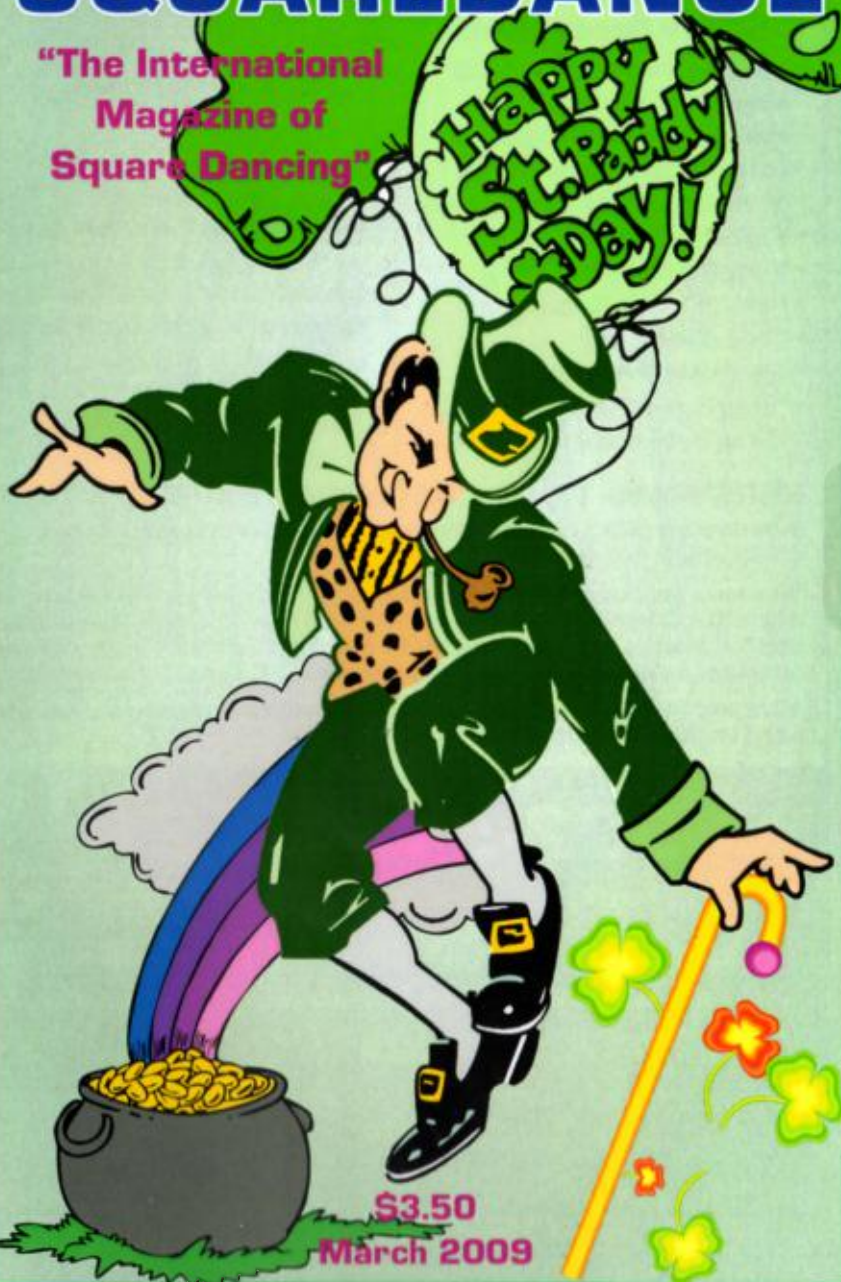


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"The International
Magazine of
Square Dancing"



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"The International Magazine of Square Dancing"

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EDITORIAL

*From
Bill Boyd*



At the risk of offending some of my readers I feel that I must mention the CALLERLAB Convention coming up April 6 to 8, 2009, at the Airport Hilton Hotel in Kansas City, Missouri. Many people do not know that you do not have to be a member of CALLERLAB to attend this convention (I attended several before joining). The days are filled with Committee Meetings, Interest Sessions, Panels, Seminars and Instruction. The evenings are filled with fun and fellowship. The novice caller can rub elbows with and enjoy the company or legends of the business all sharing a common bond of loving the square dance activity. In fact many newer callers are surprised at the welcome that they receive as they are welcomed into the small but worldwide fraternity of square dance callers. The most difficult part for me has always been which seminar to attend. There are also several things for caller partners to attend. The price is inclusive so you do not have to buy meals or pay extra for rooms and includes all the banquets. I sometimes think callers go just to eat and communicate with old friends. I hear some people complain about CALLERLAB, but when pressed as to why I hear, "I sent them a letter and they did not change", or "I attended one convention and my suggestion was ignored". I also hear I do not like the lists or level programs. As to the lists or levels I ask what are you doing about this problem, the reply is usually, "I don't teach what I don't like." In my opinion the answer to that is that is fine as long as you inform your dancers that they will have some difficulties attending a Local, State, National or International Convention. I know of two successful callers in Florida who follow this guideline. Their dancers have fun; they just do not attend other events. When you attend CALLERLAB Convention you learn that these lists are not created in granite, there is room for flexibility. You learn that committees meet and discuss programs and lists and they work very hard to create a uniform policy so dancers can move freely from one part of the world to another and be able to dance. Whether you agree or disagree with CALLERLAB policies, you can and should attend to make your voice heard.



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CALLERLAB VIEWPOINTS

By
John Marshall



Invest In The Momentum

Has the square dance sunshine spread to your area yet? Oh yes, it's starting to spread! We at CALLERLAB are hearing from callers, clubs, and associations around the world who are having improved success with classes. This is partly as a result of CALLERLAB'S experimental initiative, encouraging everyone to try various new approaches to the running, recruiting, and teaching of classes. There are definite bright spots. We have termed the reports of these various successes "Winning Ways" and have posted them to the CALLERLAB website at www.callerlab.org. These are for any and all to view and emulate. Please use this resource when starting your new groups or revamping your current clubs. Recognize that what works in one area might not work in another, but there are very likely some different ideas that could work for you. If you have had successes in recruiting and/or teaching new dancers please share those experiences with the CALLERLAB Home Office, so we can make your story available to others. Who knows; maybe your ideas and successes will help other clubs across the country or around the world!

As the current CALLERLAB Chairman, I am privileged to enjoy communication with a very broad spectrum of callers and cuers as well as dancer and caller associations and other organizations. One constant I find is that while some discouragement does exist, people are for the most part, passionately hopeful about the rebuilding of our activity. After nearly 40 years of calling, I believe I understand why this positive attitude exists. Square dancing is our family. Friendships, a sense of belonging, the creation and experience of fun and laughter, the joy of dance, and the human linkage to music bind us all together. In short, the positive physical, mental, and emotional aspects that compliment, and in many instances, ground our lives, are all encompassed in square dancing. It is all of these elements that I believe guarantee that square dancing will never go away. It may take on a different appearance, as has already happened multiple times since the late 1800s, but it will always be with us. Ours is an activity of people, and people in modern cultures are dynamic. To survive and grow, square dancing must, by definition, also be dynamic. We need to be aware of and open to change. In the larger view, I see consensus beginning to form in the caller and dancer communities. We know change takes time, can cause turmoil, and may be hard to accept, but I believe we are getting close to our next chapter in square dancing.

During CALLERLAB's upcoming convention in Kansas City, Missouri, on April 6, 7 and 8, 2009, we will be continuing to work towards achieving a highly

energized, cohesive approach to generating new dancers. Various aspects of this include continuing caller education, developing broad view marketing techniques, the exchange of caller, teacher and dance leader experiences, sharing of opinions on an international basis, and the renewal of energy and enthusiasm on the part of CALLERLAB members, partners, visiting dance leaders, and guests both inside and outside of today's square dance world. All callers are welcome to participate, as are dancers and dance leaders.

The costs of CALLERLAB membership, as well as the cost of convention attendance, are burdens that have generally been borne by each caller individually. To dancers, I would like to suggest that by helping your caller defray some of the expenses associated with either attending the working convention and/or of being a member of CALLERLAB, you are helping your club directly and square dancing in general. Please consider investing in the activity that we all love. I became a CALLERLAB member in 1980, and have attended every CALLERLAB convention since then. In every instance, I have come away from the convention renewed, enlightened, energized, and feeling that I was doing my part in helping secure the future of square dancing.

So to callers and dancers alike, I say please, keep helping each other make a difference that will improve and ensure the future of square dancing. No organization or individual can make a difference alone; it takes a team effort. We invite you to be a part of the team!

John Marshall is the current CALLERLAB Chairman of the Board.

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Quick! I Need an Allemande Left!

Donna Cox, Executive Assistant, Bank of America, Charlotte, North Carolina

While packing a few personal items inadvertently left behind by my boss (and dear friend) who was a recent victim of the lay-offs spurred by our economic times, strangely my thoughts turned to the healing power of square dancing.

I stood in that now-empty office and fought back tears of sadness for several dear coworkers with whom I would probably lose contact. I thought of so many other companies in so many other states also making "tough decisions" affecting hundreds of thousands of people across our nation, all of whom need Yellow Rocks, for sure.

Everyone needs a Yellow Rock on occasion. Although I love Yellow Rocks, what I needed at that moment was an Allemande Left (or two or three!) in the worst way. I needed to whoop and holler and just let-er-rip with a really big Allemande Left, knowing that the security of home was a short promenade away.

I love the crescendo to Allemande Left in a good patter call. You can feel the excitement in the buildup, just teasing you over and over until, BAM!, there it is, ALLEMANDE LEFT! Allemande Left means you're going home. Home position is where everything is proper and fitting, where there are no friends departing in tears, no family members suffering with illness, no bills to pay. Home, in your square, with friends, is where everything is just right.

