days are gone. Along with that gone too is the open minded sense of adventure that dancers had when they first started dancing. Square dancers have become possessive and unyielding, unwilling to ac-

### Deadlines For

#### American Square Dance

January 15 .....	March issue
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March 15 .....	May issue
April 15 .....	June issue
May 15 .....	July issue
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July 15 .....	September issue
August 15 .....	October issue
September 15 .....	November issue
October 15 .....	December issue
November 15 .....	January issue
December 15 .....	February issue

cept new dancers if they don't look and act the way we think they should."

Don argues that these attitudes are what are holding us back. Don continues, you don't have to believe him just ask yourself, "Are you ready to accept the changing face of square dance?"

Meet "Mark" and "Diane", two young square dancers who just want to dance and have fun. Mark has a third of his body covered with tattoos. His nose, lip, and eyebrow are pierced. Mark wears eye liner and likes to paint his fingernails black to match the dye job in his hair. Mark dances with Diane. She also has tattoos and piercings, is into weight lifting and likes to wear her crinoline without a dress. They sometime make fun of the music they are dancing to and yell *Yee Haw* and mockingly kick their feet. Are you ready for Mark and Diane? Well you better be because they are the future of square dancing. They are America's youth.

Mark and Diane show up every week for workshop. They attend all of our dances and are always willing to go on banner raids. They volunteer for any task our club has, and they always bring refreshments when it's their turn. In short, Mark and Diane are just about our most loyal dancers.

Don tells a story of how his group took a few squares on a road trip to a dance outside of their federation. As they were walking in everyone smiled and said, how nice it was to see them.

In walk Mark and Diane. Silence! Then, snickering followed by pointing fingers. Mark and Diane sat with their group, used to being stared at, they laughed and had fun. When it was time to square up, Mark and Diane were among the first ones on the floor. It was just like kick ball time in gym all over again. No one wanted to dance with them. People walked clear around the dance floor just so they wouldn't have to get close. Finally members from their club came to their rescue.

The next tip Mark and Diane waited for everyone else to square up. They watched until there was a square with only three couples, and they sprang into place. Once the dancing began, the dancers in their square seemed to forget about Mark and Diane's ap-



*Clubs across the nation are seeing a new look as younger dancers emerge to enjoy square dancing. Meet Mark and Diane, the changing face of square dance. (Picture courtesy of [www.feenerly.com](http://www.feenerly.com))*



pearance. Everyone just danced. After about the third or fourth tip, people couldn't get into Mark and Diane's square. Dancing with them was fun, fast and fulfilling. Why? Mark and Dianne are what we used to be as America's youth, and they are new square dancers. Once everyone got past the fact that Mark and Dianne looked different than they did it did not matter. Mark and Dianne were just like them. Just square dancers.

Don suggests that if your club is shrinking, and try as you may you haven't been able to encourage your friends to dance, consider asking your children or your grandchildren. Don't be surprised when they walk in with black tears painted on their faces. Offer to loan them that old crinoline you have in your closet, but don't get mad when they wear it as a skirt. Welcome every dancer or visitor who walks through your door. When you see someone new, be quick to dance with them because that is what they came to enjoy. Make them feel welcome no matter what they look like. Why? Because like it or not. They are our future.

Mark and Diane do exist, but not as two people. They are a combination of several dancers in Don's area. Don continues that everyone has seen Mark and Diane, and many have even been Mark or Diane. Don encourages all square dancers to be accepting of all new dancers young or old, gay or straight, hip or square.

The American Caller's Association is very grateful to Mr. Don Feenerty for presenting this anecdotal lesson in square dancing. Don's willingness and desire to revitalize square dancing is praise-worthy. ACA thanks him for taking the time to communicate to us.

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

Until next time, happy dancing, see you in a square.

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## Peek Into a Caller's Record Case

### Larry and Sharon Kanniard

Larry Kanniard and his wife Sharon of Camden-Wyoming, Delaware learned to dance while stationed in Tehran, Iran with the US Air Force. Larry also began to call there in 1976. They enjoy round dancing as well as square dancing. They have a son, a daughter, and five grandchildren.

Larry is currently an auditor with the Air Force Audit Agency and is planing to retire in January of 2007 after 45 years federal service. He regularly calls for two clubs in the area, as well as camping weekends, festivals, throughout New Jersey, Maryland, Pennsylvania, Delaware, and Virginia.

Larry has been a CALLERLAB member since 1981 and attended CALLERLAB conventions in 1981, 84, 86, 89, 93 and 2004. He currently serves on the Mainstream committee.

Larry feels a caller must always portray themselves as a positive role model. New dancers look to the caller not only for teaching expertise, but as a leader both on and off the floor. He feels the biggest problem facing us today is recruitment. He believes we must find ways of not only getting new, younger dancers, but hold their interest in square dancing to keep them in the activity.

#### Patter Records:

Footloose ..... Sting  
 Boogie Beat ..... ESP  
 Workin' ..... Royal  
 Stay A Little Longer ..... Chaparral  
 Mt Dew ..... Thunderbird  
 Joe ..... Rockin M  
 Excerlorator Special ..... Chaparral  
 Jake ..... Royal

#### Singing Calls:

On Broadway ..... Rhythm  
 Goodnight Sweetheart ..... Red Boot  
 Pretty Woman ..... Ranch House  
 Mexican Love Songs ..... Rhythm  
 Rockin' In Rosalee's Boat ... Chaparral  
 Oh Lonesome Me ..... Rhythm  
 Mountain Music ..... Rhythm  
 On and On ..... Royal



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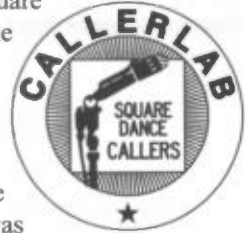
Redeemable from any participating person

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## CALLERLAB Progressive Voice Seminar

Professor **Arden Hopkin**, our Voice Coach from Provo, Utah, has conducted voice sessions at most CALLERLAB conventions over the past 20 years. He has a deep understanding of the unique vocal requirements of square dance calling and his initial presentations were aimed at the education of vocal neophytes – proper care and use of voice, improving voice and vocal delivery. For the 2004 CALLERLAB Convention Professor Hopkin and Jon Jones, a long time caller-coach, created a Progressive Voice Seminar (PVS) with the goal of providing even more help to callers. Debuting in 2004 in Reno, the program was continued in Louisville in 2005 and Charlotte in 2006. In Charlotte presentations were made covering the Basic, Intermediate and Advanced Levels of the seminar. Many callers have attended presentations and twenty have completed all three levels.



The PVS will again be presented in Colorado Springs, Colorado at the 2007 CALLERLAB Convention April 1 to 4, with presentations of all three levels. Those attendees who have attended the Basic Level and wish to continue with the seminar will have the opportunity to attend the Intermediate Level presentation. Those attendees who have attended the Intermediate Level and wish to continue with the seminar will have the opportunity to attend the Advanced Level presentation. If you are interested in either of these presentations, please contact the Home Office to register.

The following are the details of the Progressive Voice Seminar:

### **Objectives:**

1. The Progressive Voice Seminar (PVS) will train square dance callers who attend CALLERLAB in the care and use of the singing voice in relation to square dance calling
2. PVS will offer voice training on levels: basic, intermediate, and advanced; another session will be offered in the teaching of these principles to caller coaches who have completed the three levels
3. PVS will provide evidence of completion of each level
4. CALLERLAB will provide a Certificate of Completion to students who complete all three levels
5. This introductory program may eventually lead to a system of singing certification that could become part of caller schools

### **Basic Level:**

Class participants will receive instruction covering the basics of healthy singing in the areas of

1. Sound production (flow phonation techniques)
2. Resonance enhancement (placement paradigms and jaw release)
3. Range extension of at least 1 octave
4. Voice maintenance (practice techniques; healthy care)

### **Intermediate Level:**

Class participants will receive instruction covering intermediate skills of good

*Continued on page 21*

# EASY LEVEL

*From*  
*Bob Howell*



In the area of one night stands and party affairs, the success or failure of a dance frequently occurs in the very early part of the evening. The most asked question in my classes or workshops is, "how do you get the folks up onto the floor?" Well, here is a take-off of the old multiplication dance routine adapted to an evening of square dancing. In fact, I call it the - - -

## **Square Multiplication Dance**

1. Have only one square assembled on the dance floor. Have them start dancing.
2. When caller calls "Scat", each person in the square leaves the square and picks a new partner.
3. Make two new squares and begin dancing. Music will be continuous.
4. Caller will call "scat" again. Each person in squares will pick a new partner who's not dancing.
5. This continues until there are no more squares to be made up.

Following are other variations of a "Scatter Dance" after the sets are formed and dancing.

6. First and third couples {heads} scatter to new squares.
7. Second and fourth couples (sides) scatter to new squares.
8. Slip the clutch, women scatter.
9. Slip the clutch, men scatter,
10. Persons not dancing are allowed to come in when the squares "scat,"

If you are not dancing when the music stops, you have volunteered to serve the cake and ice cream.

