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# EDITORIAL

*From  
Bill Boyd*



At the request of several callers, I thought I would mention a topic that is not only of value to callers but all aspiring vocalists. The topic is breathing. I have oft heard repeated that the hardest problem with singing is not finding the right notes it is running out of breath on your phrasing or improper breathing. As callers, and yes cuers also, consider this, you juggle a combination of notes, words, rhythm, all while watching the floor and presenting good choreography. With all of this on our mind, it is no wonder we place proper breathing at the last item in our list of importance. Yet proper breathing can help us all hit those higher notes, extend our singing range and improve the quality of our singing voice. There are many good books on the subject, you can visit your local library or book store, select most anyone and it will expand on this article and most even have exercise discs inside. Proper breathing starts with correct posture. How many times have we seen callers bending forward to read cue sheets or notes? Stand straight, feet a comfortable distance apart and if possible your hands to your side and yes your stomach will protrude a little (in some of our cases, protrude a little more than we might like).

Breathe in until your stomach expands, make the diaphragm do its work. It should feel as though the air is entering the diaphragm, not your lungs. Stand with your back against the wall, take a deep breath until you feel it in your diaphragm, and then let it out slowly. You may have to practice this a few times to get the real feel for proper breathing, but you can make it a habit. Difficulty feeling the proper breathing while standing, lie on the floor, flat on your back. Now try the same exercise. Breathe in and watch your stomach rise. This is how babies breathe instinctively and how you should make this work for you. Relax your shoulders and chest, don't let those shoulders rise up as you inhale, make the diaphragm do its work. As we exhale, try to run out of air as you reach your last phrasing. A quick inhale before you start a new phrase will require practice and rehearsal on your part. Learn the phrasing of your new singing calls and it will aid in proper breathing. Will proper breathing make us all great vocalists? No, but each of us was given a voice to use and all of us can learn to use it more effectively. This editorial merely touches the surface of an important topic. Get a good book on the subject or even consider vocal lessons from a qualified instructor. Have a great Thanksgiving, eat a lot and then dance it off.

# CALLERLAB VIEWPOINTS

By  
*Bert Swerer*



## Saturday Morning Square Dance Class

What?...a Saturday morning square dance class? Why not! People take walks, run, ride a bike, walk the dog, or go to a gym for exercise on Saturdays. Why not learn to square dance and get the same benefits and meet some great people at the same time. The Martinez Swingers of Martinez, California, has joined with the Martinez Adult Education (MAE) to offer such a class. Each Saturday morning from 10:30am to 12:30pm dancers from the Martinez Swingers, acting as "Angels", join with the class members for the two-hour sessions.

Offering this class through the MAE has some big advantages. The hall is available at no cost, the class is included in the MAE catalog of offered classes (which is mailed to thousands of local residents), and the MAE office handles all sign-ups and registration fees. Other advertising is done with flyers and free calendar listings in local publications and shoppers. There is no financial obligation to the club, just their support as "Angels". The Caller/Instructor is an employee of the school and is paid by MAE based on a percentage of the registration fee. Other districts may pay the instructor by the hour. Our district requires the Caller to have a TB test and be fingerprinted for employment. Most adult education programs are extensions of the local school district that are looking for class ideas and instructors to add to their itinerary of classes.

This all started in May 2006 with the idea of presenting an ABC program in the fall. It was the first class session of five weeks and was followed by another five-week session. At this point we had dancers who wanted to continue, but no place to go. They had danced with the "Angels" from the Martinez Swingers for the last ten weeks, made friends and wanted to continue dancing with them, but the club was a Plus level club. Another five weeks were added, bringing the class closer to a Mainstream level. At this point they were invited to join the Martinez Swingers and their Caller agreed to continue the lessons without going all the way back to "circle left".

It was time to rethink the program, to try to make the transition from class to Plus workshop smoother. The present program now consists of three; five-week sessions, and each session is two hours in length. Session I has no prerequisite. Sessions II and III, however, require the student either to have completed the previous session or have previous square dancing experience. There have been

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several "empty nesters" that were rejoining square dancing and joined Session II as they remembered the early basics.

On the first day of each session an 8-1/2" x 11" bound workbook is handed out to each student or couple. I designed this book to correspond to all the calls that would be taught for that particular five-week session. A definition is given for each call and the calls are grouped by the week they are taught. The intent of the booklet is for reference only. Some liked the idea of knowing what was coming, and others used it to refresh their mind when they got home. The teaching order generally follows the teaching order suggested by CALLERLAB. The very first class day of Session I has the most instruction to cover many of the basics. From then on, four to six calls are taught each Saturday. The teaching is fairly intense with only two singing calls, one at the beginning and one at the end of each class. By the end of Session II, they have been taught all the calls in the CALLERLAB Basic and Mainstream Programs.

There are thirty calls in the CALLERLAB Plus Program. It would be very difficult or impossible to teach all these calls in a five-week session. Session III includes about twenty-five of the Plus calls, bringing the dancers to a proficiency to merge comfortably into a Plus workshop, where the Caller will teach the remaining calls on the list and reinforce the previously learned calls.

Dancers who have attended all three of the sessions are invited to "Angel" the next class and are encouraged to bring new dancers. This endeavor has been greatly responsible for the increase in class attendance. To be sure we were heading in the right direction, I passed out a survey at the end of Session III asking the following questions: 1) Was the Saturday time slot convenient?; 2) Did you feel the class pace was sufficient?; 3) Were the Angels helpful?; 4) Was the instruction understandable?; 5) Was the class a good value compared to the cost? An area was also provided for general thoughts/comments regarding the class. We were so pleased that the majority of the responses were very, very positive.

The support of the Martinez "Angels" has been outstanding. Their friendliness and enthusiasm have been extremely instrumental in the success of these classes and it is the plan to continue with this program, as we get ready to start the sixth class session...on Saturdays.

If anyone would like more information or to discuss any of the above please feel free to contact me at BSwerer@aol.com or 510-724-7712.



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# FROM THE MAIL ROOM



My name is Edna M. Johnson and I have been square dancing for about 54/55 years. My first husband was a Caller, Dale Manson, who is now dying from cancer of both lungs.

I subscribe to American Square Dance and also took the old "Sets in Order" for many, many years.

Anyway - in reading your "Editorial" in the October issue...I thought I would comment on "Caller's visiting the Clubs or Calling for Weekends".

So many times a Caller comes in a square dance club and 'sort of shows off' trying to give the dancers 'something different' and watching the floor break down. This also happens at MANY weekend dances. Dancers PAY (sometimes pretty much) to come dance to this new Caller or new Callers only to find themselves 'not being able to dance'..and they blame themselves, but REALLY IT IS THE CALLER/CALLER'S FAULT, usually, because he/she is 'showing off' on what he/she can call! I have even seen them leave because "it is too hard for us!" Some have traveled many miles to be able to 'square dance to a new or different Caller'...what a shame!

I remember, back when, Dale, would go to a new Club for him to be calling at or a big Festival, etc...he would always, ALWAYS, start his first tip in seeing 'how far up the dancers could dance' and when he saw them 'starting to break down', he would stop and not go any higher up and Call to the level they could dance. After all, they are who paid him to come and Call! RIGHT? And I strongly think this is what ALL Callers should do at any new Club or Festival they are going to be Calling for.

I am sure that many dancers out there won't agree with me (possibly those who are very strong dancers), but this is what I believe in and wish we would see more of the Callers doing...Calling to the floor of square dancers, who are 'paying for them to be there...CALLING TO THEM!' The square dancers came to have fun and to square dance!

My husband, Bob, and I have been dancing up through the C2 level, but are 'going back a level or two' because of illness's, etc., but we still go to our Mainstream/Plus Club here in Hot Springs Village, Arkansas, and plan on going until we can't anymore. Mainstream/Plus Clubs are the 'backbone' of square dancing and 'no matter what level you dance through' - one should never forget this.

*Edna M. Johnson*



**Happy Thanksgiving from everyone  
at American Square Dance**



# On The Record SQUARES

*Tom Rudebock*

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## HAPPY THANKSGIVING!!!!!!

