

59th National Square Dance Convention

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OPENER/CLOSER
SIDES FACE GRAND SQUARE
What a day for a daydream
What a day for a daydreaming boy
And I'm lost in a daydream
Been dreaming about my bundle of joy
Orate star by the night, one time around that ring go
your corner Allemande Left and Promenade Home
And you can be sure that if you're feeling right
A daydream will last along into the night

FIGURE
Heads (Sides) Roller and then Square Thru,
Four hands that way till you meet the Side (Head) two
Touch 1A and Scoot Back
Make that wave, Cinders Trade and Swing Thru I say
Centers Run, Ferns What, the boys go
Pass Thru, Swing the corner, Promenade home
And you can be sure that if you're feeling right
A daydream will last along into the night

MIDDLE BREAK (MUSICAL BREAK)
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AMERICAN Volume 64 SQUAREDANCE Number 8 Aug. 2009

"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



Swine flu scare, outrageously high price hotels, limited camping and pricy parking, all during a bad economy and still nearly 5,000 people showed up for the National Square Dance Convention in Long Beach, California. There were dances at Knotts Berry Farm, on the Theater Patio, Trail end dances, regular dancing from 10:00am to 10:00pm, after party dances from 10:00pm to 11:30pm every night. There were vendors galore, educational programs, tours, cruises and more. Even without high numbers, all who attended had a great time. My family and I already have our ribbons for Louisville and are looking forward to a great time. There will be dancing, vendors, tours, educational seminars, so much to do you will have to make decisions as to what you enjoy the most. How about a suggestion? Set a goal for at least one square from each club to attend next years National Convention. If not a square, how about just one or two couples. Maybe the clubs could even help with the ribbon cost, by raffle, additional dues, 50/50 prizes, or any other imaginative way to send couples to Louisville. Don't forget, at Louisville – as a trail in dance for the 59th National Square Dance Convention – there will be a reunion dance of the Mid-American Square Dance Jamboree. This was always a great event and we are looking forward to attending. During the next several months, this magazine and other magazines throughout the world will be discussing the 59th National Square Dance Convention. If you have never attended a convention, come and have a great time. If you have been to a convention you know the fun you can have. Let us together make Louisville a truly memorable convention.

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CALLERLAB VIEWPOINTS



By
Mike Seastrom

It's Time To Bring Out "The List"

This is the time of year when you bring out that list you've been keeping and really make it count. You've been working on it all year and you've been keeping it updated for many years now. Since many clubs will be starting a new dancer class sometime soon, and it just so happens that your club is too, that list will come in very handy. That list will be one of the best resources for having a successful class. What list you say? Well let's sit down and talk!

In this day and age when most clubs can use any marketing idea they can get their hands on, this is one that can really work for you. It's called the "Friends of Any Club List" and if your club doesn't already have one start it now.

It can be assigned to any person or couple, but it probably already fits under an existing club office. I'd say maybe, "Membership". Some clubs will call the office, "Sunshine", but whatever works for your group is just fine. Make a point to have a report given on "The List" at each Board meeting. By reporting on it's content and status each month or so, you'll find that more people will be able to provide input about these "friends" of your club as well as to add names to it. It absolutely needs to be assigned to a specific person or couple, because if no one is responsible for it, it won't get done.

This person or couple should be fairly well known in your club and should hopefully know everyone in the club by name, by face or at least in some way. It's great if this is the same club office that is responsible for collecting your club dues, (if your club has yearly or monthly dues), or it can be the club person or couple that sends out "get well", "happy birthday", or "sympathy" cards to your members when appropriate. If your club doesn't already have someone that "sends out the sunshine", get that system working for you too. There is nothing more important in retaining existing club members than having the care and support from their dance club in times of celebration or need.

Anyway, let's get back to "The Friends Of Any Club List". It's the list of couples or people that have or have had any connection to your club. This list is

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made up of names that come from many sources, so let's name just a few. Anytime your club has an activity where non-members are invited, participate at any level, or in some way are connected to your club, their name(s) is put on "The List". Even if they just stick their head in to watch at one of your dances or events, get their contact information so they can be invited to your next open event.

Let's elaborate on this a little. If your club doesn't have events where friends, co-workers, family members, neighbors, fellow church members, bowling, women's club members, or service club people are invited to attend as guests of your club, start now and plan these events at least three or four times a year. When your club has a charity fund raising event, holiday party, New Year's gathering, club campout, car rally, picnic, theater night, pool party, pot luck dinner, or new dancer fun night, invite all the people or acquaintances from the sources listed in this paragraph, or any others you can think of. Ask your entire club to invite people they come in contact with to attend. The invitees aren't being asked to attend a new dancer's class, they're being invited to attend a single event and have fun with your club. Club members may even want to pick their invitees up and bring them as their guests.

The way you invite them can be a method in itself. Some clubs print tickets to pass out as invitations. They'll even print a value on them with, "Complimentary" stamped on the ticket somewhere, because it gives it value. If it's the kind of event that calls for purchasing a theater ticket or raising funds for a community or national charity that your club is supporting, that's fine too. What a great way to

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July 6-9, 2009 – East Coast Round Dance Leader's College

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Staff: Blackfords & Collipi's

August 21, 22, 2009 – Chesapeake Round-e-vous

Chancellor Mill Run, Great Mills, Maryland

Staff: Filardo's (of Maryland), Collipi's.

Jan. 22-24, 2010 – 21st Bennington College Round-E-Vous R/D Festival

Phases 3-6 – 3 Halls – Bennington, Vermont

Staff: Bradt (Pennsylvania), Filardo (Maryland), Worlock (Florida), Collipi



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raise additional donations and also get acquainted in a social atmosphere with members of your club.

If your club can reach out to others for a single fun event that gives them the opportunity to get to know your members, get to know one another, and enjoy gathering with your club on a social level first, it makes it so much easier to successfully invite them to join your club's new dancer program. They will already know members of your club and how friendly they are. In addition, they know that they'll be accepted and taken care of while they step outside their comfort zone and learn to dance.

For many years now, a very successful way of bringing more people into your new dancer program is for your club to have a new dancer fun night along with food or even while your club is supporting a charity event of some sort. Successful clubs will hold these events several times throughout the year.

Your club members should not dress in square dance attire at these events, because it will separate your members from your guests. You'll have a more difficult time getting your guests to dance, because they'll think that you are all "professional dancers" and they will be more self conscious about not being "good enough" to dance with you. If everyone is dressed in like attire, it removes a barrier and keeps everyone together for that event. The same is true for having successful demonstrations and keeping your new dancers coming back to your class. Let them begin to wear dance attire naturally as they learn to dance.

It's amazing to me as I travel and call that there are clubs that are really doing well and some that are struggling. Successful clubs have, at the very least, one or more leaders that are passionate about the social fun and joy of our dance. They're driven to do the extra things it takes to create even more fun, while making everyone attending an event feel welcome and special. They work at opening the doors to more people joining the club and attending club events. This can work for your club too!

Start your "Friends of Any Club List" today and help your club open its doors to more people joining your group. It's so much fun to spread the joy of our dance and share this great pastime with others. Do as many of these "little things" as you can and they'll add up to be big things for your club down the road.

2010 Florida State Square & Round Dance Convention May 28, 29, & 30, 2010

We can hear you asking, "Why do I want to go to a State Convention?" For starters, it's the only place where you'll be able to dance to many different (and talented) callers and cuers, and dance with so many dancers in only three days! Imagine the new friends you'll meet and the friendships that will be formed.

There will be halls for every level of dance. For our square dancing fans there will be Mainstream halls, Plus level halls and halls for Advance and DBD dancing. Our round dancers will find that they haven't been forgotten with halls for Rounds (Phase 2 to 5). There will be workshops for both squares and rounds throughout the afternoon hours, along with Introduction Workshops, so you can experience a 'taste' of a new level of dance.

Our Vendor Chairman is working hard to bring in a wide selection of clothing and dance accessory vendors for your shopping pleasure. There will be vendors for clothing items, shoes and boots, badges and pins, crinolines and prairie slips, hats, sewing patterns, and so much more. In the past, our vendors traveled far and wide in order to attend our Florida State Convention and all for your shopping pleasure. You'll be able to "shop 'till you drop" for all those much desired items.

Did you know that you don't have to have a dance partner to attend the State Convention? The dance opportunities are numerous. On Friday night, our Singles Chairmen Shirley White and 'Smitty' Smith have planned a Meet & Greet in one of the dance halls, so you can gather with other Dancing Solos to chat and meet up with friends. There will be a solo section in each hall marked as "Dancers Without Partners". Take advantage of these solo sections and sit with the other solos so you will get a chance to meet them and dance. Once you arrive at the Convention, be sure to visit the Registrar and pick up your Solo ribbon.

Anita and Bud and all their committees are working hard to bring you a great fun-filled weekend. Get registered, get your hotel room or campsite, and get ready to celebrate as "Everyday's A Holiday When You're Dancing!"

Check out our website for all the up-to-date details, contact information, and registration form, by visiting www.floridasquaredance.com/convention/index.html. If you don't use the Internet, then contact the General Chairman Anita and Bud Taylor at 904-272-6551 to answer all your questions. Remember, "Everyday's A Holiday When You're Dancing!"