---

### ***Continued from page 20***

singing

1. Sound production (breath suspension support techniques)
2. Resonance enhancement (vowel enunciation and consonant articulation)
3. Range extension of 1 1/2 octaves
4. Basic harmonization techniques

### **Advanced Level:**

Class participants will receive instruction on advanced skills of excellent singing

1. Resonance enhancement (vibrato and other forms of vibrancy)
2. Range extension of 2 octaves
3. Enhanced expression (phrasing and dynamics)
4. Strategies for lifetime singing

Seth Tepfer of Decatur, Georgia, shared a dance with members of the Traditional Dance Callers list on my computer a few months ago while dealing with a group of youngster. It seems the kids really liked it, but I thought, "what a great spoof to use it with adults", so I did and it was good for many laughs. He called it - - -

## The Whiner Dance

**Formation:** All dancers in a circle, facing enter

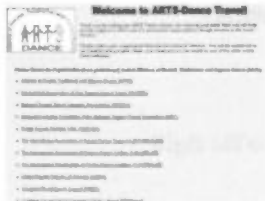
**Music:** Any 32 bar tune

**Routine:**

- A1 Whine to the Left (8);  
 (All circle left while whining)  
 Whine to the Right (8)  
 Continue whining as you circle to the right
- A2 All into the center and back (8) (twice) while whining "I want candy"
- B1 Clap 3 times saying, "Waaaa"; Clap 3 more times saying, "Waaaa"; "Waaaa" "Waaaa" "Waaaa" (16)
- B2 fall on the floor and throw a temper tantrum. (16)

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Following is a spirited and energetic square dance called - - -

## **Polly Wolly Doodle**

**Formation:** Square

**Music:** Polly Wolly Doodle. FDCD-052

**Routine:**

**Introduction:**

Allemande left on your left hand,  
Right hand to your own and a right and left grand.  
Hand over hand around the hall  
You meet your partner and promenade all.  
Round you go, heel and toe,  
Promenade all and don't be slow.  
It's hand in hand all around the hall,  
Get ready for the call.

**Figure:**

First couple out and it's four hands round,  
Yes it's four hands joined as you go round.  
Now the ladies bow, and the gents bow under  
Hold your bolts and swing like thunder  
Now you break that basket and circle four,  
You circle four once more.  
On to the next, it's four hands round, etc. (Repeat)  
Now it's on to the last, it's four hands round, etc. (Repeat)

**Break**

Repeat the introduction.  
Repeat entire figure with second couple leading out to the right  
Then repeat the break.  
Then the third and fourth couple leading out.  
Finish the dance with the break.

And our contra this month was written by Jonathon Southard and published in the Spring 2006 CONTRALAB Quarterly. It is called the - - -

## **Two Happy Fiddlers**

**Formation:** Becket

**Music:** Hope you can find a tune by two happy fiddlers.

**Routine:**

A1 Slant left, right and left thru  
Across, right and left thru  
A2 Circle left 3/4  
Neighbor swing  
B1 Lines forward and back  
Ladies dosado 1 1/2  
B2 Partner balance and swing.



# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

This month let's have some fun with square thru. The creativity will come from the dancers doing the call 1/2 sashayed. It will open some eyes if you've never called it this way before.

- 1) HEADS roll away & square thru 2  
swing thru  
girls trade  
slide thru  
left allemande
- 2) SIDES roll away & square thru 2  
touch 1/4  
split circulate  
boys trade  
circulate 1 & 1/2  
right and left grand
- 3) HEADS roll away & square thru 2  
swing thru  
walk and dodge  
chase right  
boys run  
square thru 2  
trade by, left allemande
- 4) SIDES roll away & square thru 2  
slide thru  
CENTERS pass thru  
1/2 tag  
split circulate  
scoot back  
extend, right and left grand
- 5) HEADS roll away & square thru 4  
swing thru  
girls run  
touch 1/4  
circulate  
girls u turn back  
swing thru  
right and left grand
- 6) HEADS square thru 4  
SIDES roll away  
square thru 2  
1/2 tag

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\_\_\_ MS \_\_\_ PLUS \_\_\_ A2 \_\_\_ C1 (New "Soft" Set)

\_\_\_ MS \_\_\_ PLUS \_\_\_ A2 \_\_\_ C1 (Hard Set)

spin chain thru  
right and left grand

- 7) SIDES square thru 4  
HEADS roll away  
swing thru  
split circulate  
girls trade  
fan the top and spread  
left allemande
- 8) HEADS roll away & square thru 3  
separate around 1 to a line  
pass the ocean  
linear cycle  
square thru on the 4th hand...left  
allemande
- 9) SIDES roll away & square thru 4  
single circle to a wave  
centers trade  
girls run  
touch 1/4  
girls diagonally pass thru  
CENTERS square thru 3  
ends trade  
left allemande
- 10) SIDES roll away & square thru 3  
separate around 2 to a line  
touch 1/4  
{Each Box} walk and dodge  
trade by  
touch 1/4  
acey deucey  
scoot back  
right and left grand
- 11) HEADS roll away & square thru 2  
square thru 3  
trade by  
swing thru  
split circulate  
boys run  
load the boat  
left allemande
- 12) SIDES roll away & square thru 4  
HEADS u turn back  
centers in, cast off 3/4  
touch 1/4  
{Each box} walk and dodge  
boys cloverleaf, girls square thru 2  
touch 1/4  
acey deucey  
right and left grand
- 13) HEADS roll away & square thru 4  
SIDES u turn back  
cloverleaf  
double pass thru  
leads trade  
pass thru, right and left grand
- 14) HEADS roll away & square thru 4  
SIDES u turn back  
centers in, cast off 3/4  
box the gnat  
slide thru  
CENTERS slide thru  
at home
- 15) SIDES roll away & square thru 4  
HEADS u turn back  
peel off  
star thru  
dixie grand, left allemande

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# THE KOREO KORNER



*From*  
*Steve Kopman*

Let's stay with the 1/2 sashay and square thru idea, but add one more little twist.

HEADS 1/2 sashay & LEFT square thru 2  
THEN:

- 1) LEFT touch 1/4  
centers trade  
girls run  
square thru 4  
trade by, left allemande
- 2) LEFT touch 1/4  
split circulate  
girls trade  
circulate  
{Lefty} scoot back  
left allemande
- 3) LEFT swing thru  
boys trade
- 4) LEFT swing thru  
hinge  
girls cross run  
circulate 1 & 1/2  
right and left grand
- 5) slide thru  
CENTERS pass thru  
bend the line  
slide thru  
left allemande

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*My humblest apologies to Ed and Drue Gilmore. Last month in the article "91 Years & Counting" I misspelled Drue as Rue. – Randy Boyd, Editor*

## Your Rovin' Corners

*Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about square dance weeks, weekends and such.*

We decided to attend a square dance week at Kirkwood Lodge at Osage Beach in Missouri in August. Bob Baier and Jerry Junck were calling a Plus week and several couples from our home club, Lake Livingston Levis and Lace in Onalaska, Texas, were going. It set us to remembering and thinking about other square dance weeks and weekends we have heard about and experienced, and to wonder about the future and present of square dancing.

Of course it was a good week, and a sell-out. No wonder with such good callers and such a great venue. Kirkwood Lodge has been catering to

square dancers for many, many years and was actually partly built by square dancers. Like McCloud in California it served another purpose in another life, but reached its heyday with the popularity of square dancing in the 60's and 70's. The list of famous square dance callers who have hosted weeks is legion. From Bob Baier in the present back through Ken Bower, Jerry Haag, Marshall Flippo, Bob Osgood and many, many more – the list goes on. One of the great things about square dancing is that it has a history and connection with the past as well as offering great fun and experiences for the present generation. Some of the old venues and clubs have and will decline. New clubs and new venues will arise and fill the ranks.

Various special events are enormous in square dancing. When we danced at the 50th Anniversary of Square Dancing in England and a couple of years later at the 50th Anniversary of Dancing in Europe we saw great crowds and terrific enthusiasm. The 7th Paris Special in October is an example of a newer venue. Many clubs and associations are approaching special milestones and planning various kinds of special events. Square Dance cruising is quite popular today and the "fun



*Jim and Betsy – Your Rovin' Corners*

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### 56th NSDC Hotel Selections

Enter Hotel Code choices on front of form. Rates listed do not include state & local taxes or parking fees. All Hotels are within walking distance of the **Convention Center**.

Hotel Code	Hotel Name	Blks To CC	1 Sgl	2 Dbl	3 Tpl	4 Quad
1	Westin 601 S. College St (Headquarters Hotel)	0.5	\$129	\$129	\$139	\$149
2	Hilton Towers, 222 E 3 <sup>rd</sup> St (Caller/Cuer Hotel)	0.5	\$129	\$129	\$139	\$149
3	Hampton Inn, 330 E 2 <sup>nd</sup> St	2	\$99	\$99	\$99	\$99
4	Hilton Garden, 300 E 2 <sup>nd</sup> St	2	\$99	\$99	\$99	\$99
5	Omni, 132 E Trade St	3	\$115	\$115	\$125	\$135
6	Courtyard Marriott, 237 S Tryon St	3	\$110	\$110	\$120	\$130
7	Marriott City Center, 100 W Trade St	3.5	\$119	\$119	\$129	\$139
8	Holiday Inn Center City, 230 N College St	4	\$115	\$115	\$125	\$135
10	Best Western, 201 S McDowell St	6	\$99	\$99	\$109	\$119
11	Residence Inn By Marriott, 201 S Mint St	3	\$115	\$115	\$115	\$115
12	Doubletree Hotel, 895 W Trade St	8	\$107	\$107	\$117	\$127

# 56th National Square D

"Return to Heav  
Registration

June 27, 28, 29, 30, 2007 C

Website: www.5

Directions for completing Re

JUNE 2007

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Charlotte, NC

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**Registrations are non-transferable.**

Registration fee per Registrant (under 5 years of age free) ..... \$50.00  
 Registration fee per Registrant after May 31, 2007 (No confirmation mailed)..... \$60.00  
 A \$5.00 fee per Registrant will be assessed for changes or cancellations.

Number of past Conventions Attended	First Name -- for badges -- Last Name		Solo <input type="checkbox"/>	Subtotals
	_____	Adult: _____	_____	
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_____	Youth: _____	Age: _____		.00
_____	Youth: _____	Age: _____		.00
_____	Youth: _____	Age: _____		.00

Convention Program w/daily schedules (\$10.00 after 5/31/2007)....	<input type="checkbox"/>	@ \$ 6	.00
Syllabus: Rounds <input type="checkbox"/> Clogging <input type="checkbox"/> Contra <input type="checkbox"/> .....	Total #	@ \$ 6	.00
Sew & Save Book - "Sew Heavenly" .....	Total #	@ \$ 6	.00
Cook Book - "Cookin' Round the Squares in North Carolina". Total #		@ \$12	.00
National Squares Magazine - (Non-Refundable, 1 year sub).....		@ \$ 7	.00
Wednesday Special Event - "BBQ Dinner/A Salute to Elvis Show".....		@ \$25	.00
Golf Tournament .....		@ \$50	.00
Bus Pass - 4 day to Campground Only (No Hotels) (\$50 after 5/31/07)		@ \$40	.00
RV Camping - Full Hookups (4 nights minimum)..... Total nights	<input type="checkbox"/>	@ \$30	.00

We will pre-register all campers. You will receive a profile form. You will not have to arrive together to camp together.