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

### *Devil In Disguise (Gold Wing GWR 1220)*

*Bear Miller*

An Elvis Presley hit. Guitar, rolling percussion, electronic keyboard and sax. A toe tapper. Available on vinyl, CD and MP3. The CD has several extra tracks; No melody with a hot background vocal; Melody with a soft background vocal; No melody with a soft background vocal; Melody with no background vocals and No melody and no background vocals. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

### *Candida (Imperial IR 104)*

*Larry Belcher*

The first single released by Tony Orlando and Dawn in August 1970. A crooners delight in an easy shuffle tempo. Sax, guitar, electronic keyboard, fiddle, horns and drums. Chases add to a full melodic mix. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Swing Thru, Boys Trade, Girls Turn Back, Promenade.*

### *You Didn't Have To Be So Nice (Miracle MIR 111)*

*Fred Walker*

Second single released by The Lovin' Spoonful in 1965. The Lovin' Spoonful was an American Pop Rock Band named to the Rock & Roll Hall of Fame in 2000. Chimes, electronic keyboard, guitar, bass and gentle percussion. Gliding tempo. Available on vinyl, CD and MP3. Non intrusive vocals in the closer. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left, Keep Your Star, Put Your Arm Around Your Corner, Star Promenade, Back Out, Circle Left, Swing The Nearest Girl, Promenade.*

### *How Blue Can I Feel (Royal RYL 163)*

*Jerry Story*

A Reba McEntire hit. Energy from a fiddle, steel, guitar, bass, sax, mandolin, and drums. Runs and chases give this a full sound and makes you want to dance. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Girls Trade, Boys Run Right, Boys Trade, Couples Trade, Bend the Line, R & L Thru, Dixie Style OW, Boys Cross Run, Swing Corner, Promenade.*

***Southern Nights (Royal RYL 258)***

**Tony Oxendine**

A #1 single for Glen Campbell in 1977. Piano, sax, guitar, steel, bass, fiddle and drums in an upbeat, energetic mix with an easy jazz flavor that the dancers will enjoy. Belt this one out. 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.*

***I Can't Feel At Home (Solid Gold SG 1004)***

**Noah Siegman**

An uplifting Bluegrass Gospel number originally released by The Carter Family. Rolling banjo, fiddle, bass, electronic keyboard, guitar and drums. Available on vinyl, CD and MP3. The CD has an extra no melody track. *Hds (Sds) Promenade Half, Square Thru, Tch 1/4, Scoot Back, Boys Run, Pass the Ocean, All 8 Circulate, Swing Corner, Promenade.*

***I Can Sing A Rainbow (Sting SIR 379)***

**Cherish Bristow**

A popular children's classic song from the United Kingdom released in 1966 reaching #4 on the UK charts. A gentle melodic mix of a flute, steel, fiddle, guitar, bells, electronic keyboard, sax, and bass with just enough percussion. A relaxing full sound. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Dixie Style OW, Boys Cross Run, Single Hinge, Scoot Back, Swing, Promenade.*

***A Wonderful Time Up There (Sting SIR 384)***

**Paul Bristow**

Country Rock Gospel. Originally released by Pat Boone in the 1950's. Piano, guitar, fiddle, bass and drums. This one says let's dance. Key change in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

***Nobody's Baby But Mine (Square Tunes ST 1047)***

**Elmer Sheffield**

Dixieland that pushes the energy meter. Banjos, muted horn, tuba, piano and drums. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru 2 X's, Girls Trade, Recycle, Slide Thru, Square Thru 3, Take That Girl, Promenade.*

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## ***I'm Getting Good At Missing You (Rhythm RHY 158) Driver and Barbour***

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## ***Good Luck Charm (Rhythm RHY 161) Wade Driver***

An Elvis Presley hit that was #1 on the Billboard Hot 100 list for 2 weeks in April 1962. Piano stylings, harmonica, fiddle, steel, bass guitar and drums. A good dance beat to a song dancers will recognize. A repress. Available on vinyl and CD. *Hds (Sds) Promenade Half, R & L Thru, Slide Thru, Pass Thru, Curlique (Tch 1/4), Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

## ***Be My Baby Tonight (Royal RYL 130) Jerry Story***

A hit for John Michael Montgomery. This one pushes the top of the energy scale. Piano, guitar, steel and fiddle that rotate from lead to fill. A bass and drums provide the driving rhythm. A repress. Available on vinyl, CD and MP3. *Hds Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

## ***Swing Low (Royal RYL 233) Tony Oxendine***

A Negro spiritual first recorded in 1909. In 2002 the Library of Congress added it to the National Recording Registry. Sax, harmonica, piano, fiddle, guitar, steel, bass and drums. A Gospel mix with riffs and runs that pushes the energy meter over the top. Key change in the closer. Harmonize this one for even more energy. A repress. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing the Corner, Promenade.*

**Where's The Dress (Chicago Country CC 88)**

**Berg and Poyner**

Recorded by Moe Bandy and Joe Stampley. A parody of Culture Club's Boy George. A driving mix of an electronic keyboard, steel, bass, guitar and drums. The vocal side uses the Grand Spin figure. Key change in closer. Available on CD and MP3. For vinyl order CC-7. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Pass Thru, Allemande Left, Weave the Ring, Swing, Promenade.*

**Good To Go To Mexico (Gold Rush GLDR 110)**

**Scott Brown**

A Toby Keith hit. An electronic arrangement featuring a piano, horns, acoustic guitar, bass and drums with a South of the Border feel. Available on CD and MP3. It has an AVI file to use karaoke style on your computer. There is also an IPod file. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing, Promenade.*

**Is You Is (Grenn GR 12404)**

**Brian Hotchkies**

A 1944 Louis Jordan song which reached #1 on both the Billboard pop and R & B charts. It has become something of a jazz standard. An energetic mix of a sax, accordion, banjo, bass and drums. The sax and accordion share the lead. Available on CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Rollaway, Star Thru, California Twirl, Forward and Back, Square Thru 3, Swing Corner, Promenade.*

**Ride The Train With Me (Marlet MAR 701)**

**Mark Clausing**

A bright electronic sound. You can hear the train effects in the rhythm. Non intrusive vocals in the opener, break and closer. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo to a Wave, All 8 Circulate 2 X's, Swing Corner, Promenade.*

**Hooray For Hazel (Double M MM 161)**

**Ralph Kornegay**

Released by Tommy Roe in 1966, it reached #6 on the charts. A cheery electronic mix. Easy to follow melody line. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

**Muddy Water (Rhythm RHY 264)**

**Marshall Flippo**

An organ, piano, horns, guitar, bass and drums in a driving mix. Key change in the middle break and closer. Available on CD. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, Slide Thru, R & L Thru, Dixie Style OW, Boys Sashay, Promenade.*

**Escape (The Pina Colada Song) (Rhythm 265)**

**Wade Driver**

A chart topper for Rupert Helms in the late 1970's. Island sounds and rhythm from a guitar, electronic keyboard, bass, xylophone and percussion. Halfway up the energy scale. Try it for patter. Available on CD. *Hds (Sds) Promenade Half, R & L Thru, Sds (Hds) Square Thru, Right Hand Star, Sds (Hds) Star Left - Full Turn, Swing Corner, Promenade.*



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### ***Have I Told You Lately (Sting SIR 111)***

***Stefan Sidholm***

A Rod Stewart hit. Sweet full sound mix of silky strings, piano, fiddle, guitar, steel, and bass with just enough percussion. Key change in the closer. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Slide Thru, Pass Thru, Touch 1/4, Follow Your Neighbor – Spread, Explode and R & L Thru, Slide Thru, Swing, Promenade.*

### ***Someone Is Looking For Someone Like You (Sting SIR 325)***

***Bristow and Hepden***

Written by Gail Davies. A melodic mix that rolls right along. Guitar, steel, electronic keyboard, piano, fiddle, bass and drums. A toe – tapper. Key change in the closer. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Swing Corner, Promenade.*

### ***I'm Walkin' (Sting SIR 331)***

***Paul Bristow***

A Fats Domino best seller. This one says let's dance from the first note. Guitar, bass, fiddle, electronic keyboard and drums. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Pass Thru, Separate Around 1, Star Thru, Double Pass Thru, Centers In, Cast Off 3/4, Star Thru, Pass Thru, Tch 1/4, Scoot Back Swing, Promenade.*

***I'll Be Home For Christmas (Square Tunes ST 1084)***

**John Eubanks**

Made famous by Bing Crosby in 1943. Popular among soldiers during WWI when they thought they might get home for Christmas – “if only in my dreams”. Cheery holiday sounds from guitar, piano stylings, electronic keyboard, bass and percussion. A good addition for your season library. A sing-a-long. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, DoSaDo, Star Thru, Pass Thru, Chase Right, Swing Corner, Promenade.*

## **Hoedowns**

***Prarie Ride / Desert Ride (TNT 326)***

Prarie Ride is an electronic upbeat mix from a xylophone, guitar, flute, bass and drums with a Native American sound.

