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I’ve been calling for over 35 years, without a break, and heard something for the first time a few weeks ago at a birthday party square dance. It struck me as pretty humorous! A college girl was having her 21st birthday party and wanted some square dancing. I was booked to call this ‘one nighter’ and was told nobody would know anything about Square Dancing. A lot of her college friends were there along with many family members. The conditions and moods were perfect. We ‘squared up’ and I talked about square identification. I went over the drill about couple number one, two, three, and four. I explained that couple 1 & 3 were opposite each other and were also known as ‘The Heads.’ Then I said, “So we have couples 2 & 4 left...who do you think they’re known as?” A resounding reply from some five squares said, “The TAILS!” I knew we’d have fun that night...and we did!

Bob Shiver
Warner Robins, GA
Napoleon said, "Great leaders are dealers in hope." As I left Long Beach California and its great Square and Round Dance Convention, I feel that hope and optimism for Square and Round Dancing for now and in the future. In today's economy there were still over 50 dancers from as far away as Florida at this convention, not to mention people from around the world, truly an international convention. Even as business men and women around the world strive to find new realities in their world so do we as Square and Round Dance Leaders. We have one distinct advantage over other businesses, our product is recreational fun. While we give our dancers that recreational fun, it can change their outlook on everything around them, creating a new attitude and lifting spirits. Happier and joyful people are more optimistic, thus more hopeful. True Square Dancing has changed over the years, but the one thing that has not changed is the fact that we are having fun. I find that there are places in the country where Square Dancing is on the rise. There are new dancers entering our activity, new dancers of all ages. The dreaded "C" word, (competition) seems to have captured some of our youth and created a new interest where none existed. Competition also attracted several "mature" dancers, who thought this might just be fun. Fun is the operative word, if dancers are having fun, they will continue to dance and introduce their friends to this great recreation. Many people realize and take advantage of square dancing in that it can be combined with so many other things. Many people take Square Dance Cruises, many combine vacations with conventions and festivals and many just enjoy dancing at their home clubs with local callers. World wide or local, on land or sea, square dancing provides us with a recreation that combines sociability, exercise and fun. We'll see you in Louisville. At this years convention we had multiple workshops on “Dance by Definition”. Keith Stevens has written a nice follow up article for this issue of the magazine and I would like to add a few comments. Many Dancers and many callers share no interest in learning “Dance by Definition” Many dancers and callers choose not even to work with left handed figures or any position other than the “normal” boy / girl relationship. However, it is easy to start using the terms, centers, ends, leaders and trailers. If you so choose, you do not have to go into detailed descriptions of leaders and trailers, use the KISS system (keep it simple sir). It is surprising how just a few words can influence dancers and even callers and improve the dancing floor.
Dancing By Definition requires a different way of thinking about square dancing. It is not a radically different way of thinking about square dancing, nor is it difficult.

Actually we all dance by definition. We couldn’t square dance if we had no definition for doing the calls. However, we often dance with an incorrect definition. What many dancers do is perform calls with muscle memory or with emphasis on gender rather than square dance positions. That is, we dance a memorized series of muscle movements that we have learned will ‘get us through’, or we dance girls’ parts and boys’ parts rather than parts based on a dance position such as center or end or leader or trailer.

Dancing By Definition is dancing according to the approved definition by Callerlab, the International Association of Square Dance Callers. The calls that are defined with gender parts are very few. In the entire list of more than six thousand square dance calls, there are probably fewer than two dozen that are defined in terms of gender. All the rest are defined in terms of a dancer’s position.

Dancing by definition opens a whole new world of enjoyment, excitement and variety without having to learn any more calls than we already know. It adds two to three times the variety that exists when dancers and callers don’t use the philosophy of dancing by definition.

So, how does a dancer prepare to dance by definition? First, and most obvious, callers must teach and dancers must learn the correct definition of calls. Second,
dancers must become aware of what position they hold in the square — end, center, leader, trailer, point, center, etc. Third, dancers will enjoy more success if they are more precise performing circulates, turns and the forming of lines, columns, waves, etc.

Let’s take a look at just one call from the mainstream program to examine how thinking might change when we begin dancing by definition. The call will be recycle.

Recycle is called from one arrangement so often that dancers have forgotten the definition they first were taught (or should have been taught). In its place muscle memory has overpowered dancers’ minds as they perform the call. Recycle is most often called from right-handed ocean waves with boys as ends and girls as centers. Do you notice that upon hearing the call “recycle” the girls offer a left hand to the boys and spin around as the boys drag the girls to the left into a position facing another couple who have done the same “spin and drag” thing?

This memorized series of muscle moves only works in the arrangement of right-handed waves with boys as ends and girls centers. When girls are the ends of right hand waves they still try to spin around and the boys still try to drag a girl to face another couple. This spin and drag routine will always fail from other arrangements. So how can we always succeed? We always succeed by always dancing by the approved definition.

Here’s the Callerlab definition: “The ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them around, then face in to end as two facing couples.”

To succeed every time recycle is called dancers must first, be thinking of this definition, second, they must know in what position they stand, and third, they should perform the ‘fold’, the ‘cross fold’ and the ‘face in’ precisely to form facing couples with the other two dancers in the original wave.

With this thinking (dancing by the definition) dancers can enjoy recycling success from about a half dozen arrangements. And all that has happened is a slight change of thought. It’s as simple as changing dancers’ awareness of gender to awareness of position. Changing dancers’ thinking from “girls spin” and “boys drag” to “ends cross fold as centers fold, follow and face in.”

Since we all dance by definition, anyway, let’s dance with the correct definitions. Let’s ask our callers to help us learn to enjoy increased variety, interest, excitement and success in square dancing without having to learn any more calls.
As I write this, I’m sitting in the Kansas City Airport and have just left the Hilton Hotel, site of the 36th Annual CALLERLAB Convention. I believe most of the attendees leave an event like this tired and spent, but it’s so much fun and invigorating to go all out because you don’t want to miss anything, and there’s so much going on. Once again I’m overwhelmed with emotion at what a great organization CALLERLAB is and what amazing callers and leaders attend. These are people who really care about the activity, and by just attending, have put their money and time where their mouth is.

There is so much work that goes into planning an event like this, and I’m in awe that our conventions move along so smoothly. I would personally like to thank Jerry and Del Reed, Gail and John Swindle, Dana and Donna Schirmer, the Executive Committee and Board of Governors for their time, energy, and amazing insight in making it all happen.

The theme of the convention was “Show Me” and these CALLERLAB leaders once again showed the callers, dance leaders, and representatives of other organizations in attendance why CALLERLAB, in my opinion, remains the premier national and international caller association.

There were many seminars, dance, and interest sessions where respected callers from all over the globe shared their knowledge with others on how to call and teach more effectively and how to provide more fun and excitement at classes and dance events. Attending and really putting the time into listening and learning helps a caller gain more personal enjoyment and fulfillment in calling and teaching, and this rubs off on the dancers. At a time when so many callers and leaders seem to lack the enthusiasm needed to help our activity grow, attending a CALLERLAB Convention helps to put the apathy out to pasture and can charge up that “internal battery” that hides inside us all.

The camaraderie and respect for each other that shows so vividly in a face to face gathering, gives everyone that attends a much better perspective of their own importance as well a how valuable every caller, cuer, and dance leader is in this activity.

Attending a CALLERLAB Convention makes us all better callers and leaders, and validates our organization’s longtime view that better educated callers, teachers, and leaders make this activity better, stronger, and a lot more fun. Continuing education is what CALLERLAB has always been about, but the feeling of becoming a friend and peer to some of the greatest caller leaders in our activity is priceless.

The formal opening ceremonies always start on Monday morning, but a Begin-
ner Dance Party Leader's Seminar was held on Saturday and Sunday prior to the convention and some very talented callers helped both new and veteran caller attendees learn to lead community dance parties and educational events for people of all ages who have never danced before. The Committee for Community and Traditional Dance hosted a dance session highlighting Community Dancing on Sunday afternoon while the Board of Governors began their first meeting of the convention.