Nights needed:  24  25  26  27  28  29  30  1

Tours - Please attach Tour Registration Form.....  .00

No Refunds/Cancellations after May 31, 2007 Total (U.S. Funds)....  .00

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 Expiration Date \_\_\_\_\_ / \_\_\_\_\_

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Form may be sent by fax with credit card information to: (704) 636-9434  
 Registration Office: (704) 636-2007 E-mail: registration@56thnsdc.com

Proper Square Dance Attire and Convention Badge are REQUIRED for entrance to



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n Form

Charlotte, North Carolina

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For Convention Use Only

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Date Received \_\_\_\_\_

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If a suite is required, please contact the 56<sup>th</sup> NSDC Housing Bureau (704) 636-2007.

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 Clog Instructor  
 Contra Caller  
 C/W Lines Instructor  
 Educator  
 Exhibition Group

## Instructions for Registration (left side)

1. Print *legibly* all names, address, city, state, zip code, nation, and ages (**the projected age on June 27, 2007**) of youth (**under eighteen**) to ensure correct registration.
2. Correctly enter all amounts in the **Subtotals** including registration fee for each dancer plus quantity and amounts for all other materials. If tours are selected, complete and return the Tour Registration Form and payment with this registration.
3. **Important!** Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention. Most delegates will want to purchase the Program Book.
4. **Correctly calculate Total** and include credit card information (with signature), check or money order payable in U.S. funds to the 56th National Square Dance Convention® and return it with the Registration Form. **Do not send cash.**
5. **All RV Camping is Full Hook Up.** Indicate RV Camping on your Registration Form, and enclose the required fees (four-night minimum) to cover the nights that you intend to stay. Please check appropriate boxes. RV camp sites will be pre-assigned. You will receive a profile. If you plan to camp together, you do not have to arrive together. Bus passes are recommended.
6. A \$5.00 fee *per registrant* will be assessed for cancellation *or changes*.

## Instructions for Housing (right side)

7. Check the *No* box on the **Housing Required** block if providing your own housing, or if staying in an RV area.
8. Check the date boxes for each night a room is required. If you request housing in the headquarters hotel (The Westin Charlotte) you must have four nights of lodging.
9. **Room Sharing:** The 56th NSDC Housing Bureau does not find or assign roommates. To avoid double booking, only **ONE** couple or individual should request the room.
10. Those wishing "Same Hotel as" **must** submit their Registration Form together in same envelope.
11. Enclose completed Registration Forms for all persons in a group if the group wishes rooms in the same hotel, and forward not later than January 1, 2007. Include name and telephone number of group leader.
12. Indicate four (4) choices of housing preference, in order, by specifying hotel code numbers. Be sure to indicate smoking and room type preference. Hotels will be assigned on a first come, first served basis, according to availability.
13. **Room Guarantee:** The 56th NSDC Housing Bureau requires one night's guarantee via credit card. Fill out credit card information and sign. Credit card information will be held by the 56th NSDC Housing Bureau. To take advantage of the special 56th NSDC rates, please book your reservation by May 22, 2007. After that date, the 56th NSDC blocks will be released and the hotels may charge higher rates. Credit cards may be billed anytime after May 22, 2007, at the discretion of the confirmed hotel. Checks or Cash will not be accepted for hotel guarantee.
14. **Confirmation:** If an E-mail address is provided on the Reservation Form, the 56th NSDC Housing Bureau will provide an acknowledgement via E-mail within one week of reservation being processed. Fax and mailed acknowledgements will be sent within 10-14 days. If you do not receive your acknowledgement in this time frame, please contact the 56th NSDC Housing Bureau by fax at 704-636-9434, or via E-mail: [registration@56thnsdc.com](mailto:registration@56thnsdc.com). You will not receive a confirmation slip from the hotel.
15. **Housing Changes:** Any requests for changes/cancellations must be made through the 56th NSDC Housing Bureau by: (a) E-mail: [registration@56thnsdc.com](mailto:registration@56thnsdc.com); (b) Fax 704-636-9434; (c) Mail: 56th NSDC Housing Bureau, P O Box 2007, Salisbury, NC 28145-2007 through June 1, 2007. After this date you may contact your confirmed hotel directly for changes.
16. **Housing Cancellations:** The 56th NSDC Housing Bureau must receive all cancellations on or prior to May 1, 2007, at the E-mail, Fax or Mail address in #15 above, **to avoid a penalty.** Any cancellations received after May 1, 2007 will be assessed a \$25.00 cancellation fee. A one night room/tax charge will be assessed by your confirmed hotel for cancellations received less than 72 hours prior to arrival.

*The "Board" of the 56th National Square Dance Convention® is committed to making our convention fun and enjoyable for you! Call or E-mail us if you have a concern or suggestion: 704-636-2007, E-mail: [registration@56thnsdc.com](mailto:registration@56thnsdc.com).*

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1952	Rivers
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1965	Dallas
1966	Indianapolis
1967	Philadelphia
1968	Omaha
1969	Seattle
1970	Louisville
1971	New Orleans
1972	Des Moines
1973	Salt Lake City
1974	San Antonio
1975	Kansas City
1976	Anaheim
1977	Atlanta
1978	Oklahoma City
1979	Milwaukee
1980	Memphis
1981	Seattle
1982	Detroit
1983	Louisville
1984	Baltimore
1985	Birmingham
1986	Indianapolis
1987	Houston
1988	Anaheim
1989	Oklahoma City
1990	Memphis
1991	Salt Lake City
1992	Cincinnati
1993	Saint Louis
1994	Portland
1995	Birmingham
1996	San Antonio
1997	Orlando
1998	Charlotte
1999	Indianapolis
2000	Baltimore
2001	Anaheim
2002	Saint Louis
2003	Oklahoma City
2004	Denver
2005	Portland
2006	San Antonio

## Future Conventions

2008	Wichita
2009	Long Beach

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weeks" and "fun weekends" are popular.

When I asked Steve Kopman, some 10 years ago for his assessment of the future of square dancing he was quick to say, "Square Dancing will not die, it is too much fun!" Square Dancing will change even as the world changes around it. Today there is great competition for peoples' time, but there is a hunger for positive, active, fun social activities. We may have reached the bottom of the social cycle that has been pulling people apart, into non-contact: computers, television, watching professional sports. We see the growth in many churches and some other groups.

Today the new thing is ABC square dancing. This may have the effect of feeding into traditional square dance classes and clubs, or it may become a stand alone activity. Either way, it is healthy for square dancing, as are blast classes, multi-start classes, and one-night stands.

You have all worked hard to start classes this fall. Now is the time to really get to know these newer dancers. We need to angel the classes, bring them into the club's social activities, and become one with them in every way possible. They need to start dancing with the club as soon as possible, whether with angels, or "easy" tips at the beginning of club dancing.

Karl Belser is forming a chat room about the future of square dancing – you should see his email to us. His email address is: [kbelser@netco.com](mailto:kbelser@netco.com)

We will join Scot and Erin Byers for a trans-Atlantic cruise from Barcelona, Spain to Miami in November, then to Australia in the spring to promote the 58th National Convention in Long Beach, California in 2009. Have you registered yet? *Our email is [jimbetsy@aol.com](mailto:jimbetsy@aol.com). Feel free to write to us.*



*And today for your listening pleasure, none of us will sing. Thank you.*

## I Want To Hold Your Hand

By Tone Howard, May 2005 – Continued from January '05 ASD)


### WORKSHOP 6

Let me finish by telling you a story – Bren and I went to Louisiana in the eighties and we attended a dance with a Mainstream club not far from Hollywood. We arrived 30 minutes late due to problems finding the hall which was full with about 10 squares of very happy dancers. It turned out to be a Mainstream class which was close to graduating and whilst dancing with them we found they had been well taught. The next tip we joined a square at the rear of the hall and after a couple of minutes the caller stopped the music with the dancers in waves, he then proceeded to ask the end dancers to cross fold like a cross run thru 180 Degrees while the centers rotated thru 360 degrees away from center – disaster! Every square finished in different arrangements, 2 or 3 repeats of the instructions with walk thrus didn't get any better sometimes returning to their starting positions if they could remember where. He also then suggested the centers taking a step back but he didn't say if they were to twirl around at the same time, some did, some didn't and some just moved to lines awaiting a call they could understand, after some 30 minutes a break was called. A short break and the squares reformed, the caller then asked that they all watched a front square of experienced dancers from where they were to demonstrate the move. The square duly got into position, the caller restarted his directions, there was a flash of bodies moving and it was over before he had half completed the instructions. A repeat performance only resulted

in the same thing. I must admit we felt pretty silly not understanding what must be such a simple move! It was just as the needle went on the record that we understood when the caller said this move is called

Recycle. Very few of the squares made it thru the call and after a very short tip the caller announced they had overrun and he needed to rush to another club. How to turn happy to hostile in one easy move! When we left the dancers were holding an impromptu meeting in the car park to discuss whether to continue coming to class – result unknown! In the 25 years since I have always taught this move as “Centers do a U-turn back, hold hands, wheel and deal to face” if you want to do it as per the instructions in the Hand Book I can only advise you to do so at Advanced level with “facing recycle” – the moves go together well!

1 AGAIN – Couple numbers – intro-



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duce now if you must.

