

# AMERICAN SQUAREDANCE

"The International Magazine of Square Dancing"



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A 1004 "WHAT A DAY FOR A DAYDREAM"  
Caller: New McLachlan

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

**FIGURE**  
Head (3 de 4) Roller eye and then Square Thru,  
Four hands that way till you meet the 3 de (Head) two  
Touch 1A and Scoot Back  
Make that wave, Centers Trade and Swing Thru I say  
Centers Run, Ferns Wheel, the boys go  
Pass Thru, Swing the corner, Promenade home  
And you can be sure that if you're feeling right  
A daydream will last along into the night

**MIDDLE BREAK (MUSICAL BREAK)**  
SIDES FACE GRAND SQUARE (The Whistler)

**TAG:** Swing (The Whistle)

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**April 2009**

"The International Magazine of Square Dancing"

**Publishers/Editors**  
 William and Randy Boyd

**Cartoonist**  
 Corben Geis

# EDITORIAL

*From*  
*Bill Boyd*



In the mail that I receive, I frequently hear from people who choose to tell me what is wrong with square dancing. I receive diatribes about the costumed clothing, the length of time, or learning curve for square dancing instruction, the selection of music for today's dancers and more. If you are a caller, I say take a look in the mirror. If you are a club officer (or representative), I say take a look in the mirror. Square dancing has changed over the years. If you don't think so, get a recording of the Colorado Dancers putting on the old time square dance activities that "Pappy" Shaw took around the country. It has been said that in the old west cowboys would travel a hundred miles to attend a dance. These hoedowns were special events and rare in nature. In today's society people complain when they have to travel over five miles for anything (how close is your grocery store, church, etc.). Some of the square dance clubs I have visited are a combination social club and dance club. The first tip of the evening may have eight or nine squares on the floor; during the rest of the evening only three or four and every one else is meeting, greeting and talking with their friends. I have also seen this happen with clubs that dance only two squares, after the first tip, the caller only calls to one square for the rest of the evening. I have been in clubs where the program ranges from basic to mainstream and the dancers are having the time of their lives, and they come back every week. The caller and the club have the responsibility to determine what the club and dancers want. The caller then has the responsibility to provide the entertainment necessary to keep the dancers happy. If you are calling for a club that likes basic and mainstream, it might be OK to add a grand Colonel Spin, but not a Load the Boat. So in response to the many letters I receive, I say this. Teach the level that the club wants and keep them entertained. Make sure that the dancers understand the calls and definitions of what you teach so they will not feel foolish or upset when they dance at a festival or convention. In today's society, we must give people a reason to attend our dances. They must be entertained, have fun, socialize, and make and keep friends. Lets give our dancers a reason to travel over five miles to attend our dance.



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# CALLERLAB VIEWPOINTS

By  
*Mike Seastrom*



## Let's All Go To Long Beach

It's almost that time of year again. The United States national showcase of square and round dancing is just around the corner. There will also be contra dancing, line dancing, exhibitions, seminars and a host of other activities that will all be going on from June 24-27, 2009 in Long Beach, California, at the 58th National Square Dance Convention.

If you haven't been to Long Beach in a while, you're in for a treat. The progressive city management and aggressive redevelopment, as Mayor Bob Foster calls it, has turned the city into a top west coast convention and tourism destination. Over the past ten years more than a billion dollars has been spent to develop the downtown waterfront with amazing harbor views and more than a hundred restaurants within an eight block area around the beautiful Long Beach Convention and Entertainment Center.

Long Beach comes alive each morning with lots of ocean and beach activities that are all traveler friendly. The Queen Mary and Aquarium of the Pacific are major local attractions, but there are also smaller, more intimate experiences like charming B & B's, wonderful architecture, music, family theater, and aquatic voyages.

There will also be convention tours to help fill out your trip. The tours include Disneyland and Disney's California Adventure Park, Knott's Berry Farm, Hollywood, The Getty Museum, Temecula Wine Country, Catalina Island, Dolphin and Whale Watching, and local Harbor Cruises. If you need to rest your feet for part of a day during the convention, one or more of these tours can be just the thing to do.

Camping at the 58th National will be on-site in the Arena parking lot. It's great to have this location so close to

## The Foundation

### For the Preservation and Promotion of Square Dancing

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

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

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

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

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

# CALLERLAB ACCREDITED CALLER COACHES

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the convention activities. There are approximately 350 spaces and access will begin on Tuesday, June 23. Showers and restroom facilities will be provided inside the Arena.

There is also the Route 66 Experience. You can join fellow dancers or travel solo. The trip begins in Chicago, Illinois, and will end at the Pacific Ocean in Long Beach. You can join the adventure anywhere along the way and see historic sites, eat at roadside cafes, and square dance along the way. Participants will receive a Route 66 lanyard to display pins purchased at interesting sites during the journey.

There will be a gathering on Sunday, June 21 in Victorville, California, the location of the Route 66 Museum. There will be a BBQ, and a raffle of prizes and special T-shirts. For more information on how you can "get your kicks on Route 66", see their website at [www.58nsdc.org](http://www.58nsdc.org).

Besides all of the Trail Thru Dances that are being held prior to the convention, and the Trail End Dances at the Convention Center on Wednesday night, there will be two shows on Wednesday night, June 24 at the 58th NSDC. The shows are called, "Little Bit Cajun, Little Bit Country". Amanda Shaw and the Cute Guys are performing the Cajun part of the show and Jann Browne and the Dangerous Neighbors are the Country part. The credentials of these two performers and their bands are amazing; so don't forget to order your tickets in advance so you don't miss out.

The Education Committee has some great sessions planned too. This will

allow all attendees a chance to take home some great information to share with their clubs and associations. Three different Education Sessions are programmed. The first will be the Clinics, where dance leaders will discuss a topic, then provide instruction and demonstration. There are eleven Panels planned, where experts will discuss a given topic and seek feedback from attendees. The twenty-one Seminars will then provide opportunities for productive discussions among callers, dance leaders, and dancers.

As far as transportation around Long Beach, "jump" on the free Passport Shuttle in downtown for a quick ride to all the Long Beach attractions. For only 90¢, the Passport links you up with farther destinations like Belmont Shore, Alamitos Bay, and Cal State Long Beach. The Metro Blue Line train and a convenient Long Beach Transit bus system can link you to other fun and happening areas in Los Angeles. You don't need to worry because transportation around Long Beach is already in place.

The real reason that we all come is to dance! The beautiful Long Beach Convention and Entertainment Center is where almost all activities will take place. There will be 18 dance halls featuring all dance programs from Mainstream to Challenge, Round Dancing, Clogging, Contra, Handicapable, Country Western, Line and Youth Dancing. One of the Mainstream Halls will feature the popular Ghost Riders band in the evenings.

So take the first step and register to attend. You can get a registration form in almost all of your local and national square dance publications and on the website at [www.58nsdc.org](http://www.58nsdc.org).

Don't miss out on the fun and camaraderie this June in Long Beach. CALLERLAB will have many of its members participating and helping to make this convention a great success. You'll have memories that will last a lifetime and be part of an event that dancers will be talking about for a long, long time.

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# On The Record SQUARES



*Tom Rudebock*

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

***Just A Little Talk With Jesus / Faster Horses (Coyote COY 821)*** **Don Coy**

Just A Little Talk With Jesus is a Sing A Long or hoedown. It has been covered by many artists including Elvis, The Statler Brothers and The Oak Ridge Boys. The Oak Ridge Boys won a Grammy for their version in 1977. Banjo, electronic keyboard and bass with percussion.

