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"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

FROM THE MAIL ROOM



Recently I went to a Christian Youth Camp outside of Kerrville to teach 150 high school teenagers some square dancing. Their high energy was unnerving but I'd dealt with teens before. I got them through several of the basic moves and they were doing so well, I told them that if a couple of them wanted to try calling, I would tell them what to say and they could be on the microphone to say it. Teens today are NOT shy. Several, including girls, jumped up raising their hand hoping to be chosen. Eventually, I pick one young blonde boy that must have been the class clown. He jumped up front with me; grabbed the microphone; and excitedly awaited the first command. I put the music on and we began... Bow to the Partner, Corner too. Join hands, circle left. As I said each command I pause so he could repeat it. The floor was moving to every beat. I said, "Allemande Left" and he repeated it... "Alab...left." It came out a mumble with all the noise and I didn't pay much attention. I gave him more commands and came back to "Allemande Left" and he repeated "Alabam...Left." I was now wondering exactly what he was saying, but it was difficult to distinguish his words with all the noise. I gave him more commands and this time when I said "Allemande Left" I watched his lips as he said "Alabama Left!" I stopped everything and asked him if he were saying "Alabama Left?" And he very innocently and wide-eyed admitted "YES" with a voice of confidence as if "Isn't that what is supposed to be?" There were chuckles in the audience. I told him that the command was "ALLAMANDE Left" not Alabama Left. The crowd roared! He reveled in this attention and gave an "I'm GOOD!" sign. I told everyone, "Oh well. There is a California Twirl...why not an ALABAMA LEFT!" From then on, the rest of the night it was ALABAMA LEFT.

Terry Wheeler
San Antonio, Texas

Anyone else out there want to share their humorous anecdotes? We would be happy to publish them. Everyone can use more humor in their lives! Including me!

Randy Boyd, Editor

My view:

I have been calling square dancing since 1976 and I think part of our problem of losing square dancers and recruiting new square dancers into our activity is because some of our callers do not sight call. When I learned to call, I learned to sight call. It took me about five years to become good enough and comfortable

enough to call a good dance. I learned to call and within a few months was recommended to CALLERLAB. I didn't know how to sight call very well and wasn't ready to go out and call dances as a CALLERLAB member, although I was recommended and became a CALLERLAB member myself. This is still going on today. We have too many callers out there who don't know how to sight call, they call patter from notes and are members of CALLERLAB. This is not a good thing. I feel that if these callers want to be better callers they should learn to sight call. It sure restricts their abilities as a caller if they don't learn to sight call, yet, we have CALLERLAB members that are recommending these callers to CALLERLAB without teaching them to sight call. I am working with a new caller now. He showed up for our first session with a microphone and a record case with two patter records and about a dozen singing call records. I told him I would teach him to sight call and to resolve the square first and we wouldn't need the singing call records for a while. I know when I learned to call, I did the same thing. All I wanted to do was singing calls. After about two years, I attended a caller school by Ed Foote. I learned there is more to square dance calling than singing calls. I think it is important to teach new callers to learn to sight call, because they can create a fun and challenging dance and we owe that to our dancers. This is just my view point.

Bill Gordon

58th National Convention Callers School

If you have been thinking about attending a callers school this year, here's your chance. The 58th National Square Dance Convention and Grand Square, Inc. are co-sponsoring the Second Annual GSI/National Convention Callers School during the week of the Long Beach Convention – AND IT'S FREE!!!!!!

The school will be held June 21 to 24, 2009, at the Hyatt Hotel in Long Beach. It will start at Noon on Sunday and run through Wednesday afternoon. The school will follow the full CALLERLAB Curriculum and will feature the following caller coaches:

Jon Jones (Accredited CALLERLAB Caller Coach)

Deborah Carroll-Jones (Accredited CALLERLAB Caller Coach)

Vernon Jones

Jerry Story (Accredited CALLERLAB Caller Coach)

Jerry Jestin

Tony Oxendine (Accredited CALLERLAB Caller Coach)

Ken Ritucci (Accredited CALLERLAB Caller Coach)

The only requirement is that you must be registered for the 58th National Convention. It promises to be a sellout, so you need to register as soon as possible. You can register for the convention at www.58nsdc.org/index.html. For further information or to register for the school, contact me directly at tony@tonyoxendine.com. Don't miss out on this great opportunity. I hope to see you there!

Tony Oxendine

EDITORIAL

*From
Bill Boyd*



Bill Gordon in his letter to the editor talks about callers not having the ability to sight call. While there is a great deal of truth to that belief, many callers do read or just use singing calls. Darryl Clendenin, while conducting one of the annual Florida Callers Association Clinics, asked if there were any callers who only did singing calls. When one caller answered in the affirmative, he then ask, "Why are you only giving the dancers one half of the fun?" Bill Gordon is correct, Callers should not exclusively use singing calls. Singing calls are only a portion of you're your entertainment value. With help from a local Caller, and a good Callers School, a Caller can learn sight resolution and greatly expand his or her repertoire.

Most callers that I know use a combination of sight resolution and memorized modules. Stealing and paraphrasing from Jerry Story, the problem with many callers is in the presentation. By presentation I do not mean showmanship. Presentation falls under the categories of, timing, rhythm, delivery, enunciation, communication formation awareness, body flow awareness, relationship awareness, and a good plan. Presentation requires planning, and as a friend of mine said, "The lower the program, the more planning I have to do." Square Dance Callers have much to consider – programming, ability of the dancers, dancers physical limitation, music selection and more. Club Callers should prepare their dance considering these factors as well as asking themselves, "What did I call and sing last week". One really fun and educational thing to do is to use one of the calls from your program list, program that call as a theme for the evening and use it from as many formations as possible. For example Dixie Grand, how many ways can you lead into this call and from how many positions. You really won't have to teach the call, just use it, first in your hash and then include it in your singing calls. Don't forget that as you rewrite your singing figures to walk them for timing. Vic Cedar has a great website to help you in your planning.

What is most important is that your dancers leave the dance feeling as though they have had fun, been entertained and they want to come back.



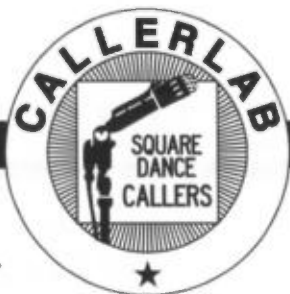
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CALLERLAB VIEWPOINTS



From
CALLERLAB Newsletter

Why Programs and Lists?

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

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

What Next?

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

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

CALLERLAB Committee Chairmen & Vice Chairmen

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NDA Liaison - Calvin Campbell
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Ways & Means - CH, Scot Byars; VC, Gary Felton

Professional Conduct

Chairman, Tim Marriner

58th National Square Dance Convention®



The “Beach Buoys” at the 58th NSDC

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

Official Trail-Thru Dances at the 58th NSDC

There are currently 10 officially-recognized trail-thru dances in the Southern California area. We hope you will be able to attend at least one of them. You’ll dance to some of our great local callers as well as some nationally-known callers. All the dances include squares and rounds. Join the fun and excitement during the week prior to the Convention. See the Convention’s website at www.58nsdc.org for all the official trail-thru dances.

Shopping while at the 58th NSDC

Now is the time to plan ahead for your shopping at the 58th National Square Dance Convention in beautiful Long Beach, California. You know your friends and family will want something from your trip. Make your shopping list ahead of time. Go to our website www.58NSDC.org where you can see most of our items in Ways & Means. That way you can make sure you know what size polo to buy and how many of our popular “Woody” cars (with a surfboard on top) to buy. We have a wide variety of items from which to choose. If you are worried about room in your suitcase, you can do your shopping ahead of time and we can have the items sent to your home. (We won’t tell anyone you did this before you left home.)