I haven't mentioned "Skirt work" – if you have run a class in the past 2/3 years you will know that only a small minority of ladies wear skirts at classes and these are pencil slim or prairery skirts and more likely to be jeans or shorts which are not appropriate for 'skirt' work!

I have not mentioned hand positions other than holding hands, let me ask you this question "Why do 'arm wrestlers' have their elbows on the table and the hands in the air?" because you can get three times more leverage that way ,so why do we need to have hands up in ocean waves, do we need that amount of leverage? Do we normally walk around with our hands in the air? 'So lets practice safe sets, which wins hands down! '

So that's it and I can hear all those Plus Club dancers breathing a sigh of relief "its just moving Mainstream moves to Plus so we could continue as we are because it does not affect us", that's not quite true because if you altered the teaching order to move the awkward squad moves like Box the Gnat, Do pas So, See saw etc which have lost us armies of new dancers I know it would help us all keep more dancers especially with more understandable Mainstream language.


We needed suggestions on how to attract new dancers and keep them, may be these were not the suggestions you were looking for but they are a modernised approach in a shorter time frame. Zero to Mainstream in about 20 weeks with Graduation half way thru. Is it not time to "Brush up your Mainstream" with a smaller number of moves we get more "Bang for your Buck" which would lead to more "bums on seats" (feet on our dance floor) so lets keep it simple and look after yourselves, there's not many of us left.

# On The Record ROUNDS

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Take a  at what is just released...

The following 5 Dances were choreographed by Don and Linda Hichman (email: [DonHi@carolina.rr.com](mailto:DonHi@carolina.rr.com)). All of these can also be purchased on Walmart, as well as CD or record listed, also you can contact choreographers.

## **Hello Love**

Phase II+1 (Fishtail) – 2 Step – The Essential Hank Snow, Track 20 by Hank Snow

CW music, routine has traveling box, double prog. scissors, fishtail, sliding door, basketball turn and basic 2 step figures. Can be danced to on cues.

## **I'M Gonna Change Everything**

Phase IV+1 (Unphased Leg Crawl) – Cha Cha – Album: I've Got A Right To Cry by Mandy Barnett Track 9

Full chase, New Yorkers, sliding door, open break, whip and twirl, switch cross and peek-a-boo, are some of the figures in this cha cha.

## **Smokey Places**

Phase IV+2 (Stop & Go Hockey Stick, Cuddles +2 Sunburst, Leg Crawl) – Rumba – Ronnie McDowell with Bill Pinkey's Original Drifter Track #5

Unwind to quick sunburst, shadow fenceline, shadow crabwalks, sliding door, spot and time, time and spot, umbrella turns, cuddles, latin whisk. Ending is a leg crawl. Nicely done.

## **Western Movies**

Phase II+1 (Unphased Side Breaks) – 2 Step – Western Movies by the Olympics Rock & Roll Gold Tack 8

Circle chase, basketball turn, skate sequence, broken box, traveling box, strut to a no hands broken box. Catchy 2 step.



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### **Heaven Says Hello**

Phase IV+2 (Natural Weave/Double Reverse) – Foxtrot – Album Sonny James, 20 All Time Greatest Hits Track 8

Forward hover, reverse wave, back feather, diamond turn, outside swivels, prom. weave, in and out runs, closed wing, ending is dip and rec to right lunge.

### **Shall We Glide**

Phase IV+1 (Rev. Fall. Slip) – Quickstep/Single Swing Jive – STAR 122B – Adrienne and Larry Nelson

Quarter turn and prog. chasse, step hops, back and running back locks, Viennese turns shag step. Part B is single swing jive, has slow flicker and side stairs and a link rock with no turn. Ending is dip back and quick with optional leg crawl.

### **A Whole New World**

Phase VI – Slow 2 Step – A Whole New World (Aladdin's theme), Regina Belle and Peabo Bryson – Ron and Ree Rumble

Twisty basic, u/a turn, lunge basic, side by side double rondes, travel. Cross chasses, circle vine. Nice slow 2 step geared to the advance dancer.

### **You'd Be So Nice To Come Home To**

Phase V – Foxtrot – Track 13 The Best of Ballroom Music vol. 18 CD or Contact Choreographer (email: [sandi@sandance.us](mailto:sandi@sandance.us)) – Dan and Sandi Finch

Sways, feather, natural weave, prom. weave, double fallaway with a weave ending. Open finish, develop, circle vine to a wrap. Very nice foxtrot.

The following 5 dances have been choreographed by Allemande Al and Martha Wolff (email: [Roundcuer2@juno.com](mailto:Roundcuer2@juno.com) or [Martha\\_wolff@hotmail.com](mailto:Martha_wolff@hotmail.com))

### **All Over The World**

Phase III+1 – Waltz – Grenn 14191 Flip Oh Me Oh My

Twirl vine, diamond turn, cross hovers, telemark, prog. twinkles, ending is dip twist and (use your imagination).



## *Round Dance with Ralph & Joan Collipi*

### **Holiday Round Dance Ball**

Dec. 28-31, 2006 - Jan. 1, 2007 - Landmark Resort Hotel, Myrtle Beach, SC - Phases III-VI

Staff: Pierce, AL - Balckford, FL & AZ - Collipi, NH

Contact: Barbara Harrelson - bharrelson1juno.com; www.geocities.com/bharrelson1

### **Round-E-Vous At Woodbound - Round Dance Weekend**

April 20, 21, 22, 2007 - Teaching Phases 3-5 Requersts 3-6 - Woodbound Inn - Rindge, NH

Staff: Bernie & Joel Porter - NH - Ralph & Joan Collipi - NH

Contact: Ralph & Joan Collipi - ralph.collipi@verizon.net - Tel. 603-898-4604

### **19th Annual Bennington College Round-E-Vous Round Dance Festival**

Jan. 26-28, 2007 - Bennington College - Bennington, Vermont - Phases III-VI

Staff: Bradt, PA - Collipi, NH - Filardo, MD - Read, TX-AZ

Contact: Ralph & Joan Collipi - email: ralph.collipi@verizon.net

**122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604**

### **That Girl From Rio**

Phase IV+1 (Open Hip Twist) - Rumba - Grenn 14296 That Girl flip w/Miss Peabody Brown or Grenn 17283 or Grenn 17056

Circle snap, basic, open break lady tamara, wheel, hockey stick, fenceline, serpiente. Nice rumba beat to this music.

### **Burgers & Fries Rumba**

Phase IV+1 (Open Hip Twist) Rumba - RCA PB 11391 Charlie Pride Flip w/ Nothing Prettier

Fenceline, alemana, New Yorker, slide the door, time step. Good basic rumba to introduce steps to beginners.

### **Whispering**

Phase II+2 (Spin Turn/Box Finish) - Waltz - Grenn 17257 Whisper Waltz or Grenn 17232 Ethel's Waltz

Left turns, twinkles, step and point, prog. twinkles. Box finish. A goody for your record box, or to include on your computer.

### **Harmony Waltz**

Phase II+2 - Waltz - Grenn 14186 flip Dancing On A Cloud

Waltz away, wrap, drift, twinkles, left turning box, step swing spin manu, hover, ending is twist and hold.

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## **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*

# CUE TIPS

*Selected by  
Fran & Jim Kropf*



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## **My Heart Cries For You**

**CHOREO:** Joe and Pat Hilton, 519 Great Hill Dr, Ballwin, MO 63021

**MUSIC:** Song: My Heart Cries For You

**Artist:** Guy Mitchell

**Music Media Source:** CD: 16 Most Requested Songs of the 1950s, Vol. 1,  
Available as download from Walmart.com

**Music Modified:** No **BPM/MPM:** 104 **TIME@BPM:** 2:43@104

**FOOTWORK:** Opposite unless indicated (W's footwork in parentheses)

**RHYTHM:** Waltz **RAL PHASE:** III+1 [Diamond Turn]

**SEQUENCE:** A B C B C END

### **PART A**

- 1-4 WAIT; WAIT; TWIRL VINE 3; PICKUP TO SCAR;
- 5-8 3 PROGRESSIVE TWINKLES TO BJO;;; MANEUVER;
- 9-12 2 QUARTER RIGHT TURNS TO LOD;; FORWARD WALTZ TWICE;;
- 13-16 2 LEFT TURNS TO WALL;; DIP COH; RECOVER TOUCH BFLY;

### **PART B**

- 1-4 WALTZ AWAY; LADY WRAP LOD; FORWARD WALTZ; ROLL LADY ACROSS LOP;
- 5-8 FORWARD FLARE; THRU SIDE BEHIND; ROLL 3; THRU FACE CLOSE BFLY;
- 9-12 RLOD WALTZ AWAY; LADY WRAP RLOD; FORWARD WALTZ; ROLL LADY ACROSS LOP RLOD;

### **PART C**

- 1-4 DIAMOND TURN;;;;
- 5-8 FORWARD WALTZ; MANUVER; 2 RIGHT TURNS TO WALL;;
- 9-12 TWIRL VINE 3; MAN ACROSS; LADY ACROSS; THRU FACE CLOSE;
- 13-16 BOX;; DIP COH; RECOVER TOUCH BFLY;

**REPEAT PART B**

**REPEAT PART C**

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### END

- 1-4 BALANCE L & R;; TWIRL VIN 3; THRU & PICKUP;  
5-8 FORWARD WALTZ; DRIFT APART; THRU TWINKLE OUT; THRU  
TWINKLE IN TO CP LOD;  
9-12 2 LEFT TURNS TO WALL;; TWIRL VINE 3; THRU APART POINT;

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**RHYTHM:** Two Step **PHASE:** II+I (Fishtail)

**SPEED:** 45 RPM (100%)

**FOOTWORK:** Opposite, directions for man except where noted.

**SEQUENCE:** INTRO, A, B, C, Bridge A, B, C, END

### INTRO

1-4 [OP/FCG] WAIT 2 ; ; APT PT ; PU [LOD] ;

5-8 LFT TRNG BOX ; ; ; ;