I wish I could keep little instant, add-water-and-stir Allemande Lefts in my pocket to use whenever I have the need. A recent TV commercial depicted a lady buying laughs, contented sighs, and such, in the form of little tokens from a store. I don't even remember the product they were trying to advertise. In my opinion those laughs and contented sighs pale in comparison to Yellow Rocks and Allemande Lefts. Just think about a TV commercial where someone is buying Do Sa Dos, Yellow Rocks, and Allemande Lefts. Unquestionably, the viewer would know the product is square dancing with its magic power of love.

Square dancing is more than an extracurricular activity for me, it is my release. Second only to prayer, it is my chance to shake out all the bad emotions and fill up on loving friendship that can sustain you through life's problems.

So, when you need a "pick me up that won't let you down", remember the magic of Allemande Lefts and be the first to square up.

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I Do, I Do, I Do (BVR 134)

Al Stevens

Big band sound and swing. A smooth dancing mix of strings, horns, reeds and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Two Ladies Chain, Send Her Back Dixie Style, Roll Promenade.*

Hello Trouble (Kalox K1341)

Wayne West

A hit record for Buck Owens and George Jones. An upbeat mix of a guitar, muted horn, xylophone, fiddle, piano, steel, bass and drums. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, All Pass Thru, Trade By, R & L Thru, Veer Left, Half Tag, Scoot Back, Swing Corner, Promenade.*

Everybody Wants To Go To Heaven (Royal RYL 170)

Jerry Story

A recent big hit for Kenny Chesney. A calypso rhythm mix. Steel, bass, electronic keyboard, fiddle, guitar, harmonica and drums. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge, Girls Trade, Swing Thru, Boys Run Twice, Swing, Promenade.*

All Right Now (Sting SIR 714)

Thorsten Geppert

Recorded by the English rock band Free in 1970. Number 1 on the UK charts and #4 on the US charts. Rock mix from a sax, guitar, bass and percussion. This one will get the floor a rockin'. Let your hair hang down on this rock classic. 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.*

It's A Real Good Feeling (Snow SNW 1007)

Tommy Larsen

The original artist was Peter Kent. It reached #1 in Germany in 1980. Uptempo stylings from a sax, fiddle, percussion, guitar, steel and bass. Instrumental answers to the lead adds to the flavor and fullness of the sound. The CD and MP3 have an extra harmony track. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

Oscar Meyer Weiner (Square Tunes ST 1056)

Dave Muller

Originally written in 1963 as an advertising jingle for the famous Oscar Meyer Weiner, a brand name from 1904. Guitar, bass, fiddle, piano, bass and drums. A good novelty number for your library. Available on vinyl, CD and MP3. *Hds (Sds) Flutterwheel, Sweep 1/4, Centers Pass Thru, Swing Thru, Spin the Top, Pass Thru, Bend the Line, Square Thru 3, Swing, Promenade.*

Hot Rod Lincoln (Yankee Fiddle Records YFR001)

Joseph Fabian

Original released in 1955. It charted at #9 on the Billboard charts in 1972. Lots of rhythm with a piano, guitar, electronic keyboard and percussion. Not standard 64 beat sequences. Try it for patter. Available on vinyl, CD and MP3. *Sds (Hds) Square Thru, DoSaDo to a Wave, Girls Trade, Recycle, 8 Chain 4, Slide Thru, R & L Thru, Square Thru 3, Boys Fold, Swing, Promenade.*

Sold (Elite ER 1012)

Pat Barbour

A #1 best seller for John Michael Montgomery in 1955. Another in the Hanhurst/Palomino Classic Repress Series. This one pressed in bright red vinyl. High up the energy scale in a mix of fiddle, guitar, steel, bass and drums. Riffs and runs add to the energy. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Sailing (Ocean OR 43)

Dennis Levitt

An ear candy electronic arrangement. Use it for some 'wind in the face' dancing. Try it for patter. A repress. Available on vinyl, CD and MP3. Also pressed with a harmony track – OR43H. The CD and MP3 have the extra harmony track. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing, Promenade.*

Piano Man (Royal RYL 238)

Tony Oxendine

Billy Joel's first hit in 1973, often considered his signature song. Piano stylings with a harmonica, mandolin, guitar, steel, bass and drums filling out the sound. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Circle to a Line, R & L Thru, Pass Thru, Wheel & Deal, Centers Swing Thru, Turn Thru, Swing, Promenade.*

Yellow Polka Dot Bikini (Royal RYL 803)

Randy Dougherty

A novelty song from 1960, #1 on the Billboard Hot 100. Fiddle stylings, banjo pickin', sax, harmonica, steel, guitar, piano, bass and drums with lots of well placed riffs and runs, all add up to a high energy arrangement that will lift the floor. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

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Pancho & Lefty (Chicago Country CC95)

Walker, Braffet, Berg

A hit for Merle Haggard and Willie Nelson. A full electronic sound plus a guitar and steel with a good solid beat. Available on CD and MP3. The CD and MP3 have extra no harmony tracks. *Standard Ferris Wheel Figure.*

City Of New Orleans (Cloverleaf CL3)

Bobby Keefe

A folk song written by Steve Goodman in 1972. Covered by Arlo Guthrie, Willie Nelson, Johnny Cash, John Denver and others. Hear the click on the rails as the arrangement rolls along. Piano, guitar, banjo, electronic keyboard, bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo to a Wave, Girls Trade, Swing Thru, Boys Run, Tag the Line, Girls U Turn Back, Single Circle, Scoot Back, Swing, Promenade.*

Papa Gene's Blues (Crown CRC 134)

Matt Worley

A hit for the Monkees. A rolling banjo, steel, guitar, bass, fiddle, mandolin and drums. The energy builds with each chorus. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Centers Pass Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

I'd Like To Teach The World To Sing (Fine Tunes FT 122)

Rod Shuping

A pop song that originated as an advertising jingle for Coca Cola in 1971. Released by the Hillside Singers in 1971, it reached #13 on the Billboard Hot 100. Coca Cola waived royalties on the song and donated \$80,000.00 to UNICEF. It has since been recorded over 75 times. Cheery music from a xylophone, electronic keyboard, sax, piano, guitar, steel, fiddle, bass and drums that will bring smiles to the dancers faces. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Zoom, Double Pass Thru, Leaders Trade, Swing Corner, Promenade.*

All Alone Dear (Kalox K 1340)

Wayne West

Fiddle, banjo, guitar, xylophone, piano, muted horn, bass and drums with a boom chuck beat. A re-release. Available on CD and MP3. For vinyl order K1300. *Hds (Sds) Pass Thru, Partner Trade, Tch 1/4, Boys Run, Swing Thru 2 X's, Boys Circulate, Girls Circulate, Single Hinge, Scoot Back, Swing, Promenade.*

Only Sixteen (Sting SIR 106)

Stefan Sidholm

Written and recorded by Sam Cooke in the late 50's. Flowing rhythm from an electronic keyboard, fiddle, guitar, bass and drums. Sing this one to the young or the young at heart. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, R & L Thru, Swing Thru 2 X's, Swing, Promenade.*

With A Little Help From My Friends (Sting SIR 317)

Paul Bristow

A Beatle's hit. It is perhaps one of their most covered songs. Rolling banjo, piano, guitar, steel, fiddle, bass and drums. About 2/3 of the way up the energy scale. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Star Thru, Pass Thru, Tag the Line, Leads U Turn Back, 8 Chain 4, Swing Corner, Promenade.*

Valley Of Love (Snow SNW 1101)

Kenny Reese

This music was written as a square dance and does not exist in any other form. A guitar, fiddle, electronic keyboard and steel share the lead and harmony with rhythm from a bass and drums. A toe tapper. A re-release. Available on vinyl, CD and MP3. *Hd (Sd) Ladies Chain, Hds (Sds) Lead Left, Veer Right, Boys Trade, Girls Run, Chain Down the Line, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Roll Out The Barrel (Square Tune ST 1029)

Brian Hotchkies

Also know as The Beer Barrel Polka. It became popular during World War II. The music was originally composed by a Czeck musician in 1927. It was a signature song of Liberace, also covered by the Andrews Sisters, Glenn Miller, Benny Goodman, Frankie Yankovic and others. This one will get the adrenelin pumping. Sax, banjo, bass, tuba, trumpet, guitar and drums. At the top of the energy scale. A re-release. Available on CD and MP3. For vinyl order BM099 with Jeannie Briscoe on the vocal. *Hds (Sds) Square Thru, Swing Thru, Single Hinge, Follow Your Neighbor, Just The Girls Follow Your Neighbor, Flip The Diamond, Acey Deucey, Allemande Left, Come Back Promenade.*

You Are My Special Angel (Square Tunes ST 1052)

John Eubanks

A Bobby Vinton fifties hit with music from a sax, guitar, steel, harmonica, bass and drums in a mellow mix that moves. Chases add to the full sound. A re-release. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line – Face Right, Ferris Wheel, Centers Pass Thru, Swing Corner, Promenade.*

Someday Soon (Square Tunes ST 1071)

Marshall Flipppo

A hit for Judy Collins in the late 60's, it was also covered by Suzy Boggus. Xylophone, guitar, fiddle, banjo, bass and drums. This one will have the dancers gliding around the floor and singing along. A re-release. Available on CD and MP3. For vinyl order ST222. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Freight Train (TNT 107)

Sam Mitchell

From the 1993 album 'Not For Kids Only' by Jerry Garcia and David Grisman of the Grateful Dead. A lilting arrangement with a clarinet, piano, banjo, bass and drums. Key modulations. Try it for patter. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Left Allemande, Promenade.*



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What Have They Done To My Song (TNT 132)

Al Brundage

Written by Melanie (Safka), an American singer-song writer. With a change in the lyrics, this tune was used in the 1980's to advertise Quaker Oats Instant Oatmeal. Released by Ray Charles in 1972. A cheery synthesizer arrangement. A re-release. Available on vinyl, CD and MP3. *Hd (Sd) Ladies Flutterwheel, Tch 1/4, Boys Run, Swing Thru, Boys Run, Wheel & Deal, Sweep 1/4, Pass Thru, Partner Trade, Star Thru, California Twirl, Swing Corner, Promenade.*

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Written about a passenger train of the same name in 1938. Often times referred to as "the fiddle players national anthem". A perennial blue grass favorite. Four different instrumental arrangements of the same tune. A re-release. Available on CD and MP3.