An Orientation Session designed for first time attendees followed a Welcome Reception on Sunday evening. That session also turned out to be a great review for attendees that haven't been to a convention in a while. We also had a real treat on Sunday evening when Lynn Nelson, a caller from Kansas City, Kansas, was the MC for a dance featuring the talents of Lady Callers attending the convention. There were callers from all around the world in attendance and many local dancers came to dance as well.

At the Opening Session on Monday morning, John Marshall, the current Chairman of the Board presided. The new and previous Board of Governor members were sworn in and representatives from other national and international organizations were introduced. These representatives add so much to the convention by actively participating in seminars and committee meetings. We are fortunate to have these leaders as part of our convention every year.

Ed Foote delivered an amazing keynote address. I will cover this address in more detail in a later article, but for now, let me say that it started as a very calm,
unassuming speech. By the time Ed finished, it had everyone not only cheering, it set the pace for the entire convention and the theme reoccurred again and again in seminars, interest sessions, and committee meetings.

Professor Arden Hopkin, from Brigham Young University in Provo, Utah, once again graced the schedule with general sessions as well as private voice instruction and evaluation for callers. He demonstrated various techniques used to correct voice problems and provided important information on the care of your voice. Attendees also heard and practiced various techniques for improving both vocal range and quality. Professor Hopkin is not only a renowned voice expert, but his experience with callers and cuers is unmatched. He really understands what we do in calling and leading an event and over the years has helped so many in our activity. His seminars alone are truly worth the time and effort to attend.

There were additional seminars and interest sessions that were held throughout the convention including “Putting U in the Fun”, Teaching Dancer Responsibilities, Dance Party Calling, Two Couple Calling, Digital Music, Showmanship, “Sussing the Floor”, Calling In Schools, Learning Should Be Fun, Smoothness and Timing, Modular Calling, Sight Calling, CPR For Clubs, Wind In Your Face, and Balancing The Needs of Dancers With Declining Capabilities. There was also a great History and Heritage Session with Johnny Wedge, Wade Driver, Marshall Flippo, Jim Mayo, and special guest Cal Golden. This session was video taped and copies can be purchased by contacting the home office. As a matter of fact, audio recordings of almost all of the sessions can be purchased by contacting Convention CDs, Inc at (305) 947-6270 or at sales@conventioncds.com.

Much of the real work in CALLERLAB takes place within our committees. The Partners Committee, Applications Review Committee, Youth Committee, Committee for Community and Traditional Dance, Calling in Schools and Caller Association Liaison Committees, Overseas Advisory Committee, Program and Program Policy Committees, Recruit-Promote-Maintain, Definitions, Caller Training, Caller Coach, Lesson Systems, Definitions, High School Ad Hoc, Research and Development and Ways and Means Committees all held very productive meetings.

Some of the finest callers leaders in the history of our activity have been honored by CALLERLAB by receiving a Gold Card. Past recipients include Bill Davis, Herb Egender, Cal Golden, Lee Helsel, Arnie Kronenberger, Frank Lane,
Martin Mallard, Jim Mayo, Bob Osgood, Bill Peters, Gloria Rios Roth, and Bob Van Antwerp. John Kaltenthaler, accompanied by his wife Freddie, was honored with a Gold Card at this convention for outstanding service to CALLERLAB and now joins this amazing list. Congratulations to John and Freddie and to Larry Davenport for his presentation.

Deborah Carroll-Jones received a Special Recognition Award for work done by the Women In Calling Committee on the project known as “Stages”. Scot and Erin Byars, Jerry Story, Jon Jones, Deborah Carroll-Jones, Vernon and Kayla Jones, Kathy Davenport, and John and Gail Swindle helped put together CALLERLAB’s fourth Auction which raised over $5,000. Thanks to all that participated and donated items for sale too.

Jerry and Del Reed, and John and Gail Swindle were also honored in a very emotional part of the convention for their service of more than ten years to CALLERLAB. Even though the home office has now moved from Cocoa, Florida, to Topeka, Kansas, the Florida crew will still be assisting our new Executive Director, Dana Schirmer, his wife Donna, and their new staff.

The issue that loomed the largest at this year’s convention was “Illegal Music Copying”. This issue was actually brought to the surface before the convention in an article written by CALLERLAB Milestone Recipient Bill Heyman. In this digital age, it’s so easy to copy and share music, but this illegal and unethical practice is equal to stealing and is forcing music producers out of business. If this practice continues, we will eventually have no new music. So remember the next time someone wants to copy a couple of songs or you’re tempted to copy some yourself, think about the big picture and just say “No!” It’s part of the CALLERLAB Code of Ethics and it’s just plain wrong.

As you can see, this was another fabulous CALLERLAB Convention. Those that made the effort and commitment to attend are truly the callers interested in the future of square dancing. They also are interested in sharing their knowledge, encouraging, new callers, and continuing their own education to better teach, call, lead, and provide more fun for today and tomorrow’s dancers.

Plan now to attend the 37th Convention in Niagara Falls, New York, on March 29-31, 2010. By putting aside several dollars each week from now until 2010, you’ll more than save enough to pay for attending, and what you and your dancers will gain will more than pay for your time and energy.

The CALLERLAB website has a tremendous amount of information. Check it out and keep up to date with all that CALLERLAB has to offer at: www.callerlab.org

Saturday Nights in Lyons Colorado with the RED ROCK RAMBLERS National Callers!

Rounds 7:45pm • Squares 8:15-10:30pm (MS with 2 Plus Tips)

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Special Plus dance on Sept. 6, Rounds 2:00pm, Squares 2:30-5:00

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

Eight More Miles To Louisville (Crown CRC 180)  Bob and Matt Worley

Howlin’ At The Moon (ESP 218)  Tim Marriner
A hit for both the father and the son, Hank Williams and Hank Williams, Jr. Bluegrass flavor from a harmonica, acoustic guitar, banjo, mandolin and bass with gentle percussion. Available on vinyl, CD and MP3. Hds (Sds) Circle Four 3/4, Veer Left, Veer Right, Left Tch 1/4, Walk & Dodge, Wheel Around, Slide Thru, Square Thru 3, Swing Corner, Promenade.

The River Of Love (ESP 340)  Tom Miller
A cover of a recent George Strait hit. Guitar stylings, bass, steel and percussion in a blend that roll right along. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

Shuttin’ Detroit Down (ESP 1124)  Elmer Sheffield
Released by John Rich. The first recession hit. A driving guitar with a banjo, steel, acoustic guitar, bass and drums. One of three quality ESP releases this month. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, Pass the Ocean, Recycle, Reverse Flutterwheel, Veer Right, Promenade.

Devil Woman (I Am Music Records IAM001)  Bubba Mingus
Welcome to a new label. Recorded by Cliff Richard in 1976 Reached #9 on the UK singles chart and #6 on the Billboard Hot 100. Driving guitar stylings with an electronic keyboard and drums. Try it for patter. Available on vinyl, CD and MP3. The middle break and closer have only 32 beats. The CD has an extra track with a 64 beat break and closer. Standard Ferris Wheel Figure.

American Square Dance, July 2009
Can't Even Get the Blues (Royal RYL 168)  Jerry Story
A hit for Reba McIntire. Quality Royal upbeat mix of a sax, piano, guitar, bass, fiddle and drums that says let’s get down and dance. Let this music work for you. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Hinge, Girls Trade, Swing Thru, Boys Run, Tag the Line, Girls Turn Back, Single Circle, Swing, Promenade.

Everything Is Beautiful (Royal 256)  Tony Oxendine

Unwound (Solid Gold SG609)  Dean Dederman
A gentle rock mix from a piano, fiddle, banjo, bass, electronic keyboard and drums. Riffs and Runs fill out the sound. Try it for patter. The CD has an extra no melody track. Available on vinyl, CD and MP3. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.

