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**Publishers/Editors**  
 William and Randy Boyd

**Cartoonist**  
 Corben Geis

# EDITORIAL

From  
*Bill Boyd*



Can we ever all agree on what transpires at a square dance event? Probably not, I say this because with thousands of callers around the world there are bound to be differences of opinions. This is not necessarily a bad thing. If every caller at every level called the same way every time, we could almost guarantee that in a few years there would be no need for callers. The dancers could put on a record (ok, CD; ok MP-3, so technology is changing) and dance the routine with no one calling. With our great diversity, we create interesting choreography for the dancers to enjoy. So let's start with basics. All of our calls have a definition. Some callers take those definitions apart and with a single call create 5, 6, 7 or more creative movements from one call. Some of our callers are content to use the call from only one or two starting positions, as a caller we choose what to teach and what to call. I have heard more than one caller say, I would rather teach a few calls (read Basic or Mainstream) and teach them from many positions, so that my dancers understand the definitions and concepts behind the calls. Other callers teach more calls from fewer positions. I am not here to comment on either method. This is diversity. A caller has the responsibility to "read" the floor – do my dancers like puzzles, do my dancers just want a basic hoedown, what can I teach the dancers to allow them to have fun. If a caller is visiting a club, calling a festival or convention, he must have the ability to understand the dancers and create an interesting dance, at the level of the floor and make sure his audience has a great time. A caller can complicate simple choreography from Basics, or they may simplify Plus choreography so anyone can dance. Even with diversity maybe we can agree, dancers want to have fun, dancers want to be able to dance the calls by the definition, even if only from a standard position. I write this now as callers begin to teach their classes. What do you want to teach and what do your dancers want to learn and how can you, as a caller, make sure that it is fun and interesting for everyone on the floor.

## 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*

# CALLERLAB VIEWPOINTS

By  
*Mike Seastrom*



## Illegal Music Copying

By *Bill Heyman*

One of the biggest issues at this year's CALLERLAB Convention was the subject of Illegal Music Copying. This problem has plagued our activity for many years. CALLERLAB (along with various record producers and distributors) has addressed this issue in the past in speeches, interest sessions, articles, and our Code Of Ethics. Little has changed, however, and the result of this "piracy" is drastically affecting our music.

Just prior to our 2009 CALLERLAB Convention in Kansas City, Bill Heyman wrote a very fine paper. Bill is a long time CALLERLAB member, former member of the Board Of Governors, a recipient of the very prestigious Milestone Award, and the former owner of Hanhurst's Tape & Music Service. Bill has spent an incredible amount of volunteer time doing so many behind the scenes projects on behalf of square and round dancing, that it would be hard to mention them all in this article. Suffice to say, Bill's paper was very frank and to the point, and even though Bill specifically said in the beginning of that paper that it, "was intended to 'inform,' not to 'offend,' and certainly not to 'accuse,' some took it personally.



The paper was printed and distributed in each registration packet at the convention and it stimulated an incredible amount of discussion during the entire time we met. Many callers renewed their commitment to the only additional item placed in the CALLERLAB "Code of Ethics" many years ago. This item states that, "I will only perform music which has been obtained in a manner which properly and completely compensates the artist and producers responsible for it's creation. I will not enable others to use copies of my music while I still retain my ownership."

The discussions on Illegal Music Copying continued after the convention in Kansas City, and the same discussion and support could be seen at the 58th National Convention in Long Beach.

Bill Heyman made some very good points in his paper that put this issue in a very clear perspective. The first point is that with the introduction of CD recorders, minidisks, computers, and MP3 files, it has become so easy to copy music from other callers without paying for it.

Secondly, Bill posed the question, "So who does it hurt?" There are four victims of illegal copying:

**Square Dance Music Producers:** Without sales revenue, to which they are entitled, there is not enough money to break even and cover the cost of making the music. There is absolutely no incentive or money available to go back into the studio and make additional music. Years ago, I heard a record producer say that making square dance music was like pouring your money down a seven inch hole (the size of a 45 rpm record) in the ground, never to be seen again.

**Distributors and Dealers:** The same problem applies to them as well. Huge sums of money have been spent in distribution systems to deliver the music in the various forms it's used. Record pressing equipment, CD duplication systems, digital recording equipment, software, internet computer servers, and countless hours of work to create, store, and deliver the music. With so many sales lost to illegal file sharing, these large investments have not been reimbursed. Many dealers have lost money and have gone out of business.

**Callers:** If producers, distributors, and dealers are losing money due to decreased sales caused by music theft, they have no choice but to raise the prices, drastically limit the production of new music, or just go out of business. This has been

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happening for many years now and as most callers know, there has been a big decrease in the number of new releases. In addition, prices have increased and the quality of some of our music has decreased.

**Dancers:** The dancers are the ultimate victims of illegal music copying. In some cases, there is less variety and quality in the music being presented to them. A few callers use the same music they used years ago. With repeated use over and over again, the sound quality decreases as the record, tape, or CD wears out. In my opinion, music made with an increase in computerized sounds and a decrease in the number of instruments, makes the music sound old, second rate, or even child-like.