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*

On The Record SQUARES



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My Melody Of Love (Elite ER 1054)

Mitchell Osawa

A 1974 Bobby Vinton hit that reached #3 on Billboards Hot 100. Ear candy from a fiddle, guitar, bass, electronic keyboard, steel and drums. A smooth dancing mix. Key change in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Recycle, Sweep 1/4, Box the Gnat, Square Thru, U Turn Back, Swing, Promenade.*

Long Long Way (ESP 1121)

Elmer Sheffield

An Alan Jackson release from the album "Good Times". Country drive from a guitar, banjo, mandolin, steel, bass and drums. Percussion middle break and closer. Near the top of the energy scale. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Trade, Roll, Swing, Promenade.*

Bill Bailey (ESP 1122)

Bob Elling and Ken Bower

Published in 1902. A standard with many traditional Jazz and Dixieland bands. Covered by many well known artists, one of the most popular was by Louis "Satchmo" Armstrong in 1965. Dancers will sing along on this oldie. A mix of a guitar, fiddle, Harmonica, xylophone, rolling banjo, bass and drums. This one will add some zest to your dance. Key change in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, DoSaDo, Swing Thru, Boys Trade, Swing Corner, Promenade.*

All I Can Do (Fine Tunes FT 141)

Ken Ritucci

Middle of the road energy from an electronic keyboard, piano, bass, guitar and percussion. Full bodied arrangement. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Fold, Peel the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

Turn The Page (Fine Tunes FT 142)

Charlie Robertson

Written by Bob Seger in 1973 about the emotional ups and downs of a rock musician's life on the road. Wood wind sounds, an accenting guitar, bass, sax, electronic keyboard and drums bring the flavor to this release with a relaxing tempo. Key modulation in the closer. The CD and MP3 file have an extra no melody track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo,*

Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.

Hi Diddle, Diddle (Grammophone GP 405)

Jerry Jestin

Mother Goose comes alive with this upbeat energetic electronic arrangement of an old nursery rhyme. A fun release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Spin the Top, Single Hinge, Girls Run, Reverse Roll Her Away, Tch 1/4, Scoot Back, Swing, Promenade.*

I Hope You Dance (Rhythm RHY 260)

Mike Seastrom

A cross over hit by Lee Ann Womack in 2000. A smooth dance mix with guitar stylings, a piano, electronic keyboard, bass and percussion. Chases add to the full sound. Available on vinyl and CD. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

Redneck Girl (Rhythm 262)

Wade Driver

A Bellamy Brothers hit. Country rock from a piano, guitar, steel and bass with a solid drum beat. A toe tapping energetic mix. The CD has an extra track with background vocals and another track – split stereo – music on one side and vocals on the other side. Available on vinyl and CD. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Trade, Boys Run, Bend the Line, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Valerie (Sting SIR 907)

Neil Whiston

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I Got Rhythm (Chicago Country CC16)

Jim Hayes

A popular jazz standard from the 1930's. From the musical 'Girl Crazy' written by George and Ira Gershwin. Jazz swing from a trumpet, trombone, guitar, bass and drums. A toe tapper that will add some pizzazz to your dance. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, DoSaDo, Square Thru 3, Trade By, Swing Corner, Promenade.*

Alabama Jubilee (Cloverleaf CL4)

Bobby Keefe

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Reggie Kniphfer

An enthusiastic arrangement with a rolling banjo, electronic keyboard, bass,

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Juanita Jones (Tar Heel TR102)

Reggie Kniphfer

Xylophonme, piano, guitar, bass and rolling percussion. Chases add to a full sound. A toe tapper.. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Swing Thru, Girls Turn Back, Boys Trade, Promenade.*

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Tom Manning

Written and recorded by Travis Tritt. Driving rockin' country from a guitar, bass, electronic keyboard, and percussion. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

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Pat Carnathan

A hit for Tim McGraw and Faith Hill, the Beatles and Lee Ann Rimes. Easy rock tempo from a guitar, electronic keyboard bass and drums. Available on CD and MP3. *Hds (Sds) Square Thru, Single Circle To a Wave, Fan the Top, Explode and Tch 1/4, Boys Run, Pass the Ocean, Recycle, Swing, Promenade.*

Billy Don't Be A Hero (Skakedown SD 322)

Pat Carnathan

A 1974 anti-war pop song by Paper Lace. Most often associated with the Vietnam War but has lyrical references to the American Civil War. A mix of guitar, bells, keyboard, bass and drums with a patriotic flavor. Available on CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) Pass the Ocean, Swing Thru, Extend, Swing Thru, Acey Duecey, Boys Run, Pass Thru, Wheel & Deal, Pass Thru, Swing, Promenade.*

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A cover of an old cowboy classic that the dancers will sing a long. Guitar, bass, electronic keyboard and drums. Key change in the closer. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Ferris Wheel, Pass Thru, Swing Thru, Swing Corner, Promenade.*

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Prarie 913

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Heartbeats has a solid bass beat, guitar and an electronic keyboard.

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Sailing is a cheery electronic sound good for 'wind in the face' choreography.

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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



Connecting Links

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

This month's ACA Viewpoint looks at a large group of potential square dancers and describes them and relates to their needs and not to the needs of callers and square dance organizations. Who are these people and what pleases them? The ideas and guidelines come from Bob Farnell in Texas, who calls and teaches in the San Antonio region to Bracketville, Texas.

Bob spent 20 years calling in the United Kingdom is a member and supporter of Callerlab, but Bob believes the American Callers' Association is totally correct in urging and arguing for a one-floor national dance program which can be taught in a much reduced time frame.

During these twenty years Bob called one night stands in the UK and Texas. People come off the street to have a night of fun and friendship. These are really Good and Great nights as people came in droves. Rarely did and does Bob see them later at square dance clubs. Bob continues that when he started dancing they danced the 1st ten basics for about 25 weeks. On Saturday night dances, they extended their learning. The third tip was a work shop tip where a movement was taught and added to the program for the rest of the night.

The second year, due to financial problems with the club caller, Bob was asked to learn to call. His club paid for the Callers College of his choice as long as he agreed to call for the Club for a year.

In 1962 Bob returned to his spon-

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soring club, and successfully called there for five years. When Bob left the UK in 1990, he was calling up to ten dances per week three for clubs and the rest were one night stands.

His secret was that at Club Level he never forgot to keep it both one night stands and dances equally FUN as his fun level progressed as much as the dancers fun levels. He learned to call the Advanced and Challenge programs, but kept them fun. Due to health reasons, Bob moved to the USA where he viewed advanced dancing as a chess game, not a fun activity.

He prefers fun level type dances and finds that good callers using these movements are very few and far between.

Bob believes that some of the basic "principles" used in "One Night Stands" help with square dance lessons and square dances as well. One of the differences between teaching a "One Night Stand" and teaching lessons may not only be the attitudes of the callers, but may just be the attitudes of the dancers.