Lots of good music – new and re-releases, Check them out on your tape service. Until next month, keep it FUN.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Issues, Answers and Reality

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 looks at issues and situations dating back 30 to 40 years. Yes there are and were many issues facing square dancing as it grew over the years. Today there is one issue that square dancers and leaders just "can't get their fingers around the Jell-O." Some of the issues that have not changed much are problems of leadership, fewer volunteers, low retention rates, dress codes and poor teaching techniques. Many of these issues could not be rectified any more than schools and universities can fix similar problems. In summary, square dancing has had these issues continuously for 40 years during the period of growth and during the period of decline. Due to decreasing number of square dancers, they may be more prominent and pretentious today than in the past.

Still, there is one issue that has made a complete 180 degrees reversal. Roughly from the late 1950s to the late 1970s square dancing was growing despite these weaknesses. Beginning in the early 1980s and up to the present, square dancing is declining in the number of dancers, recruiting and retention. The same aforementioned problems exist as before. In statistics one would judge that these problems are not statistically significant as they were present during both the growth and decline of the number of square dance participants.

If these issues are not statistically significant or appear to be neutral at best, one must conclude that other variables came into play. There appears to be two major variables leading to the decline in the number of square dancers, one of which is uncontrollable and one is controllable.

The first variable is change in life styles/entertainment times. With the advent of cable television and satellite television with its hundreds of stations and VCR and DVD recordings, potential square dancers began to spend more time watching more television.

To digress a minute, look what has occurred in the shrinkage in the numbers of

movie theaters and the growth in video stores. All of it points to more people watching television than before. In addition to geometric increases in the number of television shows being watched, we also have the internet as a great source of entertainment. Unfortunately, the growth in televisions and Internet entertainment is called in marketing an "uncontrolled variable" or in a Strength Weakness, Opportunities and Threat marketing analysis as an uncontrolled External Threat to square dancing. Yes these two hurt square dancing.

What then is the controllable variable in this scenario? It is based upon the fact that as life styles were being manipulated and changed by television and the internet, square dancing was moving contra to societal trends; in that, we made the dances more difficult with complicated and stressful programs and absurdly long lessons upwards of two years. Instead of following the changes in society, square dancing ignored them and made it complicated to become a square dancer. In order for a person to be able to dance with fun and relaxation in today's square dancing, it takes about the same amount of time that it takes to earn a Masters of Business Administration or a Masters of Public Administration.

Square dancing leaders of have denied the problem of lengthy and stressful dances while some acclaimed callers blamed other club callers. In reality, the product is the problem. The worldwide decline in the numbers of square dancing lies at the recruiting and retention level. Let us look at why people join square dance lessons and clubs. They join because of the new friendships and to enjoy the: "fun" that square dancing offers. If either of these is missing, the new dancers drop off. To deny the fact that the absurdly long period square dance lessons take for new dancers, and the stressful and unequal and segregated dance programs awaiting new dancers, cause the dancers to leave square dancing is kin to "putting our heads in the sand".

The American Callers' Association's International One Floor Program (which will keep everyone dancing together and can be taught in as little as three to four months) is one answer to convert square dancing to the needs of today's society.

The One Floor Dance Program is a start to bring in excess of 95% of the dancers together by reducing and simplifying the current cumbersome and separatist dance programs.

The One Floor Dance Program was created to unite the vast majority of the dancers and to simplify square dancing. The American Callers' Association

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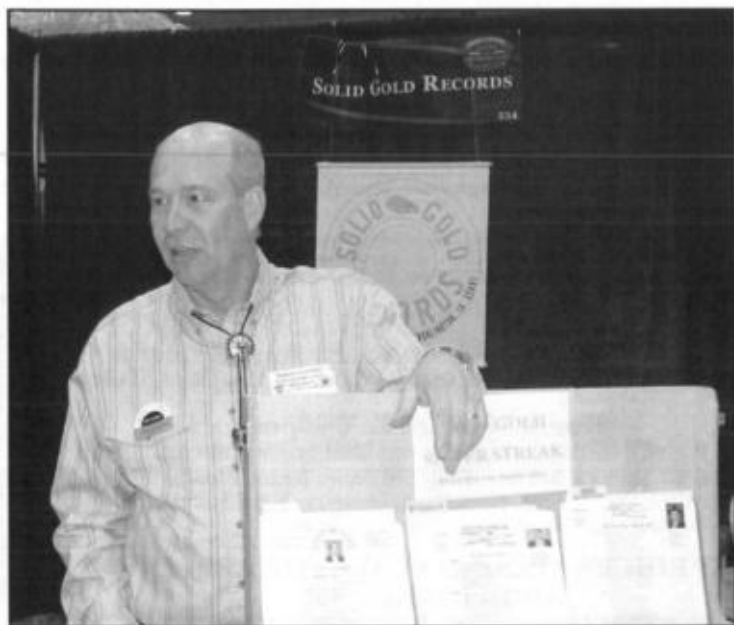
maintains definitions of each call currently in use. The ownership of the calls and the definitions are based in Public Domain and are not the property of any single organization. The Board of Directors of the American Callers Association unanimously encourages callers to teach movements as they were written, teach more than one approach to the maneuvers, and show patience and 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.

The American Callers' Association is dedicated to publicize, promote and preserve square dancing and 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. At the same time the American Callers Association is committed to unifying the dancers and to preserve square dancing (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.



We considered printing our records on silver instead of gold, but then we would have to change our name.

CUE TIPS

*Selected by
Fran & Jim Kropf*



During March I have decided I am going to be like a Leprechaun and be "All I Can Be". Happy St. Patrick's Day!

All I Can Be

Choreo: Barry and Bobbie Bartlette, 9781 Lolo Creek Rd, Lolo, MT, USA, 59847

Music: All I Can Be by Collin Raye (download available on Walmart.com)

Footwork: Opposite unless noted (Woman's footwork in Parentheses)

Time: 3:11 @ 41.5 MPM

Rhythm: Two Step; RAL Phase II; Degree of Difficulty: AVG

Sequence: INTRO A B A C A(17-32) END

INTRODUCTION

OP-FCG WALL; WAIT 2 MEAS;; APT PT; TOG TCH CP; BOX;; 2 SD CLS;
SD & THRU SCP LOD;

PART A

2 FWD TWO STPS BFLY WALL;; OP VIN 4 OP LOD;; SCOOT; WK 2; DBL
HITCH;; SCIS TO FC; FWD TWO STEP TO CHG SDS; SCIS FC RLOD; OP
FWD TWO STEP; CIRC AWY 2 TWO STEP;; STRUT TOG 4 SCP RLOD;; 2
FWD TWO STPS BFLY COH;; OP VIN 4 OP RLOD;; SCOOT; WK 2; DBL
HTCH;; SCIS TO FC; FWD TWO STEP TO CHG SDS; SCIS FC LOD; OP
FWD TWO STEP; CIRC AWY 2 TWO STEP;; STRUT TOG 4 BFLY WALL;;

PART B

TRAV DOOR 2X;;; VIN 2; FC-FC; VIN 2; BK-BK OP LOD; HTCH 4; WK 2
CP WALL; 2 SD CLS SCP LOD; SD THRU CP WALL; 2 TRNING TWO
STEPS SCP LOD;; TWL 2; WK 2 SCP LOD;

PART C

OP LOD 2 FWD TWO STPS;; SLDING DOOR;; RK APT RCV FC COH; TWO
STP TOG CP COH; BOX;; 2 SD CLS; SD & THRU OP RLOD; 2 FWD TWO
STPS;; CRC AWY 2 TWO STPS;; STRUT TOG 4 SCP RLOD;;

END

2 FWD TWO STPS BFLY WALL;; OP VIN 4 OP LOD;; SCOOT; WK 2; DBL
HITCH;; WK 2 TO FC; APT PT;



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REV 11/11/08

CREATIVE CHOREOGRAPHY



*From
Lee & Steve Kopman*

We've all called recycle hundreds of times at square dances. When was the last time you called it when the boys weren't on the ends to start the call? Never? Maybe just a handful of times? Why not?

This month we're looking at recycle with boys in the center of a wave or a wave with different sexes in the center. It would be smart to review the definition of recycle with your dancers before trying these figures. Enjoy!