Charlie and Sarah Pergrossi

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On The Record SQUARES



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

Pretty Belinda (BVR 125)

Bodo Von Reth

A 1968 release by Chris Andrews. Horns, bass and an electronic keyboard with a rhythm track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

When The Works All Done This Fall (Crown CRC 179)

Naruaki Okumura

Released by Marty Robbins in 1984. Banjo pickin', guitar, mandolin, bass and drums in an energetic mix. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Twistin' The Night Away (Fine Tunes FT 144)

Ken Ritucci

Written and recorded by Sam Cooke in 1962. Reached the Top 10 in both the US and UK. Rod Stewart released it in 1973. Piano, sax, electronic keyboard, bass and drums in this oldie mix that will bring back memories. Percussion interlude in the middle break. Key modulation in the closer. Available on vinyl, CD and MP3. The CD and MP3 have extra tracks; melody and background vocals, no melody and background vocals and no melody and no background vocals. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Life Is A Highway (Fine Tunes FT 145)

Charlie Robertson

From the movie 'Cars'. Classic rock from a guitar, electronic keyboard, bass and drums. Try it for patter. Available on vinyl, CD and MP3. The CD and MP3 have extra tracks with melody with a full background vocal, no melody, no melody with bass background and no melody with full background vocals. *Standard Ferris Wheel Figure.*

Poor Little Fool (Gold Wing GWR 121)

Rod Shuping

Released by Ricky Nelson in 1958. It was at the top of the Billboard Top 100 for two weeks. Piano, walking bass, strings, electronic keyboard, guitar and drums in a melodic mix for crooners. Available on vinyl, CD and MP3. The CD and MP3 have a no melody track and a track with background vocals. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Slide 3 X's, Swing Corner, Promenade.*

Nothing To Lose (Golden Gate Sounds GGS 101) **Eric Henerlau**
A #1 hit for Josh Gracin in 2005. Electric guitar, electronic keyboard, acoustic guitar bass and drums. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Turn Thru, Separate Around One – Line of Four, Star Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back, Swing, Promenade.*

Bayou Jubilee (Imperial Records IR 102) **Larry Belcher**
A best seller for the Nitty Gritty Dirt Band. Piano, fiddle, guitar, bass and drums in a Bayou sound that will add some energy to your dance. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Outshine Them All (Kalox K 1343) **Ivan Koehn**
Xylophone, banjo, guitar, fiddle, bass, piano and drums in a peppy melodic mix. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Slide Thru, Pass Thru, Slide Thru, R & L Thru, Dixie Style OW, Girls Circulate, Boys Scoot Back, Left Allemande, Swing Corner, Promenade.*

Jackson (Longhorn LH 1053) **Ivan Koehn**
Won a Grammy Award for Johnny Cash and June Carter in 1968. Guitar stylings, clarinet, xylophone, bass, piano and drums. This one will add some zip to your dance. Key change in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Rollaway, Turn Thru, Swing Corner, Promenade.*

Temporary Home (Platinum PLM 230) **Jerry Biggerstaff**
A floor lifting Gospel sound from a piano, guitar, organ, bass and drums. Key modulation in closer. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Wrapped (Royal RYL 166) **Jerry Story**
A cover of another of George Strait's hits. Gentle swing from a mix of fiddle, steel, guitar, bass, sax and drums. Chases fill out the sound. Signature Royal sound. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Spin Chain Thru, Girls Circulate 2 X's, Turn Thru, Left Allemande, Walk By One, Box the Gnat, Swing and Promenade.*

Tiger By The Tail (Royal RYL 822) **Randy Dougherty**
A hit by Buck Owens and the Buckaroos in the late 1960's. Sax, guitar, steel, fiddle, bass and drums. This one pushes the energy scale way up. Riffs and runs add to the energy. Key change in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Three Quarters, Sds (Hds) R & L Thru, Sds (Hds) Veer Left, Sds*

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Red Staggerwing (Snow SNW 1204)

Ralf Bender and Steffie Celler

Released by Emmy Lou Harris and Mark Knopfler in 2006. Electronic keyboard, guitar, rolling banjo, bass, fiddle, dobro and drums. This one says let's dance from the first note. Available on vinyl, CD and MP3. The CD and MP3 have an extra track with male vocal harmony and another track with female vocal harmony. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Square Thru 3, Courtesy Turn, Slide Thru, Swing, Promenade.*

If I Ruled The World (Sting SIR 373)

Paul Bristow

From the West End musical 'Pickwick'. Released by Harry Secombe in the UK in 1963. Also covered stateside by Tony Bennett and Stevie Wonder. Big band sound from an electronic keyboard, piano, silky strings, bass, horns, guitar, bells xylophone and drums. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

Give It Away (Solid Gold SG 510)

Bob Asp and Noah Siegman

Electronic keyboard, banjo, bass, guitar and drums. A toe tapper. Available on vinyl, CD and MP3. The CD and MP3 have an extra no melody track. *Standard Ferris Wheel Figure.*

What Kind Of A Fool Do You Think I Am (Solid Gold SG 708)

Don and Doug Sprosty

A hit for Lee Roy Parnell, reaching #2 in 1992. Guitar stylings, electronic keyboard, bass and drums. A relaxing rhythm. Available on vinyl, CD and MP3.

The CD and MP3 have an extra no melody track. *Hds (Sds) Square Thru, Tch 1/4, Walk & Dodge, Partner Trade, Reverse Flutterwheel, Pass the Ocean, Girls Trade 2 X's, Swing Corner, Promenade.*

Blaze Of Glory (Silver Sounds SSR 259)

Red Bates

A hit for Kenny Rogers. Rolling banjo, electronic keyboard, bass and a percussion track. Harmonize the tag lines. Recorded in one key. Available on vinyl and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Mockingbird Hill (Silver Sounds SSR 260)

Jim Logan

Popularized by Patti Page, and Less Paul and Mary Ford in 1951. The Patti Page release was on the Billboard pop music chart for 22 weeks, peaking at #2. Guitar, banjo, electronic keyboard and bass with a percussion track in a melodic cover of this oldie. Recorded in one key. Available on vinyl and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Night Train To Memphis (Gold Rush GLDR 103)

Scott Brown

Covered by Roy Acuff, Dolly Parton, Webb Pierce, Dean Martin and Grandpa Jones. A toe tapping mix of fiddle, piano, banjo, and drums. This could be a

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yodeling song. Available on CD and MP3. The CD and MP3 have an extra audio-visual track that highlights the words as the music plays. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.*

The General Lee (Gold Rush GLDR 104)

Scott Brown

A Johnny Cash song from the 'Dukes Of Hazard' sound track. Piano, steel, banjo, bass and drums. Available on CD and MP3. The CD and MP3 have an extra audio-visual track that highlights the words as the music plays. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

San Fernando Valley (Double M MM 158)

Doug Davis

A #1 hit for Bing Crosby in 1944. Steel, piano, accordion, bass and drums with riffs and runs for a happy upbeat mix. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Suspicious Minds (Double M MM 159)

Herb Franklin

Elvis Presley's eighteenth and last #1 single. Acoustic guitars, xylophone, piano, bass and drums. Chases fill out the sound. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Take the Corner, Promenade.*

Help Is On The Way (Ocean OR 81)

Bob Price

A country Gospel mix from a fiddle, guitar, piano, bass and drums. Chases fill out the sound. Available on CD and MP3. *Standard Ferris Wheel Figure.*

Lay Down Sally (Rhythm RHY 259)

Wade Driver

A hit for Eric Clapton in 1977, later covered by Don Williams. Guitars, bass, harmonica, piano and drums in a mix that nears the top of the energy scale. Available on CD. The CD has an extra split track in stereo for the



Welcome to the National Convention!

vocal and instrumental. There is also another track with a mixed vocal background. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

You're The Reason (Square Tunes ST 1055)

Elmer Sheffield

Recorded by Webb Pierce and Hank Williams III among others. Steel, Fiddle, and piano that go from lead to fill plus a rolling banjo, bass and drums. A floor lifter, Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Rollaway, Turn Thru, Promenade Corner.*

Just Another Polka / Lorraine's Fiddle (J Bar L J-L 60001)

Brian Hotchkies

Written in 1953, recorded by Guy Lombardo and Frankie Yankovic. Accordion, bass, xylophone, and drums. Dancers will sing along on the tag lines of this oldie. *Hd Couple Down the Middle, Split #3, Separate Around One to a Line of 4, Down the Middle, As Couples Separate Around One to a Line of 4, Star Thru, Square Thru 3, Swing Promenade.*

Lorraine's Fiddle is a traditional sound from a fiddle, bass and guitar.

Available on CD and MP3. The CD and MP3 have several extra tracks including six couple choreography and a vocal track with Mainstream and Plus. It also has an original track by Joe Louis and a studio blooper track.

Hoedowns

Relight My Fire / Superstar (Grammophone GP 206)

Relight My Fire is a contemporary orchestration mix of strings, piano, keyboards, bass and percussion. Nonintrusive vocals.

Superstar is an electronic alternative electronic sound mix.

Check 'em out for variety. Recorded in one key. Available on vinyl, CD and MP3.

Juicy Fruit / Senorita Serenade (Desert D 9016)

Juicy Fruit is a melodic electronic arrangement.

Senorita Serenade is a South of the Border sound from guitars with a percussion section.

Available on CD and MP3. The CD has a regular track and an extended track.

Backwoods / Serengetti Sunrise (Mountain MR 5027)

Backwoods is an upbeat sound from a fiddle, harmonica, bass, acoustic guitar, banjo and drums.

Serengetti Sunrise is an alternative electronic sound mix.

Available on CD and MP3. The CD and MP3 have extended tracks for both songs.

A lot of good releases this month just prior to the National Convention. Check them out on your tape service. Have you started to recruit new dancers? Until next month keep it FUN!

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By *Patrick Demerath*



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 continues to receive positive communications and appreciates these positive encouragements to continue, and contributions from callers and dancers all over North America and abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome and segregationist dance programs.