Crossfire (Snow SNW 1008)  Tommy Larson
A 1977 Bellamy Brothers release. A true country tune with a great feel. A melodic blend of a fiddle, steel, guitar, bass, piano and percussion. Chases complete the sound. Available on vinyl, CD and MP3. The CD has an extra harmony track. Hds (Sds) Square Thru, Swing Thru, Acey Deucey, Boys Run, Crossfire, Coordinate, Bend the Line, Square Thru 3, Swing, Promenade.

Cinco De Mayo Memphis (Silver Sounds SSR 257)  Corben Geis

Annie’s Song (Silver Sounds SSR 258)  Red Bates

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Light The Candles Around The world (Aussie A 1012)  Aussie Tempos Staff

Are You On The Road To Loving Me (Rhythm RHY 210)  Wade Driver

Leroy Brown (Royal RYL 510)  Larry Letson
A #1 hit for Jim Croce in 1974. Also covered by Frank Sinatra. A sassy sax, guitar, piano, fiddle, bass and drums. The dancers will get into this one – it says let’s dance. Chases and runs fill out the sound. A repress. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing, Promenade.

Let The Light From The Lighthouse Shine On Me (Be 1 Music B1M01)  Dean Black

American Square Dance, July 2009
Frog Kissin’ (Be 1 Music B1M03) Dean Black
Released by Chet Atkins with Ray Stevens in 1976. Lots of energy in this mix of guitar stylings, bass, mandolin and drums. This will add some zest to your dance. Available on CD and MP3. Hds (Sds) Flutterwheel, Sweep 1/4, Pass Thru, Swing Thru, Boys Trade, Boys Run, Bend the Line, R & L Thru, Two Ladies Chain, All Rollaway, Boys Walk Across, Swing, Promenade.

Somewhere Over The Rainbow (Chaparral C 207) Jerry Haag

Sunflower / Feel Right (Chicago Country CC84) Bob Poyner
Sunflower has electronic keyboard sounds plus a guitar, bass piano and drums. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, DoSaDo, R & L Thru, 8 Chain 6, Swing Corner, Promenade.
Feel Right is country rock from a piano, guitar, bass and drums. This one will lift the floor. Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Run Star Thru, Square Thru 3, Left Allemande, Promenade.
Available on CD and MP3. For vinyl order CC8 (Sunflower) or CC4 (Feel Right).

Werk Of The Weavers (Desert D 104) Hans Pettersson
Cherry electronic sounds with a tuba. Midway up the energy scale. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Pass the Ocean, Swing Thru, Boys Trade, Swing Corner, Promenade.

Willenlos (Grammophone GP 105) Joe Kromer
A bright sound from an electronic keyboard, organ, bass, piano and percussion section. The vocal tracks are in German. Available on CD and MP3. Hds (Sds) Promenade Half, Star Thru and Spread, Slide Thru, Pass Thru, Square Thru 3, Trade By, Tch 1/4, Follow Your Neighbor, Explode and Roll, Swing Promenade.

Old Man River (Green G 12403) Brian Hotchkies

Happy Independence Day!
from American Square Dance
All You Ever Do (Is Bring Me Down) (Double M MM 156)  Ingo Schumacher
A best seller for the Mavericks in the 1990's. An electronic keyboard, guitar, bass and drums. Available on CD and MP3. The CD has extra tracks with and without vocals. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf; Girls Square Thru 3, Swing, Promenade.

Boogie Woogie Bugle Boy (Ocean OR 76)  Ben Goldberg

I Don’t Even Know Your Name (Rhythm 261)  Gary Shoemake
A 1994 Alan Jackson hit. Hot country from a fiddle, guitar, bass and drums. Lots of energy in this one. Available on CD. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

People Like Me (Sting SIR 320)  Paul Bristow

Hope you are having a great summer. Another month of good releases. No hoedowns this month but several of the releases will double as patter records. Have you started your recruiting campaign for new dancers? Till next month keep it FUN.
Dancing Together

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

This month’s ACA Viewpoint clarifies the value “DANCING TOGETHER”. The idea of “DANCING TOGETHER” is continuing to grow and is becoming more acceptable as an alternative to the “separatist” and “stressful” dance programs that are prevalent and practiced in the square dance community. The American Callers’ Association and other callers do not claim THAT “DANCING TOGETHER” is “quick fix” to the human created square dance problems. “Dancing Together” is the start to bring in excess of 95% of the dancers together by reducing and simplifying the current cumbersome and separatist dance programs.

“DANCING TOGETHER” is much more than a list as is purported in the propaganda efforts of some to degrade it as each movement is defined in writing.

The American Callers’ Association was founded to unite the vast majority of the dancers to “Dance Together” and to simplify square dancing. The American Callers’ Association maintains definitions and provides of each call currently in use. The ownership of the all calls and the definitions are based in Public Domain

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and are not the property of any single organization. The Board of Directors of the American Callers Association unanimously encourages and exhorts all ACA member callers and other callers to teach movements as they were written, teach more than one approach to the maneuvers, and show patience understanding to their students. This way we can do more with less, reduce the stress on the callers and dancers and help stop the loss of dancers by keeping people “Dancing Together”.

ACA has its Accredited Caller Coach program and has participated in training callers since its founding. Over the years square dance organizations and individual caller have published books, brochures, etc. like “The Fundamentals of Hash Calling” by Dr. Jay King, which features the utilization of mental image calling. The American Callers’ Association also recognizes, appreciates and salutes many callers and organizations who trained and coached other callers. Despite all of these formal teaching efforts, the majority of the callers appear to learn more from another “Mentor Caller” as the prime source of helping them learn to call, which takes around 4-5 years of calling and teaching.

American Callers’ Association members have attended the National Square Dance Convention at their own expense and have participated in numerous seminars and teaching sessions along with other square dance leaders.

Yearly membership for American Callers members is very close to cost with approximately $20.00 of the dues going to the American Callers’ Association including membership and liability insurance. All members of the American Callers’ Association are encouraged to vote electronically on each issue. The American Callers’ Association also operates often through newsletters and Internet based communications.

The Board of Directors for the American Callers’ Association respects and supports the fact that square dancing is much smaller now than it was 35 years ago. In 1976 it was estimated that the United States had approximately 400,000 square dancers. In 2008 it appeared that there were approximately 40,000 square dancers. Federation, Association, Club and Caller revenues are lower and ACA understands that now is the time to stop the segregationist dancing systems/programs and bring everyone together and update and facilitate new dancers entry into square dancing.

In support of our mission of “DANCING TOGETHER” the American Call-
ers’ Association is dedicated to publicize, promote and preserve square dancing. ACA has conducted numerous surveys asking callers and dancers what they prefer. It does this with its newsletters and, which is distributed to approximately 1500 dancers, callers, and dancer organizations world wide.

The American Callers’ Association continuously invests all its assets, time and funds to communicate with callers, dancers, and associations to bring the dancers back together to dance on a one floor program and at the same time the American Callers’ Association stays tuned into the desires and needs of the dancers. The Board of Directors of the American Callers’ Association invites each of you to visit our website and newsletters at americancallers.com/news and communicate with us. Give us your ideas – “We Will Listen”.

The American Callers’ Association does not and never has claimed that the one floor dance program is a cure all. Nevertheless, the American Callers Association is committed to “DANCING TOGETHER” and to unifying the dancers and to preserve square dancing by recognizing that the Renaissance can begin by unifying the dancers into a one floor program and seeks to work with caller organizations, square dance organizations and others to reverse the growth and energize 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 at pdemerath@uwa.edu. Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, happy dancing.

59th National Square Dance Convention
June 23-26, 2010, Louisville, Kentucky

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Choreography: 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 ; ; FISHTAIL ; WALK & FC ; FC to FC ; ON AROUND to LOP fc REV ; BK HITCH ; FWD 2 STEP ; LUNGE FWD, TRN A WAY REC to FC ; 2 TRNG 2 STEPS fc WALL ; ; 2 SD CLOSES ;

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

— Randy Boyd, Editor
This month is a scorcher with a focus on Pass The Ocean. We start from a position that’s not typical prior to calling Pass the Ocean. We follow that with a similar position only the boys are on the right side to start the call. Have fun with this.