- 1) HEADS pass the ocean
extend
swing thru
recycle
pass thru
trade by
pass thru
right and left grand (at home)
- 2) SIDES pass the ocean
extend
swing thru
recycle
touch 1/4
centers trade
boys trade
split circulate
extend
right and left grand (at home)
- 3) Heads Zero Lines
pass the ocean
swing thru
recycle
right and left grand
(3/8 promenade)
- 4) Sides Zero Lines
pass the ocean
swing thru
recycle
single circle to a wave
circulate
scoot back
circulate
right and left grand
(3/8 promenade)

Kopman's Choreography

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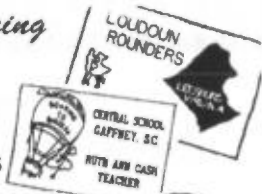


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- 5) HEADS square thru 2
 SIDES roll away
 swing thru
 recycle
 touch 1/4
 split circulate
 circulate
 recycle
 pass thru
 right and left grand (at home)

- 6) SIDES square thru 2
 HEADS roll away
 swing thru
 recycle
 touch 1/4
 acey deucey
 split circulate
 scoot back
 right and left grand
 (7/8 promenade)

- 7) Heads Zero Lines
 pass the ocean
 scoot back
 boys trade
 recycle
 right and left grand
 (3/8 promenade)

- 8) Sides Zero Lines
 pass the ocean
 scoot back
 boys trade
 recycle
 slide thru
 tag the line
 face in
 slide thru
 left allemande (3/8 promenade)

- 9) HEADS touch 1/4
 HEADS walk and dodge
 touch 1/4
 centers trade

recycle
touch 1/4
LEFT swing thru
right and left grand
(7/8 promenade)

10) SIDES (touch 1/4;
walk and dodge)
touch 1/4
centers trade
recycle
slide thru
ferris wheel
CENTERS pass thru
square thru 3
left allemande (3/8 promenade)

11) Heads Zero Lines
pass the ocean
spin the top
recycle
star thru
U-turn back
square thru ON THE 3RD HAND
right and left grand
(3/8 promenade)

12) Sides Zero Lines
pass the ocean
spin the top
recycle
turn thru

(partner trade; roll)
right and left grand
(3/8 promenade)

13) HEADS (pass the ocean;
swing thru)
extend
recycle
single circle 3/4 to a wave
right and left grand
(3/8 promenade)

14) SIDES pass the ocean
SIDES swing thru
extend
recycle
slide thru
GIRLS cast off 3/4
flip the diamond
right and left grand
(3/8 promenade)

15) Heads Zero Lines
touch 1/4
girls run
touch 1/4
centers trade
recycle
star thru
ferris wheel
CENTERS sweep 1/4
LEFT ALLEMAND

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about National Conventions and other large dances.

Some square dance clubs title their regular meetings as “workshops” implying that they are continually training for one or another “large” dance. Of course we all know that the regular club meeting is always fun and at each meeting, we re-connect with our friends, learn something from the caller, and dance.

Somehow, there is nothing like a “big” dance for excitement and interest though. Betsy and Jim are Directors of International Publicity for the 58th National Square Dance convention, which will be June 24, 25, 26 and 27 in Long Beach, California. We have a great title. Kind of like some Texas “Ranchers” who are “All Hat, no Cattle” the title allows us to “Direct” ourselves to go where we like and invite folks to come to Long Beach and have fun with us. All at our own expense, of course – we even pay to get in, just like everyone else.



Jim and Betsy – Your Rovin' Corners

We love these large events, with thousands of dancers coming together to celebrate the wonder and delight of square dancing. With a smaller “special” dance, you might see two or three levels of dance offered, the National Convention offers everything that Square Dancing has to everyone. Dancing begins at 10:00am and continues, sometimes until the wee hours at after parties. Hundreds of callers will attend and get the chance to call at square dancing’s most prestigious event. Callers from local club callers though “National” callers will be there, calling for the dancers’ pleasure. This is not to mention the myriad of other activities that are offered from exhibitions, sewing, educational meetings, special seminars and shopping, shopping, shopping!

We find that going to the National Convention every year is a real ritual for us. We spend more time “reconnecting” with people than dancing. It is a chance to see, once more, many whom we have danced with over the years and have grown to love and care about.

Last year, we attended the Australian National Convention in Adelaide. Not so large as the U. S. Convention, it was marked for its friendliness and camaraderie. We had the chance to dance with a number of various clubs about Australia before the convention and it was fun then to see familiar faces again. Naturally, we again made friends from “down under” whom we will see from time to time for as many years as we dance. Several of them are coming to Long Beach.

On our journey through Europe and Russia last year, we danced with many

local clubs, but one special dance stands out in our memory. It is the "White Gold" dance, in the Bavarian Alps. It was named for the salt that was mined in the region for many and formed the basis of their early wealth. Salt was scarce and in demand for much of history.

On our journey we also danced in St. Petersburg, at the "Golden Autumn" festival. This was the first special dance and festival put on by the Russian dancers. As you may recall, we were in St. Petersburg a few years back helping form the first square dance club in St. Petersburg. Hopefully this will be only the first of many, many annual dances. Perhaps attendance will grow and grow and it will become the centerpiece of Russian Square Dancing.

In our early days of square dancing, in California, we went to two or three weekend dances a month! In addition to the regular weekly club night, most clubs in our area put together several Saturday dances each year, and their association presented the weekend "Jubilee" each fall. Many California associations presented such weekend-long dances at the time. Some weekend dances were caller owned and run, like the "Winterfest" in King City, California. We particularly enjoyed the annual "Big" dances presented by the San Joaquin, and other mid-California associations. We really pointed for the "Golden State Jamboree" sponsored each year by the Northern California Square Dance Association. This was truly like a mini-national with hundreds of dancers and multiple venues offering many levels and kinds of dancing.

In our early days of dancing, a caller once told us, that there are several types of dancers: ones who dance in their own club only, others who occasionally dance with other clubs, and ones who meet their thirst for dancing by traveling far and wide, dancing at many different events. These are truly dedicated dancers who probably get the most from our activity.

Space does not let us list all of the wonderful dances we have enjoyed over the years. Nor can we tell you all the wonderful people we have met and grown to love. We can tell you that square dancing is an integral part of our beings and we will always bless the day our first caller said, "Make one great big ring!"

Next month we will tell you about some special callers and dancers we have known.

Jim Pead and Betsy Waite, Your Rovin' Corners.'



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Take a  at what is just released...

Why

Phase 4+2 (Double Reverse, Hinge) – Why Coll. 3865B & ERIC 184 by Frankie Avalon – Foxtrot – Anne and Earle Helm

This dance was dedicated in memory of Anne Helm

In Celebration of their 50th wedding anniversary, shortly after it was written Anne passed away and will sorely be missed by many of us in the Round Dance World. Dance starts in roll 3, chair and slip, reverse turn, double reverse, natural hover fallaway, diamond turn, open impetus, ending is slow hinge and hold. Earle said Anne suggested we speed this to 47 rpm's.

Back Where I Belong

Phase 4+2 (Dbl Rev/Contra Check & Switch) – Foxtrot – Back Where I Belong Ballroom Emotions Casa Musica CP 5005 Track 13 – Kay and Joy Read

Dance starts in shadow skaters, has cross points, shadow whisk. Routine also has cross pivots, double reverse, whiplash, in and out runs, ending is slow cross check.

Good Times Are Everywhere

Phase 4+1 (Hip bumps – Fox. Jive (single swing)) – CD Harmony 22375 Imperial Swing Orchestra flip of With Won't You Come Out and Play – Chuck and Sandi Weiss

Choreographer blends foxtrot and single swing jive very nicely in this routine. Has basic foxtrot figures, and basic Jive figures including a Miami special. Other figures are hip bumps, chicken walks, ending is lunge and twist.

Mississippi Squirrel Revival

Phase 4+2 (Open Hip Twist, Triple Cha Chase) – Cha Cha – Mississippi Squirrel Revival by Ray Stevens MCA 52492 –CD Curb D2-77312 Ray Stevens His All time Greatest Comic Hits – Koy and John Prestridge

Dance has basics, almanac, triple cha cha's, open hip twist, lariat, side walks, crabwalks, spot turn, ending is time step twice, aida hold hands up.

Recordings reviewed
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Easy Loving

Phase 4+2 (Sweethearts/Open Hip Twist +1 Trailing Lariat Unphased) – Rumba – Easy Loving by Freddie Hart Capitol 3115 CD Best of Freddie Hart flip of Brother Blue Bird – Koy and John Prestridge

Flirt, sweethearts, basic with transition for man to shadow doors, trailing lariat man transitions, time step. Crabwalks, fenceline, hip rocks, sweethearts, basic rumba figures. Ending is aida switch rock and wrap.

The following 3 routines were choreographed by Peg and John Kincaid:

The Hippo Cha

Phase 3 – Cha – I Want A Hippopotamus For Christmas by Gayla Peevey download iTunes

Fun dance. Has basic cha cha figures. Shoulder to shoulder, open break whip, traveling doors. Double peek a boo chase, sliding doors, ending is open break and hold.

Let's Get Loud

Phase 3+2 (Aida/Switch Rock) – Cha – STAR 247 or CD Latin Trip DLD 1095 available Palomino

Chase 3/4, crabwalks, fenceline, whip, New Yorker, traveling doors, New Yorker. Basic cha. Ending is hip rock 4 and hands up.



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Vida Loca

Phase 5+2+1 Unphased (Curly Whip, Turkish Towel) – Salsa

Suggest you slow for comfort. Has tamara wrap and unwrap, cross body, natural top in 6, modified catapult, Turkish towel. Ending is start stop and go and hold.

The Majestic

Phase 4 - Jive – Dion & The Belmonts Laurie Records CD 3CD-105 – Steve and Irene Bradt

Nice jive music to a very nice routine. Has link rocks, shoulder to shoulder, Spanish arms, cross kicks, chasse rolls. Ending is freeze/free arm shoots up.

Super Trouper 6

Phase 6 – Cha – Telemark Records 944 Charles Barlow Flip Chacharini – album ALM 4005 Telemark – Steve and Irene Bradt

This cha cha has double Cubans, hockey stick swivels, reverse u/a turns, advanced hip twist, guapacha timing is optional in this routine.