This month's ACA Viewpoint continues the subject of the value "**DANCING TOGETHER**" from last month's **American Callers' Association Viewpoints**. The idea of "**DANCING TOGETHER**" continues to grow and is acceptable as an alternative to the "separatist" and "stressful" dance programs that are prevalent and practiced in the square dance community. ACA received an email from Tom Waymire in Colorado. Tom and his wife are new dancers dancing less than a year. Tom read and appreciated the **American Callers' Association Viewpoint** in the July issue of American Square Dance magazine. Tom points out that the modern emphasis in square dancing on precision drills rather than on dancing to good music is a real negative motivator. He states that he realizes that dancers don't break down with their local (Colorado) callers, but national callers (just had one in Lyons, Colorado) like to emphasize "Creative Choreography" as was illustrated in the Square Dance magazine on pages 23-25. In looking at that article, Tom didn't find "Heads Zero Lines" "Peel Off" or "Grand Swing Thru" on any

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Mainstream or Plus dance listing

Tom narrates that variety may be the spice of life for these, the national callers, but therein lies the reason for the DEMISE of square dancing.

People learn Mainstream. People learn Plus. People learn the "Creative Choreography" of national callers. People learn Dancing by Definition. Then they die or quit along the way.

Tom continues and states that at the last "big" dance he attended in Lyons that there were NO younger dancers and NO newer dancers. Virtually everyone (except us) danced Plus. Tom's result is that he and many others have learned not to attend dances with national callers, until they can dance much better.

Tom suggests that he knows that there is "easy" Mainstream (not Beginner) and "advanced" Mainstream calling. He further suggests that callers would serve the dancers better by announcing the level of the next tip. Then people can actually dance and enjoy the music rather than feel like they are marching a drill.

The **American Callers' Association** would like to thank Tom for his letter. DANCING TOGETHER is all about SQUARE DANCING where everyone can dance and enjoy a One Floor One Level, and One People all dancing together not one hall for Mainstream, one hall for Plus, A1, A2, C1, C2, C3 and C4. If we are ever to see square dancing grow again, we must have one floor called SQUARE DANCING where EVERYONE CAN DANCE together.

Maybe the time is approaching for the dancers to take back square dancing.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association (mac@americancallers.com) or Dr. Patrick Demerath (pdemerath@uwa.edu). **WE WOULD LOVE TO HEAR FROM NEW DANCERS OR THOSE WHO COMPLETED LESSONS AND DROPPED OUT OF DANCING.**

Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, happy dancing.

If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!

CUE TIPS

*Selected by
Fran & Jim Kropf*



If all of our Dancers would just "Follow That Dream" and bring a couple to a dance class this September our dance halls will be running over.

Choreographer: Bev Oren, 1043 Santo Antonio Dr #141, Colton, CA 92324

CD Music: Elvis Presley, Track 9 "Follow That Dream"

MP3 Download: WalMart.com

Rhythm Phase: Two Step

Footwork: Opposite Direction for Man(except where noted)

Follow That Dream

Phase II+2 (Fishtail, Strolling Vine) Two Step – Speed: 37-38 rpm

Intro, A, B, A, Brg, B, A, A, End

STAND OP FCG, M fcg WALL

Intro

WAIT ; WAIT ; APT, PT ; TOG to SCP ; 2 FWD 2 STEPS ; ; SLOW TWISTY VINE 4 to BJO ; ; WHEEL 6 fc WALL ; ;

A

LEFT TRNG BOX ; ; ; ; STROLLING VINE ; ; ; ;

B

TRAVELING BOX w/ PICK UP [cp lod] ; ; ; ; PROG SCIS – 2X to BJO, CK ; ;

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A

LEFT TRNG BOX ; ; ; ; STROLLING VINE ; ; ; ;

Brg

SLOW TWISTY VINE 4 to BJO ; ; WHEEL 6 fc WALL ; ;

B

TRAVELING BOX w/ PICK UP ; ; ; ; PROG SCIS - DBL to BJO, CK ; ; ; FISHTAIL ; WALK & FC ; FC to FC ; ON AROUND to LOP fc REV ; BK HITCH ; FWD 2 STEP ; LUNGE FWD, TRN AWAY REC to FC ; 2 TRNG 2 STEPS fc WALL ; ; 2 SD CLOSES ;

A

LEFT TRNG BOX ; ; ; ; STROLLING VINE ; ; ; ;

A

LEFT TRNG BOX ; ; ; ; STROLLING VINE ; ; ; ;

End

SLOW TWISTY VINE 4 to BJO ; ; WHEEL 6 fc WALL ; ; TWIRL VINE 2 ; STEP APT & PT ;



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2:00-4:00pm
7:30-10:30pm

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CREATIVE CHOREOGRAPHY

*From
Lee & Steve Kopman*



This month lets add a "twist" to square dance choreography by adding the call Left in front of Touch 1/4. These figures will be very challenging for your dancers.

- 1) HEADS LEFT square thru 2
LEFT touch 1/4
boys trade
touch 1/4
boys diagonally pass thru
right and left grand
(3/4 promenade)
 - 2) SIDES LEFT square thru 2
LEFT touch 1/4
centers trade
split circulate
LEFT swing thru
circulate
{ lefty } scoot back
left allemande (1/4 promenade)
 - 3) Heads Zero Lines
LEFT square thru 2
trade by
LEFT touch 1/4
 - 4) Sides Zero Lines
LEFT square thru 2
trade by
LEFT touch 1/4
centers trade
girls trade
split circulate
slip the clutch
left allemande (3/8 promenade)
 - 5) HEADS LEFT square thru 2
LEFT touch 1/4
CENTERS hinge
BOYS diamond circulate
2 face line bend the line
- acey deucey
girls trade
square thru 4
right and left grand
(1/2 promenade)

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- touch 1/4
boys diagonally pass thru
right and left grand
(3/4 promenade)
- 6) SIDES LEFT square thru 2
LEFT touch 1/4
centers trade
centers run
ferris wheel
GIRLS swing thru
extend
girls run
pass the ocean
right and left grand
(3/8 promenade)
- 7) Heads Zero Lines
slide thru
LEFT touch 1/4
CENTERS hinge
BOYS, diamond circulate
CENTERS bend the line
pass the ocean
swing thru
circulate
right and left grand
(5/8 promenade)
- 8) Sides Zero Lines
slide thru
LEFT touch 1/4
centers trade
trade the wave
- centers trade
boys run
pass the ocean
scoot back
right and left grand
(3/8 promenade)
- 9) HEADS star thru
double pass thru
leads U-turn back
LEFT touch 1/4
centers trade
boys trade
right and left thru
touch 1/4
boys diagonally pass thru
right and left grand
(1/4 promenade)
- 10) SIDES star thru
double pass thru
leads U-turn back
LEFT touch 1/4
split circulate
acey deucey
slip the clutch
left allemande (1/8 promenade)
- 11) Heads Zero Lines
pass thru
tag the line
leads U-turn back
LEFT touch 1/4
centers trade

- split circulate
LEFT swing thru
trade the wave
right and left grand
(5/8 promenade)
- 12) Sides Zero Lines
pass thru
tag the line
leads U-turn back
LEFT touch 1/4
trade the wave
follow your neighbor
trade the wave
scoot back
right and left grand
(3/8 promenade)
- 13 HEADS square thru 2
right and left thru
LEFT touch 1/4
CENTERS hinge
BOYS, diamond circulate
CENTERS, wheel & deal and
sweep 1/4
touch 1/4
- boys diagonally pass thru
right and left grand
(1/2 promenade)
- 14 SIDES square thru 2
right and left thru
LEFT touch 1/4
follow your neighbor
circulate
scoot back
extend
right and left grand
(1/2 promenade)
- 15 Heads Zero Lines
slide thru
LEFT touch 1/4
acey deucey
girls trade
star thru
trade by
LEFT touch 1/4
scoot back
girls run
slide thru
left allemande (at home)

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YOUR ROVIN' CORNER



From

Jim Pead and Betsy Waite

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 how callers are made and the 58th Annual National Square Dance Convention

A witty person once said, "Never watch sausage being made or you will never eat sausage again." We have watched square dance callers being made several times and we are still square dancing – moreover, we have gained a deep appreciation for callers. They are made by a lot of hard work, a bit of talent, and a tremendous amount of perseverance.

Jim and Betsy hosted a caller school in June, termed the "2009 Trail Thru Caller College." Doug Davis, Nasser Shukayr and Mike Kelly were the instructors. The students varied from brand new to rather experienced. "Ya-Ya Liu," from Beijing was perhaps the least experienced. Although her husband, Shisong Liu is an accomplished caller, leading the "Hand in Hand" square dance club in Beijing, she had done little calling. Ya-Ya had troubles with accent, timing, and mic control, she persisted and prospered. She was easily the class favorite. Each time she stepped up to the microphone to call, all eyes in the room turned to her.

At the other end of the spectrum was Fred Jones from Beaumont who has been calling for some years. He came to the school to brush up on his techniques and to learn pearls of wisdom from Nasser, Doug and Mike. The rest of the students were just excellent, and all grew tremendous from a week of pressure cooking!

New callers, as well as new students, are the lifeblood of square dancing. Without callers, dancers can't dance and without dancers, callers cannot function. I think often of the callers I have known who have passed on. If we do not replace them, square dancing will shrivel and die.

58th National Square Dance Convention (Long Beach, California): If you chose this year to "skip" the National Convention, you chose the wrong year! Never have I seen a better organized convention, or one in a more beautiful location. About 5,000 dancers came to Long Beach, with their dancing shoes on, ready for fun. Besides the many exhibition groups, the vendors, the many dancing venues, Long Beach put together an outstanding education program.

Two events that were unique were the "Rainbow Room" and "Square Dance Competition." Now we all know we do not have competition in square dancing, which is the ultimate cooperative activity. At the 58th, though, there was competition. One evening there was "Open competition," the next evening was "Youth competition." They were organized on a "Last Square Standing" format, in which the calls became faster and faster, more and more difficult. Tony Oxendine and

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Randy Dougherty, said that callers enjoy this kind of activity as much as the dancers. The NEC and the Caller squares went early, while the Rainbow Dancers were the winners. An interesting event!