### **PART A**

- 1-4 SCIS TO SCAR ; WK OUT 2 ; SCIS TO BJO ; WK IN 2 ;
- 5-8 FWD HITCH 3 ; HITCH SCIS [BFLY] ; B'BALL TRN [FC] ; ;
- 9-12 TRAV BOX ; ; ; ;
- 13-16 2 Trng Two Steps ; ; Twirl Vin 2 ; Wk & PU ;

### **PART B**

- 1-4 LFT TRNG BOX ; ; ; ;
- 5-8 PROG SCIS [BJO/CKG] ; ; FISHTAIL ; WK & FC ;
- 9-12 BROKEN BOX ; ; ; ;
- 13-16 OP VIN 4 ; ; 2 TRNG TWO STEPS ; ;

### **PART C**

- 1-4 LC AC ; FWD TWO STEP ; LC BK ; TWO STEP [BFLY] ;
- 5-8 FC TO FC ; BK TO BK ; B'BALL TRN ; ;
- 9-12 2 TRNG TWO STEPS ; ; TWIRL VIN 2 ; WK & FC ;

### **Bridge**

- 1-4 LFT TRNG BOX ; ; ; ;
- 5-6 TWIRL VIN 2 ; WK & PU [CP/LOD] ;

### **ENDING**

- 1-4 LFT TRNG BOX ; ; ; ;
- 5-6 TWIRL VIN 2 ; APT PT ;



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# ALL THINGS CONSIDERED

By  
*Ed Foote*



## Turkey Shoot

A fun thing to do with your club in November is to have a Turkey Shoot. Here's how it works.

The club buys a turkey. At the Turkey Shoot Dance a cork bulletin board is hung on the wall, with a picture of a turkey on it. A bulls eye is placed in the center of the turkey,

Darts are provided. People throw darts at the turkey, and if someone hits the bulls eye, they get the turkey. If more than one person hits the bulls eye, they have a shoot off, with the throw closest to the bulls eye declared the winner.

I have seen several clubs do this and it is great fun for all. It really is a wonderful theme idea for a November dance.

Here are a few details. Mark a line on the floor about 12-15 feet from the turkey – the thrower stands at this line. Everyone gets some practice throws before the throws that actually count. Each person gets 3 throws that count.

Some clubs use this as a money raiser and charge \$1.00 for 3 throws. Other clubs do not charge.

If no one hits the bulls eye, the person closest to it wins. Some clubs feel this is too subjective a decision to make, so if no one hits the bulls eye they give everyone a raffle ticket and draw a winner.

A Turkey Shoot is something different. Try it.

## The Foundation

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# THE COUNTRY LINE



By  
*Mike Salerno*

Howdy Folks. In August I had the privilege of teaching technique classes at a big Line Dance Event in Kansas City. There were at least 400 people in attendance, probably more. During a break from one of my classes, I was able to visit classes taught by other instructors to learn some new dances. During the evening dance, everyone got an opportunity to practice the dances they learned that day. It was a great weekend. If you ever have a chance to attend one of these kinds of events, do it. You will really enjoy yourself. This month's dance had the floor packed during the evening social dance. Since this is one of my favorite songs, I immediately jumped out on the floor.

I hope you will enjoy this month's dance. It is a fun and easy dance. 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](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## **This Month's Line Dance: San Antonio Stroll**

Basic Steps (Official NTA Definitions):

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

**Hook:** The free foot moves as a pendulum in front or in back of the weighted foot and is kept off the floor. A Lock is sometimes called a Hook.

**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.

**Triple Step:** AKA Polka Step. A syncoated rhythm with 3 weight changes

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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: San Antonio Stroll**

**DESCRIPTION:** 32 count, 4 wall, beginner/intermediate polka line dance

**CHOREOGRAPHER:** Jo Thompson Szymanski (Colorado)

**MUSIC TEMPO SUGGESTIONS:**

**Slow** – Callin’ Baton Rouge by Garth Brooks (108 BPM)

**Medium** – Wantin’ and Havin’ it All by Sawyer Brown (113 BPM)

**Fast** – San Antonio Stroll by Tanya Tucker (116 BPM) or Any Moderate to Fast Polka Tempo

**COUNTS/STEP DESCRIPTION**

**Four Sets of Triple Steps Forward (Right, Left, Right, Left)**

1&2) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

3&4) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward

5&6) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

7&8) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward

**Rock/Step, Right Triple Step Backwards, Left Triple Step Backwards, Rock/Step**

9-10) Rock/Step Right Foot Forward, Step Left Foot in Place

11&12) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Backwards

13&14) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Backwards

15-16) Rock/Step Right Foot Backwards, Step Left Foot in Place

Choreographer’s Note: Turning variation of above: on counts 11&12, 13&14 complete one full turn right by doing this:

11&12) Turn 1/4 Right on ball of Left Foot, Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Turn 1/4 Right, Step Right Foot Forward

13&14) Turn 1/4 Right on Ball of Right Foot, Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Turn 1/4 Right, Step Left Foot Backwards

**Heel, Toe, Side Triple Step Right, Heel, Toe, Side Triple Step Left,**

17-18) Touch Right Heel to Right Forward Diagonal, Touch Right Toe Beside Left Foot

Choreographer’s Note: Instead of a Touch, try: 18.) Hook Right Foot across Left Shin

19&20) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step



Right Foot to Right Side

21-22) Touch Left Heel to Left Forward Diagonal, Touch Left Toe Beside Right Foot

Choreographer's Note: Instead of a Touch, try: 22. ) Hook Left Foot across Right Shin

23&24) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side

**Stroll 6, Step, 1/4 Pivot Turn Left**

25-27) Step Right Foot Forward Turning Upper Body 1/8 Left, Lock/Step Left Foot behind Right Foot, Turn Upper Body 1/8 Right to square up to front and Step Right Foot Forward

28-30) Step Left Foot Forward Turning Upper Body 1/8 Right, Lock/Step Right Foot behind Left Foot, Turn Upper Body 1/8 Left to square up to front and Step Left Foot Forward

31-32) Step Right Foot Forward, Pivot a 1/4 Turn Left Transferring weight to Left Foot

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## Who Owns Square Dancing?

*By Jeff Garbutt*

The way some people think and talk, you'd think they "owned" square dancing. How many times have you heard comments such as "He is running a club in my area on my night", or "That Plus club is stealing my Mainstream dancers"?"

Most of us either know of, or have been involved in, a dispute about square dancing sometime.

To me, fighting over the ownership of Square Dancing is a bit like two fleas fighting over the ownership of a dog – the dog is bigger than them – and the dog owns them.

For Square Dancing it is exactly the same – we don't own Square Dancing – Square Dancing owns us.

Square Dancing has been around long before most of us – and hopefully will continue to be around long after most of us have moved on. At best we can claim that we have "custodianship" of a particular task that supports the "movement" – but we don't in any way own any of it.

There is a saying I've heard somewhere that goes something like, "We are all greater than the sum of our parts". Meaning of course that we are more than the physical bits that fit together to make our bodies – there is also our life experiences, our intellectual property, our beliefs, our interests, our families, our friends – these are all part of what goes into making us human.

So it is with square dancing. It is not just made up of the current callers, clubs, committees, associations and dancers. Square dancing has evolved over many years and has it's own language, music, history, ethics, beliefs – Square Dancing is a life form all it's own – we each are just one part of it. And as we believe that the human still exists long after the body dies – even if you only believe it exists in the memories of others – Square Dancing still exists long after a caller, dancer or club has passed on.

So once again I say – we don't own Square Dancing – Square Dancing owns us.

But of course, if too many fleas fight over our dog, he might get a little sick. The poor dog might get seriously sick. In fact the owners might decide to be merciful to the dog and put him to sleep. Then where will our fleas go?

That is also the same for Square Dancing. If we fight too much over something we don't own – we might kill it.

The solution of course is to work together. And always ask yourselves, "Is what we are doing good for the movement?"

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a "Yeehaa" recipe by Jennifer Thomas

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- 8oz shredded monterey jack cheese
- 2 tomatoes (dice them)
- 1 12oz can sliced black olives

Layer everything in the bowl in the order listed, starting with the refried beans and have the olives on top. Refrigerate for at least two hours and serve with your favorite tortilla chips at the next dance!



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# MOORE ON CONTRA

By  
Paul Moore



## Research And Tradition

*As They Are Involved in American Square Dancing*

*By Dorothy Stott Shaw*

We never did succeed in bringing back the longways dance (the contra) to more than a tiny fraction of square dancers. The American Contra is beautifully our own. Somehow, it seems to represent all sorts of American virtues that we are all in fear of losing. And no dance that we have is so tangled up in its background of music. The music to which traditional contras were danced was some of the greatest dance music the world has ever known. Take *Broken Sixpence*, for instance. You don't dance a routine – you dance the music. The tune is the dance. Where Fred Bergin found this tune, I am not sure. He combined it with two other very old Scottish dance tunes: *The Teetotallers* and *Scotland Draws a Sword*. Each tune seems to have a story hidden between the phrases. All you have to do with it is dance a sensible basic routine that fits it. You have to remember that it is a hornpipe and that brings up all sorts of bright connotations like sailors in a row dancing on the deck of a ship. It is so packed with inferences that the man who never heard of one can surely find another – and *dance the inference!* The gallant old tunes – so exciting, so danceable; let us add modern tunes by all means, but need we discard the traditional ones? Dancing in squares is great, but need we discard everything else? Lines, for instance? Circles? Triangles? Hexagons? Let's keep the whole geometry book for the sake of the people.

Or just two people? How about just two people dancing together, dancing something nobody else made up? That is *very* traditional. And how about the two people dancing in 3/4 time? Yes! At a square dance: in a rest period set aside for the purpose – all the couples dancing a free waltz. You look as if you thought it was unthinkable. Why? “Well, we don't know how.” What sort of an excuse is that in view of the millions of not-too-bright people who have known how? “Well, we want to keep our square dance pure.” Oh? – oh yes, I get it – you mean *unadulterated*. Listen: if you want to keep something for a long time you have to adulterate it – with a preservative. “Benzoate of soda added,



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as a preservative” it will say on the can. And it’s not that you are preserving the life–sustaining food in the can – you are not. You are preserving it so that it can preserve you. That is what any good and time–proven tradition is – a preservative of a way of life. The “way” started out with in 1776, for instance.