Bob continues: "Dancers at a 'One Night Stand' see the callers as skilled practitioners and entertainers who can teach them anything. On the other hand, some square dancers feel they know more than the club callers. This is a difficult situation for callers to manage." Bob argues if the caller can make lessons a "Blast", then the square dances can also be a blast. Some of Bob's techniques are to treat a lesson as a dance and teach each movement in an All Position Format. Additionally, Bob often uses music that people do not associate with square dancing such as: Irish Jig, Waltzes, Reels, and Pop music. Some of Bob's selections were Hands Up, Give Me Your Heart – Ottowan, Chacka Chacka – Rossana Ricci, Walk of Live – Dire Straits, Heyo – Fragrance, and Magic Fly – Space. The only time Bob uses a Singing Call is if it is requested.

Bob argues that people join square dance lessons and clubs because of new friendships and fun that square dancing offers. If either of these is missing, the new dancers drop off. To deny the fact that the absurdly long period of square dances lessons take for new dancers and the stressful and unequal and segregated dance programs awaiting new dancers cause the dancers to leave square dancing is kin to "putting our heads in the sand".

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

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The American Callers' Association International One Floor Dance Program was created to unite the vast majority of the dancers and to simplify square dancing. The American Callers' Association maintains and provides definitions of each call currently in use. The Board of Directors of the American Callers Association unanimously encourages callers to teach movements as they were written, teach more than one approach to the maneuvers, and show patience and understanding to their students. This way we can do more with less, reduce the stress on the callers and dancers, increase the FUN, and help stop the loss of dancers.

The American Callers' Association is indebted to Bob Parnell for sharing his specialties of success and fun. Bob's approach brings the dancers back together to dance on a one floor program fun filled program which stays tuned into the desires and needs of the dancers.

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

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers' Association mac@americancallers.com or Dr. Patrick Demerath at pdemerath@uwa.edu. Please visit our website and newsletters at AmericanCallers.com/news. Bob can be emailed at rfarnell@satx.rr.com. He would love to hear from you.

Until next time, happy dancing with a special HELLO to Bob's friends in the Kinney County Kickers Square Dance club in Brackettville, Texas, who dance at Fort Clark Springs with Bill Pritchard.

CUE TIPS

*Selected by
Fran & Jim Kropf*



The weekends are great. We can go to the beach and have a lot of fun then it's time for the dreaded work week "EXCEPT FOR MONDAY" when it's a holiday.

EXCEPT FOR MONDAY III

Choreog: T & J Morehouse, Sacramento, CA; jessmorehouse@aol.com

Record: RCA 62105-7 (Time used: 2:45; 4 beats/meas)

Artist: Lorrie Morgan

Rhythm: TWO STEP/MX LEVEL III Dir for Man except ()

SEQUENCE: Intro, A, B, Inter, A, B, C, B mod, Ending

INTRO

(FCG wall, bfly) WAIT, pickup notes & ONE MEAS; Half basic & sd cha; whip trn & cha; (COH) stp sw & spin maneuver; (LOD)

Registration Information for the 58th NSDC

Time is running short to register for the 58th National Square Dance Convention in Long Beach, California. The registration price goes up to \$60.00 after May 31, 2009, an increase of \$20.00 per couple. Also, those who do not register by May 15 will not be able to take advantage of the great hotel rates that we have negotiated with the Long Beach hotels. Some of them are already sold out, but the Hilton Hotel has increased our room block and reduced their rate to \$119.00 per night (plus applicable taxes). Also, the Queen Mary Hotel has reduced its rate to \$119.00 per night (plus applicable taxes). Packets for members of groups will be available for pickup at the registration counter by the respective group leader. Once registered, the Registration & Housing Committee gives a warm welcome to all. Drop by the registration booth located in the main lobby off of Pine Avenue to pick up your registration packet. Our hours will be 9:00am to 9:00pm from Tuesday the 23rd through Friday the 26th. Your packet will include the Convention Badge and any items that you pre-ordered, such as program book, syllabus, sew & save book, and Wednesday night show tickets. We'll be "California Dreamin'" of seeing you then.



Remember! Team work! Your one organism with 8 brains, 16 arms, 16 legs, 320 fingers and toes, billions of cells, trillions of microbes....

PART A

WALK, FC THE WALL, SD CHASSE FC to FC; BK TO BK, X LUNGE, REC; (bfly wall) STP SW & SPIN MANUEVER; TWO FWD TRIPLES TO REV; (RLOD) REPEAT MEAS 1 & 2;; 2 1/4 TRNG TWO STPS TO WALL; BOX; (low Bfly)

PART B

SCIS THRU TWICE; CIRCLE STRUT 4 TO FCG; VN 3 & TCH, WRAP 3 & TCH; UNWRAP IN 3, CHG SDS; (low bfly COH) SCIS THRU TWICE; (RLOD) VN APT 3, X CHECK & REC TO FC; TRIPLE FWD (CP) RK SD & REC; L 1/4 TRN TO REV, RUN 3 & HOLD;

INTER

SD 2 STP TWICE; PIVOT 2 TO LINE, SD TCH, SD; Release for SOLO L 1/4 TRNG BOX (CP LOD);;

REPEAT PART A & PART B

Changing meas 8 of Part B to (bfly)slow stp swing, spin/manuv

PART C

RUN 3 & HLD 2x; SLO RK SD REC, SD/TCH SD-; repeat meas 1; STRUT 4; Repeat meas 1-4, no hnds, dancing solo replacing strut 4 wth wlk fwd 2, wlk rev 2 to low bfly;;; (LOD)

ENDING

(Fcg wall, no hands) SOLO L 1/4 TRNG BOX;; LIMP TWICE HNDS HELD, 3 meas WLK TO LINE & STP THRU; (bk to bk V)

CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



Dancers are quite good at doing an explode the wave from one position (boys on the ends of ocean waves to start). Have you ever seen the reaction of dancers when you put the girls on the ends to start? Or how about a boy, girl, boy, girl ocean wave? It's amazing how much more the dancers are challenged by simply changing the starting position of this call. Don't underestimate the degree of difficulty of this call from a new starting position

- 1) HEADS lead right
swing thru
explode the wave
tag the line
leads U-turn back
right and left grand
(7/8 promenade)
- 2) SIDES lead right
swing thru
explode the wave
girls run
split circulate
hinge
boys trade
right and left grand
(3/8 promenade)
- 3) Heads Zero Lines
pass the ocean
swing thru
explode the wave
GIRLS FOLD
star thru
1/2 tag
girls run
pass the ocean
right and left grand
(3/8 promenade)
- 4) Sides Zero Lines
pass the ocean
swing thru
explode the wave
1/2 tag

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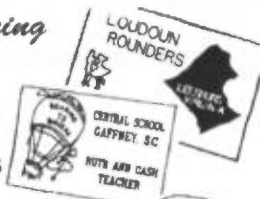
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swing thru
 boys run
 left allemande

- 5) HEADS square thru 4
 SIDES 1/2 sashay
 swing thru
 explode the wave
 boys fold
 star thru
 ferris wheel
 CENTERS slide thru
 You're home

- 6) SIDES square thru 4
 HEADS 1/2 sashay
 swing thru
 explode the wave
 3/4 tag the line
 BOYS swing thru
 girls trade
 extend

scoot back
 girls run
 pass the ocean
 right and left grand
 (3/8 promenade)

- 7) Heads Zero Lines
 pass the ocean
 split circulate
 explode the wave
 1/2 tag
 girls trade
 swing thru
 right and left grand
 (7/8 promenade)

- 8) Sides Zero Lines
 pass the ocean
 split circulate
 explode the wave
 girls trade
 1/2 tag