1) HEADS lead right
    pass the ocean
    GRAND swing thru
    cast off 3/4
    peel off
    ferris wheel
    zoom
    CENTERS pass thru
    left allemande (1/4 promenade)

2) SIDES lead right
    pass the ocean
    GRAND swing thru
    turn thru
    courtesy turn
    flutter wheel
    box the gnat
    square thru 2
    right and left grand
    (1/4 promenade)

3) Heads Zero Lines
    star thru
    pass the ocean
    hinge
    circulate
    peel off
    couples circulate
    ferris wheel
    CENTERS swing thru
    extend
    split circulate
    right and left grand
    (5/8 promenade)

4) Sides Zero Lines
    star thru
    pass the ocean
    spin the top
    boys run

Kopman’s Choreography

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1/2 tag
hinge
right and left grand
(3/8 promenade)

5) HEADS square thru 2
pass the ocean
explode the wave
trade by
pass the ocean
girls run
1/2 tag
walk and dodge
right and left grand
(1/2 promenade)

6) SIDES square thru 2
pass the ocean
GRAND swing thru
girls fold (and adjust)
peel the top
swing thru
circulate
right and left grand
(1/8 promenade)

7) Heads Zero Lines
touch 1/4
girls run
pass the ocean
GRAND swing thru
explode and [square thru 3]
trade by
left allemande (3/4 promenade)

8) Sides Zero Lines
touch 1/4
girls run
pass the ocean
boys run
crossfire
hinge
right and left grand
(3/8 promenade)

9) HEADS (touch 1/4; walk and dodge)
SIDES 1/2 sashay
pass the ocean
cast off 3/4
boys run
CENTERS pass thru
swing thru
right and left grand
(1/8 promenade)

10) SIDES (touch 1/4; walk and dodge)
HEADS 1/2 sashay
pass the ocean
turn thru
1/2 tag
scoot back
LEFT swing thru
right and left grand
(1/8 promenade)

11) Heads Zero Lines
touch 1/4
girls run
pass the ocean
fan the top
circulate
swing thru
scoot back
right and left grand
(1/8 promenade)
12) Sides Zero Lines
   touch 1/4
girls run
   pass the ocean
GRAND swing thru
   explode and [square thru 3]
   trade by
left allemande (3/4 promenade)

13) Heads Zero Lines
   slide thru
turn thru
trade by
   pass the ocean
   spin the top
swing thru
   circulate
walk and dodge
   trade by
left allemande (1/4 promenade)

14) SIDES pass the ocean
   extend
girls run
   ferris wheel
CENTERS pass thru
   pass the ocean
turn thru
   wheel and deal
CENTERS square thru 3
left allemande (1/4 promenade)

15) Heads Zero Lines
   slide thru
turn thru
trade by
   pass the ocean
   spin the top
swing thru
circulate
   right and left grand
   (3/8 promenade)
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 Caller Training and the rewards of Square Dancing.

Betsy and Jim are dyed in the wool square dancers. We belong to one club, but dance regularly in several. We love to travel and dance, and dance at various “special” and “weekend” dances. Occasionally we have participated in week-long programs and other kinds of square dance experiences. We love them all! This is probably because square dancers are a special kind of people, used to working together, looking out for one another, and just — being nice!

One of the excellent experiences we have had in square dancing was probably in June 2006 when we hosted the “Trail Thru Caller College.” We had worked with the first Russian club in St. Petersburg and wanted to help the beginning caller, Svetlana Shtern of the Palace Dancers grow and develop. She NEEDED a caller school. Nasser Shukyar and Doug Davis agreed to teach a caller school if we could find a place. We live in a community of RV enthusiasts, many of whom have homes and guest rooms. Many agreed to accept guests during the caller school and presto, we had a “free” caller school! (Free of housing costs.) We had a large attached car-port that we enclosed and presto, we had a dance area. The school was very successful.

We decided to host another caller school this year, with Nasser, Doug, and Mike Kelley of Kansas City. The school was a sellout, and was held on June 7-11.

The experience has led me to some thoughts on caller school, the growth of square dancing, and the way to the future.

Accredited caller coaches are rare. The only reason to undergo the rigorous training and lengthy apprenticeship is because of a love of square dancing. The financial rewards are meager (like those of calling generally), and the work is stressful and demanding. The typical day goes from 9:00am to 9:00pm. The students are eager to learn, but demanding. The joy of seeing a prospective caller grow and develop are the major rewards the school leaders get for their major efforts.

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!
Square Dancing needs more callers. Many callers are aging and retiring, and dying! Where will future dancers dance when the supply of callers is running low, or disappearing? Callers and Dancers are a symbiotic species. One cannot exist without the other (would they want to?) and each is dependent on the other.

We hear complaints that clubs are dying. What better way to help square dancing grow and expand than to train callers? You see, a new caller needs a place to call. There are several communities near us (and probably near you!) where square dancing used to exist, that no longer have a club. What better way to grow square dancing than to train new callers who will go to communities with no square dancing and introduce it? Yes, it is hard work. Yes it is frustrating. Yes it is demanding. Callers much prefer to call to “good” dancers than to create totally new dancers. It is much easier to teach when you have experienced dancers to act as angels.

What is required is to find a suitable (free?) venue, perhaps a sponsor (church, civic club, and so on.) Some senior centers welcome square dance clubs. Then go to the hard work of advertising and promoting and recruiting some brave folks willing to learn. The caller will most certainly have to work for very little or nothing, another experience more rewarding than diamonds. The callers who do this will get rewards far beyond mere money. We are hosting the 2009 caller school which will cost us no small sum of money, time, and effort. We are well repaid for our efforts by seeing new callers learn, and experienced callers grow, by the creation of new friends and acquaintenances.

As dedicated square dancers, we need to do more than dance. Yes, regular attendance at club is important, as is going to out of town dances, weekends, and even National Conventions. We all give a great deal to our passion, square dancing. We are all repaid enormously rewarded for our efforts and support. Betsy and Jim certainly have gained much from our square dancing. We plan and hope to continue to do so. The biggest thing we have gotten has been our work and efforts to help square dancing grow – from recruiting and working with new students to trips to the far flung parts of the world. We urge you to see square dancing as not only a place to have fun, but to use your talents.

Next month we will review the 58th Square Dance Convention, and give you more feedback on our thoughts and experiences.
The following dances were choreographed by Barry & Bobbie Bartlette:

**All I Can Be**  
Phase 2 – 2 Step – Artist: Collin Raye CD; All I Can Be, single download available on walmart.com  
Catchy music in this 2 step. Has scoot, scissors, struts, traveling doors, nice basic 2 step.

**Lonesome Moonlight Waltz**  
Phase 2 – Waltz – Lonesome Moonlight Waltz – Artist: Craig Duncan, Album Country Mountain Bluegrass, single download available on walmart.com  
Basic waltz, has side draw touch, vines, left turning box, step swing. Can be danced to on cues.

**Nothing From Nothing**  
Phase 3 – Cha – Artist: Billy Preston, download available on walmart.com  
Routine has trav. doors, vines, spot turns, shoulder to shoulder, time and spot, circle chase, 2 turning triples, ending is fenceline to open and point. Nice cha cha.

**Boogie Oogie Cha**  
Phase 3 – Cha/Rumba – Artist: The Countdown Mix Masters Album Best of Disco Track #9, single download available on walmart.com  
Intro and most of the dance is rumba. Rumba figures included are crabwalks, fencelines, hand to hand, chase with double peek a boo. Part C is cha cha. Open break swivel cha, circle chase, bjo wheel with cha’s, fenceline. Ending is break back hands up in the air. Fun cha cha.