The Rainbow Room was designed as a high energy, freewheeling, informal dress group that was popular, especially with the younger dancers and those who danced both boy and girl, interchangeably. Many high kicks, whoops, and creative dances (within regular square dance moves) proved to be lots of fun.

For the first time ever, the EAASDC (European Association of American Square Dance Clubs) had a display in the Showcase of Ideas. Our special friends from Berlin, Heidrun and Herbie Hoffman brought a German flag, a large map of Germany, and a map of Berlin. Many copies of the EAASDC Bulletin were snapped up and there was much interest in dancing in Europe. There are over 500 square dance clubs in Germany who welcome visitors, especially Americans.

There was a large representation of dancers from abroad, perhaps the largest in many years. About 500 dancers came from outside the USA, including over 30 from Germany, 25 from Taiwan and 12 from Beijing. Many more from Beijing were scheduled, but the economy and fear of the "swine flu" kept them away. Many countries had 12-15 dancers in attendance and there were at least 10 from little Belgium and a few from as far as Australia! Perhaps two years from Jim and Betsy as "Directors of International Publicity" did some good after all!

Now we are looking forward to Louisville in 2010 and Detroit in 2011! Oklahoma City was chosen to host the 2013 convention while several states and regions declared their "Intent to Bid" for future years.

We cannot close without a brief description of our travel adventure to Long Beach. We chose to travel by Amtrak from Houston to LA, rent a car and return the same way. The Amtrak experience was fascinating, featuring "coach" seating. The meals were delicious, and the scenery fascinating. The American Southwest seemed dry and brown, but when you looked close it is a rich and varied landscape. Of course 36 hours in a coach seat was challenging. We were tired when we arrived home, but felt replete! We chose Amtrak for the Adventure, and we got it!


Next month we will talk a bit about classes, recruiting, and preserving dancers!

On The Record ROUNDS

Ralph & Joan Collipi

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Take a  at what is just released...

The following dances were choreographed by Daisuke and Tamae Doi:

Over the Rainbow

Phase 3+2 (Fan, Hockey Stick) – Rumba – Columbia COCS 11737 CD Track 1
Dance has chase 3/4, man full turn chase, hockey stick to tandem with opposite cucaracha's with arms, crab walks, ending is back basic, side point. Very nice rumba.

Nocturne III

Phase 3+2 (Weave to SCP, Diamond Turn) +2 Forward/Lock Forward/Lock Forward, Back/Lock Back/Lock Back) – Waltz – Universal International DC 9806 CD The Ultimate Secret Garden Disk 1 Track 2

Check Thru Rec Side, and roll, back twinkles, locking steps, diamond turn 1/2 and quick diamond in 4, cross hovers, open box. Ending is check back rec. lunge apart. Routine flows smoothly.

A Summer Place

Phase 4 – Slow 2 Step – Ranwood CD Theme From A Summer Place Track 1 by Percy Faith Orch.

Starts with lady developpe, woman inside roll to face. Has basic underarm turn, ronde lariat. Also has traveling cross chasse, back wheel, man under lady under. Ending is prom. oversway. Choreographed very well.

The following dances were choreographed by Brent and Judy Moore:

Boy On A Dolphin

Phase 4+2 (Hip Twist, Cuddle) – Rumba – Prandi sound CD 135, Latin Dream Track 7 II Ragazzo Sul Delfino @ 23 MPM

Lovely rumba music and routine. Has open hip twist, fan, alemana to lariat, cuddles, hockey stick overturn, new Yorker, spot turn, developpe, aida, swivels, ending is quick swivel to a fenceline.

Recordings reviewed
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Havana

Phase 3 – Cha Cha – DanceVision CD 217 Latin Dances Sport Classic Track II at 28 MPM

Very nice cha cha. Has open break, fenceline, back open vine 4, whip lady to shadow, solo traveling door. Bridge 2 has new Yorker in 4 with a close.

The following dances were choreographed by Barry and Bobbie Bartlette:

Hot Cha

Phase 3+2 (Pretzel Turn/Windmill) – Cha/Jive – Artist. Jr. Walker & the Allstars
Album: Shotgun single download available on Walmart.com

Basic cha and jive. Has open break, peek a boo 2 times, fenceline, Jive has pretzel turn with double rock, right turning fallaway, kick ball change, ending is peek and hold.

Texarkana Waltz

Phase 2+1 (Unphased-Reverse Maneuver) – Waltz – Texarkana Waltz – Artist Sherry Leece – Album: A New Lease On Life single download available on Walmart.com



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GLDRR 102 **Tennessee Waltz** Cued and written by Bud Merrihew w video

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A true friend is one who supports you when you are struggling, prods you to personal growth, and celebrates your successes as if they were his own.

– Ed Foote

Country western music accompanies this routine. Has left turns, reverse twist vine. Twist balance left and right, ending is point line of dance and hug.

Tennessee Moon

Phase 3 – Rumba/Foxtrot – Artist Neil Diamond album Tennessee Moon Track 1 single download available on Walmart.com

Routine starts with side close and side draw close. Has reverse underarm turn, lariat, fencelines, circle chase, left turns, whisk, ending is apart point.

The following dances were choreographed by Annette and Frank Woodruff:

Charlie's Guitar

Phase 4+0+1 (Natural Top) Rumba – CD Brazil & Beyond track 6 Choro II Charlie Byrd and Laurindo Almeida

Alemana, hand to hand, whip, crab walks, hockey stick, chase, New Yorker in 4 2 times, latin whisk, ending is thru touch side corte. Nicely done.

Do It – Rat Now

Phase 4+1 (Stop & Go) – Jive – CD Don't Be Cruel, Ace Cannon featuring Bill Black's Combo track downloadable from Amazon

Nice basic jive. Has change place, stop and go, pretzel turn double rock, American spin, point steps. Triple wheel, traveling sandstep 2 times, lindy catch, windmill. Ending step back and sit.

You Lied To Me

Phase 4+1 (Cuddle) – Cha – Du Hast Mich 1000 Mai Belogen Tack 1 of Ariola Album Andrea Berg or Download – Josee Boiten

Dance has New Yorker, crab walks, alemana to lariat, hockey stick, cuddles, ending is open out.

Beyond The Sea

Phase 3+2 (Dia. Turn/Hover Telemark) – Foxtrot – Sing & Swing With bobby Daren CD Track 10 download from Walmart – Wayne and Barbara Blackford

Great music and a nice phase foxtrot. Has left turns, hover telemark, cross hovers, spin turn, diamond turn, dip back to a leg crawl.

THE COUNTRY LINE



By
Mike Salerno

Howdy Folks. Occasionally, I come across a dance that makes me think. This month's dance is one of them. Generally, when we execute a turning Triple Step, a gradual turn is used or the turn is done on the last step of the triple step. This dance asks you to turn before executing the triple step. The triple step is then done straight forward. Is that good or bad? Who knows, but it is something that opens the mind to new options. Give the dance a try and have fun. After all, it is still summer and having fun is what summer is all about.

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

THIS MONTH'S LINE DANCE:

Cabo San Lucas

Basic Steps (Official NTA Definitions):

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight to the original foot.

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).

Skate: Sliding the foot diagonally forward away from the center of mass with the body turning with the foot.

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

Sway: A. A tilt of the chest to the side, without lowering the torso.

B. To stretch the spine upward.

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

* Prompting Cues are in **Bold** Lettering

NAME: Cabo San Lucas

DESCRIPTION: 32 count, 4 wall Improver Line Dance

CHOREOGRAPHER: Rep Ghazali, Scotland

MUSIC TEMPO SUGGESTIONS:

Slow – Six-Pack Summer by Phil Vassar (100 BPM)

Medium – How Do You Like Me Now by Toby Keith (108 BPM)

Fast – Cabo San Lucas by Toby Keith (114 BPM) or Any Moderate to Fast Tempo

COUNTS/STEP DESCRIPTION

* *Start dancing on lyrics*

Cross/Rock, Side Triple Step, Cross/Rock, 1/4 Turn, Triple Step Forward

1-2) Cross/Rock Step Left Foot in Front of Right Foot, Step Right Foot in Place

3&4) Step Left Foot to Left Side, Step Right Beside Left Foot, Step Left Foot to Left Side

5-6) Cross/Rock Step Right Foot in Front of Left Foot, Step Left Foot in Place

7&8) Turn a 1/4 Right on ball of Left Foot, Step Right Foot Forward, Step Left Beside Right Foot, Step Right Foot Forward

Step Forward, 1/2 Pivot, Rock/Step Forward, Replace, Rock/Step Backwards, Replace, Triple Step Forward

9-10) Step Left Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

11-12) Rock/Step Left Foot Forward, Step Right Foot in Place

13-14) Rock/Step Left Foot Backwards, Step Right Foot in Place

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

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Rock/Step, 1/2 Turn Right, Triple Step Forward, Skate Left, Skate Right, Triple Step Forward

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

19&20) Turn a 1/2 Left on Ball of Left Foot, Step Right Foot Forward, Step Left Beside Right Foot, Step Right Foot Forward

21) Swivel on Ball of Right Foot, Step Left Foot Forward to Left Diagonal (Skate)

22) Swivel on Ball of Left Foot, Step Right Foot Forward to Right Diagonal (Skate)

23&24) Step Left Foot Forward, Step Right Beside Left Foot, Step Left Foot Forward

Step Forward, 1/2 Pivot, Triple Step Forward, Cross, Step Backwards, Sway Left, Sway Right

25-26) Step Right Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

27&28) Step Right Foot Forward, Step Left Beside Right Foot, Step Right Foot Forward

29-30) Cross/Step Left foot in Front of Right Foot, Step Right Foot Backwards

31-32) Sway Body Left Transferring Weight to Left Foot, Sway Body Right Transferring Weight to Right Foot

Let's Dance It Again & Again.