Desert Ride is a smooth synthesizer arrangement.

Available on vinyl, CD and MP3.

***Lindy (Gold Wing GWR 101)***

**Farmer, Moore, Bliss, Karia**

An energetic up beat mix of a fiddle, guitar, bass, piano and drums. A repress. Available on vinyl, CD and MP3. The CD has an additional extended track. The vocal side features the Plus program.

***Blu-Z / Drum Blues Too / Drum Blues (Chicago Country CC 89)***

Blu-Z is an electronic rhythm mix.

Drum Blues Too is a heavy bass rhythm mix.

Drum Blues is a percussion lead rhythm mix.

Available on CD and MP3. There is vocal track for each hoedown by Jack Berg.

***Swamp Thing / Steamerlane Breakdown (Mountain MR 5021)***

Swamp Thing is a techno upbeat alternative sound.

Steamerlane Breakdown is an upbeat electronic arrangement of a Doobie Brothers hit.

A re-release. Available on CD and MP3. On vinyl for Swamp Thing order MR5021. For Steamerlane Breakdown order MR5012. The CD has extended tracks for each song.

***Dry Branch -1 / -2 / -3 / -4 (Square Tunes ST 2065)***

A traditional style hoedown with four different instrumental arrangements. Available on CD and MP3.

Early reports show several new dancer sessions around the country with increased numbers. Great news! Keep up the good marketing and promotion efforts. Until next month keep it FUN.

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

*– Randy Boyd, Editor*

# AMERICAN CALLERS' ASSOC. VIEWPOINTS

*By Patrick Demerath*



## **Nine Ways that Work for New Dancer Recruiting and Retention and Square Dance Club Growth**

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

This month's ACA Viewpoint is the third part of a three part (trilogy) offering proven **Ways That Work** to recruit and retain new square dancers leading to club growth. For the third month in a row, Caller John Gibson of Atlanta, Georgia, offers practical and understandable actions that will help a club. In this article, John points out nine actions that some callers and clubs do to keep new dancers square dancing. Unlike last month when John offered "**Twelve Not So Sensus Communum**" observations that are hurting new square dancers and casting "negatives" on the long-term well-being of square dancers and clubs and callers. This month John offers **Nine Ways that Work to Recruit and Retain New Dancers**.

Here they are:

1. New dancers must not graduate in the Spring and let go until September.
2. New Dancers need to be given the opportunity to dance every week all summer.
3. If new dancers miss a week or three because of summer vacation etc, "Sheppard dancers" or club members must contact them and encourage them to come back to dancing.
4. "Sheppard Dancers" and other club dancers are invaluable to make new dancers feel welcome.
5. These same "Sheppard Dancers" are encouraged to take new square dancers under their wings and invite and escort them to other dancers where the new dancers can learn and see the friendship, fun and fellowship of square dancing.
6. "Sheppard Dancers" will dance with the new dancers and allow them to learn to dance to other callers.
7. "Sheppard Dancers" must be prudent only to take new dancers to clubs and callers that will make them feel welcome.

# Free Stuff

Publishing your articles in American Square Dance is free. Anything of national

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

8. "Sheppard Dancers" must be empathetic to realize the importance of allowing new dancers to have a fun and successful dancing experience.
9. It is best for "Sheppard Dancers" to make sure that the caller teaches new dancers and is dedicated to having successful dances that are fun to attend.

In summary John spotlights the "**Nine Ways that Work for New Dancer Recruiting and Retention and Square Dance Club Growth.**" For the past two months I mentioned David Ramsey in his common sense Financial Peace University by offering Dave's guidance. This month we again turn to Dave Ramsey where he advises clients and callers to get rid of things that are keeping them in debt like expensive SUV'S, etc. Maybe it's time we do the same thing in square dancing by shortening the dance programs not to exceed 60 movements to avoid over extending new dancers.

Once again John argues that the status symbol in square dancing is not a few dancers struggling to get through high level maneuvers. The real status symbol is a hall full of people having fun.

The American Callers' association is very indebted to caller John Gibson for his comprehensive trilogy of identifying and fixing the most important **problem** in square dancing that is of the **decreasing** number of square dancers. Please continue to bear in mind that at the 1976 National Square Dance Jamboree we had 40,000 dancers. This past year we had less than 4,000. If we only could implement what John is suggesting, we could reverse the free falling decline in the number of square dancers, clubs and callers. Lastly please remember the book For Whom the Bell Tolls with the answer that the Bell Tolls for Us.

As 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 united program and at the same time the American Callers' Association stays tuned into the desires and needs of the dancers. Caller John Gibson suggests the same thing.

The Board of Directors of the American Callers' Association invites each of you to visit our website and newsletters at [americancallers.com/news](http://americancallers.com/news) and communicate with us. Give us your ideas – "We Will Listen".

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](mailto:mac@americancallers.com) or Dr. Patrick Demerath at [pdemerath@uwa.edu](mailto:pdemerath@uwa.edu).

Please visit our website and newsletters at [AmericanCallers.com/news](http://AmericanCallers.com/news).

Until next time, happy dancing.



## Women In Calling

Nelda Eaton and her husband, Jon, reside in a small northeast Texas town called New Boston.

Nelda has been calling for six years. During that time, she has attended two callers' colleges, the Lone Star Caller's College in June 2003, and Pride Callers' College in October 2006.

Nelda has called for clubs and/or festivals in Arizona, Arkansas, Texas, Oklahoma, Louisiana, North Carolina, Kansas, New Jersey, Pennsylvania, and Delaware. She has called at the 53rd, 54th, 55th, 56th, 57th, and 58th National Square Dance Conventions (NSDC). She also participated in the pre-entertainment portion of the 57th NSDC fashion show by performing gospel music.

Nelda is a full member of CALLERLAB, the Texas State Callers Association (TSCA), and the East Texas Callers Association (ETCA). She is currently serving her 5th full term as the Secretary for the ETCA, and her 2nd term as the Secretary for the TSCA. She and Jon are also members of three square dance clubs (Four States Squares in New Boston, Texas; Guys 'N Dolls in Texarkana, Arizona; and the Camping Squares of East Texas).

Nelda loves square dancing. So when she is not calling a dance somewhere, giving lessons, or conducting workshops, look for her in a square because she'll probably be visiting with other square dance clubs – socializing and dancing with old friends and making new ones.



*Once you've danced to a woman caller, you'll never go back!*

# CUE TIPS

*Selected by  
Fran & Jim Kropf*



It is fall and we are looking forward to driving around in "Cadillac". Have a happy Thanksgiving!

## **Cadillac Red**

CD # 6 - TRK 18 CADILLAC RED PH 2+1 (TS)  
(BY SPRINGER 7-08) (SCS SDCR/BJO/WHALETAIL/PVT 2/ TRVLG BX)  
RECORD: CD-THE JUDDS - The River Of Time - Trk 8  
SEQ: INT, A, B, C, B (1-16), INTERL 1, B, INTERL 2, END

### **INTRO**

(BFLY-WL) WAIT (2);; APT PT; PK UP, TCH; FULL BOX;; REV BOX;;

### **PART A**

2 FWD 2 STPS;; PROG BOX;; SCS SDCR; SCS BJO & CK; WHALETAIL (bjo);; 2 FWD 2 STPS (fc-wl);; FULL BOX;;

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### **PART B**

VN 3, TCH; WRAP UP; UNWRAP; CHG SDS; VN 3, TCH; WRAP UP;  
UNWRAP; CHG SDS (op-lod); 2 FWD 2 STPS;; DBL HITCH;; RK BOAT  
(slo)(twice);; 2 FWD 2 STPS;; STRUT 4;;

### **PART C**

FWD / LOCK, FWD; FWD / LOCK, FWD; SCOOT (twice); WLK 2; FWD /  
LOCK, FWD; FWD / LOCK, FWD; SCOOT (twice); WLK 2 (fc-wl); FULL  
BOX;; HITCH APT; SCS THRU (bfly);;