- swing thru
circulate
right and left grand
(5/8 promenade)
- 9) HEADS pass the ocean & swing thru
extend
explode the wave
boys trade
couples circulate
1/2 tag
scoot back
right and left grand
(5/8 promenade)
- 10) SIDES pass the ocean & swing thru
extend
explode the wave
ends cross fold
touch 1/4
scoot back
girls trade
pass the ocean
scoot back
right and left grand
(1/8 promenade)
- 11) Heads Zero Lines
touch 1/4
coordinate
1/2 tag
explode the wave
girls cross fold
star thru
chain down the line
dixie style to a wave
explode the wave
U-turn back
square thru 4
right and left grand
(1/4 promenade)
- 12) Sides Zero Lines
touch 1/4
coordinate
1/2 tag
explode the wave
1/2 tag
boys run
square thru, on the 4th hand
left allemande (1/4 promenade)
- 13) HEADS lead right
pass the ocean
GRAND swing thru
explode the wave
trade by
touch 1/4
split circulate
girls run
right and left grand
- 14) SIDES lead right
pass the ocean
GRAND swing thru
EACH WAVE explode the wave
CENTERS pass thru
centers in cast off 3/4
star thru
track 2
swing thru
extend
right and left grand
(3/4 promenade)
- 15) Heads Zero Lines
pass the ocean
hinge
explode the wave
girls fold
box the gnat
touch 1/4
right and left grand
(7/8 promenade)

YOUR ROVIN' CORNER

From
Jim Pead and Betsy Waite



Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about Special Dancers and Callers we have known.

Jay Klassen was the first caller who tried to teach me to dance. He was followed by Johnny Robertson and then Gary Carnes. I think it was with Gary that I finally “got it.” He taught me the fun and pleasure of square dancing. For years I was convinced he was the best caller in the world – maybe he was, then! Since, we have danced with probably hundreds of callers. Along the way, we have formed close friendships with many dancers and callers. We have always reveled in our personal relationships with many callers over the years. Only in square dancing do the leaders and followers work so closely together for fun and enjoyment. After all, neither operates in a vacuum, but in a rich stew of mutual talents. Only in square dancing can the “headliners” and the “fans” form such a tight and lasting friendship.

The helpfulness and generosity of callers is legendary. Many work for nothing, while all are asked repeatedly to donate their time and talents for the good of square dancing. As Churchill said after the Battle of Britain, “Never have so many owed so much to so few”.

Along with all the callers we have danced to we have danced with many dancers. One who stands out in memory is the lovely, young, single, blind woman. She was an excellent dancer, but the other dancers had to be near perfect, as she was always letter perfect – and other dancers had to be too! Then there was the dancer who could not participate heavily, so she would have someone push her wheel-



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chair to the forming square. She would dance, then collapse into her wheelchair to rest. We have watched square dancing on horse-back, tractors, cruise ships and many foreign lands.

Our interest in dancing away from the U.S. has led to many friendships around the world, including some outstanding callers in Europe. Uli Shingen and Kenny Reese. They are two callers who have become involved in Russian square dancing.

Uli has made several trips to Russia to help with beginner callers. He has fans in Pskov, Petraoovodsk/Karelia, and, of course, St. Petersburg. Kenny called the very first Special Dance in St. Petersburg in 2008. He was the star guest at "Golden Autumn," hosted by the "Palace Square Dancers in St. Petersburg.

Meanwhile other newer, well known callers have become interested in and desirous of calling in Russia. Walt Burr of England will soon go to Murmansk to call for the "Polar Lights." He will be welcomed by a young and charming group of dancers. Tomas Machalik of the Czech Republic has a ticket for St. Petersburg to support the "Palace Dancers" and their callers.

Last, but not least, the famed American caller Ken Ritucci will arrive in Petrosavodsk in the fall where he will teach a caller school and he will be the guest caller for the Onega Wave Dancers' fifth anniversary. The Smiling Sunday Dancers of Pskov look forward to a mainstream workshop in May by Eberhard Walz, pioneer of teaching Square Dancing in Russia. Eberhaard founded the German/Russian square dance club in Germany and Russia to introduce and promote Square Dancing in Russia. He is pleased that various other callers will follow in his footsteps and help the growing Square Dance movement in Russia. For more about square dancing in Russia contact him at his email address e.walz@gmx.de.

Next month we will talk about 'graduation' and, of course, the National Square Dance Convention in Long Beach, California, June 24-28, 2009.

On The Record ROUNDS

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Take a  at what is just released...

Tiny Bubbles

Phase 2+1 (Trav. Door) – 2 step – Tiny Bubbles by Ray Conniff CD The Essential Ray Conniff also avail on iTunes – Aubrey and Joann Smelser
Nice 2 step has basketball turn, traveling door, broken box, circle chase, ending is wrap and point.

The following 2 routines were choreographed by Sharon and Tim Pilachowski and the same music was used for both:

Paris Nocturne 2

Phase 2+2 (Chasse, Hover) – Waltz - Twin Sons of Different Mothers artist Dan Foglberg – available from Amazon.com or MP3 Walmart
Balances, basic waltz figures, lace sequence, twinkles, circle chase, double handhold wrap. Ending is rise and lower with hand caress.

Paris Nocturne 4

Phase 4+0+2 unphased figures – Waltz
Hover telemark, reverse turn, sync. Natural hover cross. Diamond turn, Viennese turns. Both dances are very nicely choreographed and fit the music to a “T”.

Secondhand Man

Phase 5+0+1 (Romantic Sways) – Bolero – Secondhand Man written and performed by Larry Ward Track 5 from the CD Simple Things, contact Larry Ward or Choreographer – Tony Speranzo
Routine starts with romantic sways, fencelines, half moon, horseshoe turn, riff turn. Nice basic bolero.

Rose Of Mooncoin

Phase 2 – Waltz – CD A Bit of Blarney 20 Irish Favourites by Sean Dunpny – Susan Healea
Suggest you slow for comfort. Lady wrap, back waltz, lace sequence. Progressive twinkles, bolero wheel, sways, ending is point.

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Love Me Tender

Phase 4+2 (Ripple Chasse, Hinge) – Foxtrot – CD Movie Hits trk #10 artist 101 Strings Orchestra – Desmond and Ruth Cunningham

Roll, twist vine, lady develop, feather. Reverse turn, hover corte, outside change, feather, in and out run. Ripple chasse, whiplash, ending is step thru to a hinge.

Stardust Foxtrot

Phase 4+2 (Check/Weave, Curved Feather) – Foxtrot – Telemark 887A Stardust by Joe Loss and His Orchestra – Bill and Martha Buck

Open telemark, reverse turn, outside change, curved feather checking, chair and slip, lady develop, ending is right lunge. Nice foxtrot.

You can Drive My Car

Phase 4+2+2 (Double Cuban & Full Natural Top) (Half Basic with Rolling Triple Cha Aida with Rolling Triple Cha) – Cha Cha – You Can Drive My Car by Beatles Tribute Band and Tribute to the Beatles CD's – Susan Healea

This is a solid Phase 4 Cha Cha. Alemande to left hand star, umbrella turn, double Cubans, traveling doors flirt, and rolling ripple cha's. Music is great.

Yellow Polkadot Bikini

Phase 2 – 2 Step – Ray and Marilyn Steinich

Basic 2 step has vines, traveling box, broken box. Ending is point on last step.



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New Love

Phase 2+2 – Waltz – Grenn 14086 Al Russ Orchestra flip w/Carolina Morn also Grenn 17262 – Waltz – Allemande Al and Martha Wolff

Nice waltz music accompanies this waltz. Has left turning box, twinkles, hover, ending is dip back twist and whatever...is appropriate.