**Grace’s Waltz**  
Phase 3 – Waltz – Artist: Fernando Ortega, Album This Bright Hour, single download available on walmart.com  
Standard waltz, has chasse, spin turn, back turn left 1/4, pivot 3, locking steps. Diamond turn can be substituted for left turning box in this routine if you wish.
Igloos and Castles
Phase 3+2 (Fan, Alemana) – Rumba – 25 Super Rumba’s Tony Evans & His Orchestra Track 16, Ice Castles – Phil and Sandie Gatchell
This routine has great music. The choreography includes several of the phase 3 rumba figures, such as, basic, fencelines, alemana, cucaracha’s, New Yorkers, wheel, lunge thru. Can be danced to on cues.

My Baby Loves Me
Phase 4 – Cha Cha – Coll 4789 Martine McBride Flip Independence Day – Allemande Al and Martha Wolff
Very nice cha cha. Has vines with face to face and back to back, circle chase to left hand star, umbrella turns, peek a boo chase, open hip twist, fan, hockey stick, New Yorker, chase to tandem, lariat to wrap and hold.

Follow That Dream
Phase 2+2 (Fishtail/Strolling Vine) – 2 Step – Elvis Movies by Elvis Presley Tack 9 Follow that Dream available through walmart.com – Bev Oren
This 2 step has strolling vine, left turning box, wheel, traveling box, twist vine, ending is step apart and point.
**I Found A Million Dollar Baby**  
Phase 4 – Foxtrot/Jive – artist The Mills Brothers, Dot Records DLP 3338 Yellow Bird – the Mills Brothers Track 10 – Lee and Irene Rogers  
Nicely choreographed. Dance has chair and slip, reverse wave. Diamond turn 3/4, feathers, closed telemark. Part C is jive and has pretzel turn with double rock, chasses left and right, jive walks.

The following dances were choreographed by Ken and Irene Slater (email kgslater@aol.com):

**You Are Always In My Heart**  
Phase 3+2 (Fan, Alemana) – Rumba – CD available from choreo (Charlie Shaffer)  
Great rumba music accompanies this lovely written rumba. Progressive walks, fenceline, alemana, rev. underarm turn, underarm turn, crabwalks, peek a boo chase. Don’t pass up this phase 3 dance.

**Anything But Love Foxtrot**  
Phase 4+1 (Curved Feather)+1 Unphased (Bounce Back Feather) – CD available from choreo (I can’t Give You Anything But Love/New Stanton Band)  
Reverse turns, 3 step, back feather feather finish, 4 diamond turns, curved feather with bounce back feather. Part B has Whisk, semi chasse, promenade weave, ending is slip to right lunge. A Lovely foxtrot.

**Charade IV**  
Phase 4 – Waltz – CD available from choreo – (Henry Mancini DMC 31102-1)  
Closed hover, open reverse hover corte, chasse to half open man across, lady across, left turns, open impetus, 2 diamond turns, synco diamond turn in 4. Ending is pickup right lunge. Dance flows beautifully.
"It's summertime, summertime, sum-sum-summertime." Welcome back to the Wonderful World of Line Dancing. I hope you are enjoying the restful and relaxing days of summer. After scouring the internet in search of the right dance just for you, I found this month's dance. Give it a try and have fun. After all, 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:
Country As Can Be

Basic Steps (Official NTA Definitions):
Grapevine: Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and/or in front in 3rd or 5th position.
Hold: To perform no movement; to do nothing for a specified time.
Hop: A spring into the air from one foot and landing on the same foot.
Rock Step: AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).
Step: The transfer of weight from one foot to the other.

The Florida Dance Web
News and items of interest to Dancers
Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

http://floridadanceweb.com
Syncopated Pattern: Any variation of a define danced pattern. In this dance the Hops are syncopated.
* Prompting Cues are in Bold Lettering

NAME: Country As Can Be
DESCRIPTION: 32 count, 4 wall Beginner Line Dance
CHOREOGRAPHER: Suzanne Wilson, Winter Park, Florida
MUSIC TEMPO SUGGESTIONS:
Slow – Why Haven’t I Heard From You by Reba McEntire (111 BPM)
Medium – Rock My World (Little Country Girl) by Brooks & Dunn (120 BPM)
Fast – Country As A Boy Can Be by Brady Seals (130BPM) or Any Moderate to Fast Tempo

COUNTS/STEP DESCRIPTION
* Start dancing on lyrics

Stomp Right Foot, Hold x 3, Stomp Left Foot, Hold x 3
1-4) Stomp Right Foot Forward, Hold for 3 Counts
5-8) Stomp Left Foot Forward, Hold for 3 Counts

Rock/Step Forward, Replace, Rock/Step Backwards, Replace, Repeat
9-10) Rock/Step Right Foot Forward, Step Left Foot in Place
11-12) Rock/Step Right Foot Backwards, Step Left Foot in Place
13-14) Rock/Step Right Foot Forward, Step Left Foot in Place
15-16) Rock/Step Right Foot Backwards, Step Left Foot in Place

1/4 Turn Left, Vine Right with a Touch, Vine Left with a Touch
17-18) Turn a 1/4 Left on Ball of Left Foot, Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
19-20) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot
21-22) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
23-24) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

Four Walks Backwards (Right, Left, Right, Left), Syncopated Jump/Clap Forward Twice
25-26) Step Right Foot Backwards, Step Left Foot Backwards
27-28) Step Right Foot Backwards, Step Left Foot Backwards
&29-30) (&) Jump Right Foot Forward, (29) Step Left Foot Beside Right Foot, (30) Clap Hands
&31-32) (&) Jump Right Foot Forward, (31) Step Left Foot Beside Right Foot, (32) Clap Hands

Let’s Dance It Again and Again
59th National Square Dance Convention®
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Why Louisville, Kentucky?
You can find great Square Dancing (including Rounds, Lines, Contra, etc) and callers, cuers and instructors all around the world. There are great dance Festivals, Conventions, and local club Specials everywhere. So, why come to Louisville, Kentucky to dance when you have it all elsewhere? Well, we have all of the above, plus some things you may not be aware of.

Our Social & Special Events Chairmen, Ives & Carol Pruett, have put together an array of tours of Louisville and surrounding area attractions, locations and events that many of you may never have the opportunity to experience again. We have added a web link relating to each tour attraction/area to assist you in finding out more info about an attraction and/or the location. Also, be sure you don’t miss the Wednesday Night (June 23) Special Attraction information which follows the listing of tours below. If you have any questions about tours and attractions you can contact Ives and Carol Pruett at social@59thsndc.com.

Available Tours
Five full day tours and five half day tours will be offered during the convention. Additionally, one three day tour and one two day tour will be offered prior to the convention.

FULL DAY TOURS
SHAKERTOWN (9:00am-4:00pm Wednesday-Saturday)
Pleasant Hill was founded in 1805 by the Shakers, a celibate religious communal sect who believed in the simplicity and separation from the world. These 2700 acres, a National Landmark, beckons “outsiders” to 27 restored buildings, craft demonstrations and Shaker furniture. A beautiful lunch will be served in the Trustee House and then your guide to this world of the past will complete your perfect day by escorting you to a program of Shaker Music in the Meeting House (www.shakervillageky.org).

FORT KNOX AND PATTON MUSEUM (9:00am-2:00pm Tuesday-Saturday)
Just a short ride Southwest of Louisville is Fort Knox, best known as America’s Gold Vault, which you will view from a distance as required. This US Gold Depository contains a great part of our country’s gold bullion reserve in standard mint bars of almost pure gold or melted coin gold. You will be allowed to tour the very interesting Patton Museum of Cavalry and Armor, containing the development of cavalry and armored weapons, uniforms and equipment from the Revolution War to present and some personal effects of World War II General George S. Patton, Jr. Then you will travel through the unrestricted areas of the huge and active army post. Lunch will be served at Doe Run Inn, an historic gristmill that has been converted into a country inn (www.generalpatton.org).
Dancers of all ages attended the Iowa state Convention

AMISH COUNTRY TOUR (8:00am-5:00pm Wednesday-Friday)

The Amish Country Tour will travel the beautiful country-side of Southern Indiana to the Gasthof Amish Village. The Der Heuboden Shop has a wonderful assortment of handcrafted items, Amish-made furniture and crafts, candy and gifts. There is an enclosed Flea Market. Lunch will be with an authentic Amish family on their farm where you will be able to see this simple life and ask questions of your hosts (www.gasthofamishvillage.com).