### **PART B (1-16)**

VN 3, TCH; WRAP UP; UNWRAP; CHG SDS; VN 3, TCH; WRAP UP;  
UNWRAP; CHG SDS (op-lod); 2 FWD 2 STPS;; DBL HITCH;; RK BOAT  
(twice);; 2 FWD 2 STPS;; INTERL 1: FC / FC; BK / BK; BB TRN;; TRVLG  
BOX (bfly);;;

### **PART B**

VN 3, TCH; WRAP UP; UNWRAP; CHG SDS; VN 3, TCH; WRAP UP;  
UNWRAP; CHG SDS (op-lod); 2 FWD 2 STPS;; DBL HITCH;; RK BOAT  
(twice);; 2 FWD 2 STPS;; STRUT 4;; INTERL 2: LACE ACRS; FWD 2 STP;  
LACE BK; FWD 2 STP; FC / FC; BK / BK; BB TRN;; FC / FC; BK / BK; BB  
TRN;; END: 2 FWD 2 STPS;; DBL HITCH;; 2 FWD 2 STPS (fc);; 1/2 BOX;  
SCS THRU; TWRL / VN 2; WLK 2; CIRC AWY & TOG;; FC / FC; BK / BK;  
STRUT 4;; TWRL /VN 2; APT PT;

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Tom has sounded many previous National Square Dance Conventions and over twenty square dance events at the Kentucky Exposition Center, home of the 59th National Square Dance Convention. Tom has the resources, experience and talent to make the sound at the 59th National Square Dance Convention the best sound possible.

Tom is also providing sound enhancement systems in eight of our largest dance halls (the most any National has ever had). Dancers who are hearing impaired can either bring their own sound receivers or rent one from Palomino Records in the vendor area.

So what are you waiting for? Register today for the World's Greatest Square Dance Event of 2010, the 59th National Square Dance Convention ([www.59thnsdc.com](http://www.59thnsdc.com)), to be held June 23-26, 2010, at the Kentucky Expo Center in Louisville, Kentucky.

## ***CALLER TRAINING SEMINARS***

Callers or future callers will not want to miss these sessions provided by CALLERLAB ([www.callerlab.org](http://www.callerlab.org)). Topics include CRaMS, Caller Critiques, Use of Music, Smoothness, So You Want To Be A Caller, and Programming. These sessions will help callers stay current with the field.

Beginning Sunday June 20, 2010 and running through Wednesday morning June 23, 2010, Tony Oxendine is having a free caller school at the Crowne Plaza Hotel. It is open to any caller registered for the 59th NSDC. To register for this school, email Tony at [tony@tonyoxendine.com](mailto:tony@tonyoxendine.com).

## ***PARKING AT THE 59TH NSDC***

All hotels and Motels being used by the 59th National Square Dance Convention offer free overnight parking for their guests. The Kentucky Expo Center, where the convention will be held, has 19,000 lighted parking spaces, but charges \$6.00 per car with no in and out privileges. A parking pass is being offered which will allow unlimited access to the Expo Center parking lot from Tuesday June 22 through Saturday June 26, for a cost of \$32.50. The parking pass can be ordered on the official convention registration form (available online at [www.59thnsdc.com](http://www.59thnsdc.com)) and picked up beginning Tuesday June 22 at the Headquar-

ters Hotel, the Crowne Plaza, which is located just outside the main gate to the Expo Center. Picking up the parking pass at the Crowne Plaza Hotel will save you the \$6.00 parking fee you would have to pay if you picked up the pass at the Expo Center.

### **FORT KNOX AND PATTON MUSEUM TOUR**

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 Revolutionary War to present and some personal effects of 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.

- U.S. Bullion Depository Fort Knox, Kentucky. ([www.usmint.gov](http://www.usmint.gov))
- The Depository opened in 1937 and the first gold was moved to the depository in January that year.
- The Depository is a classified facility. No visitors are permitted, and no exceptions are made.
- Present gold holdings are 147.3 million ounces, with a book value of \$42.22 per ounce.
- Highest gold holdings this century was 649.6 million ounces (12-31-1941).
- With the exception of the removal of very small quantities of gold to test the purity of gold during regularly scheduled audits, no gold has been transferred to or from the Depository for many years.
- Construction of the depository: Building materials used included 16,000 cubic feet of granite, 4,200 cubic yards of concrete, 750 tons of reinforcing steel, and 670 tons of structural steel.
- The building was completed in December 1936 at a cost of \$560,000.

## **The Florida Dance Web** ***News and items of interest to Dancers***

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# CREATIVE CHOREOGRAPHY

*From  
Lee & Steve Kopman*



Turn Thru is typically called after an allemande left or after the boys are making a left hand star. Enjoy turn thru from positions we rarely call it from.

- 1) HEADS turn thru  
separate, around 1 to a line  
turn thru  
1/2 tag  
centers trade  
walk and dodge  
(partner trade & roll)  
left allemande  
(1/4 promenade)  
star thru  
track 2  
swing thru  
circulate  
right and left grand  
(3/8 promenade)
- 2) SIDES turn thru  
separate, around 1 to a line  
turn thru  
(tag the line; face in)  
load the boat  
left allemande (at home)
- 3) Heads Zero Lines  
turn thru  
boys trade  
follow your neighbor  
circulate  
LEFT swing thru  
circulate  
trade the wave  
right and left grand  
(7/8 promenade)
- 4) Sides Zero Lines  
turn thru  
(tag the line; face right)  
couples circulate  
centers trade  
BOYS wheel around
- 5) HEADS turn thru  
separate, around 2 to a line  
ENDS load the boat  
CENTERS fan the top  
extend  
swing thru  
right and left grand  
(3/8 promenade)
- 6) SIDES turn thru  
separate, around 2 to a line  
touch 1/4  
girls run  
CENTERS turn thru  
pass thru  
trade by  
swing thru  
girls trade  
1/2 sashay  
ENDS face in  
at home
- 7) Heads Zero Lines  
CENTERS turn thru  
cast off 3/4  
CENTERS turn thru  
wheel and deal

CENTERS fan the top  
CENTERS turn thru  
centers U-turn back  
at home

8) Sides Zero Lines

ENDS turn thru  
cast off 3/4  
ENDS load the boat  
CENTERS, (trade & roll)  
double pass thru  
leads U-turn back  
single circle to a wave  
right and left grand  
(3/8 promenade)

9) HEADS square thru 2

turn thru  
trade by  
turn thru  
trade by  
touch 1/4  
(follow your neighbor & spread)  
circulate  
linear cycle  
square thru on the 4th hand left  
allemande (1/2 promenade)

10) SIDES square thru 2  
turn thru

CENTERS pass thru  
centers in ,cast off 3/4  
touch 1/4  
boys run  
CENTERS, (square thru 2 &  
partner trade)  
at home

11) Heads Zero Lines

CENTERS turn thru  
centers run  
box the gnat  
fan the top  
linear cycle  
boys walk girls dodge  
boys run  
left allemande

12) Sides Zero Lines

CENTERS turn thru  
centers run  
star thru  
trade by  
pass the ocean  
GRAND swing thru

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{ each wave } explode the wave  
U-turn back  
left allemande (1/2 promenade)

- 13) HEADS square thru 4  
turn thru  
CENTERS pass thru  
ALL face in  
touch 1/4  
BOYS track 2  
GIRLS extend and hinge  
diamond circulate  
flip the diamond  
circulate  
(explode & star thru)  
pass to the center  
CENTERS square thru 3  
left allemande (3/4 promenade)

- 14) SIDES square thru 4  
turn thru  
CENTERS pass thru

cloverleaf  
CENTERS LEFT turn thru  
touch 1/4  
centers trade  
hinge  
acey deucey  
swing thru  
scoot back  
right and left grand  
(7/8 promenade)

- 15) Heads Zero Lines  
pass thru  
3/4 tag  
CENTERS turn thru  
centers in, cast off 3/4  
CENTERS turn thru  
cast off 3/4  
CENTERS pass thru  
Face your partner  
right and left grand  
(7/8 promenade)



# 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 Square Dancing through the winter.*

Here in Texas, the birds are arriving from the North to be away from the cold of the Northern tier of states. Square dancing here suffers in the summer because many dancers go North to escape the heat. Our students from last year are just rounding into shape with a year's instruction under their belts. They are becoming a real integral part of our clubs and shouldering some of the load. We (Jim and Betsy) truly enjoy visitors to our square dance club and our home – so come on down!