Old Friends

Phase 3+1 (diamond turn) – Waltz – Old Friends By Scooter Lee Walmart Music Download – Lon and Judy Bedillion

Diamond Turn, canter, twinkles, reverse twirl, ending is canter, side corte. A basic phase 3 waltz.

Mi Vida

Phase 4+2 (Full Nat. Top, Opening Out) – Rumba – Mi Vida Pimpinela Casa Musica the Best Vol. 25 Vivo Latino Track #15 Dance Vision CD 482 Music Edited for Length – Kay and Joy Read

Lovely music, and a lovely rumba, solid phase 4. Has alternative basics, aida, full natural top, hockey stick ending, serpiente, crab walks, in and out runs. Ending is aida line.

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THE COUNTRY LINE

By
Mike Salerno



Hi Folks. The line dance activity today is a far cry from the early days of line dancing. In the late 80's and early 90's there was an abundance of good, upbeat, danceable country music. Today's country music consists of mainly ballads and slow Cha Cha rhythms. New peppy country music is hard to come by. Therefore, choreographers must search for good, upbeat, danceable songs from many different music genres. Choreographers use music from genres like: Standards, Oldies, Hip Hop, Ballroom, Latin, and Pop music. They also are using a variety of rhythms that are just not generally associated with country music, much like Round Dancing has always used. The rhythms are not limited to the standard country fare of Two-Step, Waltz, East Coast Swing, West Coast Swing, and Cha Cha, but also include Foxtrot, Mambo/Salsa, Samba, Tango and others. This is a definitive plus for the line dance activity.

A reader from Florida sent me a note and asked for an easy Tango line dance. This month's dance is a fun and easy Tango. I hope you enjoy it.

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

THIS MONTH'S LINE DANCE: **Tango Rhythm**

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.

Quick: A step or weight change that takes one beat of music.

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).

Slow: A step or weight change that takes two beats of music.

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

* Prompting Cues are in **Bold** Lettering

NAME: Tango Rhythm

DESCRIPTION: 64 count, 4 wall Advanced Beginner Tango Line Dance

CHOREOGRAPHER: Knox Rhine, Newton, KS.

MUSIC TEMPO SUGGESTIONS:

Slow – Tango by Jaci Velasquez (100 BPM).

Medium – Hernando's Hideaway by Alfred Hause Orchestra (122 BPM)*

*suggested music Hernando's Hideaway has a 32 beat introduction

Fast – Libertango by Bond (136 BPM) or Any Slow to Moderate Tango Tempo

COUNTS/STEP DESCRIPTION

Note: The Rhythm of this entire dance is (Slow, Slow, Quick, Quick, Slow)

Forward Tango Walk (Slow, Slow, Quick, Quick, Slow)

1-2) Step Left Foot Forward, Hold

3-4) Step Right Foot Forward, Hold

5-6) Rock/Step Left Foot Forward, Step Right Foot in Place

7-8) Step Left Foot Backwards, Hold

Backward Tango Walk (Slow, Slow, Quick, Quick, Slow)

9-10) Step Right Foot Backwards, Hold

11-12) Step Left Foot Backwards, Hold

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

15-16) Step Right Foot Forward, Hold



Coming Soon:

FT-141 "All I Can Do" By Ken

FT-142 "Turn The Page" By Charlie



Recent Releases:

FT-139 "Summer Nights" (Grease) By Phil
(w/ add'l vocals by Eileen Silvia)

FT-140 "Good Time" By Eric

STAFF:

Lorne Clayton (BC) Phil Farmer (CA)

Rick Hampton (CA) Eric Henerlau (CA)

Vic Kaaria (CA) Ken Ritucci (MA)

Charlie Robertson (CO) Rod Shuping (CA)

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Forward Tango Basic (Slow, Slow, Quick, Quick, Slow)

17-18) Step Left Foot Forward, Hold

19-20) Step Right Foot Forward, Hold

21-22) Step Left Foot Forward, Step Right Foot to Right Side

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

Backward Tango Basic (Slow, Slow, Quick, Quick, Slow)

25-26) Step Right Foot Backwards, Hold

27-28) Step Left Foot Backwards, Hold

29-30) Step Right Foot Backwards, Step Left Foot to Left Side

31-32) Step Right Foot Beside Left Foot, Hold

Tango Rock-Step Sways, 1/4 Turn (Slow, Slow, Quick, Quick, Slow)

33-34) Step Left Foot Backwards Moving Hip Backwards and Left

35-36) Step Right Foot Forward Moving Hip Forward and Right

37-38) Step Left Foot Forward, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot

39-40) Step Left Foot Beside Right Foot, Hold

Tango Rock-Step Sways, 1/2 Turn (Slow, Slow, Quick, Quick, Slow)

41-42) Step Right Foot Backwards Moving Hip Backwards and Right

43-44) Step Left Foot Forward Moving Hip Forward and Left

45-46) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot

47-48) Step Right Foot Forward, Hold

Tango Weave Right (Slow, Slow, Quick, Quick, Slow)

49-50) Cross/Step Left Foot in Front of Right Leg, Hold

51-52) Step Right Foot to Right Side, Hold

53-54) Step Left Foot Behind Right Foot, Step Right Foot to Right Side

55-56) Cross/Step Left Foot in Front of Right Leg, Hold

Tango Weave Left (Slow, Slow, Quick, Quick, Slow)

57-58) Cross/Step Right Foot in Front of Left Leg, Hold

59-60) Step Left Foot to Left Side, Hold

61-62) Step Right Foot Behind Left Foot, Step Left Foot to Left Side

63-64) Cross/Step Right Foot in Front of Left Leg, Hold

Let's Dance It Again & Again

ALL THINGS CONSIDERED

By
Ed Foote



The Greatest Dancer I Ever Saw

At first I didn't notice him at all. I was on a stage calling for about eight squares at a Plus dance in a Philadelphia suburb. Then I saw that he moved slightly differently from everyone else, always doing the calls, but maybe a second or so late. Finally I understood. He was blind.

He was fascinating to watch, because he never made a mistake. His wife would guide him slightly on occasion, and the dancers would be sure to always take his hand. But he didn't really need help, certainly not the way we tend to think of help in assisting weak or new dancers.

I talked to him between tips. He was very cheerful and upbeat and truly happy to be dancing. Some people who are legally blind have some limited sight, but not him. He was totally blind.

Because he danced so well, I didn't have to worry about his square. Yet I found myself being drawn to watch him, fascinated that he was so good.

I decided to test him. The most difficult thing for blind dancers is to do calls where they are touching no one, such as Cloverleaf or Chase Right. He did them perfectly.

The ultimate test for a blind person is to do the outside part of Load the Boat, because this involves walking about 3/4 around the outside of the square without touching anyone. I told him during a break that he had passed the other tests, so I was going to put him on the outside for Load the Boat. He laughed and said something to the effect that all callers are mean. When I put him in that position the next tip, he did it almost perfectly. And while he was doing it, he turned his head toward the stage, laughed, and shook his fist at me.

It became our standard ritual. Whenever he attended one of my dances, I always put him on the outside for Load the Boat. He would always turn his head toward me, shake his fist and laugh. In fact, one night he decided to back up around the outside on Load the Boat. He got there fine, but everyone else was so shocked that they broke down. Oh by the way, he also danced Advanced.

I haven't seen him for over 10 years, but he is still dancing. Found his phone number and called him recently. Lost his first wife due to illness and has remarried. He's now doing rounds along with squares, and has been to the last two National Conventions. He will be at the National in 2010 in Louisville. If you're there, look for him. John Falter. The greatest dancer I ever saw.