BARDSTOWN AND THE MAKERS MARK DISTILLERY (9:00am-3:30pm Tuesday-Friday)

Relive the romance and legends of our Commonwealth’s earliest history, a trip to gracious Bardstown. This is an absolute must. There really is such a place as “My Old Kentucky Home” and you will tour the actual Georgian style mansion that inspired Stephen Foster’s immortal ballad. From there, you’ll travel by coach to tiny Loretto and it’s National Historic Landmark, Makers Mark Distillery. Still greeting guests as it did nearly a century ago, Makers Mark’s activities are mostly accomplished by hand and you’ll be personally shown each step, including the careful hand dipping of each bottle into red sealing wax. Lunch included on this tour (www.makersmark.com/Lpa.aspx, www.visitbardstown.com/tourism/things2do.html).

WOODFORD RESERVE DISTILLERY AND THE KENTUCKY HORSE PARK (9:00am-5:00pm Tuesday-Friday)

The Woodford Reserve Distillery is located at the historic Labrot & Graham Distillery, the Bourbon Home Place. The natural process used today to make the Bourbon remains virtually unchanged from the process used by Elijah Pepper in 1812. During your visit you’ll come to understand the colorful history behind Bourbon whiskey. You will learn about the making of whiskey and the people who began the rich tradition in Kentucky. After a short ride through Kentucky horse country you will arrive at Lexington, the horse capitol of the world. You’ll visit the Kentucky Horse Park, the only facility of it’s type in the nation. It includes a 1032 acre working horse farm that features more than 30 breeds performing in the Parade of Breeds show, actual racing greats stabled at the Hall of Champions and a spectacular film presentation. You will travel about the park either by foot or horse drawn carriages, visiting the blacksmiths, harness maker, International Museum of the Horse, Calumet Farm Trophy Exhibit and gift shop. Lunch at the park is included (www.lexingtonattractions.com).
In Memory of John Steckman and John Sybalsky

JOHN STECKMAN. It is with deep regret that we report the death of caller John Steckman, of a stroke in April in Mesa, Arizona. He was 70.

John was from the Pittsburgh area and had been calling for 46 years. Although he called all programs, he specialized in Advanced and Challenge. He purchased a building about 30 years ago and converted it to a square dance hall, from where he called for his various clubs. He was a guest caller for clubs in western Pennsylvania and northeastern Ohio, and was booked for weekends in various parts of the country.

Around 2000 he established a winter program in Mesa, Arizona, where he would call from November through early April. He would then return to Pittsburgh to call for his home groups the rest of the year.

I knew John before I was a caller, since we both danced at the same club in Pittsburgh, and over the years we shared the mike on several occasions. John will be remembered for his pleasant smile and kind personality, as well as for his fine choreography. He is survived by his wife, John, whom he married in 1998. His first wife, Kathy, preceded him in death two years earlier. John will be missed.

JOHN SYBALSKY. Caller John Sybalsky from California died of a heart attack at his parents’ home in New York in May. He was 56.

John learned to call in 1973 while attending MIT in Cambridge, Massachusetts. He specialized in Advanced and Challenge and called at numerous conventions, festivals and weekends throughout the United States and overseas. He had a square dance weekend for 20 years at Cherry Ridge in Pennsylvania.

John called for three clubs in the Bay Area and taught a beginners class every year. He joined Callerlab in 1979 and was a member of the Board of Governors for 15 years. He served on many committees and compiled the first Advanced and Challenge Definitions lists for the organization.

According to caller Clark Baker: "It is the rare caller who is able to take in new dancers and train them year after year, and at the same time entertain dancers at the C-3 and C-4 end of the activity. John was that caller."

Most things I worry about never happen. See, worry works! — Ed Foote
Tumbling Leaves

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Patriot’s Jig

“When in the course of human events...”

That is how the Declaration of Independence begins. It goes on in a straightforward, unadorned manner to express the philosophy of a free and independent state, and why The United States is right to break its ties to Great Britain. The list of grievances is quite lengthy, and all grievances are listed against the king.

Now we call the people who shaped and approved of the Declaration “Patriots”; but to the British and to many of their neighbors, these men were traitors. But their vision of how a state should be governed has changed the course of world history. It is in their honor that we celebrate July 4, and count from that year the birth of The United States of America.

It is appropriate, then, that we look at a dance written by a New Englander (Ted Sanella) which he called “Patriot’s Jig.” Here are the calls.

Intro: - - - -, neighbor allemande left
1-8: - - - -, - Partner Swing*
9-16: - - - - - Partner Swing*
17-24: - - - -, (with couple across) circle left 3/4
25-32: - - - -, pass thru and swing next in line
33-40: - - - -, across, right and left thru
41-48: - - - -, - ladies chain
49-56: - - - -, right and left thru (ends cross)
57-64: - - - -, neighbor allemande left

The dance is done from Becket formation, that is, long lines with couples facing couples. There are several ways to set up the Becket formation. If you
Elvis was spotted at the 2009 Florida Convention

enjoy watching chaos, just tell the dancers to form on couple facing couple – you will probably have to repeat that several times, and remind them that means they must have their partner beside them. The other way is to have the dancers form on as usual, take hands four from the top and the ones cross. Then all circle left $1/4$.

Voila! Becket formation and no tears.

In the Becket formation, the partner relationship is pretty easy to keep track of. You can generally count on your partner being in the same line with the man on the left and the lady on the right. The neighbor is always the same person closest to you who is not your partner (for those who are more comfortable with square dance terminology, substitute “corner” for the term “neighbor,” square dancers will know exactly what you mean).

“Patriot’s Jig” throws a couple of curve balls at us right from the first call. For most everyone, the neighbor is next to you and in the same line. But at the ends, the neighbor is across the set. If you are at the end, do the allemande left with the person across from you and come back to place. For everyone else in the lines, the allemande left brings you face to face with your partner.

The second figure is another curve ball. If you are at the end of the lines and your partner is not beside you in the same line, DO NOT SWING: finish the allemande left and stand in place. A swing across the set causes all kinds of problems in getting into the right position for the next couple of calls. Styling note: arms turns usually are done pigeon wing style – that is, hands up, palm to palm with the forearms just about touching. That makes the arm turns tight and controlled.

Lines forward and back is simple enough. Even the ends can join in this.

Here comes the third curve ball. On the first sequence of the dance, everyone can join hands in a circle of four and circle left $3/4$. On the second sequence, the ends do not have your partner beside you, therefore there is no couple across from you. Therefore you cannot make a circle of four. Those lonesome ends must stand steady, hold the fort, be the rock on which the formation is built, look intelligent and knowledgeable, and not move until someone comes toward you.

For all the folks who could circle, the circle left $3/4$ puts the man back in his starting line, but the lady is in the opposite line, and as couples you are facing up or down the set. In other words, circle left $3/4$ changed the formation from Becket to alternate. When you pass thru, you will face a new neighbor or corner. Swing that person and face across. Partners should be across the set from each other.

Everybody (except if you are at the end and did not get to swing anyone)
can do the right and left thru. Ladies chain puts partners back together, but on the wrong side of the set. The second right and left thru resolves everything back to Becket, UNLESS you are at the end. If you did not get to swing someone after the pass thru, then you have been left standing facing away from all the action. So, as everyone else is doing the second right and left thru, the lonesome ends must trade with each other. You now have your partner on your right, but you are not in the same line. The ends may do the allemande left to start the next sequence, but then they must stand until someone comes up to swing.

In most Becket dances, couples progress together. That is, both dancers move two places to remain beside the partner and there is another couple opposite. This is a half progression. Each dancer progresses one position. So at the ends, the man progresses from one line while his partner just moves one position in her line. The next time through, the lady progresses over to the same line with her partner. Make sure to keep that sequence. No matter what, make sure the partners keep the standard partner relationship: lady on the man’s right. If you can keep that part straight, you can always get back into the dance, even if you made a mistake somewhere along the line (pun intended).