Chain Of Fools

Phase 4+1 (Whip, Throwaway+1 unphased Cradle) – Jive/Swing & West Coast Swing – Chain of Fools the Commitments Download Rhapsody or Amazon – Chris and Terry Cantrell

Hip rocks, sugar push, tuck and spin, traveling sand steps, right turning fallaway, shoulder shove, link and whip throwaway. Ending is side lunge vine 6 side and lady kick.

Life Is Beautiful

Phase 5+2 (Turkish Towel, Ropespin+1 Ad. Hockey Stick) – Rumba – Life Is Beautiful soundtrack Nicola Piovani track 2 or download La Vita e Bella Main Theme - Annette and Frank Woodruff

Good music to this nicely written rumba. Has Turkish towel, switch cross, syncopated crab walks, rope spin, advanced hockey stick, ending is side close dip and quick leg crawl.

THE COUNTRY LINE



By
Mike Salerno

Hi, folks. Teaching a line dance always affords the instructor an opportunity to introduce some little bit of technique. When I say the word technique, many dancers immediately shut their minds and say "We do not want technique; we just want to have fun." Where did they come up with the idea that dancing with good techniques is not fun? It would seem that somewhere along the way, technique has gotten a bad reputation. Many applications of technique are very simple and natural, like Foot Positions and Posture. Yes, there are some applications of technique that are difficult, but they are not as difficult when you are already executing the simple and natural bits of technique. Technique allows you to dance with ease, fluidity, and some semblance of grace. When people dance without technique, they expend a lot of unnecessary energy and risk injury to themselves. Sounds like fun to me. So, the next time your instruction mentions technique, welcome the opportunity and receive the information with an open mind. This month's dance is fun and easy. I hope you enjoy it.

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

This Month's Line Dance: Run Sue, Run!

Basic Steps (Official NTA Definitions):

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

Hold: To perform no movement; to do nothing for a specified time.

Rock Step: AKA Break Step, Check Step. Two weight changes in opposite

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directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

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

Touch (Tap): The toe or heel of the free foot touches the floor without a weight change.

* Prompting Cues are in **Bold** Lettering

NAME: Run, Sue, Run!

DESCRIPTION: 32 count, 2 wall Beginner Line Dance

CHOREOGRAPHER: Cato Larsen, Norway

MUSIC TEMPO SUGGESTIONS:

Slow – Honky Tonk Crowd by Rick Trevino (148 BPM).

Medium – Every Little Thing by Carlene Carter (150 BPM)

Fast – Run Around Sue by Dion (159 BPM) or any Slow to Moderate East Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Step Forward, Touch/Clap, Step Backward, Touch/Clap, Step Forward, Together, Step Forward, Hold

1-2) Step Right Foot Forward, Touch Left Foot Beside Right Foot and Clap your Hands

3-4) Step Left Foot Backwards, Touch Right Foot Beside Left Foot and Clap your Hands

5-8) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward, Hold

Step Forward, Touch/Clap, Step Backward, Touch/Clap, Step Forward, Together, Step Forward, Hold

9-10) Step Left Foot Forward, Touch Right Foot Beside Left Foot and Clap your Hands

11-12) Step Right Foot Backwards, Touch Left Foot Beside Right Foot and Clap your Hands

13-16) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward, Hold

Slow Diagonal Steps Forward, Mambo Step

17-18) Step Right Foot Forward to Right Forward Diagonal (1:30), Hold

19-20) Step Left Foot Forward to Right Forward Diagonal (1:30), Hold

21-22) Rock/Step Right Foot Forward to Right Forward Diagonal (1:30), Step, Left Foot in Place

23-24) Step Right Foot Backwards, Hold

Slow Diagonal Steps Backwards, Run Around to the Back Wall

25-26) Step Left Foot Backwards to Left Backwards Diagonal (still facing 1:30), Hold

27-28) Step Right Foot Backwards to Left Backwards Diagonal (still facing 1:30), Hold

29-32) "Run Around" to Back Wall Stepping Left, Right, Left Turning to the Left, Hold (6:00)

NOTE: Run counter clockwise from facing right diagonal 1:30 to facing 6:00. Try it also in Contra Lines.

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We realize you like calling to fast music, but most people can't square dance at 200 bpm.

ALL THINGS CONSIDERED

By
Ed Foote



ANNOUNCEMENTS AT DANCES

Most clubs have announcements during the food break in the middle of the dance. This works fine, because people can relax, eat and listen to announcements at the same time. Unfortunately, sometimes people talk among themselves during this time, and this can interfere with the announcements.

To counteract this talking, some clubs have announcements between the patter call and singing call of the tip immediately before the food break. This is a **BAD IDEA**, for several reasons.

(1) People are standing instead of sitting. If the announcements are longer than 3 minutes, people get tired, so they do not listen as well. Announcements seem to average about 7 minutes, so people really get tired standing.

(2) Combine the time for the announcements with the dance time for the tip, and people are on the floor for a long time. They really get tired.

(3) Announcements between the patter and singing call destroys the continuity of the tip established by the caller. The caller attempts to make each tip one continuous unit, and to interrupt this in the middle with announcements kills the mood the caller has established. Most callers hate announcements between the patter and singing call, but seem afraid to suggest having the announcements made at another time.

So we come back to announcements when all are sitting as the best time, but what to do if people are talking? Simple - the speaker goes quiet. The speaker could say something like: "I don't like to interrupt while people are talking, so I'll just remain quiet until everyone is done." Invariably the floor will become quiet. Even if the speaker does not say anything and just looks at the audience, the people will get the message and quiet down. I have used the silence method for a long time with good results.

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New dancers, Julie and Tom Rohde, square danced at their wedding reception with the Manchester Country Cousins.



Al Eiten, Jerry Amfahr, Dick Gleason and Leo Schuler at the National Convention in Wichita.



2008 King & Queen James and Velda Hagenow.



Gary Smith and Syl Handley, at our Oelwein Graduation Dance.



Dorothy Schuler, Joanne Gleason, Donna Amfahr, and Pearl Eiten at the National Convention in Wichita.



Dancers at last years Northeast Sweet-heart Ball. Be sure to join us for 2009's Ball, Sunday, February 8, in Oelwein.



Dancing on Cornflakes while blind-folded at graduation in Oelwein. (Dancers had been told there were eggs on the floor)

MOORE ON CONTRA

By
Paul Moore



The Never Ending Story

Yogi Berra might have said this (though he did say that he did not say half the things he said) that good writing is 90% perspiration and the other half is inspiration.

The same holds true for choreographers. Writing a good dance takes some inspiration, but then there is the hard work of making sure that each movement flows out of the previous figure and into the next. If they do not, then the dance is herky-jerky at best or downright boring at worst. Unfortunately there are many dances that do flow (or overflow) that just don't have anything special about them. These we call "glossary" dances, meaning that the choreography took a look at the available figures and chose the sequence of figures simply because it was possible to do each one.

The real hard work comes when the choreographer must make the dance special. There is some element about it that makes it memorable and memorable.

Really good dances are ones that the dancers can learn and do not need to be prompted all the way through because there is a story line to the dance. The additional part of the hard work is making the dance fit into a very exact and demanding format. Most contra dance tunes are 32 measures, or 64 beats. In those 64 beats, the dance must set up a situation, explore the situation, and then resolve itself with all of the dancers in the right place to do the pattern again.

In many ways, a good dance is like a good story: there is an introduction, the complication (or conflict) and the resolution.

As in stories, the introduction in a dance can serve simply to get things going – like "dosado your neighbor" is the equivalent of "once upon a time." Other introductions keep the plot of the story a mystery so there is an element of surprise to the dance sequence.

Last month we looked at a dance for two couples, this time we will look at a dance for three couples. This is a proper triplet – translated into English, a dance for three couples only (not a long line) and the men are to the caller's right and the women to the left. So here we go with a marvelous story by Ted Sanella, named most imaginatively "Ted's Triplet #13."

Lines of three go forward and back (8)

All swing your partner (finish facing up, or toward the caller) (8)

So ends the introduction. Everybody is standing exactly where they started, but they have turned individually 1/4. Instead of your partner being across the set,

your partner is beside you facing the same direction. There is a subtle change, but Ted keeps his intentions well hidden. The next two phrases are:

First couple separate, go down the outside and the others follow (8)

All come up the center with your partner (8)

What's going on? There has been a lot of movement but no change. Everyone is back exactly where they were after the swing. The adage "The more things change the more they stay the same" seems to apply.

The second half of the dance starts off with an abrupt change and gives a good hint of things to come.

Top two couples give right hand to your partner, grand right and left four (16)

The change is that only the bottom couple stays in place, the top two couples must face their partners across the set. The "grand right and left four" is the equivalent of a square dance "square thru four," BUT it is not standard. In this case, the starting positions are two gents facing two ladies. The right hand is with the opposite sex, the left hand is with the same sex (all four dancers are now in the opposite line and facing partner). So again the right hand is partner and the left with the same sex. All four end up in their starting places. (NOTE: the grand right and left takes 16 beats, that translates to four beats per hand. It takes a little discipline to keep on time and not get ahead of the music.)

Though the dancers are back to where they started the grand right and left, they are not in the same formation. The top couple is facing up toward the caller, the second couple is facing down toward the third couple, and the third couple (because of their extreme intelligence) is still standing in place facing up.

Everyone now gives a right hand to the logical person to:

All six grand right and left four changes (16)

All three couples are moving. The first couple gives a right to the partner to start. The second man gives a right to the third man while the second lady gives a right to the third lady. All dancers go four hands in this grand right and left for all six dancers. At the end of the fourth hand, all turn in to face the partner. (Note again: keep time with the music. There are no points given for rushing and coming in first on a right and left grand.)