We seem to be in a rather tight place when it comes to tradition: so many people thinking they will be disloyal to the current dance if they admit that there is any virtue in what they think of as “old.” It is simple to introduce traditional dances in one–night–stands; many good teachers use little else. It may continue to be difficult in established clubs. Perhaps in that situation we will have to be satisfied just knowing that on the big box that says “Modern Square Dance,” and a very pretty container it is, there is a line of that tiny print that says “Tradition added, as a preservative.” It is in there all right.

But with the young people it should be different. If we can establish a pattern for children’s dancing in schools and recreation situations that includes largely the old American Play Party Dances and Singing Games; and if we can catch the young people, the college age young, and saturate them in this old traditional, rushing, joyous, fulfilling square dance, we might find ourselves reviving the American square dance for the second time in fifty years. And, of course, it would, on this time through, include much of what is now called “modern.”

One reason I can hope in this direction is that within a few days some fifty students from the University of Colorado, Colorado State University, Denver University, and Colorado State College (study those names for a moment, and think what you read in the papers about riots and demonstrations and some other unlovely things!) will descend upon me here in Colorado Springs for their annual “One–Day Fellowship” and how they will dance! Their teachers are not too far ahead of them – they have all been college dancers themselves and were trained at the Lloyd Shaw Dance Fellowship, some of them for years. We shall have contras that roll, mixers that romp, gliding quadrilles, waltzes, and squares – such squares! There will be at least three young men who can call a docey–do hoedown that would curl your toes for joy. They can also call the latest singing hit with distinction. These are the “under–thirties” and the “under–thirties,” believe it or not, are the great traditionalists.

# CALLERLAB VIEWPOINTS



By  
*Nasser Shukayr*

Illegally copied music is a big problem. It costs the square dance music industry thousands of sales each year. Ironically, square dancers are widely considered to be good honest folks. What gives?

Why is it so easy to do the wrong thing and so hard to do the right thing? If a caller wants to share music, it takes just seconds to give a copy to someone who has not paid for that music. The process is quick, yet it's also unethical and illegal. Every caller should only use music they have properly and personally purchased. If you use a piece of music, even just one time, you should pay for it.

Let's pretend you have just been given an illegal copy for free. You have nothing invested. It's nothing out of your pocket if you copy that illegal music to someone else. The music piracy problem cannot be solved by going after those who have already stolen the music. We need to enlist those who have made an investment. Let's go after the good guys instead of the bad guys. We must focus

on the caller who properly buys music but then improperly shares it with others. How and why does that illegal copying occur?

When you buy music, you make an investment. You pay for the music. If the music is on vinyl, you invest time converting the music to digital. You invest time editing and cataloguing the music into your music player. Properly bought music requires an investment of both time and money.

If someone wants an illegal copy of your music, it might seem easier to just give away an illegal copy (thus stealing from the square dance music industry) instead of doing the right thing. How can we make it easier for everyone to do the right thing? What if we come up with something else to say besides "Sure, I will help you steal this music."?

Whenever someone asks for a copy of your music, instead of automatically

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3. Sure! I'll write down the record label and number of this music so you can buy a nice copy for your own use. Can you please write down the record label and number of some new music you happen to enjoy, so that I can buy nice copies for myself? That way, we're sharing ideas but we're not stealing from square dancing's future.

Can you think of other things the proper buyer of music can say when asked for an illegal copy? Our goal is to give callers enough ammunition to easily say and do the right thing, even under pressure.

Illegally copied music may be common, but it's wrong. That practice is killing the square dance music industry. We can work together and solve this problem. Let's think of ways to get out of these tough "can you please help me steal music?" situations, even before they occur. Instead of encouraging theft, let's direct others to the proper channels. The solution can be as quick and as easy as the problem!

*Nasser "just say no" Shukayr*



## 16th National Square & Round Dance Convention

*Make A Date For 2008 – Come And Join Us In London, Ontario*

*London, Ontario – July 17, 18, 19, 2008*

The Square & Round Dancers of South Western Ontario are the proud hosts of this Convention. This exciting event will be held in the London Convention Centre, in the heart of downtown London.

The tentative program includes: Squares - Mainstream to C3. Rounds Phase II to VI. Clogging - Basic to Advanced. Contras, Line Dancing and Wheelchair Squares. All Round Dancing will be held at the YMCA across the street. All facilities are fully wheelchair accessible, and are all fully air conditioned. The sound has been checked and was found excellent. Snap-lock flooring is being placed over the carpets for comfortable dancing. The floors at the YMCA are hard wood.

The Fashion Show will be presented in the upscale, tiered 300 seat Theatre on the second floor. Healthy snack food will be available in both buildings. The Church Service, July 19 at 4:00pm will be held in First St. Andrew's United Church (a two block walk from the dancing). This handicapped accessible, historic building will be opened at 3:00pm for those who wish to view its beauty. It seats 600 and has speakers in every pew.

Attached to the Convention Centre is the Hilton Hotel. The Delta Armories Hotel is just a few steps away.

For more information: Phone: 519-396-9877 or 519-396-7228

Please check out our Web Site: [www.swosda.ca/2008](http://www.swosda.ca/2008)

Email: [convention2008@squaredance.ca](mailto:convention2008@squaredance.ca)

Thank you, and Happy Dancing

***Carol Down - Publicity 2008***



*We think they are getting a little bit ahead of themselves since it isn't even 2007 yet, but then again it never hurts to advertise!*

# POINT OF ORDER



*From Kappie Kappenman*

## **A Special Club**

What makes a club so special? Yes, it is the attitude of the people. There is a very real feeling of community in the special club. All pitch in to help in any way they can. Everybody there contributes to the well-being of the club. Nobody seems to wait for somebody else to do the work.

This club makes each person feel welcome, caller and dancers alike. Many hands help in bringing in and out caller/cuer equipment. Members take care of both guests and singles. They are very aware of who is at the dance and who needs partners. Missing members are noticed should they be ill or away. Mixers abide in the programs so everybody can dance with all the members of the club and nobody need feel shut out.

But the best part is the dancing. The program that is danced may be "main-stream" or above but it shows a spirit of cooperation in the squares that is uncommon. Everybody seems to work at helping each other for the successful completion of a tip. So all become winners.

There is the energy in the hall. Every dance is a party. It does not matter who is calling or what the choreography is, fun and fellowship reign. There is much noise and enthusiasm on the dance floor. A special club, that creates its own fun, really whoops it up and brings vitality to the squares. It's people that like being together.

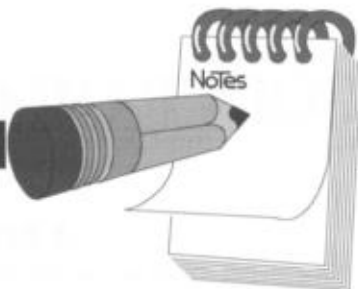
A special club treats its members as very important guests in many creative ways. A basket of emergency needs left in the lady's room or at the main table holds: needle and threads, safety pins, aspirins, band aids, hand lotion, etc. At the start of a dance, host and hostesses welcome members and travelers and say good night at the close of a dance. Club announcements are brief and to the point. Flyers and annual schedules are made up for distribution. Fresh candy is always available. A bulletin board with pictures of the club's board, caller and cuer is present in the hall. It is a collection of bits and pieces that adds up and transforms itself into a special club.

If you are saying to yourself that's my club! You will know all of your club's efforts have not gone unrecognized. Congratulations!

***Is YOUR Club Special???***

*If you don't see your festival or convention information listed in the What's Ahead section ask, "Did someone remember to send the information?" We will include any dance that we feel might be of national or international interest.*

# 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.*

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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

### Intl. Assoc. of Gay Square Dancers:

June 30 - July 3, 2006 – Anaheim, CA

May 25-27, 2007 – Denver, CO

July 3-6, 2008 – Cleveland, OH

May 21-24, 2009 – Washington, DC

## OCTOBER 2006

5-9 **NEW HAMPSHIRE** – North-east Callers School, Mill-A-Round Dance Center, Manchester; Ken Ritucci 413-734-0591; kenritucci@aol.com; www.kenritucci.com

6-7 **IOWA** – Central Iowa Singles weekend (CIS), 4589 NW 6th, Des Moines; Carol Thompson 515-967-8416; cj8416@aol.com

13-14 **ARKANSAS** – Shoot for the Stars, Arkansas State Square Dance, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AK 72032

13-15 **MISSOURI** – 47th Annual Missouri State Square And Round Dance Festival. The Missouri State Fairgrounds, Highway 65 South And

16th St., Sedalia; Melvin & Sally Vogler, 28 Ne 901, Knob Noster, MO. 65336

19-22 **NORTH CAROLINA** – North Carolina 6th annual Octoberfest at Fontana Village Resort; Margaret Van Cleave, 256-435-4471, 256-239-8787; maggie1@cablone.net

20-21 **FLORIDA** – Single-Rama, historic Kenilworth Lodge, 836 SE Lakeview Drive, Sebring; Penny Green 8 6 3 - 9 6 7 - 5 0 0 4 ; pgreen@squaredancing.org.

20-22 **HAWAII** – Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@aol.com

20-22 **VERMONT** – Tumbling Leaves Festival, Bennington College, Bennington; Red Bates, redbates@juno.com, (thru March: 5134 Latham Terrace, Port Charlotte, FL 33981; 941-828-0481), (June thru October: PO Box 1197, Rangeley, ME 04970; 207-864-2524),

21 **NEW MEXICO** – Saturday with Pat!, ASDC Hall, 4915 Hawkins NE, Albuquerque, Larada Horner 323-7098; larada@earthlink.net

27-28 **FLORIDA** – NWFSRDA 32nd Annual Roundup, DeFuniak

Springs Community Center, 361 N. 10th Street, DeFuniak Springs; Louie Flowers 850-951-0987.