Faster Horses was written and performed by Tom T Hall. It is a singing call or hoedown. Guitar, banjo, bass and drums. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

***My Square Dance Girl (Long Horn LH 1052)*** **Wayne West**

A Ragtime mix from a guitar, banjo, bass, xylophone, clarinet, piano and percussion. Try it for patter. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Step To A Wave, Ladies Trade, Boys Trade, Swing Thru, Boys Run, Ladies Trade, Wheel & Deal, R & L Thru, Veer Left, Partner Trade, Promenade.*

***Blue Moon Nights (Snow SNW 903)*** **Wil Stans**

A "Swamp Rock" song released by John Fogerty in 1997. Fogerty was a member of the Creedance Clearwater Revival band. A smooth blend of a steel, guitar, fiddle, harmonica, bass, electronic keyboard and drums with riffs and runs for a full sound. Halfway up the energy scale. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

***He Ain't Heavy, He's My Brother (Sting SIR 386)*** **Tony Oxendine**

Rock ballad originally released in 1969 by the Hollies, an English pop group. A rolling inspirational tune that contains depth and emotion. Well mixed for a full sound. Clarinet stylings, piano, banjo, fiddle, sax, bass, steel and percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing, Promenade.*

***Long Lonesome Highway (Square Tunes ST 1076)*** **Bobby Keefe**

Theme from the 1969 TV show 'Then Came Bronson'. Rolling banjo, guitar, electronic keyboard, xylophone, bass and fiddle with a percussion track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys*

*Trade, Single Hinge, Follow Your Neighbor – Spread, Boys Trade 2 X's, Swing, Promenade.*

**Mountain Music (Rhythm RHY 196)**

**Wade Driver**

A cover of hit release for Alabama. Another in the Palomino / Hanhurst Collector Series. This one pressed in a gray marble. Lots of energy from a mix of guitar, steel, banjo, fiddle. Bass and drums. Harmonize the tag lines. Key change in closer. Available on vinyl and CD. *Standard Ferris Wheel Figure.*

**I'll Fly Away (Royal RYL 231)**

**Tony Oxendine**

Written in 1929 by Albert Brumley. Most associated with American Baptists and the Church of Christ. Often referred to as the most recorded gospel music song. High energy from a fiddle, harmonica, steel, bass, guitar and drums. Good harmony lines. Key change in closer. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Flutterwheel, Sweep 1/4, Swing Corner, Promenade.*

**On And On (Royal RYL 307)**

**Oxendine and Story**

Relaxing calypso rhythm from a fiddle, xylophone, horns, steel, bass, electronic, keyboard, guitar and percussion. Non-intrusive background vocals. Harmonize this one. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.*

**Mares Eat Oats (Royal TYL 518)**

**Larry Letson**

A novelty song composed in 1943. It made the pop charts several times with one version reaching # 1 in 1944. American troops sang it in World War II marching off ships at foreign ports. Fun music from a percussion section, piano, fiddle, steel, guitar and bass. Try it for patter. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, DoSaDo, Straight Across Star Thru, Pass Thru, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**Sunny (Chaparral C 511)**

**Ken Bower**

Written in 1964 by Bobby Hebb. It reached #2 on the U.S. Country and Pop Chart. A rolling percussion rhythm with a piano, sax, muted horns, bass and guitar. Lots of energy. Try it for patter. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, DoSaDo, Right Hand Star, Hds (Sds) Star Left Half Across, Swing Corner, Promenade.*

**Honky Tonk Man / Mama Good Times (Chicago Country CC74) Bob Poyner**

Honky Tonk Man has a swing sound mix from a fiddle guitar, piano, bass electronic keyboard and drums. It was co-written by Johnny Horton in 1956. Later

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  - Vol. 2: Cross Fire to Spin Chain & Exchange the Gears
- A-1 SQUARE DANCE** with Mike Sikorsky
  - Vol. 1: Acey Deucey to Cross Over Circulate
  - Vol. 2: Quarter In to Mix
- A-2 SQUARE DANCE** with Mike Sikorsky
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covered by Dwight Yoakam as his debut single in 1986 where it peaked at #3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

Mama Good Times has a Dixieland Jazz feel from a trumpet, piano, bass, guitar, trombone and drums. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Follow Your Neighbor, Explode the Wave, Chase Right, Swing Corner, Promenade.*

A re-release. Available on CD and MP3. For vinyl order: Honky Tonk Man CC74 and Mama Good Times CC29

**Diggy Diggy Lie (Elite Records ER 1018) Bob Baier**

A mix that pushes to the top of the energy scale. Guitar, fiddle, bass, steel and drums A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Couples Lead Right, Circle Half Way Around, Rock Back, DoSaDo to a Wave, All 8 Circulate, Swing Thru, Boys Run, Tag the Line, Girls Go Left, Boys Go Right, Swing Corner, Promenade.*

**Play Me A Good Ole Country Song (Gretn GR12401) Brian Hotchkies**

A lively fiddle, steel, bass, guitar, and drums with a good solid boom chuck beat. Available on CD and MP3. *Hds (Sds) Pass the Ocean. Ladies Trade, Girls Run, Boys Hinge, Sds (Hds) Pass Thru, Sds (Hds) Face, Center Boy Single Hinge, All Bend the Line, Star Thru, Pass Thru, Left Allemande, Swing, Promenade.*

**Islands (Ocean OR 47)**

**Gary Bible**

Sway to the relaxing sounds of this smooth electronic mix. Try it for patter. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Sds (Hds) Rollaway, Swing Thru, Boys Run, R & L Thru, Pass Thru, Wheel & Deal, Square Thru 3, Swing Corner, Promenade.*

**It Only Rains On Me (Sting SIR 103)**

**Stefan Sidholm**

A good mid evening slower tune that provides a steady walking beat. A Don Williams hit. A smooth simple melody from a fiddle, guitar, acoustic guitar, bass and drums. The dancers will glide on this one. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Step To A Wave, Girls Trade, Swing Thru, Boys Cross Run, Chain Down the Line, Square Thru 3, Swing, Promenade.*

**Trust Me (This Is Love) (Sting SIR 701)**

**Thorsten Geppert**

A "moody" feeling love song with a Latin feel. Originally released by Canadian Amanda Marshall. An easy tempo featuring a guitar, steel, bass and an electronic keyboard with gentle percussion. A relaxer. A re-release. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

**Once I Was A Lonely Cowgirl (Snow SNW 1201)**

**Astrid Heckmann**

A smooth country tune written exclusively as a square dance. Fiddle, guitar, bass and drums with background fill. The dancers will glide on this one. Key change in closer. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2 X's, Swing, Promenade.*

**Before The Next Teardrop Falls (Square Tunes ST 1059)**

**Joey Duhamel**

Written in the late 1960's. Recorded more than two dozen times with modest success. It was an instant success for Freddy Fender when released in 1975, reaching #1 on both the Country and Top 40 Charts. Upbeat tempo with a muted horn, piano, guitar, bass and drums. Available on CD and MP3. For vinyl order Thunder Bird TB149. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run,*

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***Don't Let The Good Life Pass You By (Tar Heel TAR178) Jim Gossman***

Released in the early 1970's. Covered by Ferlin Husky and Kenny Price among others. Sweet sound from a guitar electronic keyboard, xylophone, bass and drums. An energetic arrangement. Recorded in one key. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

## **Hoedowns**

***Funky Town / Hava Nagila (Chaparral C 126)***

Funky Town is an electronic alternative sound with a good beat.

Hava Nagila is an up tempo South of the Border sound.

Recorded in one key. A re-release. Available on vinyl, CD and MP3.

***UH-OH / Twisty Fiddle (Ocean OR 3017)***

UH-OH is an uptown electronic country mix.

Twisty Fiddle is a traditional electronic sound mix featuring a fiddle.

There are extended mix tracks on the CD. Available on CD and MP3.

***Whirlpool / Jim Jam (Pioneer PIO 5044)***

Whirlpool is a traditional sound with a fiddle, banjo, bass, piano and drums.

Jim Jam is an energetic country sound from guitars, bass, banjo and drums

The CD has a vocal track called by Brian Hotchkies.

Available on CD and MP3.

***Shortenin' Bread (Square Tunes ST 2064)***

Four different musical arrangements of this oldie. Check 'em out for the one to your liking. Available on CD and MP3.

***Boogie Hoedown / Boogie Hoedown Rhythm Track (Yellow Rose YR101)***

An electronic keyboard with a bass and drum rhythm track.

The flip side has just the bass and drum rhythm track.

A re-release. Available on vinyl, CD and MP3.

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# AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Rick Hampton



## Setting Customer Expectations

*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.*

Having been a caller and square dance recording artist for Fine Tune and Gold Wing Records and with 30 plus years I have viewed, experienced and lived through many changes and obstacles to square dancing.

Recently, I have been watching the recent comments about the ABC program failures, as many of my CALLERLAB friends are unhappy, and they feel that the ACA "One Floor" is the right approach.

Let me share a unique perspective – I am a member of the team who wrote the first CALLERLAB ABC Callers' School curriculum. At the same time, I am an American Callers' Association Caller Training Specialist and after a many year absence a CALLERLAB member. I am also a full time traveling caller and teach two to three "Entry Level" classes per year, as well as parties and social events regularly.

Over a lengthy period of time I have come to several; well-thought out yet humble and informed, observations.

- 1) The American Callers' Association, CALLERLAB and its ABC program have versions of an entry level programs. (ABC is slightly different with the entry level being the destination)
- 2) CALLERLAB Lists/Definitions "tend" to be interpreted with a higher "technical" approach, especially our overseas friends and/or (many are newer) higher level callers.
- 3) The American Callers' Association relies on the "original authors" i.e. what

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is in the Burlison Encyclopedia for Square Dancing definitions. The impetus for American Callers' Association and its "One Floor" Program was a feeling that Square Dancing and the call lists were not being managed in the best interest of the activity. This feeling was a long time ago. Today it seems that many feel that it is the case again. The desire was to keep more dancers!

The Impetus for CALLERLAB was to create a basic program that would keep more dancers.

The impetus for the CALLERLAB ABC Program was to attract more dancers. Thus the intents and patterns surface.