November is the month when we celebrate Thanksgiving and we all give thanks for our new students who are entering their first few weeks of instruction in our favorite activity. New students are the life blood of square dancing – without them, there are no Mainstream, Plus, or advanced dancers. We had a difficult time recruiting new students this year. We are an older club and most of the members say that they have invited everyone they know to come dance – even those they have invited many times before.

Because of the small number of class members and their demonstrated talent and interest our caller, Wayne Morvent, suggested that we start another class in

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January, and he would compress the teaching schedule for Mainstream to about 12 weeks. We club members were asked for even greater effort in supporting the new students. So far, it is working. We will give you a progress report in the spring.

Meantime, let's go back to Thanksgiving. We have so much to give thanks for: a place to dance, skilled callers to teach and lead us, dedicated club and association officers to take care of the details of running the club and association. Of course to Lloyd "Pappy" Shaw for starting the Modern Western Square Dance movement and the thousands and thousands of callers and dancers who have preserved and created so much fun for us all.

We received several interesting communications this month. One, from a friend in Adelaide, Australia, reported that they were disappointed in the turnout for fall classes. They only have 65 newer dancers! That is a number that many clubs in the U. S. would give a lot for. Their mission now is to make the most of the new students. On the students' badges, they have a large "L" to indicate that they are in the process of becoming skilled dancers. They got the idea because in Australia, beginning drivers must sport a large "L" on their auto or motorbike. They are just "L"earning to drive (or dance).

They reported that the 50th Australian National Square Dance Convention was very successful with over one thousand dancers. Australia has an interesting part of their convention when they have a "Dressed Set" parade with dancers from each club march. Naturally, every one in the dressed set is dressed alike.

A letter came from the "Square Sharks" in Germany. The club is newly formed of dancers who want to learn Advanced Dancing. Their by-laws state that all members of the Advanced club must maintain a membership in a Mainstream club and dance regularly with that club. Good idea! All too often Mainstream dancers learn the Plus moves and then abandon their Mainstream fellows. Bad idea! And many dancers who become Advanced never see the inside of a Mainstream hall again! Worse idea!

Enough of a rant for today – many clubs are busy planning special dances for Thanksgiving and for the Christmas and New Year's holidays. This is truly the time of year to be a square dancer!


Next month we will give an update on the progress of newer dancers and tell you more about international dance.

# On The Record ROUNDS

*Ralph & Joan Collipi*

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Take a  at what is just released...

## ***Bamboo Mambo***

Phase 3+1 (Cross Bdy) – Mambo – STAR 211 Hours of Bamboo – Carter and Ruby Ackerman

Great rumba music, mambo has body ripple which is optional. New Yorker, swivels, chase, left turning box, do si do.

## ***Dream***

Phase 5+2 (Foxtrot) – CD New Stanton Band or available from Choreo at correct speed – Foxtrot – Ken and Irene Slater

Hover, feather, rev. wave, back feather, outside check. Outside spin and twist, in and out runs. Telespin, ending is chair and tilt. Great routine and music.

## ***Neville's Waltz***

Phase 4 – Waltz – Itunes Harry Potter and the Goblet of Fire Original Motion Picture soundtrack – Casey and Sharon Parker

This routine flows very nicely. Has hover, chasse, Viennese turns, tamara's outside change, weave 6, ending bow and curtsy.

## ***Put A Little Love In Your Heart***

Phase 4+1 (Dbl Cuban) – Cha – CD Songs From The Soul Track 6 Put A Little Love In Your Heart available Itunes – Casey and Sharon Parker

Nice basic cha cha. Has basic, shoulder to shoulder, alemana, fenceline, chase, double Cuban, spot turn, New Yorker, ending has chase, double Cubans and spot turn.

## ***Anything But Love Foxtrot***

Phase 4+1 (Curved Feather)+1 (Unphased Bounce Back Feather) – CD New Stanton Band or available from Choreographer – Ken and Irene Slater

Sway left and right, reverse turns, 3 step, back feather, 4 diamond turns, bounce back feather, weave ending. Promenade weave, change of direction. Ending slip to right lunge. Nice Phase 4 foxtrot.

Recordings reviewed  
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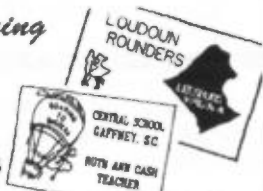
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## **Lovely Dovey**

Phase 4+2 – West Coast Swing – CD Atlantic Top 60 Doo Wop Rock & Bobby Socks Track 32 by the Clovers – Wayne and Barbara Blackford

Sugar push with 1 rock, wrapped whip, tummy whip, sweethearts, finish tummy whip. Swivel back to back to “V” position, lower down and up. Also has underarm turn to triple travel with roll. Ending is left side pass back two and point hold. Good West Coast Routine.

## **That’s Why I Love You**

Phase 2+1 unphased (Traveling Scissors) – Two Step – Sonny James That’s Why I Love You Like I Do – Album Capitol Collectors Series Track 10 Available as download Amazon.com – Don and Linda Hichman

Side 2 steps, two turning 2 steps, circle away and together, strut 4. Traveling scissors, left turning box to butterfly. Ending is Dip back and hold.

## **Mi Buen Amor**

Phase 3 – Rumba – Mi Buen Amor by Gloria Estefan download from Amazon.com or CD: Amor Y Suerte Track #7 – Rey and Sherry Garza

Great music and a nicely choreographed rumba. Dance starts in “V” position turn to face with thru serpiente, fencelines spot turn twice. Has modified double peek a boo chase with side walks, chase with underarm turn. Ending is side corte with optional leg crawl.

### **Rebel Amor**

Phase 4+2 (Cont. Nat. Top/Sweetheart) – Rumba – Rebel de Amor by Belle Perez – John and Norma Jean Becker

Choreography and music blend for a very nice rumba. Figures included are open break continuous natural top, flirt, sweetheart to hockey stick ending, crabwalks, ending is slow merengue, side corte and leg crawl.

### **Babysitter Boogie**

Phase 4+2 – Jive – Best of German Deutsche Schlager Vol. 3, Ralf Bendix Babysitter boogie – Michael and Diana Sheridan

Jive walks, circle 4 to close, chasse left and right, change right to left, windmill, American spin, double whip roll 3 triples, rock the boat 8. ending is hug and a pat.

### **Southwind**

Phase 4 – Waltz – Track 2 Home Sweet Home CD GHD5094 Alisa Jones Cumberland Records 888-788-3188 – George Edwards and Rita Seeburger

Basic Phase 4 waltz. Has open telemark, hover fallaway, cross hovers, diamond turn, box, develop. In the ending has 2 solo turns shadow wall prom. sway change sway.

### **Let Me Be Your Sun**

Phase 4 – Cha Cha – PR916D – Harold Fergus

Cha cha has cucaracha's open break, chase with peekaboo, alemana to lariat, hand to hand crabwalks, spot turn, ending is wrap and cha.



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# THE COUNTRY LINE



By  
*Mike Salerno*

Hi Dancers. Some people say that "Technique" is a four-letter word. These same people say that they only want to have "fun" and do not need technique. The strange thing is the better your technique the more fun you have. I have found that the more I teach, the more I think about what I do and how to explain it to people. Technique is nothing more than executing a movement correctly to dance efficiently and to avoid injury. Good technique starts with good posture. Stand tall with the head over the shoulders, shoulders over the hips, hip over the knees, knees over the ball of the foot. This places you forward in your posture. Not on your toes, but forward over the balls of your feet. You cannot have good technique without good posture. This is the basis of all good dancers. Next month, I will go over foot position. Until then stand up tall.

This month's dance is a cute dance to a classic country song. I hope you enjoy it.

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](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## ***THIS MONTH'S LINE DANCE:*** **Chica Boom Boom**

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

**Jazz Box (Square):** A dance pattern with four weight changes. It may start with a forward step or a cross step.

**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).

**Scuff:** To strike the heel of the foot against the floor.

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

**Syncopated Pattern:** Any variation of a defined dance pattern. In this dance the Jumps are syncopated.

**Toe Strut:** Moving forward or backward, place the toe and then the heel of the foot on the floor for counts 1, 2, with a weight change on count 2.