27-28 **KANSAS** – 2006 Fall Festival, Cessna Activity Ctr, 2744 S. Geo. Washington Blvd., Wichita; Dave & Charlotte Stone, stonedavidc@cox.net, 316-942-6852

## NOVEMBER 2006

10-11 **IDAHO** – Fall Jubilee, Boise Square and Round Dance Hall, Boise; Jim & Gail Goff 208-888-5882, jimgail@heritagewifi.com; Mike & Sheila Bresnahan 208-887-4654, mikesheila@cableone.net

10-11 **FLORIDA** – West Coast Fall Fun Fest, Bartow Civic Center

17-18 **FLORIDA** – Northeast Florida Fall Festival, Resurrection Catholic Church, 3383 University Blvd N., Jacksonville; Leroy & June Blalock 904-879-6254; Blalock9@aol.com

17-18 **NEW MEXICO** – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

## DECEMBER 2006

8-10 **SOUTH CAROLINA** – Doin' Charleston at Christmas, A-2 Weekend, Radisson Hotel Airport, Charleston; Barbara Lassiter 843-971-3030; barb\_joe@bellsouth.net

28-Jan 1, 2007 **SOUTH CAROLINA** – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, bharrelson1junoc.com; www.geocities.com/bharrelson1

## JANUARY 2007

10-14 **FLORIDA** – Winter Retreat

Weekend in Key Largo; Joyce Cabe 8 8 8 - 4 4 8 - 4 2 2 4 , j.cable@worldnet.att.net

10-14 **CANCUN, MEXICO** – Winter Retreat, Moon Palace Resort; 888-448-4224; www.winterretreat.com

## FEBRUARY 2007

2-3 **LOUISIANA** – Lottie's Louisiana Hoedown, 5th Annual Square and Round Dance Weekend, Ruston Civic Center, Ruston; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net; www.lotticainsworth.com/llh07.html

23-24 **UTAH** – Swing Into Spring, Helen M. Knight School, Moab; Penny 435-259-3470; sgrandin@hotmail.com

## MARCH 2007

9-10 **FLORIDA** – Central Association Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Avenue, Maitland; brucemorgan@earthlink.net

9-10 **MINNESOTA** – 22nd Annual Gold Plus Weekend, Moorhead; Jim and Sherry Zweerink, 218-734-2269; jszwrink@tvutel.com; Fax 218-734-2552

9-10 **MISSISSIPPI** – Sweetheart Festival, Wahabi Shrine Temple, Jackson; Ken and Bettie Millis 171 Walden Pond, Brandon, MS 39042; 601-825-1230

15-17 **VIRGINIA** – WASCA 48th Spring Square & Round Dance Festival, Hilton Alexandria Mark Center Hotel, Alexandria, VA. Daryl and John Davis, 301-490-9249; jandddavis@aol.com

16-17 **TEXAS** – TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

## APRIL 2007

13-14 **IOWA** – Iowa State Convention, Five Flags Civic Ctr, Dubuque; [www.ilsquaredanceconvention.com](http://www.ilsquaredanceconvention.com), [bitofheavenin2007@yahoo.com](mailto:bitofheavenin2007@yahoo.com)

20-22 **NEW HAMPSHIRE** – Round-E-Vous At Woodbound Round Dance Weekend, Woodbound Inn, Rindge; Ralph and Joan Collipi, [ralph.collipi@verizon.net](mailto:ralph.collipi@verizon.net); 603-898-4604

27-28 **MASSACHUSETTS** – 49th New England Square & Round Dance Convention, Springfield; Terry and Phil Maslon, 81 Bourne Street, Three Rivers, MA 01080; 413-283-8227; [www.nesrdc.org](http://www.nesrdc.org)

27-28 **NORTH DAKOTA** – 55th North Dakota Square & Round Dance Convention, Moorhead High School, 2300 4th Ave. South, Moorhead, MN; Peggy Moss, 3713-B 10th Street North, Fargo, ND 58102; 701-237-9156; [pjnorthpole@aol.com](mailto:pjnorthpole@aol.com); Roger or Bernadette McNeil 701-293-6620; [rmcneil@ideaone.net](mailto:rmcneil@ideaone.net)

## MAY 2007

4-6 **OHIO** – 47th Ohio Dance Convention, Akron; Dwight and Judy Witte, [dwight-judy@sbcglobal.net](mailto:dwight-judy@sbcglobal.net); 330-490-3145

4-6 **NEW MEXICO** – 27th New Mexico State Singles Fling. ASDC Hall, 4915 Hawkins NE, Albuquerque; Trail-In Dance Thursday, May 3, 2007; Kathi Raver 505-286-9000; [kathiraver@earthlink.net](mailto:kathiraver@earthlink.net)

25-27 **FLORIDA** – 53rd Florida State Square & Round Dance Convention, Lakeland Civic Center, Lakeland; Info: 227 Hughes Street, NE, Ft. Walton Beach, FL 32548; [floridasquaredance.com/convention/index.html](http://floridasquaredance.com/convention/index.html)

25-28 **COLORADO** – Red Rocks & Purple Mountains, 24th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; [www.denver2007.com](http://www.denver2007.com); Red Rocks and Purple Mountains, PO Box 470657, Aurora CO 80047-0657

## JUNE 2007

7-11 **AUSTRALIA** – Australian National Convention, Adelaide, South Australia

8-10 **MINNESOTA** – 55th Minnesota State Square & Round Dance Convention, Midwest Wireless Civic Center, Mankato; Kermit and Betty Twait, 528 19th Street, Windom, MN 56101; [kbtwait@windomnet.com](mailto:kbtwait@windomnet.com)

15-16 **WASHINGTON** – 56th Washington State Square and Folk Dance Festival, Overlake Christian Church, 9900 Willows Road NE, Redmond; Dick and Earlene Beham 425-392-3863; Bob and Jan Emerson 425-255-5894

15-17 **ENGLAND** – Grand Square Inc. Festival, St. Ivo Center, St. Ives, Cambridgeshire, Walt Burr, PSC 41 Box 4284, APO AE 09464; 44-1842-827122, [Burr2@sdcaller.fsnet.co.uk](mailto:Burr2@sdcaller.fsnet.co.uk)

27-30 **NORTH CAROLINA** – 56th National Square Dance Convention, Charlotte; Wayne and Janice, 2616 Polo Club Blvd., Matthews, NC 28105; [wayneandjb@carolina.rr.com](mailto:wayneandjb@carolina.rr.com); 704-847-8553

## AUGUST 2007

8-11 **IDAHO** – 8th USA West Square Dance Convention; Squares at Red Lion Hotel and Rounds at Holiday Inn, Pocatello; Steve or Judy Sullivan, 208-237-3609

17-19 **PENNSYLVANIA** – 14th

Annual State Convention, Penn Stater Conference Center Hotel, State College; Bob and Ellen Williams, 2159 Palomino Drive, Warrington, PA 18976; 215-343-2969; bob-ellen@juno.com; Pasquaredance.org

30-Sept. 3 **ARKANSAS** — 37th Dance-A-Rama, Little Rock; Brenda Griffin 501-847-7851; arkydancer@aol.com

31-Sept. 3 **CANADA** – Alberta Provincial Convention 2007, Strathmore, Alberta (35miles east of Calgary);

annegodsmen@shaw.ca or :  
llcorneil@shaw.ca;  
www.squaredancecalgary.com

## JULY 2008

17-19 **CANADA** – “Make a date for 2008” 16th National Square & Round Dance Convention. London Convention Centre & YMCA, London, Ontario; 519-396-9877 or 519-396-7228; www.swosda.ca/2008; [convention2008@squaredance.ca](http://convention2008@squaredance.ca)

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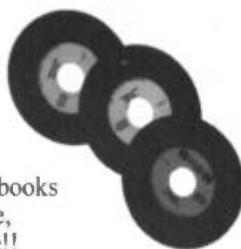
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### Instructions for Registration (left side)

1. Print **legibly** all names, address, city, state, zip code, nation, and ages (**the projected age on June 27, 2007**) of youth (**under eighteen**) to ensure correct registration.
2. Correctly enter all amounts in the **Subtotals** including registration fee for each dancer plus quantity and amounts for all other materials. If tours are selected, complete and return the Tour Registration Form and payment with this registration.
3. **Important!** Daily schedules are only available with the purchase of a Program Book. Daily schedules will not be available separately at the Convention. Most delegates will want to purchase the Program Book.
4. **Correctly calculate Total** and include credit card information (with signature), check or money order payable in U.S. funds to the 56th National Square Dance Convention® and return it with the Registration Form. **Do not send cash.**
5. **All RV Camping is Full Hook Up.** Indicate RV Camping on your Registration Form, and enclose the required fees (four-night minimum) to cover the nights that you intend to stay. Please check appropriate boxes. RV camp sites will be pre-assigned. You will receive a profile. If you plan to camp together, you do not have to arrive together. Bus passes are recommended.
6. A \$5.00 fee *per registrant* will be assessed for cancellation or changes.