This is a fun dance, but it requires some discipline to stand out at the times when there is no one to dance with. I like to keep it up a notch by the music I use. You may use any standard 32 bar jig or reel, but I especially like a square dance medley called “Patriotic Medley” on Blue Star records. Slow it down some to make the pace more comfortable. Also, encourage the dancers to sing along as long as they can hear the calls.

Happy Fourth of July!

American Square Dance, July 2009

39
Sew On & Sew Forth

By Karen Reichardt

Hanging by a Thread

Your clothes are literally hanging on you by a thread. With all the money invested in the fabric and all the time spent sewing, this is not the place to decide to economize. Quality thread is worth the price.

Try this experiment. Thread the machine with white thread. Using a marker, color an inch of the thread just even with the top of the needle. Sew slowly on a scrap and watch the mark. It will go down, through the needle, around the bobbin, and back up through the needle backwards. The marked thread will do this many times before being sewn onto the fabric. That is a lot of movement and tension. Therefore, if the thread is more than ten years old DO NOT use it. Old thread becomes dry and brittle. Old thread can not be revived.

When buying a spool of thread write the year on it and keep it with the fabric it matches. Purchase spools of thread at the same time as the fabric. Thread colors change with the fashion seasons and if the fabric is not used for several months it will be difficult to match last year’s burgundy with this year’s dark wine. With that in mind, don’t get stressed trying to find an exact match for a fabric. Choose the color that is nearest and when there are two colors that are close go with the one that is slightly darker than the fabric. For most sewing the types of thread found at the fabric store work well. Some stitchers favor one brand of thread over another. This may be due to their machine or the type of sewing. If you find that one brand of thread works well for you stick to that brand.

Don’t sew with serger thread on expensive material or on fabric that will be under a lot of stress. Serger thread is two ply and not as tightly spun as regular thread which is three ply. Sergers rely on the use of several threads together to make a strong seam. Knowing these facts it is possible to use this thread on a regular sewing machine. Serger thread requires a separate thread stand with a heavy base. These big cones are cross wound, and the thread is designed to come straight up off the top. By putting the thread on a stand near the machine the thread will be coming off the spool evenly. These spools are too heavy to spin as the thread is pulled, that would affect the tension. For most sewing the same thread top and bobbin will keep the tension balanced.

At the start of a project wind at least two bobbins in the new color. That much will be needed to complete almost any project. Wind bobbins at a medium speed. Yes, this takes longer than just tromping the pedal, but winding fast causes uneven filling of the bobbin and uneven stitching. Winding fast also causes the thread to heat and stretch, resulting in frequent breakage and puckered seams. Never wind one color thread over another. This causes a lumpy bobbin. The bobbin will hold less thread of the color being used, requiring more refilling. To save left over thread, wind it back on the spool. There are usually only a couple of yards of thread remaining, not worth keeping and the thread on the bobbin may not have a matching spool.

Purchase additional bobbins to make color changes easier. Be sure to get the right size bobbins for the machine. Some of the new machines have an electric eye that sends a message when the bobbin is getting low. These machines require
plastic bobbins. Always keep full bobbins of most frequently used colors on hand.

What are the main causes of thread breakage?
* 50% is the quality of the thread
** 20% is the needle - poor quality, wrong size, wrong type
*** 20% is the tension setting or using too short of a stitch length
**** 5% is the condition of the machine - lint built up, timing, oiling
***** 5% is the thread delivery system - machine is improperly threaded

Thread tension is a combination of the thread passing through thread guides and the pressure applied to the tension disks via the tension spring. Whenever you thread your machine, make sure that the presser foot is up. This allows the thread to slip properly between the tension disks. Most machines are factory set for 50-60 weight sewing thread. When using a heavier thread for quilting or decorative stitching, the tension will have to be changed. Experiment with different threads and tensions. It can always be changed back.

Problem: The top thread frays.
Probable Cause: The needle is too small, the wrong type, or damaged. Tension is set too high. Cheap old thread. Machine improperly threaded.

Problem: The bobbin thread shows up on the top.
Probable Cause: The bobbin tension is too loose. There is dirt/lint under the tension spring or in the bobbin case. Top tension is too high.

Problem: The thread makes a birds nest under the needle plate.
Probable Cause: The top tension is too low. The machine is improperly threaded and the take up lever was missed.

Success is achieved by using the proper thread for the project, the correct needle for the type of fabric, and maintaining the machine in good condition. Tension should be on the thread not the sewer.

Seattle Logic – You know that you have had enough coffee when you can thread the sewing machine while it is running.
It has been something over ten years since I first passed myself as caller and gathered about me six squares of new dancers (better known to the trade as beginners), and kept one page ahead of them in teaching the (then) simple and (then) gentle art of square dancing. Much has happened in this ten years period, not only to yours truly, but to square dancing in particular and it is the latter that we want to speak of in this little dissertation.

Our subjects will not necessary be in chronological order or listed in importance (whose to say which is the most important?), but only as they come to mind.

**Traveling Callers**

The big question – have they helped or hindered? There are arguments on both sides as to the value of traveling callers to the movement. Actually, there is possibly less need for the traveling caller today than in the early ’50’s when square dancing was in its more formative stages in many parts of the country. Without the traveling caller of the early ’50’s, the spread of square dancing would not have been as rapid as it was. The traveling caller, with his workshops, dances and clinics, helped to make dancing nationally more uniform. It is possible now for dancers from Florida, the Washington, D.C. area, etc., to dance with groups in Denver, Albuquerque, Kansas City, Los Angeles, etc., without having to adjust their style completely, as was the case in many areas ten years ago.

Generally speaking, while the traveling caller of today doesn’t serve the basic usefulness that he might have in those days, his function remains as an element of variety which helps maintain enthusiasm and interest across the country.

The harm of the traveling caller lies in the fact that there are those traveling who are perhaps not yet quite ready to take on this burden of responsibility.

**National Conventions**

There is a definite need for gatherings such as the National Conventions, but the format to date has not established a truly adequate realization of
the conventions’ original purpose or potential. Admittedly, I first went to National Conventions to make contacts and to be heard and I am sure that this remains the case with many callers who attend these affairs. Having been one of these embryo callers myself, it’s apparent that I have nothing against this method of “show-casing.” However, the purpose of a National Convention should be more than just a “show-casing” of callers’ wares or of giving the dancers twelve hours of dancing a day.

When the lawyers or physicists or the carpenters meet in convention, they go to learn. While they also expect to enjoy themselves, they do expect a return on their money that will benefit them directly in their work in the years to come. Possibly the answer lies in having a paid staff of callers who are sufficiently experienced to impart adequate information to callers and dancers alike, to enable them to reap the benefits of the time, energy and expenditure invested in attending a National Convention.

**Round Dancing**

It’s been my recent experience in a club that has among its dancers some of the more avid round dancers, to have been requested by same to spend a few minutes of an evening’s dance in teaching a suitable round. To define my idea of a “suitable” round, it is one that can be taught to a group of square dancers in a period of not more than ten minutes. This should be qualified to the extent that the round dance takes ten minutes to teach to one group may take twenty minutes to

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American Square Dance, July 2009
teach another. The basic formula is not to tax the dancers’ ability or memory unnecessarily but to give them a dance, which can be enjoyed and remembered for a gratifying period of time.

New Material
This is completely out of hand. My thoughts coincide completely with what Joe Lewis has said in his article in the September issue of this publication. I can only suggest that you read and pay heed to his admonitions. It is certainly making it more difficult for callers to become proficient in the field, when so much “new” material is being introduced. They are spending more time learning the latest razzle dazzle than in learning the necessary techniques to make this material acceptable. For the dancers to dance comfortably, it is necessary that the caller be aware of the timing required to execute each given command and, given the necessary time, razzle dazzle is no longer razzle dazzle.