Recruiting New Dancers

This information was developed by the Education Committee of the United Square Dancers Of America, Inc. and will provide a brief summary of just a few of the topics concerning the recruiting of new dancers. These same recruiting techniques apply to square, round, contra, clogging, and other folk dance clubs. Leadership Education material can also be printed directly from USDA web site at www.usda.org.

INTRODUCTION

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

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

RECRUITING PLANS

To conduct a successful and prosperous recruiting program, a club must design and develop their recruiting plans and guidelines well in advance. Their plans should consider class dates and schedules, length of class sessions, class size, class fees, class facilities, caller, angels or club helpers, attire, training materials, handouts, literature, interaction and interface with the club members and the club activities, class publicity and promotion, and club member support and involvement with the class. Educate the club members (recruiters) by developing an

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information sheet that provides answers to questions that will most likely be asked by the new prospects. These information sheets should include data about the club as well as the total square dance activity.

RECRUITING METHODS

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

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

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

Advertise: Design, develop and distribute posters and flyers advertising your class plans. Place flyers in malls, stores, community bulletin boards, Chamber of Commerce, Welcome Centers, Welcome Wagons, Community Service Centers, waiting rooms, business offices, etc. Advertise via electronic billboards and the community service features of local radio and TV stations. Advertise and publi-



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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*

cize by writing club, class, square dance articles for local newspapers and local square dance publications. Build a dynamic, live dancing club square dance float for use in various community parades and pass out flyers along the route.

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

RECRUITING PROCESS

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

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

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

For additional information about USDA or any of its programs, please visit our website www.usda.org or Email the Education/Publications Committee at usda.education.publications@usda.org. See website www.usda.org Officers & Committees for Current Officers and Committee Chairs mailing address and phone.

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HISTORIC LOUISVILLE 9:00am-12:00noon

You'll view from your coach the nationally renowned perseveration districts of **West Main Street** and **Victorian Old Louisville**, the **University of Louisville**, the **J.B. Speed Art Museum** and the home of the Kentucky Derby, **Churchill Downs**. You will stop at 55 acre **Locust Grove**, the remaining acres of General George Rogers Clark's Georgian style plantation. Clark was the founder of Louisville and legendary war hero, best known for his expeditions in the Northwest Territory. www.louisvilleky.gov/Visitors

BELLE OF LOUISVILLE LUNCH CRUISE 11:30am-2:30pm

The Steamer **BELLE OF LOUISVILLE**, a National Historic Landmark serves as the Western anchor of Louisville's award winning Waterfront Park in downtown Louisville. With the playing of the calliope, the Belle, now in her 93rd year, continues to beckon one and all to join her on a journey back to the time when she carried passengers and goods to ports all along the beautiful Ohio River. www.belleoflouisville.org .

BASEBALL BATS AND GLASSWORKS 9:30am-12:30pm

This tour includes a visit to the **Louisville Slugger Museum**, where you can experience the thrill of baseball history and the players who made history. Next you'll see artisans performing their crafts at the **Louisville Stoneware & Glassworks**. www.sluggermuseum.org, www.louisvillestoneware.com, www.louisvilleglassworks.com

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The Falls of the Ohio Interpretive Center offers you the opportunity to walk down to one of the best preserved fossil beds of the Devonian era. Next is a stop at **The Howard Steamboat Museum**, Victorian home of the Howard family, founders of Jeffboat ship building company and exhibiting more than 1000 pieces of memorabilia. The final stop is at **Schimpff's Confectionery**, one of the oldest continuously operated family candy businesses in the United States. www.fallsoftheohio.org, www.steamboatmuseum.org, www.schimpffs.com.

PRE-CONVENTION TOURS:

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Renfro Valley: enjoy a delicious all you can eat buffet; attend a wonderful show similar to the Grand Ole Opry; next morning, awaken to a delicious country breakfast; visit the many shops in the area, then head off to the **Kentucky Music Hall of Fame**. www.renfrovalley.com/index.php, www.kentuckymusicmuseum.com/default.htm

Berea: the craft capitol of Kentucky, enjoy a luncheon at the historic Boone Tavern. After lunch, take time to visit the many shops of the local artisans. www.berea.com

Shakertown at Pleasant Hill: founded in 1805 by the Shakers, a celibate religious communal sect who believed in simplicity and separation from the world. This is a 2700 acre National Landmark which beckons you to the 27 restored buildings with craft demonstrations and Shaker furniture exhibits. You will spend the night at Shakertown and have dinner and breakfast in the Trustee House. You will tour the village, then off to **Holly Hill**, a charming restaurant in the heart of Bluegrass Horse Country. The Inn, built in 1845, offers fine dining in a historic country setting. www.shakervillageky.org

Woodford Distillery (The Bourbon Home Place): This distillery crafts the finest hand-made Bourbon available today. The process remains virtually unchanged from the process used by Elijah Pepper in 1812. You will come to understand the colorful history behind Bourbon making accompanied by the rich tradition in Kentucky. You will have time to stop in the gift shop (a must) which specializes in Kentucky made products. www.woodfordreserve.com/age.aspx?ReturnUrl=%2fDefault.aspx

ALL THINGS CONSIDERED

By
Ed Foote



How To Get Names Of Potential Dancers

If your club does demos for the public during the year, such as at malls, shopping centers or fairs, you have a ready source of potential new dancers. Unfortunately, most clubs do not take advantage of this situation. They may hand out a flyer announcing the date of the next beginners class, and that is usually all that is done.

Simply handing out a flyer puts the burden on the recipient to remember when the class will occur and to be enthusiastic about attending. Surveys have shown that this does not work, that people need to be personally invited to the class and often taken there. Even the word "class" scares some people away. Despite the publicity of the findings of these surveys over the years, clubs routinely ignore these findings and continue to advertise a class by handing out flyers or putting an ad in the paper. Then they wonder why they have few or no people for their class.

SOLUTION: At a demo where potential class members are in attendance (usually any place except nursing homes or retirement homes), do the following:

1. Announce at the demo that everyone watching will receive an invitation to a free dance in the future. This should hold them for a few minutes.
2. Be sure to invite people in the audience to participate in the demo, and have club members actually go into the crowd and lead people to the floor. People will be much more likely to give their name if they have participated or seen others participate.
3. After one brief demo, announce again about the free dance. Say that in order to receive this free invitation, you will need peoples' name, address and phone number.
4. Immediately have another demo with people from the audience. Have club members circulate through the audience collecting this information. Each club

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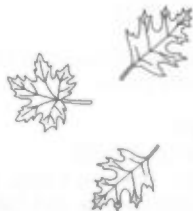
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member should have some note cards and a pen.

Do NOT merely pass around a sheet of paper – people are much more likely to give this information if they can talk one-on-one with a dancer.

5. Tell all club members ahead of time NOT to say this is for a beginners class or lessons. This will make people feel they are committing to something, and they will be reluctant to give their name. The key phrase is: "This is for a free dance."
6. Be sure to start collecting the names BEFORE all the audience participation is over. If you wait until the end, the crowd will scatter before you can get to most people. Ideally, have at least 3 audience participation sessions of 5 minutes or less. If you have enough time, you can alternate back and forth with a club demo of no more than 5 minutes, followed by an audience participation demo.
7. Tell club dancers who are dancing with audience members to get the names of these people before they leave the floor.

AFTER THE DEMO, THEN WHAT?

1. Make a list of all the names, addresses and phone numbers. One month before the start of your class, send everyone on the list an invitation for a free dance. Do NOT say it is for a class – that could scare people away. Be sure to include an RSVP person to contact.
2. Two weeks before the dance, phone all those from whom you have not received an RSVP. This will likely be most of the people.
3. For those who are undecided, phone again 5 days prior to the dance. Offer to have someone bring them to the dance. But if someone gives an outright "no", do not phone again. You don't want people to feel pressured.
4. Keep the names of any who do not attend the dance and contact them the next year. And the next. And the next.

If you follow all these steps and do 3 or 4 demos a year, this should give you a ready supply of contacts and hopefully a reasonable beginners class.

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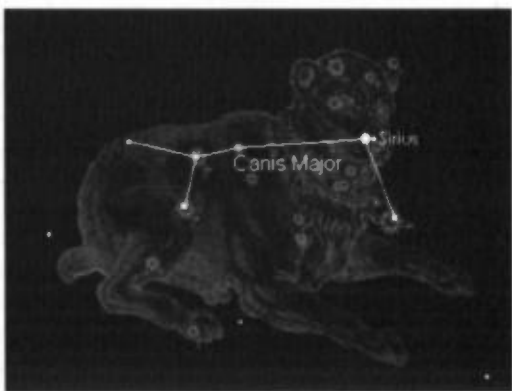
By
Paul Moore



The Dog Days of Summer

Here we are in the midst of the *dog days*. For most people the phrase *dog days* refers to the heat and humidity that makes dogs head for the shade panting and for people to “dog it.”

Dog Days has a much longer and more complex history than just canine indolence. In Roman times, the star Sirius (the dog star) rose and fell with the sun in mid-summer. Since Sirius is the brightest star in the sky, Romans believed that the light from Sirius added to the heat of the sun, making the days that much hotter. Sirius is also the main star in the constellation Canis Major – the great dog. Those especially hot days of ancient Rome were called *caniculares dies*: literally, the days of the dog. [First aside: the Canary Islands are not named for birds; they are named with the Latin name for dog.]



[Second aside: those who have read or seen the Harry Potter series know of the character Sirius, who was a were-wolf or were-dog. Sorry, this is the kind of trivia that sticks in my brain, and I cannot get rid of it except by giving it to someone else. Very much like having part of a song going through your head which won't go away until you have hummed it to someone, who now has it stuck.]