In the second half of the dance, Ted has explored two variations of right and left grand: one for four dancers, but not in standard arrangement; and one for six dancers and not in standard formation.

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Back at the beginning of this article I said that there needed to be a resolution to the dance. In a triplet contra dance that means that the dancers need to end the sequence with everyone having moved one position – usually couple one ends up at the foot and couple two is at the top; or couple one ends up in second place and couple three is at the top. The dancers must keep their order.

At the end of the last phrase the dancers have progressed to the next positions. But this dance is not resolved because not all of the dancers are in the same line they started in. The original top couple will be at the bottom of the set and in their proper lines. The other two couples will have progressed, but the two men are in the “ladies’ line” and the two ladies are in the “gents’ line.” Something must happen to get everyone to the proper position as at the beginning of the dance. That resolution comes when everyone swings their partner and faces up. The swing automatically puts the lady on the gent’s right and facing up puts everyone back in the correct line.

The dance has an obvious opening, it explores grand right and left, but it leaves the dancers unresolved at the end of the tune. It is the chicken or the egg condundrum. Or, perhaps it is more like the never-ending song...

John Jacob Jingle Heimerschmidt

That’s my name too

Whenever I go out

The people always shout

John Jacob Jingle Heimerschmidt,

Da da da da da da

John Jacob J...

FROM THE MAIL ROOM



Paul and Mary:

I thoroughly enjoyed reading your "Swing That Pretty Girl" article from the Saturday Evening Post in the January 2009 issue of *American Square Dance Magazine*.

I have long followed Pappy Shaw and cherish the 1957 photo of our Exhibition Group at the Saint Louis National Convention with Pappy and Dorothy Shaw. In 1966 I participated in the Shaw Youth Fellowship at the Shaw home in Cheyenne Mountain while attending the University of Denver.

While I had heard many recountings of the travels of the Cheyenne Mountain Dancers first hand from Bob Osgood, I was not aware of the Saturday Evening Post article.

Thanks for sharing this information and a special thanks to Bill and Randy Boyd for devoting ten pages of their January issue to this historical article.

Jim Maczko

jmaczko@san.rr.com

We have been so blessed to have so many of the dancers and callers show their concern for John's recovery from a triple open heart bypass surgery on January 13. The visits, phone calls, email's and cards have show us an overwhelming amount of love and prayers for his recovery. He is recovering slowly, but as with all surgeries time is a great healer. The surgeon has released him telling us that his recovery is going as scheduled and he can start back on his regular schedule of calling when he feels like he can, but use a lot of common sense.

The Square Dance activity, the dancers and callers have been our extended family for 46 years and we have never been more thankful for each and every one of you for showing us your concern and keeping us in your prayers... The prayers have and are working... Thank you and God Bless.

Hugs,

John and Linda Saunders

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To A Potential Serious Situation

One night last fall, a caller was calling a demo at a hall he had been to many times before. However, this night turned out different from all the previous times. He had a female dancer collapse to the floor during a tip. He quickly pulled out his cell phone and called 911. As the dispatcher asked the most important question – **WHERE** are you? He rattled off the name of the hall and the town, but when asked for the **full street address**, he didn't know it. Just like many of us, once you have been somewhere a couple of times, you don't particularly remember the specific street address. And, of course, by using a cell phone, the street address does not show up on a dispatcher's screen. Luckily, there were others there that did know the street address and emergency crews were able to respond quickly. The woman did receive the help she needed and has recovered. Based on this situation and a similar situation that occurred a few months later (the numbers of the street address were reversed when given to the dispatcher), the Denver Area Square and Round Council with urging from the Denver's Callers and Cues organization developed a **SIMPLE SOLUTION**.

The Denver Area Square and Round Dance Council is strongly recommending, and many of their clubs have adopted, this simple solution. The recommendation is to have, at every club function, a sign on the treasurer's table and/or the caller and cuer's table that identifies the name of the hall, the **FULL** street address, town and state. In the heat of the moment, it is easier to read off an address rather than relying on memory. The reasoning behind these particular locations within the hall is that most dance attendees know where these tables are located and could reach them quickly. Also, by standardizing the sign's location, any area dancer attending will know where to find the information if needed. If you haven't thought about this serious safety issue, please consider adopting this "Simple Solution!"

*Submitted by Joan and Bob Gaunt, Local Publicity
Denver Area Square & Round Dance Council*

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Fashion Show at the 58th NSDC

Fashion Pick's on Route 66 is going to be a fashion show that you won't want to miss. We have the latest in square dance fashion coming your way and all you have to do is sit back and relax in our fabulous Terrace Theater. The view and acoustics are wonderful from all of our 3,000 seats. Would you like to have a preferred seating pass? Just contact us to find out how... We can be found at the 58th National Square Dance Convention Website www.58nsdc.org under Fashion Show or Social.FashionShow@58NSDC.org. Limit one per customer. So, take a break Saturday morning and pick out what you'll want for that special dance date you have on your personal calendar. Don't forget to bring that partner who just might want to pick out a special surprise for you. We are so looking forward to seeing you there, we have gathered more door prizes than you can imagine. Don't forget, Saturday, June 27, 2009, at 11:00am in the Terrace Theatre. We're saving a really comfy seat for you. Be sure to mark your calendar.

Raffle at the 58th NSDC

Would you like a new Chevrolet HHR? It's that mod/retro vehicle that you see other folks driving around town. It could be yours if you win the great raffle that the 58th National Square Dance Convention is holding. The winner need not be present to win. The grand prize is a 2009 Chevrolet HHR vehicle (or \$15,000 cash). The other prizes are a Panama Canal Cruise (or \$5,000 cash), a 58-inch flat panel HD television (or \$4,000 cash) and a digital camera and accessories (or \$500 cash). Tickets are \$20 each. The drawing for the winners will be held during our closing ceremonies on June 27, 2009. Contact anyone on the 58th Board (the "Surf Board") to purchase tickets.

Exhibitions at the 58th NSDC

The 2009 Exhibition Committee wants you to be prepared to be entertained! Fifteen dynamic groups have been assembled for the 58th National Square Dance Convention. Two groups absent for a while – the River City Cloggers and the River City Riders (complete with HORSES!) from Oregon – are returning to the

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line up. Gold Rush, a youthful group from the Sacramento area, is making its debut at a National Convention. Contra, square, and round dancers and cloggers from Texas, Colorado, Oklahoma, Washington, New Jersey, and, of course, California complete the assembly. Watch tap square dancers, dancing dolls, old-time performances, and history repeated. All of this is free as part of your admission to the Convention!

Look for the exhibitions in the Arena on Thursday, Friday and Saturday afternoons, as well as during the Ghost Rider Band breaks. One of our returning groups will also take part in the Friday evening ceremony. As usual, the complete schedule with all times and any venue changes will be in your daily program schedule. But, wait! Pocket-sized, yellow card stock schedules will also be available so you can quickly and easily locate your favorite groups. Look for them throughout the convention center. So, plan to come to the National Convention, rest those tired feet and be entertained!

Tree Dedication Ceremony at the 58th NSDC

On Thursday, June 25, 2009 the 58th National will honor Carl and Varena Anderson, the General Chairman of the 1st National Square Dance Convention which was held in Riverside, California 58 years ago. A tree will be dedicated to their memory. This ceremony will be a special one. It will be the last in a series of tree dedications which was begun in Riverside in 2001 as part of the 50th National Square Dance Convention. The ceremony will be held at 10:00am on the Terrace Theater Patio. The tree dedication ceremony is always very special. This one will be extra special as it will be the very last tree dedication ever. The General Chairman from the 13th NSDC (1964) will be present as the Triplets and Hutchisons unveil the tree dedication plaque. You won't want to miss it.

Ya Shoulda Been There

The benefit dance that was held on January 18 was "vintage Oxendine." Thanks, Tony, for a fantastic dance. The turnout was tremendous...filled the hall and the overflow hall. Wonderful calling, beautiful singing, and lots of fun. You will get a chance to dance to Tony Oxendine and several hundred other callers at the 58th NSDC...be there!!!

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Cruise after the 58th NSDC

This special 7-day Mexican Riviera cruise, on Carnival's newest ship, features stops in three ports of call. Boarding the Carnival Splendor will be next to the Queen Mary. Randy and Dee Dee Dougherty will be doing the calling (just in case you didn't get enough square dancing in Long Beach). Price for the cruise has just been lowered again by \$116. Check our website www.58nsdc.org for more details and pictures of the staterooms.

Tour Opportunities While at the 58th NSDC

The Social & Special Events Chairman and all their wonderful helpers have scoured the "southland" looking for great tours to make your "*California Dreamin' Adventure*" more enjoyable. They have found many wonderful tour opportunities. You can see them online at www.58nsdc.org. Some of the tours: Disneyland Park & Disney's California Adventure Park; Knott's Berry Farm; LA Fashion & Jewelry Districts; The Getty Museum; Catalina Island; Dolphin & Whale Watching Harbor Cruise. And, of course, the big one: The Post-Convention Mexican Riviera Cruise. Learn all about the many tours by logging onto the website.

58th NSDC Program Book

The Convention Program Book is one item that you want to leave the convention with. It will have information on when and where to dance Square, Round, country western, clog or contra dancing and also where the callers, cuers or instructors will be. You will find a schedule for the wonderful Educational

program we have planned. Also included is a layout of the Convention Center showing who and where the vendors will be for your shopping pleasure; the committees that put this convention together; exhibitions and fashion show; planned ceremonies; plus information on the 59th National Square Dance Convention in Louisville, Kentucky in 2010. You are encouraged to place your order for the Program Book, which includes the three dailies ASAP. Simply use a registration form to order your Program Book; you save money and you are guaranteed a copy. Very few will be available at Ways & Means so, order it now. At the same time, you may also order other items that you have not previously ordered.