I suggest that the American Callers' Association's "One Floor" Program, which may need a revision, more accurately reflects what occurs at "Plus" dances in a large, large part of the US and will likely occur overseas soon. Many dancers and callers report this has already started. So if it is accurate, why not embrace it? Why not make it universal first year destination for traditional classes. This approach would attract and recruit more dancers. Advance and Challenge type programs could be fed more effectively because more dancers are dancing all together.

As far as the ABC Program goes, it is a single dance. It is not an entry level program. When callers and square dance leaders show square dancing programs as a "better-higher-neater" to an ABC group, they further using a dancing program to attract folks to what many agree is a flawed dancing and learning program.

As far as the American Callers' Association "One Floor" Program is concerned, it does not and never has claimed to cure all. Nevertheless, the American Callers Association "One Floor" Program is committed to unify the dancers and to preserve square dancing. It is based upon the premise that a square dance "Renaissance" can begin by unifying the dancers into a one floor program dancing together. The American Callers' Association 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](mailto:mac@americancallers.com) or Dr. Patrick Demerath at [pdemerath@uwa.edu](mailto:pdemerath@uwa.edu). Please visit the American Callers' website and newsletters at [AmericanCallers.com/news](http://AmericanCallers.com/news). Please visit my website [www.rick.caller.com](http://www.rick.caller.com)

My time is up. I thank you for yours.

## **Pennsylvania Dutch Family Fun At The 2009 Kutztown Folk Festival**

Nothing tops the good old-fashion summer fun to be found at the Kutztown Folk Festival! This family-oriented festival celebrates Pennsylvania Dutch folklife, and attracted a record-setting 150,000 visitors in 2008. Now in its 60th year, the Kutztown Folk Festival is the oldest, continuing folklife festival in America. The Festival has again been selected as one of America's Top Shows by the ABA, was named as a "Must See" festival by the Washington Post, and listed as one of the Nation's Top Festivals by USA Today Magazine.

Featured at this nine-day festival are demonstrations of traditional crafts by 200 juried American craftsmen, folklore demonstrations, historical reenactments, antiques, and traditional music, dancing and entertainment running non-stop on six stages. Visit the largest Quilt Sale in the Nation, featuring over 2,000 American made quilts. Children experience traditional, hands-on enjoyment in exciting new ways. Noah's World animal park, hay mazes, do-it-yourself mural paintings, rides, and their own children's stage make this Festival a time to remember as a wonderful family experience for your kids. And last, but certainly not least, the best Pennsylvania Dutch food to be had anywhere!

*Dave Fooks, Director*

*Email: [dave@kutztownfestival.com](mailto:dave@kutztownfestival.com)*

## **50th Wisconsin Square & Round Dance Convention**

You'll *Have a Golden Time* at Wisconsin's 50th State Square and Round Dance Convention on August 7, 8 and 9, 2009, at the D. C. Everest High School in Weston, Wisconsin. All dancing will be held under one roof in the fully air-conditioned facility.

Squares, Rounds, Contra and Traditional dancing will be offered along with other activities including, workshops, clinics, a Fashion Show, educational seminars, a Showcase of Ideas, Special Events, and after parties. The fun starts with a Trail's End Dance on Thursday evening, August 6.

The Wausau area offers lots of hotels and great restaurants from fast food to fine dining. Campers can take advantage of convenient on-site camping or their choice of many fine area campgrounds.

For information on registration and housing, please contact Cal and Betty Patterson, 11375 Naugart Drive, Athens, Wisconsin 54411 (phone 715-675-6120) or visit our website at [www.wisquaredanceconvention.org](http://www.wisquaredanceconvention.org).

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# CUE TIPS

*Selected by  
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## Daydream

**CHOREO:** Peg and John Kincaid, 9231 Limestone Place, College Park, MD 20740; kincaidcpa@aol.com; www.dancerounds.info/kincaid

**MUSIC:** "What A Day For A Daydream" by Frank Sterling; Hi Hat Record EN027 instrumental – available Palomino

**FOOTWORK:** Oposite unless indicated

**RHYTHM:** TWO STEP; RAL PHASE II + 1 (strolling vine)

**SEQUENCE:** INTRO A A B A B A(1-12) END

**SPEED:** 45 RPM (adjust for comfort)

### INTRO

WAIT;;

### PART A

FC/FC & BK/BK;; BOX;; STROLLING VINE;;; BB TRN;; HITCH FWD & BK;; VINE APT 3; VINE TOG 3; VINE 8;;

### REPEAT PART A

### PART B

TRAVELING BOX;;; FULL LACE UP TO FC;;; VINE 3 TCH; WRAP 3; UNWRAP 3; CHNG SDS; VINE 3 TCH; WRAP 3; UNWRAP 3; CHNG SDS;

### REPEAT PART A

### REPEAT PART B

### REPEAT PART A (1-12)

### END

CIRCLE AWAY 2 TWO-STPS;; RUN TOG 4 & PNT; HOLD; CHNG PNT;



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# CREATIVE CHOREOGRAPHY



*From  
Lee & Steve Kopman*

Split circulate is a call that I would say is infrequently used. Subsequently, dancers have a challenge executing the call, especially from a non-standard position.

This month lets look at split circulate from left handed waves. This will be challenging for the dancers for two reasons. One, of course, is we don't call a lot of split circulates to begin with. Two, callers don't call a lot of left handed choreography so dancers aren't used to being in this situation. Take both the featured call (split circulate) and the set-up to get them into the position as something that will be challenging for most dancers.

Enjoy.

- 1) HEADS LEFT square thru 2  
LEFT touch 1/4  
split circulate  
girls run  
pass thru  
wheel and deal  
dixie grand, left allemande  
(1/4 promenade)
- 2) SIDES LEFT square thru 2  
LEFT touch 1/4  
split circulate  
girls trade  
star thru  
U-turn back
- pass thru  
right and left grand  
(1/4 promenade)
- 3) Heads Zero Lines  
right and left thru  
dixie style to a wave  
boys trade  
split circulate  
centers trade  
split circulate  
cast off 3/4  
U-turn back  
right and left grand  
(1/8 promenade)

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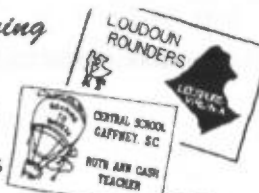
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- 4) Sides Zero Lines  
right and left thru  
dixie style to a wave  
boys trade  
split circulate  
cast off 3/4  
split circulate  
circulate  
boys trade  
slip the clutch  
left allemande (3/8 promenade)
- 5) HEADS lead right  
LEFT touch 1/4  
split circulate  
hinge  
boys cross run  
swing thru  
scoot back  
split circulate TWICE  
right and left grand  
(7/8 promenade)
- 6) SIDES lead right  
LEFT touch 1/4  
split circulate  
CENTERS circulate  
split circulate  
girls run  
bend the line  
square thru on the 4th hand  
left allemande (3/4 promenade)
- 7) Heads Zero Lines  
slide thru  
REVERSE single circle to a wave  
girls trade  
split circulate  
centers trade  
boys run  
slide thru  
left allemande (5/8 promenade)
- 8) Sides Zero Lines  
slide thru  
REVERSE single circle to a wave

girls trade  
split circulate  
centers cross run  
split circulate TWICE  
cast off 3/4  
right and left grand  
(1/8 promenade)

split circulate  
CENTERS hinge  
cut the diamond  
split circulate  
swing thru  
right and left grand  
(3/8 promenade)

9) HEADS pass the ocean & trade  
the wave  
extend  
split circulate  
CENTERS hinge  
cut the diamond  
split circulate  
explode & star thru, heads roll  
you're home

13) HEADS LEFT square thru 2  
LEFT swing thru  
split circulate  
acey deucey  
centers run  
ferris wheel  
double pass thru  
boys U-turn back  
touch 1/4  
right and left grand  
(5/8 promenade)

10) SIDES pass the ocean & trade the  
wave  
extend  
split circulate TWICE  
centers cross run  
acey deucey  
right and left grand  
(1/8 promenade)

14) Heads Zero Lines  
pass the ocean  
trade the wave  
split circulate  
hinge  
split circulate  
explode the wave  
partner trade  
spin the top  
right and left grand  
(5/8 promenade)

11) Heads Zero Lines  
fan the top  
trade the wave  
split circulate  
centers trade  
split circulate TWICE  
hinge  
extend  
left allemande (5/8 promenade)

15) Sides Zero Lines  
pass the ocean  
trade the wave  
split circulate  
cast off 3/4  
split circulate  
acey deucey  
left allemande (1/2 promenade)

12) Sides Zero Lines  
fan the top  
trade the wave

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

*— Randy Boyd, Editor*

## Your Rovin' Corners

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

We just got word that caller Bill Davis died. We knew Bill somewhat when we were in California and admired (revered?) him greatly. Bill was probably the foremost square dance "thinker" and publisher of his, or any other age, with the possible exception of Lloyd "Pappy" Shaw, who founded and popularized Modern Western Square Dancing.