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The dog days of summer are memorialized in many media. In *A Christmas Carol*, Charles Dickens describes scrooge as have such a cold heart that he dropped the temperature in his office, even during the dog days. A number of films use *dog days* in their titles or as part of the theme. Perhaps the most famous one is *Dog Day Afternoon* with Dustin Hoffman.

And the dog days show up in contra dance, too. For example, Stew Shacklette of Kentucky wrote a very good (but somewhat disorienting) dance for three couples called *Dog Days of Summer*.

However, I think we will head south for a simpler dance that is just made for the time of year. Bob Dalsemer wrote contra called *Dog Branch Reel*. The term *reel* describes a type of music structure; reels are the most common tunes used for square dance hoedown music. Bob is one of the true geniuses of the contra dance world. He has choreographed a countless number of contra dances, and all of them are keepers. He also arranges and produces outstanding contra dance music.

I suspect that the *branch* in the title has nothing to do with trees, but refers to a tributary to a stream or creek [Third aside: in some parts of the country *creek* is pronounced *crick*. If you can find Patrick McManus's hilarious essay defining the differences between a creek and a crick, you will learn that the differences are greater than the pronunciation.]

Back to contra dances. Bob is the type of choreographer who can take a handful of basics and put them together in a way that they all feel new and fresh. The dance does not look all that great on paper, but when set to the right tune and danced well, this is a great one.

Dog Branch Reel by Bob Dalsemer

Formation: Alternate Duple

Suggested Music: Year of Jubilo

Intro: - - - -, neighbor dosado

1-8: - - - -, actives swing in the middle, face down

9-16: - - - -, down the hall in fours

17-24: - - - -, u-turn and come back

25-32: - - - -, - - circle left*

33-40: - - - -, neighbor swing

41-48: - - - -, long lines forward & back

49-56: - - - -, inactives swing and face up**

57-64: - - - -, neighbor dosado

*Do not bend the line before circling. Since you must circle all the way around, it is best to just meld into the circle and get moving. Bend the line would suggest falling back into long lines; if you do, you will not complete the circle in time.

**Whenever the actives (the ones) or the inactives (the twos) swing, they finish the swing facing their original direction unless otherwise instructed.

I don't think this dance needs anymore explanation – and it is perfect for *the dog days of summer*.

[PS: Many thanks to Heiner Fischle of Hannover, Germany, who published this dance in his marvelous bi-lingual (English and German side-by-side) volume on contra dance: *Leitfaden Contra Dance Band 1 & 2*]



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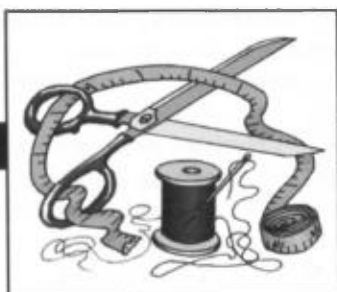
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SEW ON & SEW FORTH

By
Karen Reichardt



Power of the Press

Three factors are involved in the construction of a couture creation (the art of fine sewing). They are sewing, fitting, and pressing. Most home sewers omit pressing. To change the quality of your garments from *'home made'* to *'couture creation'* requires good pressing.

In the finest couture houses of Paris, London and Rome the pressers often get paid more than the sewers. They use 12 to 15 pound irons and billows of steam. Heat, steam, pressure and time are factors that shape the garment just as much as the stitching. In all of the classes on fine sewing techniques the instructors say to use, one-third of your time fitting, one-third of your time sewing, and one-third of your time pressing.

Prove to yourself the power of the press.

1. Cut out 4 squares of fabric about 4 inches x 4 inches.
2. Sew them together to make a quilt block
3. Press the quilt block.

Do it the couture way.

1. Cut out 4 squares of fabric about 4 inches x 4 inches
 - a. Sew them into sets of two
 - b. Press the seams flat, just the way they went under the presser foot of the machine. This is called melding. It embeds the thread in the fabric.
 - c. Open the sets and press the seam to one side. Press on both sides.
 - d. Allow the sets to cool on the ironing board. After heating, the fibers must cool in place so that the crease is set. Moving them before they are cool can undo the hard work.
2. Make a quilt block.
 - a. Align the sets with the seam allowances going in opposite directions.
 - b. Sew the sets together.
 - c. Meld the seam by pressing the seam as it went under the presser foot.
3. Open out the quilt square and press on both sides.

Can you see the difference in the quilt squares? The first block will have puckers where the seams meet. The second will lay flatter and smoother. All of that pressing takes time. The purpose of sewing at home is not to make it fast, but to make it perfect.

Tools for pressing: Ironing board, cover, pad, and iron.

How old and rickety is your **ironing board**? Does it wobble when you try to press and is the top level? The best ones have four separate feet. They are much more stable than the T-bar styles. The new wider boards make ironing square dance clothes much easier and are worth the investment. Look for a heavy-weight board that has a solid latching mechanism on the bottom. This is for *safety*, not just for convenience.

The best **cover** for an ironing board is NOT a shiny silver one. This can cause the fabric to scorch because of reflected heat. Steam can't pass through so the fabric stays soggy and doesn't cool properly. It can also get soiled and transfer stains onto the next project. The best cover for the ironing board is one you make from old sheets or table cloths.

The best **pad** is two or three of layers of Army type wool blankets. The wool can withstand any amount of heat, and it has the ability to pull the moisture away from the cover. To make a pad just use the cover for a pattern, it should wrap completely over the sides of the board.

Your most important tool – your **iron**. Depending on the age of your iron, the heating element may be burned out, causing the temperature settings to be inaccurate. If it is spitting brown stuff on your projects that is from burned mineral deposits in the water tank. To clean the water tank, dump out the water, fill the iron with white vinegar. Let it sit overnight. Dump out the vinegar, rinse and use. It will smell funny at first but it won't hurt anything. To clean residue on the sole plate of the iron, purchase iron cleaner from your fabric store.

To effectively use the iron while sewing, turn it on when starting sewing. Sew several seams, as long as they don't cross another seam. Then stand up and press the seams. The getting up and down from the sewing machine will help stretch back muscles and keep legs from cramping. Meld each seam first. Then press the seam. When pressing a seam open or to the side always press both sides of the garment.

Pressing, the couture way, will make sewing easier and reduce problems. The garment will show the increased time and effort put into it by the way it looks on the dance floor. It is the little details that make a big difference in sewing.



This is one way to keep your family together at National Square Dance Conventions.



From Kappie Kappenman

The Square Dance Picture Young Adults

*By Betsy Seele (Haddon Heights, New Jersey)
American Square Dance Magazine – December 1973*

Young adult dancing provides the transition between teen (youth) dancers and the average dancer of forty or more. This can be the most important phase of the square dance movement, since many leaders come from teen dancers who grow up and keep their enthusiasm for dancing. Yes, when a dancer reaches the ages between twenty and thirty, he or she can be the hardest person to keep in dancing.

The teen dancer is mainly still a student. He, or she, may work parttime to get pocket money, but does not generally have to support a family. The teen dancer needs social life which he has found in square dancing. The dancing provides him, or her, a chance to travel to which they might not normally have the opportunity to do. Because of no major obligations, the teen can be very active in the square dance picture.

As the dancer grows older, more responsibilities fall upon him. If the dancer is in college, he has to study for exams which are harder than he has previously experienced. The Rutgers exam schedule has a definite effect on the turnout of that club, for which my father and I call. If the dancer is not in school, then he has begun full-time employment, and is no longer free to leave early on a trip or take a day off when he wants to. These dancers may have more enthusiasm than the teen, but they are under more pressure and there will be drop-outs due to outside activities and some will never come back.

Young singles have their own problems. Partners are not available due to couples marrying and other people dropping out. While a steady partner is not needed for every club dance, especially if you have a singles or college group, a date is important for festivals and big dances. Most of the young adult dancers that

I know prefer to have a partner for these functions. This is not just for the girls; the men want to know they are going to dance also.

Having discussed some of the young adults, I'd like to talk about the positive aspects of the movement. As I said previously, young adults are the potential leaders of square dancing. Many teen callers of four or five years ago have gained the experience to carry them professionally with any older caller and

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they have more potential years of calling and dancing left. The young couples or individuals who have the enthusiasm to take a job in a club, whether it is as refreshment chairman or as president will manage to do a good job. They have more energy than older people who work the same schedules. Often especially in college groups, the young adults are well organized.

In working with young adults, and I consider a college age group in that category, I find that the transition state is very apparent. The people in the Rutgers Promenaders attend mostly "teen" dances and dance with great verve. These same dancers go to nearby adult clubs and have generally been accepted as adults.

In dancing style, many young adults are closer to teen dancers than to adults. These people are the easiest to teach in all square dancing. The college group is in a learning situation and those young adults who work have the discipline to learn anything they want to. The group at Rutgers have to be ordered not to twirl until after a certain number of lessons because we want them to learn position thoroughly. They come to a stage where they have picked up calls by memorization and can do the basics in almost any standard position, so the young adults are ready to fool around.

The caller has to keep this quickness in mind when he works with a young adult group. A good program for a young adult group should include a workshop at every dance. These people are the challenging dancers of the future, with more dancing experience behind them. The caller also must look for new combinations of calls in order to keep the dancers listening. A young adult club is not necessar-

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ily a single's group. Singles' clubs can take anyone from eighteen to eighty so long as they are not attached. A young adult club may include singles and young marrieds. At times these groups have some really young members who sleep and are rocked while their parents dance. We have one couple at Rutgers who have been bringing their son since he was six months old. Sometimes one of the girls watch the child while the parents dance; sometimes one parent will watch the child while the other dances with a friend. These people do not bring their son to every dance, but they don't stay home for lack of a sitter. A club should be able to accommodate the unusual when it consists of young adults.