58th NSDC Registration Update

At press time, there are **3,205** registered for the 58th NSDC. Dancers from almost every state and 12 foreign countries are planning to come to Long Beach. Don't you miss out on this fun, fellowship and fitness, all set to music! It's only **\$50** for the entire convention. But the price goes up to **\$60** on June 1st. **REGISTER NOW!**

Emergency Phone Number at the 58th NSDC – (562-628-8400)

Give this number to your family in case they need to reach you for an emergency. This phone number is a direct line to the "main" Convention Security Personnel. The Convention Security will have direct contact with the Square Dance Security Force using 2-way radios. This number will be active beginning Monday, June 22, 2009. This is not a convention information phone number; it's an emergency number. Hopefully, you will never need these folks, but if you do, they are only a call away.

The "Beach Buoys" at the 58th NSDC

At long last the 58th National Square Dance Convention can identify the members of its infamous "Beach Buoys" quartet. The group, which will perform at the 58th's Opening Ceremony, will feature nationally-known callers Mike Seastrom, Ken Bower, Tony Oxendine, and Wade Driver. Their appearance will definitely be the highlight of the ceremony and worth the price of admission, which, of course, is free, as it's included in your admission price!

Make plans now to come to Long Beach, California, in June, 2009 for the "Greatest Square Dance Event In The World."

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*

POINT OF ORDER



From Kappie Kappenman

When Does The Fun Start?

(Time hasn't changed things in fifty years)

By Yvonne Domergue

New York, New York

American Squares June 1959

I suppose I should be writing this to Sets In Order magazine, since it really is a comment on the article in that publication. But American Squares has been kind enough to put me on their contributing editors list, so I'll send this to you first.

The article, by Ed Gilmore, was a worried blues theme based on the statistic that only 15% of those who enroll in "square dance courses" continue to dance after the second year.

He makes a pretty good case of the whys for this situation, but my opinion is the patient is in need of surgery instead of the recommended pink pills...if Mr. Gilmore's facts are correct.

Here in brief is Mr. Gilmore's tale of woe:

(1) Back in the 40's one could prepare beginners for club dancing with a minimum of 20 weeks of instruction.

(2) Each year since then square dancing has grown so much more complex, that now we must assume that if a club has been dancing for five years, it has taken them that long to learn what they know.

(3) It is unfair for beginners to ask "when the fun stars" after 20 weeks of classes, since a freshman doesn't make the varsity team in that length of time, nor is a musician ready to play in an orchestra with that short preparation.

Actually, since Mr. Gilmore makes no suggestions except to extend the training period, I feel at liberty to recommend an entirely different course of treatment. We should interpret these things from the standpoint of the Social Ethic rather than the Protestant Ethic and most of the pains will disappear. (Even if you

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don't know the terms, they should reassure you and make your arguments sound at the club!).

Let's go backwards through the difficulties above and see if we can't draw a more cheerful outlook for the future. Here are the counter-statements:

(3) Beginners should have fun from the first night that they start square dancing. If they don't, it's the fault of the instructor. Learning to square dance should in no way resemble preparation for a commando raid. Career musicians are usually trained from childhood and candidates for the varsity teams at most colleges are recruited from the best available material in high schools. Until we adopt such tactics in the square dance field, we must expect people to ask for funk but quick.

(2) Admit that square dancing has been growing more complex each year, and that a five year old club takes five years to attain their techniques. By the most simple logic then, no beginner can ever catch up, since the club will go on learning new complexities while the beginner in hot pursuit is still struggling with the old ones. The answer is simple. With no new recruits the club breaks up. Those who really like dancing will join a new club. The new club, probably, on a lower level. The former beginners are now "in". The "insufferables" of the old club now start classes in which nobody is allowed to have fun until they have danced for seven years.

(2) Since Mr. Gilmore says he "had a barrel of fun" in his earlier experience it would seem that perhaps the old "back in the 40's" square dancing had something lacking today? Perhaps the present day complexity is too great a burden for "fun" to push its head through? How many more people would we have square dancing if we had confined our attention to a schedule that could be taught in less than twenty uneasy lessons.

It would be interesting experiment if some caller with the good of square dancing at heart (rather than an eye to five years of class fees) organized a real "fun to square dance" group that was taught in six or eight weeks, did no dances that were not in existence in the early 40's, and were not urged to move to some "higher level".

Master Of Ceremonies

This information sheet was developed by the Education Committee of the United Square Dancers Of America, Inc. and will provide a brief summary of being a Master of Ceremonies or speaker as it pertains to our hobby. Most dancers will be asked to speak before a group sometime during their lifetime, whether it is to make an announcement, introduce someone, or give a talk about the square dance activity.

Leadership Education material can also be printed directly from USDA web site at www.usda.org.

INTRODUCTION

Being a Master of Ceremonies (M.C.) or giving a speech can be fun if a person understands what is expected of him and has the knowledge of what to say, as well as how to say it. According to the World Book Encyclopedia Dictionary, an M.C. is a person in charge of a ceremony or entertainment who makes sure that all parts of the program take place in proper order. At a club dance the speaker may make the announcements for the evening and introduce special guests. At meetings a person may want to speak on subjects that are brought up before the assembly. At festivals or big affairs, the M.C. may have the job of introducing many callers and special guests, some of whom the M.C. may not know. By following a few rules and practice, the part of an M.C. can be fun.

SELECTING AN M.C.

The selection of an M.C. is a very important job. Not everyone makes a good M.C. Remember when selecting the M.C. that the objective is to keep the program moving in accordance with the established program plan and schedule.

RESEARCH AND COMMUNICATION

If you have been selected to be an M.C., communicate with the leaders of the activity so you will know what is expected of you, then do your homework. If you must introduce people you don't know, find out all you can about them. Prepare your cards or notes. Research all announcing details and prepare all information to be communicated. When you have prepared your plan, check again with the leaders for last minute changes.

VOICE

The prime tool of an M.C. is the voice and the method of presentation. An excellent way to practice is to use a cassette recorder and tape yourself in front of a full-length mirror. After you tape yourself several times you'll soon become accustomed to how you sound and obviously how you sound and look to others. Proper breathing will help you to relax and gain confidence. Speak clearly and as briefly as you can. Monotone is a danger to guard against. Make your presentations dynamic, sincere and pleasing to the listeners.

MICROPHONE TECHNIQUES

A microphone is an expensive instrument and is a necessary tool for the caller.

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>

When a person is asked to make announcements, ask your caller to show you where to hold the mike and how far to hold it from your mouth. A caller is knowledgeable about his own equipment and can quickly demonstrate how to use it. Check to see if the mike is on, one of the easiest ways is to ask someone ahead of time to let you know if he can hear you. Banging or even tapping on the head of a mike may damage it, and even snapping one's fingers in front of it can be disconcerting. The purpose of a mike is to amplify the voice, so there's never a need to shout into it. At the conclusion of your talk, hand the mike back to the caller or lay it down very gently, preferably on a protective padding or in its case.

RESPONSIBILITIES

It is an honor and a privilege to be asked to perform as an M.C. at any function. The first responsibility as an M.C. is to the audience. The M.C. should never perform in any manner that might discredit them. An M.C. needs to be prepared. One secret of public speaking is for the announcer to sound as if he is talking "off the cuff" while knowing exactly what he intends to say. The M.C. may not be responsible for the sound but he should monitor the floor for first hand knowledge of sound problems and if necessary aid in the adjustment of speakers, etc.

An M.C. sets the stage and pace of the program, welding it together so the audience has the feeling of attending a well-planned presentation.

DUTIES

A few points to check off when you are an M.C. are:

1. Start the program on time and end it on schedule.
2. If you are introducing a number of people, callers, etc., plan what you are going to say well in advance and make yourself some notes. Notes on 3" X 5" cards are handy for immediate reference.
3. Be at the activity at least 30 minutes early, to check the sound, to see if there are any last minute changes and to become familiar with the hall, equipment and the program.
4. Be sure to acknowledge and give credit to those who deserve it.
5. Group the necessary announcements in such a way that they can be delivered without losing your audience.

6. Get the attention of the audience. Often a clever gimmick can be worked out to get their attention.
7. Remember, being an M.C. is an honor. Treat this honor with careful consideration and you will add pleasure for everyone, even yourself.
8. If conducting a meeting whether it is a small or large meeting, an agenda is needed. It may be simple: Call the meeting to order, read minutes, treasurer's report, committee reports, old business, new business, announcements and adjournment or a more elaborate agenda.
9. Remember the M.C. can make or break any program.
10. The M.C. should dress according to the activity: Square dancers should wear square dance clothes, etc.
11. If the callers, cuers, are donating their time, give them praise and solicit applause from the dancers. "Applause" is their pay!
12. Look at your listeners while you speak. Eye contact is essential. Watch and listen for feedback from your attendees.

For additional information about USDA or any of its programs, please contact:
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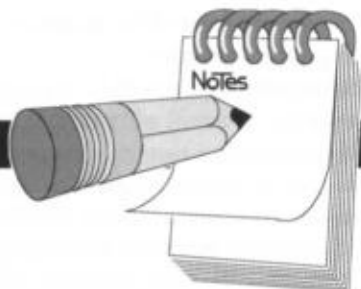
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WHAT'S AHEAD



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 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:

April 9-12, 2009 – Washington, DC

July 1-4, 2010 – Chicago, IL

June 30-July 3, 2011 – Atlanta, GA

MARCH 2009

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

7-8 **FLORIDA** – Stuart Bunch Weekend, Tony Rotino Center, 5817 Driftwood Parkway, Cape Coral; president@stuartbunch.org, 863-665-8450, www.stuartbunch.org.