Philosophy
A really unfortunate aspect of our square dance scene today is that the basic philosophy of this whole activity is not being passed along to any great extent. Some of callers who come into the activity about the same time I did, had the privilege of attending the one institute that was going at that time. “Pappy” Shaw’s in Colorado Springs. Callers in their first glow of enthusiasm attended that class and were treated to Pappy’s unforgettable wisdom and sincerity. It was to these callers that we all looked for guidance and because a good deal of Pappy’s school was devoted to philosophy, callers brought it back and we let it rub off on us, even though we couldn’t attend the classes directly. In our present set-up, with the exception of a few callers who are occasionally frowned upon by the dancers for “lecturing,” no one is really giving the dancers or callers the highly important basic background, which makes square dancing so great.

We have come full circle. The first rough dancing which was smoothed out through Pappy’s efforts and influence has now returned. It is creeping back in because callers are so busy teaching the umpteen thousand “new” basic figures that they don’t take the time to smooth the dancers out and teach them the correct styling for comfortable dancing.

In looking back over the activity for the past ten years, however, square dancing has flourished through its infancy of trial and error, the “fad” stage, and even through the “hot-rods”, where it is squirming with some discomfort right now. For an activity which provides more pleasure per dollar invested than perhaps any other hobby that one can think of, it has had its share of growing pains, coming out of the barn, of bright spots, of dismal failures and yet has succeeded in establishing itself as a lasting part of our American way of life today and, I am sure we will continue as a part of the American scene for many years to come.

Note: Arnie Kronenberger passed away in January, 2004. He had recorded on Sets in Order and on Warner Brothers Records. This article, although written fifty years ago, today, still includes knowledgeable information, which is of value to the current callers and dancers.
An Unexpected Square Dancing Bonus  
By Doug and Kathy Rose  
Reprinted from the June 2009 Zip Coder

When my husband and I decided to put our three children in square dance classes, the last thing we had in mind was improving their education. We were really more interested in involving the entire family in dancing and enjoying our children’s participation – and, maybe if we are to be honest, save some babysitting expenses.

Our youngest child was having a difficult time in elementary school and found learning to read not an easy skill to master. In square dance class it became apparent that determining the right hand from the left hand and being able to focus on executing one call while listening for another call was not as easy for this child as it was for our other two children. In fact, it was rather exhausting. We would often find our struggling youngster under a table in the school cafeteria, covered with a coat and taking a nap. But the music and the activity was such fun there was no expressed desire to quit. Perseverance was the name of the game!

After many months of classes, we received a call from the school. The reading teacher wanted to know if we had hired a tutor. There was a marked improvement in our child’s reading ability. We were puzzled – what could be the reason for this breakthrough? We finally told the teacher of the square dance classes and how we had discovered the difficulty our child had in determining right handedness from left handedness. We also related how tiring it was for our child to focus on two things – executing the call while listening for the next call. But we also shared how eagerly the classes were anticipated.

Maybe square dancing had nothing to do with the breakthrough in reading skills, but the reading teacher thought otherwise. And we began to remember how we had learned some rudimentary dance steps in middle school and what a challenge it was for us. We will always give square dancing credit for helping a struggling student and doing so in away that was a lot more fun than a tutor!

Maybe it would be a good thing if schools could be persuaded to return square dancing to their curriculum. It might help with academic skills and it certainly would provide an opportunity to teach etiquette and be good fun for the children! It would also be great if these lessons could be taught by a qualified square dance caller or a teacher who had been instructed in the true art of teaching square dancing.

SusanElaine Packer and Bill Boyd  
Does Joann know about this?
WHAT'S AHEAD

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

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

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

NATIONAL CONVENTIONS (U.S.A.)
USA National Square Dance Conv.
June 24-27, 2009 — Long Beach, CA
June 23-26, 2010 — Louisville, KY
June 22-25, 2011 — Detroit, MI
June 27-30, 2012 — Spokane, WA

Intl. Assoc. of Gay Square Dancers:
July 1-4, 2010 — Chicago, IL
July 1-4, 2011 — Atlanta, GA

JULY 2009
10-12 NEW MEXICO — Freedom Weekend, Albuquerque; www.NShukayr.com
16-18 CANADA — Festival 2009 British Columbia, Recreation Complex, Vernon, B.C.
17-18 FLORIDA — July Jamboree, Ragan Hall, Pensacola; Charlie or Sarah Pergrossi 352-463-3829, sarah.pergrossi@pergrossi.com, visit http://www.pergrossi.com/
19-31 ALASKA — Alaska Cruise with Ken Ritucci; Vicky, Easthampton Travel, 126 Northampton St., Easthampton, MA 01027; etravel@easthamptontravel.net; 800-789-7949
26-30 NORTH CAROLINA — Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com
29-31 CANADA — 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010), World Trade & Convention Center Halifax, Nova Scotia, Canada; Ralph and Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V 7Z7; 1 902 543 5278; r w j b r o w n @ e a s t l i n k . c a ; www.squaredance.ns.ca (press 2010 button)

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E-mail cutecuer@cox.net or csms@cox.net
31-Aug. 2 COLORADO — Hi Country Weekend, Custer County School, Westcliffe; www.squaredancing.com/seasdc/Special_dances.htm; HCW.Colorado@GMail.com; Alan Hirsch, PO BOX 1460, Westcliffe CO 81252; 719-783-2145.

31-Aug 2 IOWA — 26th Illinois Square and Round Dance Convention, Clarion Convention Center, 5202 Brady Street, Davenport, Iowa; Bob and Kristie Mitchell, 850 51 Street Court, Coa Valley, IL 61240; 309-799-3128; bobkristie@mchsni.com

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@wi-net.com; www.wisquaredancedevelopment.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 Sachool, San Jose; Ken Ritucci 413-734-0591; kenritucci@Aol.com; norcalcallerschool.com

28-29 COLORADO — The 41st Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front St., Clifton (just South of Grand Juntion); 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

11-13 NEW MEXICO – 30th New Mexico State Round Dance Festival – Albuquerque Square Dance Center, 4915 Hawkins, N.E., Albuquerque; Richard and Patsy Jarnagin, 1137 Mangold Drive, Albuquerque, NM 87122; 505-856-9308; 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 Cottondale, 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.

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 912-437-8273; 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.

OCTOBER 2009


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.northeastcallerschool.com.

9-10 ARKANSAS – 60th Anniversary - Arkansas State Square Dance Federation Festival, Ramada Inn, Mountain Home; Vince and Judy Vinciguerra, 6 Vince Lane, Conway, AR 72032; 501-450-9252; email: vvin@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,
NOVEMBER 2009

6-8, FLORIDA — 56th O’Leno Hoe-down, 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 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

15-19 PENNSYLVANIA — Pocono’s Caller School, Lake Harmony/White Haven; details TBA
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


19-20 FLORIDA – 50th Annual Knothead Convention, 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; courj4720@thevillages.net

26-27 ALABAMA – 57th Alabama Jubilee, “AT THE HOP”, BSDA Friendship Hall, 1024 Old Walkers Chapel Road, Fultondale; Anita or Richard 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 carpoo@earthlink.net

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/clevedf/conv2008.htm

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

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**JUNE 2010**

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

**JULY 2010**


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 & Jeannie Miller usawestco2010@aol.com; www.usawest.net

**NOVEMBER 2010**

12-13 **FLORIDA** – West Coast Association 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, johnny@aol.com or 386-428-1496

**JUNE 2011**

22-25 **MICHIGAN** – 60th National Square Dance Convention, Cobo Center, One Washington Blvd., Detroit, Michigan 48226; generalchairman@60nsdc.com; www.60nsdc.com

**JULY 2011**

1-4 **GEORGIA** – Gone with the Windmill, 28th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, PO Box 1553, Atlanta GA 30333, www.atlanta2011.com.

**JUNE 2012**

27-30 **WASHINGTON** – 61st National Square Dance Convention, Spokane Convention Center, 334 W Spokane 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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