Bill was an interesting sort of guy, cut from different cloth than many square dancers. He described himself as a "nerdy" sort of guy, a scientist who wrote extensively in his field. He learned to dance like the rest of us, "almost by accident." He became fascinated with calling in his second year of dancing. He said that the first time he heard himself on tape was also nearly the last.

He was famous more for his writing than his calling. He was a good caller, and we danced with him on many occasions in the San Jose area. Although there were many callers who were more magnetic and attractive and fun to dance with than he was – Bill knew square dancing inside out. He was in on the formations of many of square dancing's mainstays, including CALLERLAB, from whom he received the Milestone Award and many other recognitions. He taught many callers to dance, and his influence was enormous. His "Caller Notes" which he published for many years, formed a sort of bible for many callers.

Bill had a stroke about 10 years ago and was left severely impaired. He so wanted to get back into square dancing and came to several dances when we were there. Unfortunately the stroke took away his power of speech and mobility.

Like so many others who have gone before, we will miss Bill enormously. Our



*Jim and Betsy – Your Rovin' Corners*



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sincere condolences go out to Bobbie Davis, his dedicated life-time partner.

We promised some comments on the National Convention and other big dances from around the world.

The American National Convention is held each year on the fourth weekend in June. It began in Riverside, California, well over 50 years ago. In fact, this year will mark the 58th National Square Dance Convention and will be held in Long Beach, California.

The National Convention moves around year by year, to give dancers in all parts of the country a chance to go to a really big dance, staffed by practically every noted caller in the country. Many dancers from outside the US will be there, including dancers from China, Taiwan, Japan, all over Europe (including two from Belgium and several from Germany) and just about everywhere dancing is done. There will be a special time reserved for callers from outside the USA. When you are in Long Beach, be sure to schedule that event on your pocket calendar.

Hope to see you across the square in Long Beach!

Next month we want to introduce some of the people around the world who keep square dancing alive and growing.

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




*Was this a dance or a holdup? – From the Hoedowners in Florida*

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## ***The Other Side Of This Life***

Phase 4+1 (Unphased Move) – Jive/Fox/MX – Peter, Paul & Mary Album for music contact choreographer – T. and J. Morehouse

Dance has diamond turns, triple wheel, American spin, 3 step, Charleston segment. Cue sheet is not written in standard format.

## ***Calendar Girl Cha***

Phase 3+2 (hip rks & swrts) – Cha/Mx – RCA Gold 447-05 By Neil Sedaka – T. and J. Morehouse

This cue sheet is not written in standard format. Dance has sliding door, sweethearts, limps, New Yorker in 4. and basic cha movements.

## ***Call Me***

Phase 5 – Foxtrot – CD Call Me Irresponsible Reprise 143 Track #7 Michael Buble CD or single available from Walmart Download – Ralph and Joan Collipi Basic phase 5 foxtrot, has 2 double reverses, drag hesitation, locking steps. In and out runs, top spin, quick outside swivels. Ending is fwd to right lunge extend arms.

## ***Dreaming Of You***

Phase 6 – Waltz – I Te Vurria Vasa CD: Massimo Ranieri/Canta Napoli CD2 Track 4 – Curt and Tammy Worlock

Lovely solid phase 6 waltz. Has continuous slow split rondes, contra check, double ronde to twist turn, running open natural. Ending is chair.

## ***Four Seasons***

Phase 4+1 (dbl rev) – Waltz – Fabuloso Collection International & Standard Vol 1 CD track 4 – Wayne and Barbara Blackford

Nicely choreographed at the phase 4 level. Dance starts in shadow position, right lunge whisk and roll to banjo. Ripple chasse, hovers, in and out runs, man's head loop, shadow vine and shadow right turns. Ending is change of sway.

Recordings reviewed  
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### ***I Can Cook Too***

Phase V+2 (V6, 4 Quick run) – Quickstep – I can Cook Too STAR 114B record available from Palomino Records – Dom and Joan Filardo

Quarter turn progressive chasses, 4 quick runs, scoop, fishtail, vieneese turns, cross chasse, strolling vine, V6 with back locks. Ending is side tap. Very nice quickstep.

### ***Mi Vida***

Phase 4+2 (Full Nat. Top/Opening Out) – Rumba – Mi Vida Pimpinela Casa Musica the Best Vol 25 Vivo Latino Track 15 – Kay and Joy Read

Dance starts with 3 alternative basics. Has New Yorker, aida, hockey stick, alemana, open crabwalks, ending is aida line. Lovely rumba.

### ***Vilja Rumba***

Phase 6 – Rumba – Special Pressing Vilja flip Fur Elise or contact Choreographer – Wayne and Barbara Blackford

Looking for a lovely rumba that is very doable. Look no further. Dance has diagonal cucaracha's, latin whisk, circular 3 alemanas, reverse top, 3'3's, man's neck wrap.

### ***Whistle Stop***

Phase 4+2 (Whip turn – 6 Qk Twinkle) Quickstep and Single Swing – Capital



## **CALLERLAB**

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Coll. Series Louis Prima download Amazon – Irv and Betty Easterday  
Fun dance. Has slow and quick jazz box, American spin, jive walks. Quarter turn  
progressive chasse, fishtail. Ending is a body ripple.

**My Darling Waltz**

Phase 3+1 (WZ) Ph. 2+2 if you use left turning box – Grenn 14217 Doris waltz al  
Russ Orch. – Allemande Al and Martha Wolff

Nice flowing waltz. Has forward touch, a dip back and flirt. Diamond turn or left  
turning box. Canter and hold dip and snuggle.

**Bye Bye Love**

Phase 3+2 (unphased windmill/neckslide) – 2 Step/Single Swing – Bye By Love  
by Anne Murray CD Country Croonin Track 4 Walmart or Amazon download –  
Larry and Susan Sperry

Basic 2 step good music, has vine and wrap and unwrap sequence. Neckslide  
wheel, circle away and together. Ending is look and wave bye.

**Send Me The Pillow You Dream On**

Phase 3+2 – Foxtrot – Coll 4029B Johny Tillotson – Ted and Luella Floden  
Dance has diamond turn, foxtrot box, foxtrot circle box, reverse wave, ending is  
dip twist and kiss.

**Poetry In Motion**

Phase 3 – 2 Step – Eric 261 or Coll 4029 by Johny Tillotson – Mike Seurer  
2 Step has side draw touch sequence that times with the words of the song. Dance  
has open vine in escort, hitch, scoot, slow rock the boat, fishtail.

## 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*

# THE COUNTRY LINE

By  
*Mike Salerno*



Howdy everyone. In February, I made my trip to the annual Dance Camp sponsored by the National Teachers Association for Country Western Dance (NTA) held in Kansas City, Missouri. Instructors and dancers from all over the United States and Canada were in attendance. There were five halls running at the same time with about 75 different workshops offered over the three day event. On Friday and Saturday evening there was also four hour dances with all the instructors returning to quickly review their dances and join in the fun. I spent my time teaching technique classes. It is always a pleasure to have people in a class that are eager to learn how to do things correctly. Many people just came to the event to learn as many dances as they could and enjoy the camaraderie of people that all love to dance. If you ever had the opportunity to attend an event in your area, please do so. You will have a blast. 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](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## THIS MONTH'S LINE DANCE:

### **Return to Sender**

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

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

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

**Rock Step:** AKA Break Step, Check Step. Two weight changes in opposite directions using two beats of music. Forward and backward Rock Steps are performed in 5th position (Toe to Heel) while side Rock Steps are performed in 2nd position (shoulder width apart).