### Instructions for Housing (right side)

7. Check the **No** box on the **Housing Required** block if providing your own housing, or if staying in an RV area.
8. Check the date boxes for each night a room is required. If you request housing in the headquarters hotel (The Westin Charlotte) you must have four nights of lodging.
9. **Room Sharing:** The 56th NSDC Housing Bureau does not find or assign roommates. To avoid double booking, only **ONE** couple or individual should request the room.
10. Those wishing "Same Hotel as" **must** submit their Registration Form together in same envelope.
11. Enclose completed Registration Forms for all persons in a group if the group wishes rooms in the same hotel, and forward not later than January 1, 2007. Include name and telephone number of group leader.
12. Indicate four (4) choices of housing preference, in order, by specifying hotel code numbers. Be sure to indicate smoking and room type preference. Hotels will be assigned on a first come, first served basis, according to availability.
13. **Room Guarantee:** The 56th NSDC Housing Bureau requires one night's guarantee via credit card. Fill out credit card information and sign. Credit card information will be held by the 56th NSDC Housing Bureau. To take advantage of the special 56th NSDC rates, please book your reservation by May 22, 2007. After that date, the 56th NSDC blocks will be released and the hotels may charge higher rates. Credit cards may be billed anytime after May 22, 2007, at the discretion of the confirmed hotel. Checks or Cash will not be accepted for hotel guarantee.
14. **Confirmation:** If an E-mail address is provided on the Reservation Form, the 56th NSDC Housing Bureau will provide an acknowledgement via E-mail within one week of reservation being processed. Fax and mailed acknowledgements will be sent within 10-14 days. If you do not receive your acknowledgement in this time frame, please contact the 56th NSDC Housing Bureau by fax at 704-636-9434, or via E-mail: registration@56thnsdc.com. You will not receive a confirmation slip from the hotel.
15. **Housing Changes:** Any requests for changes/cancellations must be made through the 56th NSDC Housing Bureau by: (a) E-mail: registration@56thnsdc.com; (b) Fax 704-636-9434; (c) Mail: 56th NSDC Housing Bureau, P O Box 2007, Salisbury, NC 28145-2007 through June 1, 2007. After this date you may contact your confirmed hotel directly for changes.
16. **Housing Cancellations:** The 56th NSDC Housing Bureau must receive all cancellations on or prior to May 1, 2007, at the E-mail, Fax or Mail address in #15 above, **to avoid a penalty. Any cancellations received after May 1, 2007 will be assessed a \$25.00 cancellation fee. A one night room/tax charge will be assessed by your confirmed hotel for cancellations received less than 72 hours prior to arrival.**

*The "Board" of the 56th National Square Dance Convention® is committed to making our convention fun and enjoyable for you! Call or E-mail us if you have a concern or suggestion: 704-636-2007, E-mail: registration@56thnsdc.com.*

### Previous Conventions

- 1952 Riverside
- 1953 Kansas City
- 1954 Dallas
- 1955 Oklahoma City
- 1956 San Diego
- 1957 Saint Louis
- 1958 Louisville
- 1959 Denver
- 1960 Des Moines
- 1961 Detroit
- 1962 Miami Beach
- 1963 Saint Paul
- 1964 Long Beach
- 1965 Dallas
- 1966 Indianapolis
- 1967 Philadelphia
- 1968 Omaha
- 1969 Seattle
- 1970 Louisville
- 1971 New Orleans
- 1972 Des Moines
- 1973 Salt Lake City
- 1974 San Antonio
- 1975 Kansas City
- 1976 Anaheim
- 1977 Atlantic City
- 1978 Oklahoma City
- 1979 Milwaukee
- 1980 Memphis
- 1981 Seattle
- 1982 Detroit
- 1983 Louisville
- 1984 Baltimore
- 1985 Birmingham
- 1986 Indianapolis
- 1987 Houston
- 1988 Anaheim
- 1989 Oklahoma City
- 1990 Memphis
- 1991 Salt Lake City
- 1992 Cincinnati
- 1993 Saint Louis
- 1994 Portland
- 1995 Birmingham
- 1996 San Antonio
- 1997 Orlando
- 1998 Charlotte
- 1999 Indianapolis
- 2000 Baltimore
- 2001 Anaheim
- 2002 Saint Paul
- 2003 Oklahoma City
- 2004 Denver
- 2005 Portland
- 2006 San Antonio

### Future Conventions

- 2008 Wichita
- 2009 Long Beach



### 56th NSDC Hotel Selections

Enter Hotel Code choices on front of form. Rates listed do not include state & local taxes or parking fees. All Hotels are within walking distance of the **Convention Center**.

Hotel Code	Hotel Name	Blks To CC	1 Sgl	2 Dbl	3 Tpl	4 Quad
1	Westin 601 S. College St (Headquarters Hotel)	0.5	\$129	\$129	\$139	\$149
2	Hilton Towers, 222 E 3 <sup>rd</sup> St (Caller/Cuer Hotel)	0.5	\$129	\$129	\$139	\$149
3	Hampton Inn, 930 E 2 <sup>nd</sup> St	2	\$99	\$99	\$99	\$99
4	Hilton Garden, 606 E 2 <sup>nd</sup> St	2	\$99	\$99	\$99	\$99
5	Omni, 132 E Trade St	3	\$115	\$115	\$125	\$135
6	Courtyard Marriott, 237 S Tryon St	3	\$110	\$110	\$120	\$130
7	Marriott City Center, 100 W Trade St	3.5	\$119	\$119	\$129	\$139
8	Holiday Inn Center City, 230 N College St	4	\$115	\$115	\$125	\$135
10	Best Western, 201 S McDowell St	6	\$99	\$99	\$109	\$119
11	Residence Inn By Marriott, 201 S Mint St	3	\$115	\$115	\$115	\$115
12	Doubletree Hotel, 895 W Trade St	8	\$107	\$107	\$117	\$127



# 56<sup>th</sup> National Square Dance Convention®

"Return to Heaven in '07"

## Registration Form

June 27, 28, 29, 30, 2007 Charlotte, North Carolina

Website: [www.56thnsdc.com](http://www.56thnsdc.com)

Directions for completing Registration Form on back



JUNE 2007

S	M	T	W	T	F	S
				1	2	
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

For Convention Use Only

Registration # \_\_\_\_\_

Date Received \_\_\_\_\_

PLEASE PRINT

Last Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

Zip Code: \_\_\_\_\_ Nation: \_\_\_\_\_

Phone: \_\_\_\_\_ Fax: \_\_\_\_\_

E-mail: \_\_\_\_\_

**Registrations are non-transferable.**

Registration fee per Registrant (under 5 years of age free) ..... \$50.00

Registration fee per Registrant after May 31, 2007 (No confirmation mailed)..... \$60.00

A \$5.00 fee **per Registrant** will be assessed for changes or cancellations.

Number of past Conventions Attended

First Name -- for badges -- Last Name

Solo

Subtotals

Adult: \_\_\_\_\_ .00

Adult: \_\_\_\_\_ .00

Youth: \_\_\_\_\_ Age: \_\_\_\_\_ .00

Youth: \_\_\_\_\_ Age: \_\_\_\_\_ .00

Youth: \_\_\_\_\_ Age: \_\_\_\_\_ .00

Convention Program w/daily schedules (\$10.00 after 5/31/2007).... @ \$ 6 .00

Syllabus: Rounds  Clogging  Contra  ..... Total # @ \$ 6 .00

Sew & Save Book -- "Sew Heavenly" ..... Total # @ \$ 6 .00

Cook Book -- "Cookin' Round the Squares in North Carolina". Total # @ \$12 .00

National Squares Magazine -- (Non-Refundable, 1 year sub)..... @ \$ 7 .00

Wednesday Special Event -- "BBQ Dinner/A Salute to Elvis Show"..... @ \$25 .00

Golf Tournament ..... @ \$50 .00

Bus Pass -- 4 day to Campground Only (No Hotels) (\$50 after 5/31/07) @ \$40 .00

RV Camping -- Full Hookups (4 nights minimum)..... Total nights @ \$30 .00

We will pre-register all campers. You will receive a profile form. You will not have to arrive together to camp together.

Nights needed:

24  25  26  27  28  29  30  1

Tours -- Please attach Tour Registration Form..... .00

No Refunds/Cancellations after May 31, 2007 Total (U.S. Funds).... .00

Credit Card # \_\_\_\_\_  Check (enclosed)

Expiration Date \_\_\_\_\_ / \_\_\_\_\_  Visa

\_\_\_\_\_  MasterCard

Signature \_\_\_\_\_  Discover

Form may be sent by fax with credit card information to: (704) 636-9434

Registration Office: (704) 636-2007 E-mail: [registration@56thnsdc.com](mailto:registration@56thnsdc.com)

Requests for Shared Rooms or Same Hotel will be honored **ONLY** if registrations arrive together in the **SAME envelope!**

Housing Required? YES  NO  Smoking  Non-Smoking

Please Check Room Nights Needed:

June  23  24  25  26  27  28  29  30  1  
Sat Sun Mon Tue Wed Thu Fri Sat Sun

Hotel Preference (hotel codes on back): 1<sup>st</sup>  2<sup>nd</sup>  3<sup>rd</sup>  4<sup>th</sup>

Please check the appropriate box:  One Bed (1-2 people)  2 Beds (2-4 people)

Preference:  King  Queen  Double/Double

Wheelchair Accessible Room

Group Housing -- 20 rooms or less

Block Housing -- over 20 rooms

Registrations for Group or Block Housing are due by **Jan 1, 2007.**

Block/Group Leader Name \_\_\_\_\_ Phone: (\_\_\_\_) \_\_\_\_\_

Same Hotel as \_\_\_\_\_

Share Room with \_\_\_\_\_

Please Note: Room cancellations after May 1, 2007, will be assessed a \$25 charge.

If a suite is required, please contact the 56<sup>th</sup> NSDC Housing Bureau (704) 636-2007.

**Hotel reservation guarantee (one night room and tax).**

Credit Card # \_\_\_\_\_  Visa

Expiration Date \_\_\_\_\_ / \_\_\_\_\_  MasterCard

Signature \_\_\_\_\_  Discover

Return Form, with payment, to:  
**56<sup>th</sup> National Square Dance Convention®**  
PO Box 2007  
Salisbury, NC 28145-2007

Form may also be sent by fax, with credit card information to: (704) 636-9434

**Program info for Callers/Cuers/Education (Check your expertise)**

Caller & level:  M  P  A  C  Clog Instructor  Educator  
 Caller for Youth  Contra Caller  Exhibition Group  
 Cuer  C/W Lines Instructor