Ask Arts #11

(March 6, 2009)

Dear ARTS-Dance,

It's so cool having teen dance competitions at Nationals this year! Our youth group just loves the competitions at State Convention, so we are rearing to go. Tell me more!

Lisa from Long Beach

Dear Lisa,

I'm with you! These competitions are especially targeted towards youth, like yourself. However, there will be adult competitions also, separate from youth categories. It's very exciting and totally new to have competitions at the Nationals! It's important to note, competition is not mandatory, but a fun option, if desired.

Calls will be Mainstream. The competition will be timed hash calls, full speed ahead. Last square dancing takes 1st place. There will also be awards for 2nd and 3rd place, plus Honorable Mention. Medals will be awarded.

There's no extra charge to enter, but you must pre-register a complete square for the competition. Details are still being ironed out. Please check the web site: www.58nsdc.org for registration form and further information. Get your square together and have a blast!

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Please direct any questions for ASK ARTS to Del Reed at 321-633-1306, or email to www.askarts@arts-dance.org.

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MOORE ON CONTRA

By
Paul Moore



Dancing With Grace

This month I am going to toot my own horn a bit – you'll see what a little further down the column.

There is a web discussion group specifically for traditional dance callers – mostly contra callers, but also square dance callers who call the old time dances. The threads of conversation are fascinating, and we get to share ideas with people from all over the country.

I got a chuckle out of one thread a while back. A “wannabe” choreographer announced loudly that he had invented a new call for contra dancing. Part of the chuckle I got was seeing that there was no way on God's green earth that the figure would work. Another part of the chuckle was that several other people saw that the figure would not work. And the last part of the chuckle was recognizing that the contra dance world was beginning on the same slippery slope that modern square dancing and round dancing had already been down: making dancing more complex.

The late, great Bob Osgood (who not only published the most widely read square dance magazine in the world, but was also the driving force behind the formation of CALLERLAB) was very aware and distraught about what was happening in square dancing. He knew that CALLERLAB, as an organization, was not guilty of making square dancing so complex, but he felt responsible nonetheless. Bob said that it would be very easy to make square dancing hard, and very hard to keep it easy.

The crazy era of everyone inventing new figures is over, but we (callers) keep new figures coming at dancers by way of encouraging them to climb the ladder from Basic to Challenge II... Round Dancing has gone from easy rounds that the square dance caller could teach in a couple of minutes and the dancers could memorize to at least six levels of increasing complexity.

Dorothy Stott Shaw made a valid point when she said that the measure of a good dancer is not the number of figures he/she knows, but how well they dance them.

The same can be said of callers. It is not how many figures you claim to know, it is how well you put them together to make an interesting and danceable combination. In my not-so-humble opinion, it is not dancing if the dancers have to stop every few steps to check the formation.

I sat in on a marvelous workshop by Tony Oxendine in which he showed how he programmed a whole evening. He had a fantastic singing call figure he wanted

to use; it was all mainstream figures, but they were put together in such a way that most dancers could not dance it cold. So during each tip of the evening he made sure he highlighted the basics that would be in the singing call. He started those basics from standard position, then worked them around so that the dancers were doing them from many different formations. When the dancers sailed through the singing call figure at the end of the dance, they floated off the floor. They knew that they had danced something very special and it was because Tony had set them up for success.

So back to tooting my horn. Contra dancing has been around for several hundred years, and it still uses a very limited list of basics. The challenge to a choreographer is to put combinations together that have not been done before, but are still danceable. I think I have done that in the following dance (if not, I humbly beg your forgiveness).

Dancing With Grace

Formation: Alternate Duple

Music: Try a hornpipe, otherwise, use a smooth 32 bar reel

Intro: ----, with your neighbor dosado

1-8: ----, same one balance

9-16: -- and star thru, -- ladies center for hey for four

17-24: ----, ----

25-32: ----, catch left hands and half promenade

33-40: ----, -- ladies chain

41-48: ----, same four circle left 3/4

49-56: ----, -- balance the ring

57-64: -- California twirl, -- new neighbor dosado

Most of the dance is glossary dancing – in other words, the figures are well known by dancers and are arranged in a way that flows and counts out to the

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music. The initial dosado identifies the two couples who are dancing together. The balance is with both hands joined and step towards each other and touch, step back and touch (four beats). The star thru also takes four beats, and it sets the couples up to be facing each other.

The ladies lead into the hey for four by passing right shoulders with each other, then passing left shoulders with the men. The floor pattern for the ladies is like ladies chain over and back, but without hands. The men follow exactly the same route, but four beats behind the ladies, and always allow one dancer to pass in between.

What is new in the dance is at the end of the hey for four, the ladies have turned to their left to face in, while the men have passed right shoulders with each other and are approaching the lady (original neighbor) with the left shoulder. The two dancers simply join left hands, the man pivots in beside the lady to promenade to the opposite side.

The ladies chain puts everyone with their own partner, but on the wrong side of the set for the men. Circle left 3/4 puts both the men and ladies in the wrong line and facing the wrong way, but they are looking at the couple they just danced the figure with. Balance the ring is joining hands in a circle of four and balance forward and back in four beats. California twirl turns the couple around. All the dancers are now back in the line they started in and are facing a new neighbor.

The title of the dance has a double meaning: to dance with grace is to dance beautifully with poise and style. To dance with Grace is to dance with a lovely lady who lives in Northern California.

Retaining The Class Dancer

Reprinted from the October American Caller's Association Newsletter

From the first night of class there are forces beyond our control that will work against each class member's goal of completing the class and becoming a SQUARE DANCER.

These forces such as job change, illness, family problems etc. will force some folks to drop out of class. The "Drop Out" due to forces we have no control over, we must accept as part of any class program. The ones that leave our class because we have "PUSHED" them out due to poor teaching, trying to teach too much for them to learn in a short period of time, a short teaching fuse, lack of dancing for fun and success to build up their confidence and many other aspects of class, WE DO HAVE CONTROL OVER.

IMPORTANT ASPECTS FOR THE RETENTION OF CLASS DANCERS.

1. Be aware of the feelings, fears and mixed personalities of those who are attending the class especially during the first month or so.
2. A good teacher will have lots of patience.
3. A strong regard for the feelings of others.
4. Add humor to the program.
5. Get to know the class members by name as soon as possible.
6. Avoid a tone of voice that shows you are annoyed with them.
7. Create an atmosphere for learning that is relaxed and positive.
8. Have ways to gain their attention without being offensive.
9. Avoid singling out an individual who is having a problem.
10. Visit with the dancers between tips. Avoid visiting with the same few dancers, move around the floor to various locations.
11. Show your enthusiasm throughout the length of the program. It shows you really enjoy calling and teaching.

IMPORTANT OF TEACHING SQUARE DANCING.

1. Be prepared for the night's lesson. This includes what needs to be reviewed from previous lessons either in dance or from a walk thru.
2. Short and to the point explanations. A good clear "teach"
3. Teach from the Heads and the Sides.