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

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

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

\* Prompting Cues are in **Bold** Lettering



FT-141

**Coming Soon:**

"All I Can Do"

By Ken

FT-142

"Turn The Page"

By Charlie



FT-139

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(w/ add'l vocals by Eileen Silvia)

By Phil

FT-140

"Good Time"

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**NAME:** Return to Sender**DESCRIPTION:** 32 count, 2 wall Beginner Line Dance**CHOREOGRAPHER:** Fred Buckley, Toronto, Ontario, Canada**MUSIC TEMPO SUGGESTIONS:****Slow** – Man of Me by Gary Allan (116 BPM).**Medium** – Country Comes to Town by Toby Keith (124 BPM)**Fast** – Return to Sender by Elvis Presley (132 BPM) or Any Slow to Moderate East Coast Swing Tempo**COUNTS/STEP DESCRIPTION****Side Toe Strut Right, Crossing Toe Strut, Side Rock/Step, Cross/Step, Hold**

1-2) Touch Right Toe to Right Side, Lower Heel, and Transfer Weight to Right Foot

3-4) Cross/Touch Left Toe in Front of Right Foot, Lower Heel, and Transfer Weight to Left Foot

5-6.) Rock/Step Right Foot to Right Side, Step Left Foot in Place

7-8.) Cross/Step Right Foot in Front of Left Foot, Hold

**Side Toe Strut Left, Crossing Toe Strut, Side Rock/Step, Cross/Step, Hold**

9-10) Touch Left Toe to Left Side, Lower Heel, and Transfer Weight to Left Foot

11-12) Cross/Touch Right Toe in Front of Left Foot, Lower Heel, and Transfer Weight to Right Foot

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

15-16) Cross/Step Left Foot in Front of Right Foot, Hold

**Rock/Step Forward, Replace, Step Together, Hold, Rock/Step Backwards, Replace, Step Together, Hold**

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

19-20) Step Right Foot Beside Left Foot, Hold

21-22) Rock/Step Left Foot Backwards, Step Right Foot in Place,

23-24) Step Left Foot Beside Right Foot, Hold

**Step Forward, 1/2 Pivot, Step Forward, Hold, 3 Forward Cross Walks (Left, Right, Left), Hold**

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

27-28) Step Right Foot Forward, Hold

29-30) Step Left Foot Forward and Across Right Leg, Step Right Foot Forward and Across Left Leg

31-32) Step Left Foot Forward and Across Right Leg, Hold (6:00)

Let's Dance It Again & Again!

### **The Twelve Commandments Of Square Dancing**

1. You shall square dance only for the fun you will find in it.
2. You shall not be a snob, considering yourself too good to dance with any and all, sitting out the mixers, or leaving a square if you are required to dance with those you think are unworthy of your talents. YOU, too, can be the dancer to goof a square!
3. You will enjoy dancing, but not offend others.
4. You will visit other clubs and dance to other Callers/Cuers so that your opinion will be based on fact.
5. You will bathe diligently so that others may enjoy the fragrance of soap and antiperspirant.
6. You will not have a "visitor" arrive and sit on the sidelines, nor fail to speak to him.
7. You shall take care that your breath is not scented with an alcoholic beverage.
8. You will be faithful and loyal to your club and if you cannot do this, it will be better for you to leave the club and join one whose methods and members are more to your liking.
9. You will not harm the club by bickering and fault finding.
10. You will not forget that YOU were once a beginner.
11. You will not push, pull or drag a dancer around the square. Merely point the correct direction he/she should be taking.
12. You shall always wear your club badge to all square or round dances.

*Reprinted from Twirl & Twinkle February 2009*

# ALL THINGS CONSIDERED

By  
*Ed Foote*



## Skirt Work – Where To Do It

Two months ago we looked at skirt work on Weave the Ring, which we said was the most common place it is used. It was noted that skirt work adds a high degree of elegance to the dance, and those who do it correctly are admired. This month we look at other places where skirt work can be used.

**PROMENADE.** Instead of holding both of the man's hands in front in the typical skater's position, hold the man's right hand in your left hand. This leaves your right hand free to raise your skirt. Do not move the skirt back and forth – just hold it outstretched. It looks great.

**IF YOU ARE ON THE END OF A LINE FACING IN.** Raise your skirt with your free hand when the caller says "up to the middle and back."

**RIGHT & LEFT THRU; also LAIDES CHAIN.** When you do the right hand pull by, use your left hand to raise your skirt. During the Courtesy Turn, use your right hand to raise the skirt.

**TEACUP CHAIN.** Use skirt work with your free hand, especially when working in the center.

**GRAND SQUARE.** When walking in to the center of the set, or backing out from the center, raise your skirt with the hand that is AWAY from your partner. In most cases this will be your right hand. When by yourself on the outside of the square, raise the skirt on the side AWAY from the center of the set.

**OTHER CALLS.** A good general rule is to use skirt work any time you are on the outside of the set. Ideal places are when you are on the outside in an Allemande Thar or Wrongway Thar. You can also use skirt work if you are on the outside for calls such as Circulate and Load the Boat. From facing lines, on the command "Pass Thru – Wheel & Deal", skirt work looks nice if you are on the right end of the line. You probably should lower the skirt prior to completing the Wheel & Deal so as to not brush the left-side couple.

In all cases, the skirt is simply held out and up slightly. The skirt is NEVER swished back and forth.

As you can tell, I am a big fan of skirt work, since it makes square dancing look elegant. Unfortunately, in these days of women wearing pants to dances, skirt work is not as common as it once was. While I understand the desire of some women not to have to wear the big fancy dresses and petticoats, I still think that women should at least wear an informal skirt. If the skirt they choose is a loose flowing one, then skirt work can still be done.

Skirt work keeps the beauty and elegance in square dancing, and makes the person doing it look very impressive. If I see someone doing good skirt work at a dance, I always make it a point to congratulate them after the tip.

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### What? Competitions at the 58th NSDC? YES!

Greetings, fellow dancers. You know what goes on at the National Square Dance Convention, don't you? Right, all the different types of dancing, the exhibitions, the seminars, the clinics, the fashion show, and all the rest. WELL... There's something **NEW** this year! And **very** exciting! For the first time, there will be **square dance competitions**. We will have separate competitions for adults and for youths. There's no extra charge, but you **must** pre-register for the competition. So don't wait.

This was just announced, and we don't have all the details, but I can tell you that the competition will be **PLUS**, I can tell you there will be medals awarded, and I can tell you that the competitions will be in the big hall so all the other dancers can watch.

Just checking...Are you registered for the 58th National Square Dance Convention yet? Well, there are only about four months to go. It's in Long Beach, California. So why not make Long Beach your vacation destination this year?

Registration is easy. It's only \$50 per person for the entire four days of fun and dancing. But the price goes up to \$60 on June 1. So register now and save a few dollars. Log onto our web site: [www.58nsdc.org](http://www.58nsdc.org) for registration forms and details.

We'll have more publicity releases coming out soon and you can check the website, [www.58nsdc.org](http://www.58nsdc.org) in a few days for all the skinny on the competitions.

See you in Long Beach!!!

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# MOORE ON CONTRA

By  
*Paul Moore*



## Dancing a Myth

There is an unfortunate saying in English: "That's just a myth." What the speaker means is that something that has been widely taken for truth is not true.

The unfortunate part of the statement is that the word "myth" is misconstrued. Myth is not something which is essentially untrue, but is the opposite. Though some people are misled by the surface story of a myth, many others know or sense the truth embodied in the myth. For example, many people see Hercules only as this super strong guy who can do impossible, fantastic tasks. Looking past the story, we can see that Hercules is able to conclude his tasks because he was the child of (or chosen by) god. He was given talents beyond those of ordinary mortals so he could clear the world of monsters, or even change the course of rivers.

Many of us still believe that there are people chosen to do what ordinary people cannot do – or we really wish there was someone as moral and strong as Hercules. Therefore Hercules lives on in the persona of Superman and Batman.

Don't get lost now as I shift directions. I was reading a posting on the internet for traditional dance callers. The thread of the discussion was the traditional contra dance "Mony Musk" which I wrote about a couple of months ago. The posting suggested watching a clip on U-Tube on a group dancing "Mony Musk." What really caught my attention about the clip were the number of joyful faces in the dance and the spontaneous applause at the end of the dance. The dancers recognized that they had successfully danced something special.

What they had done was touch the very roots of the soul of dancing – the depth of tradition in figure and music. As with myths, the dance created a unified culture for the length of the dance. As Dorothy Stott Shaw (Pappy Shaw's wife) said, "They danced a myth."

Well, if you have ever gotten on the U-Tube site, you know how easy it is to go from related clip to related clip – since the one I watched was dancing "Mony Musk," the other suggested clips led onward. I clicked on an old time string band playing the traditional tune for "Mony Musk." The next connections were to bands playing traditional dance music.

So, just to take a fun detour, I went to an outstanding band playing "Chorus Jig," the music for "Chorus Jig" led to clips of people dancing "Chorus Jig."

Now, just to let you know that I have not gotten completely lost in my thinking (or on the internet), "Chorus Jig" is even more revered as a traditional dance than "Mony Musk." I consider it to be the granddaddy of contra dances. It is easy



enough to teach almost anybody how to do it, but it is complex enough to hold the dancers' interest. More importantly it has firmly established the partnership of dance, music, and dancer. Notice that the caller is not mentioned in the partnership. In fact, there are some places where "Chorus Jig" does not need to be introduced or taught – all it takes is for the band to start playing the tune and the dancers rush to the floor. Those who do not know will be maneuvered into the inactive position so they can dance and learn before they have to be active.

Here is "Chorus Jig". Formation is flexible. The original was a proper triple (meaning that all the men are in one line, the ladies opposite and couple 1, 4, 7, etc. are active). It dance just as well as a proper duple (men in one line, ladies opposite, but couples 1, 3, 5, etc. are active). Quick note, some callers will call the active dancers "actives," others will call them the "ones" – it means the same thing.