**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



### **Right Jazz Box, Scuff, Left Jazz Box with a 1/4 Turn Left**

17-18) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

19-20) Step Right Foot to Right Side, Scuff Left Foot Forward

21-22) Cross/Step Left Foot in Front of Right Foot, Step Right Foot Backwards

23-24) On Ball of Right Foot Turn 1/4 Left, Step Left Foot Forward, Touch Right Foot beside Left Foot (9:00)

### **Syncopated Jazz Jump Forward and Back, Hip Bumps**

&25-26) Step Right Foot Slightly Forward and Out, Step Left Foot Slightly Forward and Out, Clap Hands

&27-28) Step Right Foot Slightly Backwards and Out, Step Left Foot Slightly Backwards and Out, Clap Hands

29-32) Push/Bumps Hips Right, Left, Right, Left

### ***Let's Dance It Again & Again***



*Just some random photos...(Bill told me to put more photos in, or else! –Randy)*



# CALLERLAB Programs

## Basic and Mainstream

### Why Programs and Lists?

CALLERLAB programs define a world-wide standard of square dance calls to be taught in square dance classes or workshops. Program lists, list the set of calls that may be called at a dance advertised to be a specific dance program i.e. Basic, Mainstream, Plus, etc. Dance promoters are encouraged to list the program to be danced on flyers, brochures and other advertisements of open dances. Dancers should refer to the program designations to seek out dances that will consist of material with which they are familiar. Program lists are used by callers in programming an appropriate dance for a specific group of dancers. Including the desired program in the caller's confirmation agreement will provide programming guidance to the caller as well as protection for the sponsoring organization.

The program(s) are not intended to segregate dancers into exclusive groups or to indicate that one who chooses to dance at his or her own preferred program is any better, or any worse, than any other dancer. Dancing skill can be achieved at many programs, and the quantity of calls is not necessarily an indication of dancer proficiency. It is hoped that the program lists will be used to aid in a logical teaching progression and thorough coverage of basics in classes and to provide an enjoyable modern square dance for dancers of all inclinations. In addition, CALLERLAB's intent is that approved styling and timing of square dance movements will be an integral part of all classes and dance programs. It is also hoped that proper teaching, including timing and styling, will result in smooth dancing for the greater enjoyment of all.

What Next? Responsible leaders, within and outside of CALLERLAB, recommend that dancers dance regularly at the program at which they graduate for at least one year before they enter into classes or workshops for another program. This means that dancers graduating from the Mainstream Program should dance regularly at Mainstream dances for a year before going into the Plus Program.

There should be no pressure for movement from one program to another once a dancer has graduated. Dancers should be encouraged to take their time, enjoy the fun and fellowship and learn to dance well at that program before moving on to another program.

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# ALL THINGS CONSIDERED

By  
*Ed Foote*



## Understanding Cast Off 3/4

Everyone knows how to do the combination of: Centers In - Cast Off 3/4. But how many dancers can do only the Cast Off 3/4 without the preceding Centers In? It is surprising the number who can not do this.

Near the end of many of my Mainstream and Plus dances I will put the dancers in lines facing out and call: "Cast Off 3/4." The correct ending formation is lines facing in, but it is surprising the number of dancers who finish in lines facing out. Many of them are already leaning in anticipation of doing a Wheel & Deal, so they just move in that direction.

I joke with the crowd and make a fun thing out of it, but it is amazing the number of people who approach me later and say: "How do you do Cast Off 3/4 from lines?" Here is the amazingly simple answer.

From any line of 4, which can mean all dancers facing one way, two-faced lines, 3&1 lines or waves. CENTERS WALK FORWARD.

That's it. Remember that rule and you will not break down.

---

## United Square Dancers of America (USDA)

### National Convention Registration Fee Reimbursement Program

*By Tom and Miriam James*

The USDA Handicapable Registration Fee Reimbursement program reimburses all (or a part of the registration fees) for any eligible Handicapable dancer who attends a National Square Dance Convention. The next National Square Dance Convention is in Louisville, Kentucky.

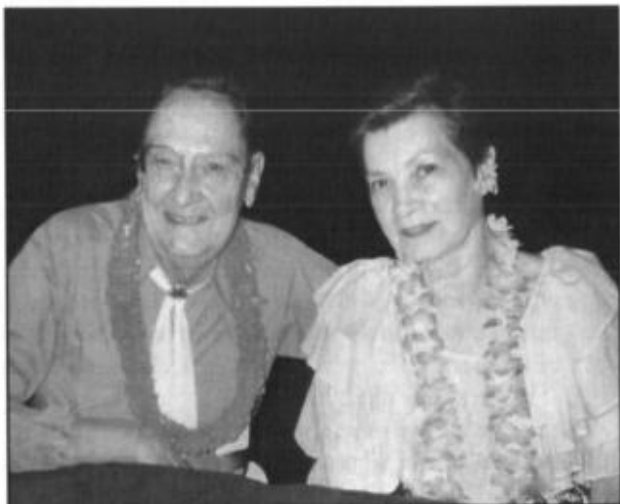
To be eligible, a Handicapable dancer must be a dancer in a Handicapable club. Any Handicapable club in the United States may apply for these funds. Since it is difficult for a Handicapable club to know exactly how many of their members will be attending a convention, the application deadline has been set for after the Convention. In order to apply for these funds, a club representative must fill out an application form, obtainable from USDA's website ([www.usda.org](http://www.usda.org)), and submit it along with a list of dancers and their registration numbers to the Chairman of the USDA's Handicapable Committee by July 31, 2010. The amount of reimbursement that a club will receive is based upon the number of requests received by USDA and the funds available. If you have dancers that attend the National Convention in Louisville, be sure to submit your application for reimbursement.

## Merry Mixers

Merry Mixer couple honored at the Merry Mixers Square and Round Dance clubs 49th Anniversary Dance.

On August 22, 2009, the Merry Mixers Square and Round Dance club of Greenwood, South Carolina, celebrated their 49th Anniversary. It was also a special night for two of our club members. We were proud to recognize Jeb and Ernie Stewart for 50 years of Square Dancing.

Jeb and Ernie Stewart lived in Maryland in 1959 when they began Square Dance lessons at the Jeb Stewart High School in Virginia (no connection to our Jeb). Ernie was employed by the



*Jeb and Ernie Stewart*

Department of Navy and Jeb was retired from the Air Force and employed by the Department of Treasury. In 1959 there was no Callerlab and each caller had his own routines for calling, there was no standard list of calls. After graduation you would go to a club dance and the club would evaluate your dancing skills and you had to be invited to join a club. They have danced in Washington DC, Maryland, District of Columbia; they even danced in the Pentagon.

They moved to Greenwood in 1994 and have danced with the Merry Mixers for 15 years. They have been active Square Dancers and have traveled to most of the clubs in our area.

The Merry Mixers were proud to honor Jeb and Ernie Stewart with this award for Square Dancing for 50 years.

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# MOORE ON CONTRA

By  
*Paul Moore*



## Swing Time in Cow Town

*Big Ball's in Cow Town, let's all go down*

*Big Ball's in Cow Town, we'll dance around*

—Bob Wills [Cow Town is one of my favorite dance halls in Riverside, California]

Many heartfelt thanks to Ed Foote for his column a couple of months ago about swinging. There was a time when the swing was the most important figure in square dancing. Every square had multiple swings that did more than set up a promenade. Swings built friendship and trust. It was a thrill to swing a lady who was light on her feet, made eye contact, and smiled.

Square dancing has changed in its basic philosophy since those days. Figures could be complex, but not because of how much the dancer had to memorize, but how well the caller could put the basics together and give them to the dancers just as they needed the next call. The pay-off was not allemande left, but swing. Modern western square dancing has become much more concerned with the complex geometry and puzzle solving than in the joy of feeling the wind in your face. Do not misread me: I love to solve those geometric problems both as a caller and as a dancer. But in our quest for "variety" we have given up joyful motion. Altogether too often dancers call out "short" and do not finish the promenade. Or the swing is barely once around and into a promenade. It has become fashionable for callers to zero the square out at home and leave the promenade out entirely.

In modern contras, the current live music variety that is danced in many urban areas, the swing has returned as the important call. Often dancers pair up for dances because they know the partner can swing well. Callers choose their dances

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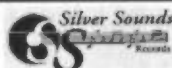


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to be sure to include at least one partner swing in each sequence. Some dancers feel a little cheated if they don't get a neighbor swing *and* a partner swing in the dance.

Ed Foote did a great job explaining how to swing smoothly. I wish more callers would spend time teaching how to swing so that the dancers would enjoy swinging more than twirling. I would make only one change in Ed's advice. I teach the men to place their right hand in the middle of the lady's back and up around the bottom of the shoulder blades. The hand up higher on the back, rather than at the waist, gives the lady more support. As dancers swing, they should lean back from each other. I won't go into the physics of that, but trust me that you swing more smoothly leaning back than leaning toward each other.