I do not want to give the impression that singles' groups are not important to the young adults. These clubs provide an important contact point for people to meet each other and dance.

The singles' program has become an important part of the National Convention.

Young adults are the best publicity personnel for square dancing. They can relate to youth and yet not alienate the older people. Young adults are also the most enthusiastic and uninhibited promoters of square dancing. While many teens do not want their friends to know they square dance, young adults seem to be less influenced by their peer groups and are always ready to talk about their hobby and/or demonstrate it. Rutgers Promenaders members have danced at weddings, square danced at graduation parties, and have dragged their friends to the club. They come dancing with sprained muscles, broken arms, mono, and while pregnant. This is the kind of spirit which young adults have.

In conclusion, young adult dancers encompass all categories. They dance crazy like teens, but smooth like adults. They are single married, and/or parents. They are enthusiastic, but have many pressing interests and responsibilities which can lure them away from dancing. Young adulthood is the best time to get a dancer because those who stay through this period will be dancers for life.

The Foundation

For the Preservation and Promotion of Square Dancing

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to it's growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!

Sundance Spin

2010 Colorado State Festival • June 11-13, 2010

Vacation at a premier Colorado resort and go square and round dancing, too! A fantastic event is planned for next year in the heart of the beautiful Rocky Mountains in Keystone, Colorado, at the 55th Colorado State Square Dance Festival, Sundance Spin. The festival will be preceded by a Trails End dance hosted by Timberline Toppers on June 10, 2010, with the official start on June 11 and continuing through to Sunday morning, June 13, 2010. Highlighting the Friday and Saturday evening square dance sessions will be the calling of Mountain Magic and the round dance program will be highlighting the cueing of John and Karen Herr. There are many activities planned for your enjoyment – brought to you by the finest Colorado callers, cuers and leaders. Don't miss this superb weekend of great fun, fellowship and recreation. Check our website, www.sundancespin.com to discover our current registration discounts and if you book a room at Keystone Resorts using our lodging code "CK2CSS", then there is an additional \$15.00 off for up to two festival registrations. For the first time we have arranged lodging in either hotel rooms or 1 to 3 bedroom condominium units, many within a short walking distance of the dance facility. The registration form can be found on the Festival's web site. Don't delay – register today !

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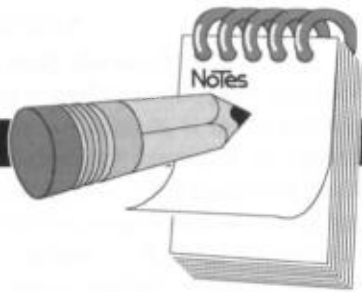
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CALLERLAB's booth at the National Square Dance Convention

WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 23-26, 2010 – Louisville, KY

June 22-25, 2011 – Detroit, MI

June 27-30, 2012 – Spokane, WA

Intl. Assoc. of Gay Square Dancers:

July 1-4, 2010 – Chicago, IL

July 1-4, 2011 – Atlanta, GA

AUGUST 2009

2-6 NORTH CAROLINA –

Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

7-9 WISCONSIN – 50th Wisconsin Square & Round Dance Convention, D.C. Everest High School, 6500 Alderson Street, Weston, WI 54476 (Near Wausau); Joe and Phyllis Kretschmer, W. 5852 Joe Snow Rd., Merrill, WI 54452; 715-536-2768; jphyllis1@charter.net; Bernie and Carolyn Coulthurst, Publicity Chairmen 715-824-3245; heretis@winternet.com; www.wisquaredanceconvention.org/2009.htm

9-13 NORTH CAROLINA –

Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

14-15 NORTH CAROLINA – 20th North Carolina State Convention “Salute to the Troops” – North Raleigh Hilton Convention Center, Raleigh, North Carolina; www.ncfederation.org; Lesley and Debbie Green 919-598-1104; Paul and Nita Walker 704-782-2616; Goo627@aol.com.

14-16 PENNSYLVANIA – Pennsylvania State Square Dance Convention, Penn Stater Conference Center Hotel, State College; Bob and Ellen Williams, 2159 palomino Drive, Warrington, PA 18976; 215-343-2969; PASquaredance.org

16-20 NORTH CAROLINA – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

20-24 CALIFORNIA – Norcal Callers School, San Jose; Ken Ritucci 413-734-0591; kenritucci@Aol.com; norcalcallersschool.com

28-29 COLORADO – The 41st Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front St., Clifton

(just South of Grand Junction); Pat and Wanda McBride 970-434-3543; pandapw@juno.com

SEPTEMBER 2009

3-6 **IOWA** – 39th National Singles Dance-A-Rama, 5202 Brady Street, Davenport; dar2008@ssdusa.org for questions; reg2009@ssdusa.org for registration

4-5 **TEXAS** – 15th Annual Chaparral Evening in Pars, Texas at the love Civic Center; Sherry Haag 307-632-2749; sherryhaag@aol.com

4-6 **FLORIDA** – Labor Day Thrill at Blueberry Hill, Blueberry Hill RV Resort, Bushnell; Bobby Keefe 904-368-0345 or rarden50@amnetline.com.

6-11 **COLORADO** – Fun Valley Week, South Fork; www.NShukayr.com

11-12 **NORTH CAROLINA** – Advanced Square Dancing Weekend – Pride RV Resort, I-40, Exit 20, Maggie Valley; www.PrideRVResort.com or www.ThePrideCenter.com.

11-13 **NEW MEXICO** – 30th New Mexico State Round Dance Festival – Albuquerque Square Dance Center, 4915 Hawkins, N.E., Albuquerque; Richard and Patsy Jarnagin, 1137 Marigold Drive, Albuquerque, NM 87122; 5 0 5 - 8 5 6 - 9 3 0 8 ; pjarnagin1@comcast.net.

12-13 **ALABAMA** – Birmingham Blast 2009, BSDA Friendship Hall, 1024 Old Walker Chapel Road, Fultondale; Pat and Gale Davis, P.O. Box 10 Cottdale, AL 35453; 205-454-1081 (AT&T Cell); 205-394-2017 (Verizon Cell); patgaled@yahoo.com

12-13 **ARKANSAS** – Square Round The Lake, DeGray State Park Resort & Lodge, Little Rock; Charlotte Ezelle 903-734-7481; sacaezelle@hotmail.com

13-17 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

13-19 **NORTH CAROLINA** – 86th Accent On Rounds, Fontana Village, Fontana Dam; Kincaid-AccentOnRounds@aol.com; www.dancerounds.info/kincaid; 301-935-5227.

17-19 **GEORGIA** – 38th Annual GSSDA Convention – Macon Centreplex Coliseum & Convention Centre, 200 Coliseum Drive (Exit 2 off I-16), Macon; www.gssda.com or 912-4 3 7 - 8 2 7 3 ; njfeek103@wmconnect.com.

17-19 **KENTUCKY** – Inaugural Kentucky Square & Round Dance Convention, Lexington Convention Center, 430 West Vine Street, Lexington; Harry and Virginia Marshall 502-803-5719; deerdancer55@yahoo.com

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

20-24 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

24-26 **SOUTH CAROLINA** – 33rd Annual Myrtle Beach Ball “The Grande Finale”, Ocean Dunes Resort and Villas, 201 75th Ave. North, Myrtle Beach; Barbara Harrelson bharrelson1@juno.com; 803-731-4885; www.barbaraharrelson.com.

27-Oct. 1 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

30-Oct. 3 **NORTH CAROLINA** – Smoky Mountain Memories, Fontana;

sandra.c.brown@mindspring.com;
828-837-0966

OCTOBER 2009

2-3 **FLORIDA** – 6th Annual “Thrill in the Ville”, Jacksonville; 904-699-7833 – ljwall@comcast.net – www.2FWD2.com.

4 **OHIO** – “3 Guys & A Gal” Splendor Of Fall Plus Special, Red Lantern Barn, 13144 Mt Eaton Rd (Seventh St), Brewster; Tom Rudebock trudesdc@localnet.com; Bob Shotts rshotts@neo.rr.com

4-8 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

8-12 **NEW HAMPSHIRE** – Northeast Callers School, Manchester; Ken Ritucci 413-734-0591; kenritucci@aol.com; www.northeastcallersschool.com

9-10 **ARKANSAS** – 60th Anniversary Arkansas State Square Dance Federation Festival, Mountain Home Convention Center, Mountain Home; Vince and Judy Vinciguierre, #6 Vince Lane, Conway, AR 72032; 501-450-9252; email: vjvin@cyberback.com

16-17 **ALABAMA** – 44th Annual Mini Jamboree, 2201 Chestnut Street, Montgomery; Randal and Cathy Stevens 334-262-9195

16-17 **ARIZONA** – Globe Festival, Globe; www.NShukayr.com

16-18 **INDIANA** – 20th Indiana Square Dance Convention, Horizon Convention Center, Muncie; Lois Daugherty, 317-257-1334; elfdaugherty@iquest.net; 765-643-3833; jntruck@aol.com

16-18 **NORTH CAROLINA** – Fontana Dam “Octoberfest” Square Dance and Round Dance Weekend;

Maggie 1-256-435-4471 or
maggie1@cableone.net

16-18 **VERMONT** – 19th Annual Tumbling Leaves Festival, Bennington College, Bennington; Red Bates (Nov.-May) 5134 Latham Ter., Port Charlotte, FL 33981, 941-828-0481; (June-Oct.) PO Box 1197 Rangeley, ME 04970, 207-864-2524

17-18 **FLORIDA** – Fall Weekend of Rounds, Stardust Dance Center, 1405 S. Collins Street, Plant City; Ken and Joanne Helton, P. O. Box 97, Yalaha, FL 3417; ljwall@comcast.net.