Intro: Actives roll out and go down the outside

1-8: Turn and come back to place

9-16: Actives down the center, turn

17-24: Come back and cast off with the inactives

25-32: Actives center turn contra corners

33-40: ----, ----

41-48: ----, Actives balance and swing partner

49-56: ----, ----

57-64: Actives face up, roll out and go down the outside

The first half of the dance is pretty much self-explanatory – the actives do all the motion of going down the outside and back, down the inside and back, and cast-off 3/4 with the inactive couple that had been closest to them when they started.

After the cast-off, the actives are between two inactive couples. At first turn contra corners looks complex, but it is really quite easy. The actives are opposite their partner. Diagonally to the right in the other line is an inactive dancer who is the first corner. Diagonally to the left is the second corner. To turn contra corners,

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 shown 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 everyone 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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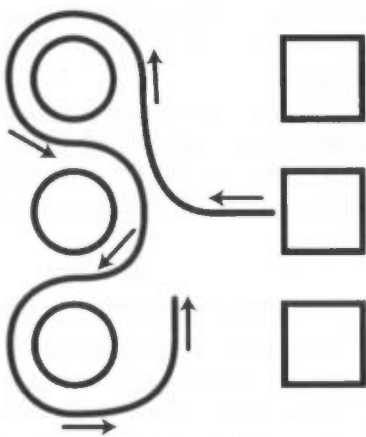
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the actives go forward to each other and turn right hand (pigeon wing) about three step to face that first corner (the one who was diagonally to the right – it is a lady for the gent and a gent for the lady). Actives turn first corner by the left hand full around to come back to each other by the right in the middle. The actives then go back out to the opposite line to turn the second corner by the left. The actives end up in the middle facing each other on a diagonal.

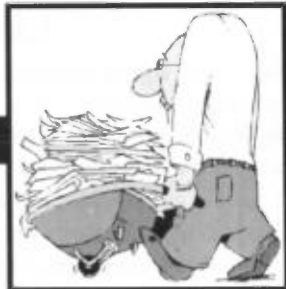
Figure 1 is a rough diagram of how the active man would turn contra corners.

When the actives finish the contra corners, they meet to balance and swing (16 counts). At the end of the swing they both face the caller with the lady on the man's right. They should be standing in the gap between the two inactive couples they turned contra corners with. This is the place the actives go through to start the dance again.

"Chorus Jig" reaches back to the founding of this country, or even earlier. For those of us who get to dance "Chorus Jig" regularly, we know that we have danced a myth: we have used the symbols of music and dance to recreate a time and society that have the deepest meaning for us.



# FROM THE MAIL ROOM



I read your article about the decline in square dancing and have to disagree. In our area, there are so many people in line dancing! There are young and old a like, so many in their 20's are taking up line dancing and the couple dancing that go along with it. I feel we need a new argument as to why square dancing isn't growing. I'm 52 years old and have been in square dancing since I was 11 years old. I've seen a lot over the years. When I was younger, the older callers wanted no part of us younger teenage callers. The costumes are also a big turn off to younger dancers. I hear the argument that there are too many old people square dancing and that younger people don't want to join. The line dance halls have all ages there dancing together. Square dancing has fallen on hard times, but we have to stop using the same old story that no one goes out any longer. True, square dancing takes weeks to learn – BUT, when I started a new beginners line dance class last week, everyone learned four new dances in one night (we had 33 beginners all ages) We also have contra dancing twice a month and the hall is packed at every dance (young and old). Is it that everyone is staying home and not square dancing, or is it that square dancing isn't something new dancers want to learn?

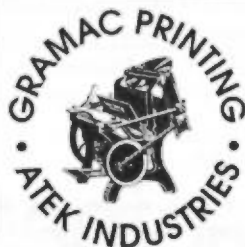
**Rick Smith**

What in the heck is this I'm seeing on the National Convention web page! A Square Dance competition?!?! NO! NO! PLEASE, Bad, Bad idea! Square dancing is the only rest most of us get from competition! We are all dragged into competing from grade school on. The name of our game is cooperation not competition. Whoever came up with competition? If they want to make a buck "let them sell snake oil" I'm "mad as hell" just thinking such a prospect!

What drug were they on? If anyone gets real good at it and wants to show off, please start a tape group and help others! Or teach the kids at a Jr. High! Lets not screw up the best part!

**Ken Bradley in California**

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## Life is a Dance

We didn't start square dancing to include all 50 States (and beyond), but that is exactly what has happened.

Taking lessons in 1990 we had no idea that it would lead to so many places. We both agreed that we wanted to dance wherever we could and with as many different people as possible. Venturing from the familiar Clubs in the Daytona Beach, Florida, area to other Clubs in other Counties and then to other States we thought it would be interesting to dance in all 50 States. During this time we also included other countries.

Vividly we remember the first time we were exposed to Callers (other than the local two that we took lessons from) – Larry Patten at Fellowship Squares and John Barrett at Dixie Squares. We were anxious to see how much we knew at a Class-Level event called the Spring Fling, held in Apopka, Florida. One Caller that stands out so vividly in our minds was the late (and great) Danny Robinson. He was in full regalia with his guns and holster and we remember looking at him and wondering if he was or we were in the wrong place. Danny had a “twang” and it was our first exposure to really understanding what one of our first lessons had been – listen to the Caller!

As with any event some dances are more memorable than others. One that quickly comes to mind was in Lafayette, Louisiana, and the Cajun Caller was Lem Gravelle. Once we tuned into his accent we could relax a bit. We were invited to join a group after the dance at a restaurant for refreshments. While being escorted through the restaurant we wondered why we were being taken to a backroom. It was not long before we realized that this was a fun, boisterous group and there was continuous laughter from that room as there were three true Cajuns among the dancers, which meant there was never a dull moment. We had so much fun at the dance and at that “laughter-filled get-together” afterward.

On another occasion we were traveling with a bus group (non-dancers) to Branson and we were staying overnight in both Tallahassee and Birmingham. We had dinner with old friends who then dropped us off at a local dance in Tallahassee. Entering the hall just at the moment the dancing was to start we found out one couple was needed to fill a square. Not even hesitating we jumped in. Much to our surprise the Caller, Peter Richardson, had a very thick British accent. We were so shocked because, if anything, we expected a Southern accent because the contact

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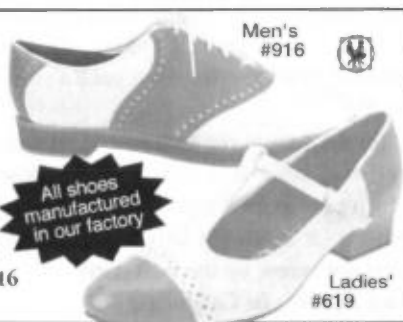
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person had a Southern accent and in the conversation I had to ask him to repeat several details on how to get to the dance location. Between the two of us we laughed our way through the tips and found that we understood most of the calls toward the end of the dance.



We had the opportunity twice to dance at English Mountain when it was well known as a Square Dance Resort (in the Tennessee Mountains). We chose the weeks when Callers that were there were from other parts of the country that we would ordinarily not get a chance to dance to. On the trip to Branson, stopping in Birmingham, we rushed to have dinner, changed into our square dance clothes and hailed a cab to take us to the dance. We never queried who the Caller was and were astonished to find that it was none other than John Paul Bresnan, one of the English Mountain Callers. He didn't recall our names, but did recognize us from being at English Mountain the previous year. John Paul did some All Position calls which blew our minds as we had not experienced much, if any, of this at that time in our dancing.

About the same time, another Caller, Paul Marcum in Nashville, made us take notice of All Position dancing when he called several things that challenged our thinking of knowing that we knew how to square dance!

Several years later we met a man who brought back memories of our hurrying to get off the bus going to Branson, changing into square dance clothes and dashing off to a dance. He was so impressed at our eagerness that he remembered what we had told him of why we did what we did. According to him, we inspired him to eventually take lessons and join those of us who love to square dance. It actually led him to meet and marry his wife. They even had a square dance wedding/reception.

The New England States were the easiest to travel to and we managed to dance in each State on the same trip. However, there was one snag. We arrived in Maine and called the contact who had bad news for us. The Club we had planned on dancing with had changed their night and we had missed it. They had let us know by mail but we had not received the information before beginning our trip. Not being able to linger in Maine as we had other dances to attend, we asked if there might possibly be another dance within 100 miles that we could attend. The gentleman called back and informed us that indeed there was and so we were able to dance in Maine with Ray Hilton on that trip.