Leaning back, gazing into your partner's eyes, and using the buzz step and you will have one of the greatest experiences in your dancing life.

I recently saw a video on YouTube of an old time square dance caller (Ralph Sweet) calling a combination of wagon wheel and right hand high mixed with a circle break that goes like this:

Bow to you partner and give her a swing. Put the ladies center back to back, and men promenade around the outside. Turn your partner left a full turn around and on to the next and give her a swing. Ladies center back to back, men

promenade the outside track. Continue that pattern until you meet your partner, swing her and promenade. Ralph mixed that figure with a figure that started in squares and moved to lines of three with two lonesome men and back to squares. Somehow, out of a lot of motion, you partner shows up in your arms almost by surprise.

Here is a gimmick contra that I picked up from Boyd Rothenberger of Indiana. It is a swinger's challenge. The pattern is extremely simple, but there is one real challenge to it which I will point out as I give you the figures.

**Title:** [sorry, I have forgotten the name]

**Formation:** four couple proper (men in the line to the caller's right and ladies opposite partner. #1 only is active.

**Music:** 32 bar reel that is up tempo

Intro: ----, #1 center and balance and swing partner

1-8: ----, ----

9-16: ----, Swing the next in line

17-24: ----, Swing the next in line

25-32: ----, Swing the next in line

33-40: ----, Up the center on own side\*

41-48: ----, Down the outside

49-56: ----, Long lines forward and back

57-64: ----, New #1 balance and swing

\*This is the challenge point of the dance. The actives have just completed 40 beats of swing out of 64 beats in the dance. The challenge here is to go up the center of the formation in a straight line with any sense of dignity at all.

Most of the dancers who will even try this dance are proud of their ability to swing, and so they will try to swing around as many times as possible with each partner, only to increase their dizziness.

So, here's just a little bit of silliness for your dance repertoire.



*So how did I end up with the two most beautiful women in the world?*

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

The Steering Committee of the 56th Florida State Square & Round Dance Convention are shining their "traveling shoes" and packing their bags as they prepare to invade the many Florida regional festivals in the coming weeks. Having recently returned from the Georgia State Convention in late September, they are heading to DeFuniak Springs for the NW Fall Round-Up. They will then begin to meander the state with scheduled stops at the Florida Campers Camporee in Bushnell, the West Coast Fall Fun Fest in Bartow, the O'Leno Hoedown in High Springs, and the Fall Festival in Jacksonville. Of course there will be numerous side trips to area club dances and visitations with friends will be a high point. Our traveling dancers will pause for the holidays at home before continuing their journey to visit and promote the upcoming State Convention. So you can see the opportunity to purchase your convention ribbons will be ever so easy as you support a regional festival near you.

Last month we shared some of the fund raising items being sold by the State Convention. Have you purchased your shirt or tote bag yet? We've heard that many great conversations about square dancing are occurring as a result of wearing the convention shirt out in the community or using the tote bag for groceries at a local supermarket. What an easy way to announce your passion for square and round dancing then by wearing your shirt! So many of us collect canvas bags from everywhere –

book stores, coffee shops, professional organizations and now you can purchase yours to support square dancing, and show you care about saving our environment. You can contact your association Ways & Means Chairman to purchase your items. Unsure who to call? Then contact Cheryl and Paul Miller at 850-939-6688 or [pe.miller@mchsi.com](mailto:pe.miller@mchsi.com).

Don't forget to order your ribbons before April 30, 2010. After this date, there will be no mail-in registration and you must purchase your ribbon at the box office for \$30.00 per person. **BUY EARLY AND SAVE MONEY!** There is a money back guarantee until 5:00pm on Friday, May 28, 2010 – no questions asked. You won't find a better deal than that! You can contact our Convention Registrars, Carole and Garland McKenzie at 352-622-7678, [carolemc@embargmail.com](mailto:carolemc@embargmail.com), 6600 NW 61st Avenue, Ocala, FL 34482. They will be happy to help you with your ribbon purchase.

Check out our website for all the up-to-date details, contact information, and registration form, by visiting [www.floridasquaredance.com/convention/index.html](http://www.floridasquaredance.com/convention/index.html). If you don't use the internet, and haven't seen anyone with registration forms or ribbons, 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!**

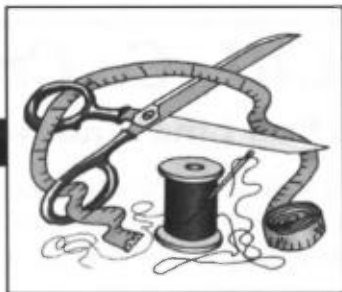
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# SEW ON & SEW FORTH

By *Karen Reichardt*  
[www.squaredancesewing.com](http://www.squaredancesewing.com)



## Bling! Bling! Glitter - Sparkle - Shine - Flash

Dance halls are the right place to wear the brightest costume jewelry. A delicate necklace is perfect for dinner at a fine restaurant, but on the dance floor it would never be seen. This is where to have fun with the wildest colors and boldest styles. Chunky plastic bead necklaces and bold ear rings show off your crazy side.

The first thing that should be considered when choosing jewelry to wear to a dance is safety. Those vintage beads might be the perfect color but if that vintage string breaks it will be the center of attention. If beads go rolling across the floor they could cause a fall. The dance would have to stop while they were swept up. Earrings and pins can also come loose and get stepped on. Make sure that every thing is well attached. All clasps and clips need to be in good order and strong enough for the piece. Replace any loose pins or other worn findings.

Jewelry findings are available in many hobby shops and fabric stores along with 'how to' books. To get the perfect accent for your ensemble just make it your self. This is not very expensive or time consuming. There are many different styles of necklace clasps, earring backs, and pins that can be used to make or re-do jewelry. Magnets can be purchased from your badge dealer. They work as well on large broaches as they do on badges. Look at reworking some of the costume items already in your jewel box.

Another place to look for great costume jewelry is in second hand shops. If the necklace is the right color, and the right price, but not the right length get it any way. Consider a bargain necklace as a source of beads that can be remade into a perfect accent for your ensemble. The proper length necklace is one that fits the neckline of the dress. Usually, for this activity, shorter necklaces are better. Long

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necklaces could get caught on your partner's badge during a swing or bounce up into your face during a Dive Thru. By restringing a long necklace there may be enough beads left over to make matching earrings.

The size of earrings is the choice of the wearer, but don't make them so heavy that they are uncomfortable. New earring backs can be purchased for pierced earrings and pads that can be added to clip ons for a better fit. Clip ons can easily be turned into pierced style with jewelry findings and a bit of glue.

Hair clips and head bands can also add sparkle to your outfit. Don't settle for plain clips to keep your hair back, at a dance you can wear the flashy stuff. Do you have a tiara from high school? Dust it off and wear it with your head held high. There is no reason not to show off and it will improve your posture. You can't slouch with a crown on your head.

Wrist bracelets can become tangled in someone's shirt cuff during a Turn Thru. Consider an ankle bracelet instead. Ankle bracelets are just larger versions of the wrist bracelet and there is less that they can get caught on. Why should the upper half get all the jewelry?

Shoe clips are another fun accent to sparkle the lower part of the outfit. These special clips can be positioned on the toe, the side or the strap for a variety of looks. Just make sure that they are firmly attached.

Belt buckles can be a very interesting accent. A plain one can be made fancy with glue on beads and sparkles. If there is enough bling on the front of the dress turn the belt around and put the buckle in the back. When we are in a square many people are looking at the back of the outfit.

Rings can be a problem when angeling with new dancers. They have a tendency to hold hands too tight and to not let go. They are just unsure and nervous. After a while they will learn to touch and not grab hands. For the first few lessons leave your extra rings at home.

For a real bling go to Sue's Sparklers ([www.suessparklers.com](http://www.suessparklers.com)). She has iron on crystals, metals and beads. I have used several of her designs and they go right through the wash. Just follow the instructions carefully and they will add shine to any garment.

The amount of bling on your outfit is up to you. This activity is a great place to let the wild side out. Those pieces that you would never wear to the office are perfect for the square dance hall.