14 **FLORIDA** – St Patty's in the Round, Ragon Hall, 2600 Stratford Road, Pensacola, FL 32526; terriwilaby@cox.net; 850-712-5230

19-21 **VIRGINIA** – WASCA 50th

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

20-21 **FLORIDA** – Central Florida Square & Round Dance Association 9th Annual Shamrock Swing, La Hacienda Center, 1200 Avenida Central, The Villages; Chairmen Bob and Jennie Courter, 352-751-1009; email courj14720@thevillages.net

20-21 **IOWA** – 47th Iowa State Square & Round Dance Convention, Iowa State University, Memorial Union, Amex; ci841@aol.com

20-22 **COLORADO** – Four Corners Fling, Cortez Middle School, 450 West 2nd St., Cortez; Ken and Nancy Whited, kennanwhited@q.com; Don and Judy Morris; 970-565-9836

21-22 **FLORIDA** – Round Dance Council of Florida Spring Weekend of Rounds – Stardust Center, 1405 S. Collins St., Plant City; ljwall@comcast.net.

27-28 **GEORGIA** – 18th Annual Fuzzy Navel Dance, Oceanside Inn & Suites, 711 North Beachview Drive,

Jekyll Island, GA 31527; Mary Lou Pelz, 4815 Southland Drive, Jacksonville, FL 32207; 904-733-1869; maryloupelz@aol.com

APRIL 2009

3-4 **MISSOURI** – 61st Annual St. Louis Square and Round Dance Jamboree, St. Ann Community Center, St. Ann; 314-434-6937; carolynmckeone@sbcglobal.net; www.StLouisSquareDanceMissouri.com

6-8, **MISSOURI** – 36th Annual CALLERLAB Convention, Airport Hilton Hotel, Kansas City; www.callerlab.org or Callerlab@aol.com.

9-12 **DISTRICT OF COLUMBIA** – DC Diamond Circulate, 26th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Marriott Wardman Park Hotel, Washington DC; www.DCDiamondCirculate.org; dcdinfo@dcdiamondcirculate.org; DC Diamond Circulate Inc., PO Box 57270, Washington DC 20036

17-18 **TEXAS** – Levis & Lace Square Dance Festival, Ozona Civic Center, Ozona; Carol Adcock 325-392-2912; Tina Jarvis 325-392-9547

17-19 **FLORIDA** – FSSRDC Party Weekend, Deerhaven Retreat & Conference Center, 47924 NFS 540-2, Paisley, FL 32767; Randy and Carol Pool, 1541 Lakeside Drive, Deland, FL 32720; 386-734-5295; carpoole@earthlink.net

17-18 **KANSAS** – 2009 Spring Festival, Cessna Activity Center, 2744 S. George Washington Blvd, Wichita, KS, 67210; Bob and Janet Smith 316-773-0291; jlcsqdnrc@yahoo.com; www.WichitaFestival.WeSquareDance.com

24-25 **MASSACHUSETTS** – 51st New England Square and Round Dance

Convention, Sturbridge Host Hotel in Sturbridge; www.nesrdc.org; Jay and Sandi Silva 603-942-7226

MAY 2009

3-4 **WEST VIRGINIA** – Pipestem Fun Seekers Fling, Pipestem; Paul Walker 704-782-2616; Goo@aol.com

3-7, **NORTH CAROLINA** – Special Plus Square Dance Week, Pride RV Resort, 4394 Jonathan Creek Rd., Waynesville; Linda or Kristy 828-926-1645, www.PrideRVResort.com, www.ThePrideCenter.com.

7-9 **CANADA** – 48th Annual Int'l Square & Round Dance Convention, Brock University, 500 Glenridge Ave., St. Catharines, ON; Ken and Rose Marie Robinson, 54 Kensington Ave. S, Hamilton, ON L8M 3H2; k.j.robinson@sympatico.ca

7-9 **FLORIDA** – 33rd Annual Panama City Beach Ball – Panama City Beach Senior Center, 423 Lyndell Lane, Panama City Beach; Darryl McMillan 256-227-0908; dmcmillan@aol.com.

7-11 **TEXAS** – Silver State Caller College, Livingston; nshukayr@gmail.com.

8-9 **KENTUCKY** – 49th Buckeye Dance Convention, Northern Kentucky Convention Center, One W. River Center Blvd., Covington; Ron and Emily Henry, 513-256-2605; www.sknkysdf.com; emilyh2@fuse.net

8-10 **NEVADA** – 62nd Silver State Square and Round Dance Festival, Grand Sierra Resort, 2500 E 2nd St, Reno; Gary AND Celeste Johnson 775-626-8402; SilverStateSquareDanceFestival@hotmail.com; www.SquareDanceNevada.com

22-24 **FLORIDA** – 55th Florida State Square & Round Dance Convention, Lakeland, Florida; John and

Becky Cole, 1551 Lavilla Street,
Deltona FL 32725;
jobeco@embarqmail.com

22-24 **MISSOURI** – The “Branson Blowout”, WindMill Inn & Convention Center, Branson; Gary Shoemake gshoemake@att.net

29-31, **WISCONSIN** – Chaparral Shindig Square & Round Dance Weekend, Chula Vista Southwest Style Theme Resort. Wisconsin Dells; 1-800-388-4782 call ext 5404 or 5405 for Special Package Rates.

JUNE 2009

4-8 **AUSTRALIA** – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237, Beechboro, WA 6063; antheam1@optusnet.com.au; www.squaredance.org.au

6-7 **FLORIDA** – Watermelon Festival, Chiefland, Florida; Peggy Ligon 352-377-1828; Mary Chesnut 352-475-2550; grandsquares@bellsouth.net

6-7 **FRANCE** – 22nd Frontier Fête, Samoëns, Haute Savoie; Annemarie Cohen, 23 Les Poncettes, FR-01220 Sauvigny, France; Tel. +33-450-41-17-13; annemarie.cohen@orange.fr; www.frontierwheelers.com

7-11 **NORTH CAROLINA** – Maggie Valley Square Dance Vacations, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

7-11 **TEXAS** – Silver State Caller College, Livingston; nshukayr@gmail.com.

7-11 **UNITED KINGDOM** – Caller & Cues School, St. IVO Leisure Centre, Westwood Road, St. Ives, Cambridgeshire, PE27 6WU; www.gsi-england.co.uk.

11-13 **CANADA** – 50th International Square & Round Dance & Clogging Convention “Dance and Shine In 2009”, TCU Place, 35 22nd St. E., Saskatoon’s Arts & Convention Centre, Saskatoon, Saskatchewan; Garry & Joan Wacker, gj.wacker@sasktel.net; 306-374-1747

12-13 **COLORADO** – Colorado State Square Dance Association’s 54th State Festival, Greeley; www.squaredancing.com/safari2009

12-14 **NEW YORK** – 12th Annual International June Jamboree Square & Round Dance Weekend, Community Center. Clute Memorial Park. Watkins Glen; Joan Newman 315-789-8531; flmcd@rochester.rr.com

12-14 **UNITED KINGDOM** – GSI UK Festival, St. IVO Leisure Centre, Westwood Road, St. Ives, Cambridgeshire, PE27 6WU; www.gsi-england.co.uk

14-18 **NORTH CAROLINA** – Maggie Valley Square Dance Vacations, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville, Linda 1-800-926-8191; squaredance@pridervresort.com

21-24 **CALIFORNIA** – Roundalab Convention, Knott’s Berry Farm Conference Center/Theme Park, Buena Park; roundalab@roundalab.org

24-27 **CALIFORNIA** – 58th National Square Dance Convention, Long Beach; Info: 1220 Caleta Way, Palm Springs, CA 92262; www.58nsdc.org

27-July 5, **PENNSYLVANIA** – The Kutztown Folk Festival, Kutztown Fairgrounds, Kutztown, PA 19530 (Route 222 between Allentown and Reading); 1-888-674-6136, www.kutztownfestival.com

JULY 2009

16-18 **CANADA** – Festival 2009

British Columbia, Recreation Complex, Vernon, B.C.

19-31 **ALASKA** – Alaska Cruise with Ken Ritucci; Vicky, Easthampton Travel, 126 Northampton St., Easthampton, MA 01027; etravel@easthamptontravel.net; 800-789-7949

21-23 **LOUISIANA** – 52nd International Camporee, Rayne; www.nsdca.or or www.rayne2009.9f.com.

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 v j b r o w n @ e a s t l i n k . c a ; www.squaredance.ns.ca (press 2010 button)

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@mchsi.com

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@winet.com; www.wisquaredanceconvention.org/2009.htm

9-13 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

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

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

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

28-29 **COLORADO** – The 41st Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front St., Clifton (just South of Grand Junction); Pat AND Wanda McBride 970-434-3543; pandapw@juno.com

AUGUST 2009

2-6 **NORTH CAROLINA** –

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

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 912-4 3 7 - 8 2 7 3 ; njfeek103@wmconnect.com.

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

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

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

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

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

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

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

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

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

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

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

30-31, **FLORIDA** - NWFSARDA 35th Annual Round Up, DeFuniak Springs Community Center, 361 N. 10th Street, Defuniak Springs, – Muriel 8 5 0 - 5 4 9 - 5 5 1 7 murielrsvpsrc@mchsi.com;

Paul and Cheryl 850-939-6688 or Dave 850-455-5160.

NOVEMBER 2009

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

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

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

19-23 **TEXAS** – Silver State Caller College, Livingston; nshukayr@gmail.com

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

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

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

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

FEBRUARY 2010

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.

JUNE 2010

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

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