We flew to Baltimore, Maryland, and having previously talked to the contact we were told that someone would pick us up at the hotel and drive to downtown

Baltimore for the dance with Bill Harrison as the Caller. The night of the dance a couple did pick us up and casually commented during the drive that this would be an All Position Plus Dance. Since we had ventured to the Advance Level and had learned quite a bit of All Position dancing, we felt it would not be difficult. Bill always calls a most interesting dance and it did not take us long to understand that this was not any ordinary Plus dance. We really had to concentrate and we believe we did our hometown Callers proud by not "goofing up" at all – but it was a true lesson in what we first learned – "Listen to the Caller."

Our contact for North Dakota informed us that there were no dances held during the summer although that was when we were going to be there. Somehow our request to locate a dance went to a new Caller, Roger McNeil, and he and his wife decided to accommodate us by having a dance in their backyard. They would invite the dancers who had most recently graduated and otherwise would not have a chance to dance all summer, have a Pot Luck Supper and they extended the invitation to the local dancers. What a wonderful idea! We felt honored to have a special dance enabling us to dance in Fargo, North Dakota. Many of the dancers wanted to know when the next "summer" dance would be!

On that same trip for the purpose of dancing at the National Convention in St. Paul, Minnesota, the McNeil's were kind enough to drive us to another dance. Obtaining Larry Johansen's signature he wrote in our book that the location was Minnesota. We were sure that we were in North Dakota but later found that we had been driven across the border to Detroit Lakes and did, indeed, dance in another State (to add to our list) without realizing it.

Dancing in Juneau, Alaska, happened as a result of the National Convention in Portland, Oregon. We joined the 750 dancers cruising the Inside Passage. The ship had 840 passengers so easily the square dancers were the majority. A special "Hootenanny" was held in Juneau for our group. While on board ship we had signed up for a helicopter ride to a glacier while in Juneau and we would be able to spend some time walking on the ice. Arriving on the glacier we realized that we were all square dancers and 24 people means three squares of square dancers. At the same time we realized we had three Callers among us. "Let's have a square dance on the glacier." The pilot for our helicopter offered to take a video on our camcorder of the event so we have a portion of our "once-in-a-lifetime" experience of actually dancing on a glacier. We do remember that Ron Black of North

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Hollywood, California, (a most colorful personality) was one of the Callers making this such an eventful thrill for all of us.

In Michigan our contact, Dave Magee, was the Caller in Lansing and he held the dance in the basement of his home. That was fun, interesting and different.

Pascagoula, Mississippi's dance hall was where we felt welcome as soon as we walked in the door. Most memorable about this evening was the fact that two ladies who were identical twins, wearing identical outfits (because it was Club Night) made it impossible to know if we had danced with both or only one lady and her husband. We found out that these ladies were married to brothers – although not twins. Both ladies were hairdressers and worked in the same salon. We couldn't help but think of the Mississippi Squirrel song by Ray Stevens when we were visiting Pascagoula! The Caller for this Club was Larry Gardner.

The State of Washington was difficult for us to get to dance in. For the Alaskan cruise we had been bussed from Portland, Oregon, through Washington to Vancouver, British Columbia. How we wished we had a Caller with us so that he could have an impromptu dance. No such luck. However, we flew to Vancouver several years later and drove to Spokane for a dance. It was our first time to dance A-2 with tapes and it was a laughter-filled night.

On that same trip the area around Lolo, Montana, was experiencing forest fires and many of the roads were blocked. Luckily, when we encountered the road block and told the Ranger the location of the dance and just how far we were going he allowed us to go that distance, but warned us to not go any further. Strangely enough we got into a square with a couple visiting the area from Florida

(Orlando). The Caller in Lolo was Bill Helms.

The dance in Nevada was in Las Vegas at a gay bar with a gay group – such a high-level dance even with dancing to tapes. We truly were welcomed by the members of this Club and experienced great dancing.

To dance in New Mexico we had to travel as far north as Red River. The dances in the summer are often attended by tourists who, perhaps, are dancing for the first time and eager to learn. The Caller was Sharon Murphy.

At the dance in St. George, Utah, Lee Gordon was the Caller. The dancers were complaining of the humidity. We were, too, as our skin was itchy. The Utah dancers complaint was that the humidity was so high – 24%. Being from Florida we thought it was terribly dry.

Not long after we started dancing we decided that we'd like to collect Caller's Signatures. Having heard of certain Florida Callers we wanted to get their signatures. For a dance in Vermont we traveled to the northern part of the State – to South Burlington. Upon arriving we called the Contact and he informed us that the Club had a Guest Caller – the one and only Red Bates. We had traveled all the way from Florida to get a Florida Caller's signature. It was worth it as we had a fun-filled evening – and have had the opportunity to dance to Red many times since, but the first time is always exciting.

Many of the States we danced in were a result of attending the State Conventions and we combined traveling to nearby States to add to our list. It has been a great way to see America.

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## *Round Dance with Ralph & Joan Collipi*

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

Salem, New Hampshire

Staff: Blackfords & Collipi's

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

Chancellor Mill Run, Great Mills, Maryland

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

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

Phases 3-6 – 3 Halls – Bennington, Vermont

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



122 Millville St., Salem, NH 03079-2238 • ralphcollipi@comcast.net • 603-898-4604

Our 50th State to dance in happened to be The 50th State – Hawaii, purely by coincidence. As usual, we had a contact in Honolulu and the gentleman assured us that if we called him when we arrived at the hotel, he would pick us up for the dance that evening. WHEW! We had time to unpack, change our clothes and were off to the dance. At the 2007 Florida State Convention in Lakeland we were walking through the hotel lobby and who should we recognize but David Lemon, the gentleman and his lady friend, Kim, who had made sure that we got to two dances while visiting Oahu, Hawaii (David truly lives and loves to promote square dancing and is now living stateside.) The Callers in Hawaii were Andy Scott and Jerry Quam.

In hearing that we wanted to dance in all 50 States most dancers asked us if we have a motor home. No, sometimes we drove to nearby States, but usually we flew to a major city and rented a car. The norm was to travel to three or four nearby States and dance wherever there might be a dance on a specific night that would coincide with our travels. In looking back, the New England States were the easiest to dance through.

The dangles that we've received at dances and the badges from special week-ends have been put on a wail corkboard - surrounding a blank map of the United States. As we danced in each State we colored in the map.

Of course, there are far too many memories to write and tell about, but they have all been learning experiences and mostly were laughable, fun times.

***Jack and Martha Jaremko***

***Ponce Inlet, Florida***

### **ECMA**

#### **(Emergency Call for Medical Assistance)**

1. When a dancer goes down, a second dancer attends to him/her.
2. Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room.
3. Raise joined hands as high as possible in the form of an arched circle.
4. On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

# Tumbling Leaves

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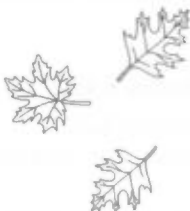
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# POINT OF ORDER



From Kappie Kappenman

Although published in 1973 there is more truth than fiction

## Preposterous(?) Proposition

*American Square Dance April 1973*

Please sit down comfortably in an easy chair before you read this. Think carefully as you read it – don't form an immediate opinion based on your first reaction to it, which will probably be a negative one. Remember that modern tastes, fashions, technology and life styles are changing more rapidly than at any time in recorded history. Think as a progressive P.R. man or Madison Avenue IMAGE MAKER would think. Pretend you're in a "brainstorming" sessions where no idea is squelched no matter how "way out" it seems at first glance. Think ten to twenty years ahead, not in retrospect. Now read on. If the idea still strikes you as preposterous, just write it off as another April Fool spoof. But some day – let's say in twenty years – if it turns into reality – remember, friends, you saw it FIRST in American Square Dance!

**FACT:** The general public has an outdated image of square dancing.

**FACT:** A new image could be created by an entirely new name.

**CONCLUSION:** Why not change the name from square dance to Q-Dance

A modern name for a modern activity. A revolutionary idea. Do we need it? Do we dare adopt it?

**TAKE A LOOK AT THE ADVANTAGES THE NEW NAME OFFERS:**

**Q-DANCE** (Cue-dance)

**RETAINS Q** from sQuare (retains that much of the traditional).

**IMPLIES** that the dancers are "cued" or "prompted" through dance movements, which is in an adequate description of what actually happens.

**GIVES** us a shorter name designed for instant recognition (when the word gets around).

**IS** completely divorced from old stigmas and erroneous images.

**COULD** imply that ROUNDS are part of the Q-Dance picture also, since Rounds

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# 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>

are truly CUED DANCES done as an integral part of the Q-Dance program. In this way these two related forms are drawn together as one.

**COULD** generate considerable amounts of publicity (the name change itself) in the public media...“New dance?”...“What is it?”...“Let’s go and see”...etc.

**IS** as different as the 20th century is from the 19th, and implies that there has been a change in the activity. We know our music is modern, our choreography is extensive, our callers are not “hayseed” characters, and the dancers need LESSONS, not JUGS! A new name might assist us to say to the world “We’re different – just as ROCK and ROLL is different from the LINDY HOP.”