# POINT OF ORDER



*From Kappie Kappenman*

## **BMI**

**BMI/ASCAP**

**USDA NEWS – April-June 1991**

It appears that everyone in the square dance activity has heard of “BMI/ASCAP”. SINCE October 1990 when 7,000 letters were sent by BMI to clubs throughout the nation advising them that they were required to pay royalties to play records at their club dances and included a Performance Agreement for “Musical Attractions”. The BMI payment schedule for musical attractions for the typical club from \$12.00 to \$15.00 per event or about \$750.00 per year. Then add on roughly another \$750.00 for ASCAP and the club would be looking at about \$100.00 per year. This was a real blow to the clubs and a great shock to the dancing community.

Many dancers and leaders cried “foul”, “a sham”, “a rip-off”, others cried “let them sue us – they can’t get anything from us”, “its not our responsibility”, “to hell with them”, and on and on it went. The first wave of dogged irate anger flourished and the phone lines begin to burn with questions like “can they?”, “will they”?, “why?”, “how can they?”, “what can we do?”, “what should we do?”.

Research of the Copyright Law revealed that the authors and composers of copyrighted music are entitled to royalties when their music is used in activities such as out Square Dance Hobby. IT’S THE LAW! And it’s been the law since 1906. Whether we like it or not – it’s the law. Seems like we are just now feeling the impact of the copyright law that has been on the books for all these years.

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## Recruiting New Dancers

This information sheet 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](http://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 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.

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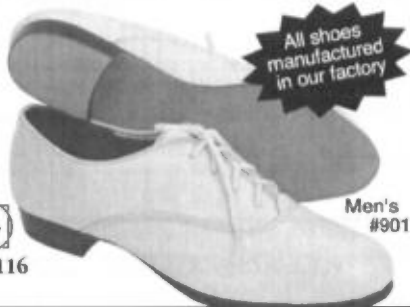
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## RECRUITING METHODS

**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 publicize 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.

## National Square Dance **DIRECTORY**

Information and contacts for thousands of clubs in the U.S., Canada and around the world. Great for traveling and planning vacations.

**\$25 for Lifetime Subscription**  
Website: [NSDDirectory.com](http://NSDDirectory.com)

Phone(800) 542-4010

**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](http://www.usda.org) or Email the Education/Publications Committee at [usda.education.publications@usda.org](mailto:usda.education.publications@usda.org).

See our website ([www.usda.org/officers](http://www.usda.org/officers)) for current Officers and Committee Chairs mailing address and phone.

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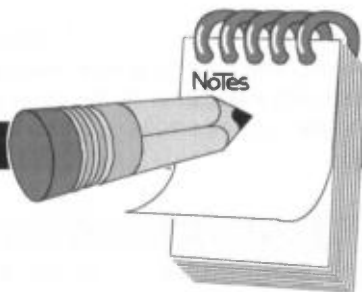
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# WHAT'S AHEAD



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

## NOVEMBER 2009

6-7 **FLORIDA** – 56th O'Leno Hoedown, O'Leno State Park, High Springs; Mary Chesnut, P.O. Box 1498, Gainesville, FL 32602; 352-378-2577 (days), 352-475-2550 (eves)

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 **NEVADA** – Silver State Caller College, John Ascuaga's Nugget Hotel and Casino, Sparks, nshukayr@gmail.com; Doug Davis 509-979-2612; DDavisP@aol.com; Hanna Tenenbaum hannainsweden@yahoo.com

20-21 **FLORIDA** – Northeast Association's Fall Festival, Christ the King Catholic Church, 742 Arlington Road, 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

14-17 **ARIZONA** – "Let's Do It Again In 2010" Tucson Area Square Dance Festival, Tucson Convention Center; Ron Sandefur 520-429-0409

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

12-15 **FLORIDA** – Flip the Flamingo III, St. Petersburg; www.suncoastsquares.com

19-20 **FLORIDA** – 50th Annual Knothead Konvention, Eau Gallie

Civic Center, 1551 Highland Avenue, Melbourne; 407-894-2227 or flaknothead@bellsouth.net

19-20 **ARIZONA** – Grand Canyon Square Dance Association of Arizona Annual Festival; 480-802-2745

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

## MARCH 2010

12-14 **FLORIDA** – Sounds of Sebring A-2 Classic, Kenilworth Lodge, Sebring; Ron Libby 352-259-3188, ronlibby@aol.com

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 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 carpoole@earthlink.net

23-24 **MAINE** – 52nd New England Square and Round Dance Convention, Hill Street School Complex, Biddeford;



Rob and Sally Petit 207-510-1294;  
www.NESRDC.org

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 **WEST VIRGINIA** – 20th Annual Pipestem “Fun Seekers” Fling, Pipestem State Park Resort, WV; Paul and Nita Walker, 704-782-2616; Goo627@aol.com

## MAY 2010

6-8 **CANADA** – 49th Annual International Square & Round Dance Convention, Brock University, 500 Glenridge Ave., St. Catharines, ON L2S 3A1; Wayne and Sharron Hall, 8 Seven Oaks Circle, St. Catharines, ON L2P 3N6; 905-641-1872; halls@sympatico.ca

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/clevedfed/conv2008.htm

14-16 **NEW MEXICO** – 63rd New Mexico Square and Round Dance Festival, Ralph Edwards Auditorium, Truth or Consequences; Jim and Jeanie Groves, 1220 Edgewood Ave., Las Cruces, NM 88005; 575-524-1018; www.nmsrda.org

16 **OHIO** – Spring Fling, Fredericktown Administration Office, 117 Columbus Road, Fredericktown; 3 3 0 - 4 2 7 - 6 3 5 8 , trudesdc@localnet.com, 740-397-0494; burdettephyllis@yahoo.com

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, carolemck@embarqmail.com, www.floridasquaredance.com

## JUNE 2010

5-6 **FRANCE** – 23rd Frontier Fete, Samoens, Haute Savoie; Annemarie Cohen, 2 les Poncettes, 01220 Sauverny, France; Annemarie.cohen@orange.fr; www.frontierwheelers.com

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

11-13 **MINNESOTA** – 58th Minnesota State Square and Round Dance Convention, Bemidji High School; www.squaredanceminnesota.com, 218-532-7891, marduo@tekstar.com, 218-734-2269, jszwink@tvutel.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 Shake-down 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

20-22 **FLORIDA** – National Square Dance Campers Association 53rd International Square Dance Camporee, Central Florida Fairgrounds, 4603 W. Colonial Drive, Orlando, FL 32808; Martha Zimmerman, General Chairman, Marthazimmerman@cox.net; www.nsdca.org

23-25 **ILLINOIS** – 27th Illinois Square & Round Dance Convention, Hilton Hotel, 700 East Adams Street, Springfield, IL 62701; Joe and Lois Schaefer, 30353 Shiloh Road, Minier, IL 61759; 309-392-2023; jlschaefer@dtmspeed.net

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**

6-8 **WISCONSIN** – 51st Wisconsin Square and Round Dance Convention, Fox Valley Lutheran High School, Appleton; Edie and Mike Truesdale, 951 E. Pershing St., Appleton, WI 54911; 902-364-9113; m t r u e s d a l e @ n e w . r r . c o m ; www.wisquaredanceconvention.org

11-14 **COLORADO** – USA West Square Dance Convention, Union Colony Civic Complex, Greeley; Chairman Ron & Jeanne Miller u s a w e s t c o 2 0 1 0 @ a o l . c o m ; www.usawest.net

19-23 **CALIFORNIA** – Norcal Callers School, Sunnyvale Presbyterian Church, 728 W Fremont Ave, Sunny-

vale; Ken Ritucci 413-734-0591, KenRitucci@aol.com

20-21 **NORTH CAROLINA** – 21st North Carolina State Convention, North Raleigh Hilton Convention Center, Raleigh; www.ncFederation.org; Lesley and Debbie Green 919-598-1104; Paul and Nita Walker, 704-782-2616 Goo627@aol.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 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, johnnysa@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

30-July 3 **GEORGIA** – International Association of Gay Square Dancers, Atlanta

## **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 80333,  
www.atlanta2011.com

jmyklebust@centurytel.net;  
www.wisquardanceconvention.org

### AUGUST 2011

5-7 WISCONSIN – 52nd Wisconsin Square & Round Dance Convention, De Forest High School; June Myklebust and Bob Dahmert, 7851 Wernick Rd., De Forest, WI 53532; 6 0 8 - 8 4 6 - 9 1 0 4 ;

### 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

## 'SPLIT-YER-SIDES' *by Stan B*



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