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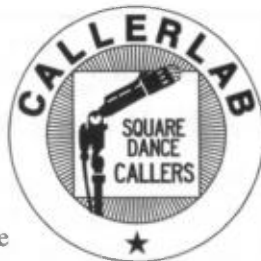
4. Make your presentation without having to learn another call in order to get started learning the "feature" calls.
5. Have several simple dance routines ready for practice with a quick return to a Left Allemande.
6. Provide LOTS of practice dancing using the new call and as the call becomes well understood mix it into routines with other WELL known calls.
7. Do not rush through the teaching program at a pace only the best in the group can keep up with.
8. Prepare a lesson plan that provides for:
 - A. The introduction of new calls.
 - B. A review of the past two weeks calls.
 - C. Time for dancing for fun and practice that simulates "dance" not a class.
 - D. Teach the basic styling as you teach the mechanics of the call.
 - E. From experience, note the trouble spots in each call.
 - F. Note mistakes made by some dancers so they can be smoothed out either by a bit of talking while calling or a walk through between tips.
 - G. Your plan must be flexible to allow for "Good" and "Bad" nights.
9. Develop several ways to teach and explain how to do a call. Use demonstrations so all can see their part of the call.
10. A picture is worth a 1000 words.
11. Use the two-couple mountain style circle to maximize the practice time and as a mixer.
12. Provide equal time for the heads and sides to start off the action.
13. Use helping words that dancers can hang on to.
14. Teach formation awareness. Have the dancers learn that it is important to know if they are ends or centers of lines or if they are facing in or out in waves, in and out facing couples in two faced lines, etc.
15. Pat the dancers on the back at every opportunity and be positive when things go badly.
16. Allow the class time to ask questions.
17. Take time to talk a bit about our activity, the history and how the area functions with clubs etc.

DEALING WITH ANGELS

There are several viewpoints on the use of angels. If you use angels be sure to spend time with them on how to be an angel. Caution angels about:

1. Showing off with fancy twirls, kicks, etc.
2. Over helping – allow the class dancer to make a mistake.
3. Being the teacher – that is your job.
4. Dancing with the same couples all the time.
5. If used for demonstrating a call show them what you are planning so they know what to expect.

CALLERLAB Applications Review Committee



Jon Jones, Chairman of the Application Review Committee (ARC) is pleased to announce the committee has completed the review of 13 questions regarding the usage/application of certain calls as follows:

1. From a Completed Double Pass Thru formation, the call given was All Eight Circulate.

The Question is: Does the application comply with the written CALLERLAB Basic Definition?

The Answer is NO, it does not meet the Basic definition; however, it would be proper at C-1 and beyond as it complies with the Challenge definition for 16 matrix. The ending formation would be Ocean Waves far apart and the right hand rule would apply to this application.

2. From Facing Lines formation, the call given was Coordinate.

The Question is: Does this application comply with the written CALLERLAB Plus Definition?

The Answer is NO, this application does not comply with ANY CALLERLAB definition and should not be used.

3. From Three and One Lines formation (the ends facing in and the centers in a right hand Mini Wave), the call given was Coordinate.

The Question is: Does this application comply with the written CALLERLAB

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Plus definition?

The answer is YES, BUT, only from the 3 and 1 line formation and should NOT be used at Plus nor A-1/A-2 without a thorough workshop. It would be proper at C-1. The ending formation is Facing Diamonds.

4. The call Crossfire was given from Facing Diamonds.

The Question is: Does this application comply with the written CALLERLAB Plus definition?

The decision is NO, however, it would be proper at A-1 as it complies with "Do your part of" type calls. The ending formation is "T" Bone Boxes.

5. The Question: Is it proper to call Spin Chain Thru, Relay The Deucey, Spin Chain The Gears and Spin Chain and Exchange The Gears from a Tidal Wave?

The answer is NO. None of these applications comply with the CALLERLAB written definitions.

6. The Question is: Is it proper to call Chain Reaction from an "I" formation?

The answer is NO because this application does not comply with the written CALLERLAB definitions.

7. The call Transfer The Column was given from a Completed Double Pass Thru formation.

The Question is: Does this application comply with the written CALLERLAB A-1 definition?

The Answer is NO, this application does not comply with any written CALLERLAB definition.

8. From a Thar formation, the call given was All 8 Turn and Deal.

The Question: Does this application comply with the written CALLERLAB A-1 definition?

The Answer is YES but, it should not be used at A-1 without a thorough workshop. It would be proper at A-2 without a workshop. The ending formation is Mini Waves in a Static Square (SS) position.

9. From a Double Pass Thru (DPT) formation, the call Checkmate The Column was given.

The Question: Does this application comply with the written CALLERLAB A-2 definition?

The Answer is YES, this application is proper at A-2 as it complies with the

definition. The ending formation is Lines Facing Out.

10. From a Completed Double Pass Thru (CDPT) formation the call given was Checkmate The Column.

The Question is: Does this application comply with the written CALLERLAB A-2 definition?

The Answer is: YES, this application is proper at A-2 as it complies with the definition. The ending formation is Facing Lines.

11. The call is All 4 Couples Do Sa Do from a Static Square (SS).

The Question is: Does this application comply with the written CALLERLAB A-2 definition?

The Answer is YES, this would be proper at A-2 BUT with caution. Although this complies with the definition, it is NOT recommended as it DOES NOT DANCE WELL and could be dangerous. The ending formation is a Static Square.

12. The call is All 4 Couples Box The Gnat from a Static Square (SS).

The Question is: Does this application comply with the written CALLERLAB A-2 definition?

The Answer is: YES, this application is proper at A-2, HOWEVER callers and dancers are cautioned about its usage The dancers must back into their ending position and must be careful of the other dancers around them. The ending formation is a SS in the opposite persons position.

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13. From a Thar formation, the call given was All 8 Spin Chain Thru.

The Question is: Does this application comply with the written CALLERLAB A-2 definition?

The Answer is NO. This application does not comply with any CALLERLAB definition. Callers may use calls and applications from other programs provided there is a thorough workshop to introduce them. This applies to experimental calls as well. Good caller judgement should be utilized with the introduction of unfamiliar calls or applications!

The CALLERLAB Board of Governors established the ARC in 1998 to review the proper/improper usage of calls on the various programs. If anyone has a question in this regard, contact the CALLERLAB Home Office and it will be forwarded to the proper place.

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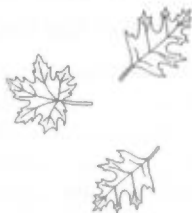
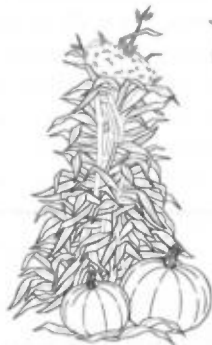
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POINT OF ORDER



From Kappie Kappenman

Diamond Jubilee – July 13, 1950

Reprinted from Sets In Order, August 1950

Bob Osgood, Editor's Note: *Post mortem* accounts of news events usually get pushed into the background. However, the dance that was advertised as "The Largest Square Dance In The World," developed into such overwhelming proportions, that even the most optimistic were surprised beyond description. For that reason, the first portion of this issue is dedicated to the Jubilee Square Dance.

"FANTASTIC!" That's the description of the Diamond Jubilee used by the Santa Monica Evening Outlook the day following Santa Monica's Diamond Jubilee, July 13, 1950.

Estimators working for the Santa Monica paper made a conservative estimate of the dancers at 15,000, and approximated number of spectators somewhere around 35,000.

Although the original three block area had to be expanded another city block, and this entire area filled with squares dancing in areas only six feet and seven feet across, the spirit of enthusiasm and gaiety was practically unparalleled in any square dance ever held.

A tight schedule ran each of the 37 callers one right after the other, with round dancing wedged in between every third dance.