**COULD** enable us to gain new recruits simply because of the need for them to ask questions when new Q-Dance courses are announced.

**MIGHT** particularly appeal to young people in this fast-moving “faddist” generation where catchy new names are common. How would you like to see thousands of teens and young adults suddenly adopt Q-Dancing, when they wouldn’t touch “Square Dancing” with a ten-foot pole?

Send your reactions (pro or con) to *American Square Dance*.

# AMERICAN

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## 2008

*The banks went bust; the credit crunched;  
Less was best, Most was gross;  
Markets went down, we wore a frown.  
Sub prime mortgages imploded.  
Clean went green  
Recession, Depression, Obsession,  
the rules rewritten,  
so what changed in Square Dance Land?  
Quite a lot, but you may not have noticed yet!  
2009 This One's Mine!  
Who am I? I'm King of the hill!*



The entry level (Mainstream) teacher/caller who for the first time in 30 and some years is no longer “the bottom of the pile; the whipping boy, the doormat” who gave you all a start on the ladder. How is it dancing on the roof of your “house of cards” now there are only seven of you in your high level never land!

I'm as rare as rocking horse dung! How is it in the rarefied air of all those committee dreamlands! The bright ones saw the light – you realised there were not enough teachers to fill your programmes and new callers need time to blossom.

Suddenly you don't need a definition for every move or part there of, you only need a teacher who can inspire new dancers.

Suddenly you don't need a list that must be followed, as long as the new dancers move to the music, with instruction they can understand and have FUN!

Suddenly you don't need too many turns into “blind alleys, box canyons” you can Fast track best by the shortest route between two points, and if we drop a few moves on the way, who cares! Show you care, hold some hands you might enjoy. We now look for fast, efficient, right first time. The world has changed! So will we! The caller/teacher has a gift, don't tell him what he is doing is not good enough! He must retrain, etc.! You know he is “The Real Can Do Caller!”

2009 this ones mine!

**By Tone Howard**

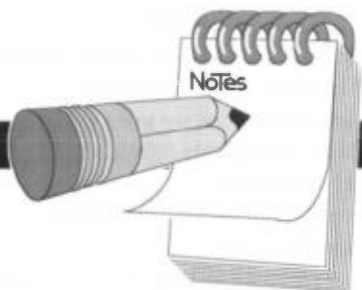
## Editor's response

Mr. Howard,

In some areas I have to disagree with you. The entry level (Mainstream) caller teacher is not the bottom of the pile. The Mainstream list provides some of the most fun that any dancer at any program can dance. The beauty of the program is that in almost any part of the world where there is square dancing you can find a Mainstream dance. As for your statement that you do not need definitions, please tell me what is wrong with knowing the correct way to do a call. My feelings on lists are well known. A list will provide us with guidance so we can attend that Mainstream dance and know all of the calls (unless you want your dancers to only dance to you). You are absolutely correct in saying we need more teachers who can inspire. You are absolutely correct when you say that all dancers should be having fun. “The Real Can Do Caller” is one who inspires, encourages, teaches and has everyone dancing and having fun from the first night of Square Dancing.

**Bill Boyd, editor**

# WHAT'S AHEAD



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

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

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

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## NATIONAL CONVENTIONS (U.S.A.)

### USA National Square Dance Conv.

June 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

## 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.StLouis.SquareDanceMissouri.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; jlsqdnrc@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](http://www.PrideRVResort.com), [www.ThePrideCenter.com](http://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](mailto: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](mailto:dmcmillan@aol.com).

7-11 **TEXAS** – Silver State Caller College, Livingston; [nshukayr@gmail.com](mailto: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.sokysdf.com](http://www.sokysdf.com); [emilyh2@fuse.net](mailto: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 775-6 2 6 - 8 4 0 2 ; [SilverStateSquareDanceFestival@hotmail.com](mailto:SilverStateSquareDanceFestival@hotmail.com); [www.SquareDanceNevada.com](http://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](mailto:jobeco@embarqmail.com)

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

29-31, **WISCONSIN** – Chaparral Shindig Square & Round Dance Week-

end, 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; [antheaml@optusnet.com.au](mailto:antheaml@optusnet.com.au); [www.squaredance.org.au](http://www.squaredance.org.au)

5-6 **KANSAS** – 57th Kansas State Convention, Bicentennial Center, Kenwood Park; Marvin and Mable Gast, 2520 El Charro Court, Emporia, KS 66801; Bill and Tammy Gough 316-371-3991

6-7 **FLORIDA** – Watermelon Festival, Chiefland, Florida; Peggy Ligon 352-377-1828; Mary Chesnut 352-475-2550; [grandsquares@bellsouth.net](mailto: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](mailto:annemarie.cohen@orange.fr); [www.frontierwheelers.com](http://www.frontierwheelers.com)

7-11 **NORTH CAROLINA** – Maggie Valley Square Dance Vacations, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-8 0 0 - 9 2 6 - 8 1 9 1 ; [squaredance@pridervresort.com](mailto:squaredance@pridervresort.com)

7-11 **TEXAS** – Silver State Caller College, Livingston; [nshukayr@gmail.com](mailto:nshukayr@gmail.com).

7-11 **UNITED KINGDOM** – Caller & Cuer School, St. IVO Leisure Centre, Westwood Road, St. Ives, Cambridgeshire, PE27 6WU; [www.gsi-england.co.uk](http://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](mailto:gj.wacker@sasktel.net); 306-374-1747

12-13 **COLORADO** – Colorado State Square Dance Association's 54th State Festival, Greeley; [www.squaredancing.com/safari2009](http://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](mailto: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](http://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](mailto:squaredance@pridervresort.com)

21-24 **CALIFORNIA** – Roundalab Convention, Knott's Berry Farm Conference Center/Theme Park, Buena Park; [roundalab@roundalab.org](mailto:roundalab@roundalab.org)

24-27 **CALIFORNIA** – 58th National Square Dance Convention, Long Beach; Info: 1220 Caleta Way, Palm Springs, CA 92262; [www.58nsdc.org](http://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](http://www.kutztownfestival.com)

with Ken Ritucci; Vicky, Easthampton Travel, 126 Northampton St., Easthampton, MA 01027; [etravel@easthamptontravel.net](mailto:etravel@easthamptontravel.net); 800-789-7949

21-23 **LOUISIANA** – 52nd International Camporee, Rayne; [www.nsdca.org](http://www.nsdca.org) or [www.rayne2009.9f.com](http://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](mailto: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; [rwvjbrown@eastlink.ca](mailto:rwvjbrown@eastlink.ca); [www.squaredance.ns.ca](http://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](http://www.squaredancing.com/seasdc/Special_dances.htm); [HCW.Colorado@GMail.com](mailto: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](mailto:bobkristie@mchsi.com)

## JULY 2009

16-18 **CANADA** – Festival 2009 British Columbia, Recreation Complex, Vernon, B.C.

19-31 **ALASKA** – Alaska Cruise

## AUGUST 2009

2-6 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-



8191; squaredance@pridervresort.com  
7-9 **WISCONSIN** – 50th Wisconsin Square & Round Dance Convention, D.C. Everest High School, 6500 Alderson Street, Weston, WI 54476 (Near Wausau); Joe and Phyllis Kretschmer, W. 5852 Joe Snow Rd., Merrill, WI 54452; 715-536-2768; jphyllis1@charter.net; Bernie and Carolyn Coulthurst, Publicity Chairmen 715-824-3245; heretis@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

## SEPTEMBER 2009

3-6 **IOWA** – 39th National Singles Dance-A-Rama, 5202 Brady Street,

Davenport; dar2008@ssdusa.org for questions; reg2009@ssdusa.org for registration

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

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

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

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

17-19 **GEORGIA** – 38th Annual GSSDA Convention – Macon Centreplex Coliseum & Convention Centre, 200 Coliseum Drive (Exit 2 off I-16), Macon; www.gssda.com or 912-437-8273; njfeek103@wmconnect.com.

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

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

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

27-Oct. 1 **NORTH CAROLINA** –

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## OCTOBER 2009

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

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

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

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

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

16-18 **NORTH CAROLINA** – Fontana Dam “Octoberfest” Square Dance and Round Dance Weekend; Maggie 1-256-435-4471 or maggiel@cableone.net

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; johnide@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 850-549-5517 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; andonslocum@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** – Northeast Association’s Fall Festival, Jacksonville; Sam AND Mary Starling 904-786-3311.

20-21 **TENNESSEE** – 36th Annual Turkey Strut, Grand Hotel & Resort, Pigeon Forge; 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

## JULY 2010

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

29-31 **CANADA** – 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010) World Trade & Convention Cen-

ter Halifax, Nova Scotia; Ralph & Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V 7Z7; 1-902-543-5278; r w v j b r o w n @ e a s t l i n k . c a ; www.squaredance.ns.ca

## NOVEMBER 2010

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

## JUNE 2011

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

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

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

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