22-25 **FLORIDA** – Florida Camporee, Blueberry Hill RV Park, Bushnell; johnde@embarqmail.com

23-24 **FLORIDA** – 30th Florida Singles Single-Rama, Kenilworth Lodge, Sebring; sqdncfan@aol.com

23-24 **KANSAS** – Fall Festival, Cessna Activity Center, 2744 S. George Washington Blvd., Wichita, KS 67210; www.WichitaFestival.WeSquareDance.com; btsgough@yahoo.com; 316-371-3991

30-31 **FLORIDA** – NWFSARDA 35th Annual Round Up, DeFuniak Springs Community Center, 361 N. 10th Street, Defuniak Springs, – Muriel 8 5 0 - 5 4 9 - 5 5 1 7 murielrvpsrc@mchsi.com; Paul and Cheryl 850-939-6688 or Dave 850-455-5160.

NOVEMBER 2009

6-8 **FLORIDA** – 56th O’Leno Hoedown, O’Leno State Park, High Springs; details TBA

6-7 **LOUISIANA** – Tammany Twirlers 47th Square & Round Dance Festival, Slidell; robmoore@bellsouth.net or www.geocities.com/tammanytwirlers/index.htm

8 **ILLINOIS** – RRADA Dance, Concordia Lutheran Church Gym, 7224

North Second Street, Machesney Park;
815-238-3460, audrey1020@live.com

8 NEW JERSEY – Northern New Jersey Square Dancers Association 35th Annual Mini Festival; Tentative Location: Bridgewater-Raritan Middle School, Merriwood Drive, Bridgewater, NJ 08807; Rusty and Richard Ball 973-838-0312; Kay Davis 973-697-7765

13-14, **FLORIDA** - West Coast Fall Fun Fest, Bartow Civic Center, Bartow; anndonslocum@juno.com

15-19 **PENNSYLVANIA** – Pocono's Caller School, Lake Harmony/White Haven; Roy or Betsy Gotta 732-249-2086; ugottadance@optonline.net; www.gottadance.eboard.com

19-23 **TEXAS** – Silver State Caller College, Reno, nshukayr@gmail.com; Doug Davis 509-979-2612; DDavisP@aol.com; Hanna Tenenbaum hannainsweden@yahoo.com

20-21 **FLORIDA** – Northeast Association's Fall Festival, Jacksonville; Sam AND Mary Starling 904-786-3311

20-21 **TENNESSEE** – 36th Annual Turkey Strut, Grand Hotel & Resort, Pigeon Forge; jjjbigger@charger.net; www.turkeystrutsquaredance.com

26-29 **OKLAHOMA** – Square-L-Round 44th Annual Thanksgiving Weekend, Western Hills Lodge, Sequoyah State Park, Wagoner; Melton Luttrell, 435 Horseshoe Tr. W., Aledo, TX 76008; 817-244-7928 or 817-244-0892

JANUARY 2010

9-16 **LOUISIANA** – Cruisin' & Dancin' 4, New Orleans; Mary Yager 985-626-4644; 608 Highland Court, Mandeville, Louisiana 70448

21-23 **FLORIDA** – Winter Festival

– The Lakeland Center, 701 W. Lime Street, Lakeland; johnnysa@aol.com, 386-428-1496

27-31 **HAWAII** – Hawaii State Square Dance Convention, Honolulu; www.NShukayr.com

29-30 **LOUISIANA** - Lottie's Louisiana Hoedown 8th Annual Square & Round Dance Weekend, Ruston Civic Center; 318-249-4157, lotTNray@centurytel.net

FEBRUARY 2010

5-6 **FLORIDA** – Cypress Gardens Ball, Best Western Admiral's Inn, Cypress Gardens Boulevard, Winter Haven; Margot and Keith Stevens, 4356 Ashton Club Drive, Lake Wales, FL; keith@keithstevens.com; 863-326-9774

12-13 **FLORIDA** – 31st Annual Blue-Grey Square Dance - Rountree-Moore Toyota Indoor Showroom, 1232 West U.S. Highway 90, Lake City; www.dixiedancers.net

19-20 **FLORIDA** – 50th Annual Knothead Konvention, Eau Gallie Civic Center, 1551 Highland Avenue, Melbourne; 407-894-2227 or flaknothead@bellsouth.net

26-27 **UTAH** – Swing Into Spring, Helen M. Knight School, 168 W. 400N., Moab; Flora 435-259-2724, sgrandin@hotmail.com

MARCH 2010

19-20 **FLORIDA** – Central Florida Square & Round Dance Assoc. 10th Annual Shamrock Swing, La Hacienda Center, 1200 Avenida Central, The Villages; Bob and Jennie Courter 352-751-1009; courj14720@thevillages.net

26-27 **ALABAMA** – 57th Alabama Jubilee, "AT THE HOP", BSDA Friendship Hall, 1024 Old Walkers Chapel Road, Fultondale; Anita or Ri-

chard Southern, P.O. Box 877, Pell City, AL 35125; 205-338-1787; anitasouthern@coosahs.net.

APRIL 2010

9-10 **IOWA** – 48th Iowa State Square And Round Dance Convention, Bridge View Convention Center, 102 Church St., Ottumwa; dadnmomdw@iowatelecom.net

16-18 **FLORIDA** – 57th Florida Square and Round Convention Fourth Annual Party Weekend - Deerhaven Retreat and Conference Center, 47924 NFS 540-2, Paisley, FL 32767; Randy and Carol Poole at carpoole@earthlink.net

23-24 **NORTH DAKOTA** – 58th North Dakota Square, Round and Clogging Convention, Memorial Building & Armory, 417 5th Street, Devils Lake; John and Linda Frelich 701-398-5162; jlfrelich@gondtc.com; Rex and Joyce Baker 701-662-6766; jcbakernd@hotmail.com

30-May 2 **NORTH CAROLINA** – 20th Annual Pipestem "Fun Seekers" Fling, Pipestem, WV; Paul and Nita Walker 704-782-2616; Goo627@aol.com

MAY 2010

7-9 **OHIO** – 50th Ohio Dance Convention, Bertram Inn & Conference Center, Aurora 44202; Bob AND Judy Calkins, 8772 Arrowood Dr., Mentor, OH 44060; Calkins8772@oh.rr.com; www.squaredancing.com/cleveland/conv2008.htm

23-29 **NORTH CAROLINA** – 87th Accent On Rounds Fontana Village, Fontana Dam; Kincaid-AccentOnRounds@aol.com; www.dancerounds.info/kincaid; 301-935-5227.

28-30 **FLORIDA** – 56th Florida

State Square & Round Dance Convention, Lakeland; Garland and Carole McKenzie, 6600 NW 61st Ave, Ocala, FL 34482, carolemc@embarqmail.com, www.floridasquaredance.com

JUNE 2010

11-13 **COLORADO** – 55th Colorado State Square Dance Festival, Sundance Spin, Rocky Mountain Resort, Keystone Resorts Conference Center, 633 Tennis Club Road, Keystone, CO 80435, www.sundancespin.com.

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

JULY 2010

1-4 **ILLINOIS** – Chi-Town Shakedown 2010, 27th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hilton Chicago Hotel, Chicago, www.chicago2010.com, Chi-Town Shakedown, 3712 N Broadway, Box 360, Chicago IL 60613

29-31 **CANADA** – 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010) World Trade & Convention Center Halifax, Nova Scotia; Ralph & Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V 7Z7; 1-902-543-5278; r w v j b r o w n @ e a s t l i n k . c a ; www.squaredance.ns.ca

AUGUST 2010

11-14 **COLORADO** – USA West Square Dance Convention, Union Colony Civic Complex, Greeley;

Chairman Ron & Jeanne Miller
 usa westco2010@aol.com;
 www.usawest.net

generalchairman@60nsdc.com;
 www.60nsdc.com

SEPTEMBER 2010

12-18 **NORTH CAROLINA** – 88th
 Accent On Rounds, Fontana Village,
 Fontana Dam; Kincaid-
 AccentOnRounds@aol.com;
 www.dancerounds.info/kincaid; 301-
 935-5227.

NOVEMBER 2010

12-13 **FLORIDA** – West Coast As-
 sociation 36th Annual Fall Fun Fest,
 2250 S. Floral Avenue, Bartow

JANUARY 2011

20-22 **FLORIDA** – Florida Winter
 Festival, Lakeland Center, 401 W.
 Lime Street, Lakeland; Linda Saunders,
 johnnysa@aol.com or 386-428-1496

JUNE 2011

22-25 **MICHIGAN** – 60th National
 Square Dance Convention, Cobo Cen-
 ter, One Washington Blvd., Detroit,
 Michigan 48226;

JULY 2011

1-4 **GEORGIA** – Gone with the Wind-
 mill, 28th Annual International Asso-
 ciation of Gay Square Dance Clubs
 (IAGSDC) Convention, PO Box 1553,
 Atlanta GA 80333,
 www.atlanta2011.com.

AUGUST 2011

5-7 **WISCONSIN** – 52nd Wiscon-
 sin Square & Round Dance Conven-
 tion, De Forest High School; June
 Myklebust and Bob Dahnert, 7851
 Wernick Rd., De Forest, WI 53532;
 608-846-9104;
 jmyklebust@centurytel.net;
 www.wisquaredanceconvention.org

JUNE 2012

27-30 **WASHINGTON** – 61st Na-
 tional Square Dance Convention, Spo-
 kane Convention Center, 334 W Spo-
 kane Falls Blvd., Spokane, WA 99201;
 Don & Cheryl Pruitt, 158 Ash Loop,
 Port Townsend, WA 98368;
 genchair@61nsdc.com; 360-385-3217

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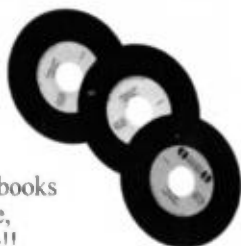
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