The highlight of the evening came with the mass greeting of Dr. Lloyd "Pappy Shaw" as his shiny new convertible edged its way through a seething sea of dancers down the center of Wilshire Boulevard to the caller's platform as the band played, "She'll Be Comin' Round the Mountain." Dr. Shaw and Mrs. Shaw accepted the greeting of the crows, and "Pappy" took over with Master of Ceremonies, Bob Osgood, to introduce the callers that followed.

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Another long to be remembered moment of the Jubilee was the entrance of California's Governor, Earl Warren to the tune of "California, Here I Come." Again Wilshire Boulevard was spaced momentarily so that the Governor's car and escort could find its way to the caller's stand. Amazed, as were the rest of those at the event, Governor Warren stayed in the stand until the last caller had finished his call.

Most amazed of all, perhaps, were the officials of Santa Monica who many had had tongue in cheek when preliminary figures of eight thousand attending were given out as publicity. Their amazement was equaled by the City of Santa Monica's Police Department. "We've handled lots of dance crowds in our life. We've handled parking problems," said one of the police officers, "but never have we had so orderly a crowd." Many plain clothes policemen were out looking for something to do, only to find that the crowd was not the type that needed supervision.

The dancers were surprised at the smoothness of the asphalt payment with its surface of powdered soapstone (talc), and the unusually clear sound system strung throughout the four block long area.

As the dance was in its final stages, a young teenage couple leaned over the rail of the bandstand to ask the orchestra leader if he wasn't going to play some music for popular dancing. Not sarcastically, the bandleader looked first at the youngsters, then out over the vast throng of thousands enjoying the World's Largest Squares Dance, and said, "You may not know it, kids, but this is popular dancing."

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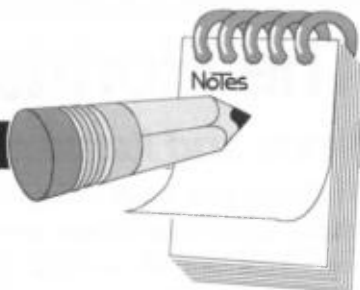
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June 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

June 22-25, 2011 – Detroit, MI

June 27-30, 2012 – Spokane, WA

Intl. Assoc. of Gay Square Dancers:

July 1-4, 2010 – Chicago, IL

June 30-July 3, 2011 – Atlanta, GA

MAY 2009

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

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

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

7-9 **FLORIDA** – 33rd Annual Panama City Beach Ball – Panama City

Beach Senior Center, 423 Lyndell Lane, Panama City Beach; Darryl McMillan 256-227-0908; dmcmillan@aol.com.

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.sonkysdf.com; emilyh2@fuse.net

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

22-24 **FLORIDA** – 55th Florida State Square & Round Dance Convention, Lakeland, Florida; John and Becky Cole, 1551 Lavilla Street, Deltona FL 32725; jobeco@embarqmail.com

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

29-31, **WISCONSIN** – Chaparral Shindig Square & Round Dance Weekend, Chula Vista Southwest Style Theme Resort. Wisconsin Dells; 1-800-

388-4782 call ext 5404 or 5405 for Special Package Rates.

JUNE 2009

4-8 **AUSTRALIA** – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237, Beechboro, WA 6063; antheaml@optusnet.com.au; 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; Sarah Pergrossi 352-463-3829 or sarah.pergrossi@pergrossi.com, visit <http://www.pergrossi.com>

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

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

7-11 **TEXAS** – Trial Thru Caller College, Livingston; nshukayr@gmail.com; Doug Davis 509-979-2612 ; DDavisP@aol.com; or Mike Kelly 913-378-3355; callermikekelly@hotmail.com

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

11-13 **CANADA** – 50th Interna-

tional Square & Round Dance & Clogging Convention "Dance and Shine In 2009", TCU Place, 35 22nd St. E., Saskatoon's Arts & Convention Centre, Saskatoon, Saskatchewan; Garry & Joan Wacker, gj.wacker@sasktel.net; 306-374-1747

12-15 **TEXAS** – 47th Annual Texas State Pre-Festival Dance, Waco Convention center, 100 Washington Ave., Waco

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

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

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

14-18 **NORTH CAROLINA** – Maggie Valley Square Dance Vacations, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville, Linda 1-8 0 0 - 9 2 6 - 8 1 9 1 ; squaredance@pridervresort.com

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

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

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

JULY 2009

10-12 **NEW MEXICO** – Freedom Weekend, Albuquerque; www.NShukayr.com

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

17-18 **FLORIDA** – July Jamboree, Ragon Hall, Pensacola; Charlie or Sarah Pergrossi 352-463-3829, sarah.pergrossi@pergrossi.com, visit <http://www.pergrossi.com/>

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

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

26-30 **NORTH CAROLINA** – Maggie Valley Square Dance Vacation, Pride RV Resort, 4394 Jonathan Creek Road, Waynesville; Linda 1-800-926-8191; squaredance@pridervresort.com

29-31 **CANADA** – 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010), World Trade & Convention Center Halifax, Nova Scotia, Canada; Ralph and Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V 7Z7; 1 902 543 5278; rvvbrown@eastlink.ca; www.squaredance.ns.ca (press 2010 button)

31-Aug. 2 **COLORADO** – Hi Country Weekend, Custer County School, Westcliffe; www.squaredancing.com/seasdc/Special_dances.htm; HCW.Colorado@GMail.com; Alan Hirsch, PO BOX 1460, Westcliffe CO 81252; 719-783-2145.

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

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 Sachool, 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

6-11 **COLORADO** – Fun Valley Week, South Fork; www.NShukayr.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 912-4 3 7 - 8 2 7 3 ;

njfeek103@wmconnect.com.

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

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

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

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

OCTOBER 2009

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

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

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

16-18 **NORTH CAROLINA** – Fontana Dam “Octoberfest” Square Dance and Round Dance Weekend; Maggie 1-256-435-4471 or maggie1@cablone.net

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

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

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

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

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

NOVEMBER 2009

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

13-14, **FLORIDA** - West Coast Fall

Fun Fest, Bartow Civic Center, Bartow; anndonslocum@juno.com

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

19-23 **TEXAS** – Silver State Caller College, Reno, nshukayr@gmail.com; Doug Davis 509-979-2612; DDavisP@aol.com; Hanna Tenenbaum 4 6 - 7 0 3 2 - 1 2 5 1 2 ; hannainsweden@yahoo.com

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

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

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

JANUARY 2010

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

21-23, **FLORIDA** – Winter Festival – The Lakeland Center, 701 W. Lime Street, Lakeland; johnnysa@aol.com, 386-428-1496

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

29-30 **LOUISIANA** - Lottie’s Louisiana Hoedown 8th Annual Square & Round Dance Weekend, Ruston Civic

Center; 318-249-4157,
lotTNray@centurytel.net

FEBRUARY 2010

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.

APRIL 2010

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

MAY 2010

28-30 **FLORIDA** – 56th Florida State Square & Round Dance Convention, Lakeland; Garland and Carole McKenzie, 6600 NW 61st Ave, Ocala, FL 34482, carolemc@embarqmail.com, www.floridasquaredance.com

JUNE 2010

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

JULY 2010

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

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

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

JUNE 2012

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

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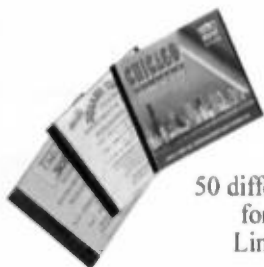
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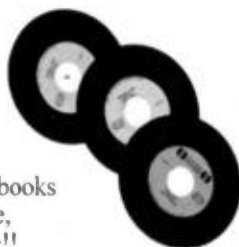
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