When people can dance to a live band or to music that was made with an unlimited choice of instruments and modern studio equipment, why would they want to square dance to music that was made on a very limited budget? In my opinion, low budget music and some old re-released music that sounds like it was made and mixed on old time equipment reinforces the old "Hokey, Yee-haw Image" that keeps some people from joining and staying in square dancing.

I agree with Bill when he says that buying square dance music is really buying a "single user license" to be used by you for your calling program. There's no problem if you make a back-up copy for your music archive or create multiple versions with different tempos or keys, as long as it's for you. Illegal copying starts when you share, give away, or sell copies mentioned above and continue to use the music yourself.

The Executive Committee of CALLERLAB created an Ad Hoc Music Ethics Committee Chaired by Paul Bristow and Vice Chairman, Wade Driver. The Committee will draft guidelines to help callers deal with any questions or issues regarding Illegal Music Copying. They are also charged with educating the entire square dance community, including it's associated dance forms, about the problems of music piracy.

There are many callers who agree with Bill Heyman that we must put a stop to this for the betterment of our activity. We can make the conscious choice to do what's right and fair.

Please talk to the callers in your area about this issue and ask them to join you in stopping illegal music piracy. Clubs and dancers can also help by insisting that all music used at their dances be legally purchased. A clause can be added to all future contracts to encourage compliance. This is the year to go forward, and from now on, stop the file sharing of square dance music.

Thanks Bill and Peggy for all you've done for our dance activity. Thank you for your leadership and your help in making us see what an important issue this is and what long-term consequences will result if we don't put an end to music piracy now!



# On The Record SQUARES



## *Tom Rudebock*

4551 Grafton Road, Leetonia, Ohio 44431  
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All CD's and MP3's are recorded in 3 keys unless noted.

### *How 'Bout Them Cowgirls (Elite ER 1055)*

*Mac O'Jima*

Another in the long list of George Strait hits. Smooth guitars, steel, electronic keyboard, bass, silky strings and a mandolin with just enough percussion. The dancers will glide on this one. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing, Promenade.*

### *You Decorated My Life (Royal RYL 165)*

*Jerry Story*

A 1979 hit for Kenny Rogers. A crossover hit that reached #1 on the country charts and peaked at #7 on the Billboard Hot 100. Flute, piano, steel, fiddle, percussion, guitar and bass in a sweet melodic mix with the instruments complimenting each other. Available on vinyl, CD and MP3. *Hds (Sds) Make A Left Hand Star, With the Corner R & L Thru, Veer Left, Couples Circulate, Bend the Line, Reverse Flutterwheel, Star Thru, Trade By, Swing Corner, Promenade.*

### *I Loved Them Everyone (Royal RYL 257)*

*Tony Oxendine*

A hit for T. G. Sheppard. A sometimes haunting sound from a fiddle, guitar, sax, steel, electronic keyboard, bass and drums with chases creating a full sound. Signature Royal sound. Available on vinyl, CD and MP3. *Sds (Hds) Promenade Half, Hds (Sds) Square Thru, R & L Thru, 8 Chain 6, Swing, Promenade.*

### *Let's Go To Vegas (Sting SIR 378)*

*Paul Bristow*

From Faith Hill's 1995 album, it reached #5 on the US country charts. Lift the floor with the energy in this one. Guitar, fiddle, banjo, steel, keyboard, bass and drums. Runs and answers fill out the sound. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Tch 1/4, Girls Run, Zoom, Double Pass Thru, Cloverleaf, Double Pass Thru, Centers In, Cast off 3/4, Pass Thru, Bend the Line, Slide Thru, Swing Corner, Promenade.*

*Music washes away from the soul the  
dust of everyday life. – Red Auerbach*

Recordings reviewed are supplied by  
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***A Fool Such As I (TNT 324)***

***Bob Poyner***

Published in 1952. First recorded by Hank Snow. Also covered by Jo Stafford, Tommy Edwards and Bob Dylan. The Elvis release in 1959 reached #2 on US Charts. A crooners delight. Sweet smooth sounds from an electronic keyboard with a xylophone, bass and drums. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ladies Hinge, Diamond Circulate, Flip the Diamond, Ladies Trade, Boys Run, Promenade.*

***Fisherman's Luck (Mountain MR 70)***

***Mark Clausing***

Pressed in clear vinyl. Another in the Hanhurst Classic Series. A repress, this has proven to be a dancers favorite. Lots of energy from a banjo, mandolin, electronic keyboard bass and drums. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

***Rocky Mountain Music (Rhythm RHY 199)***

***Wade Driver***

A hit for Eddie Rabbit. Well mixed strings for a full sound. Guitar, steel, fiddle, bass and drums. This one is packed with energy. A repress. Available on vinyl and CD. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

***Are You Teasing Me (Royal RYL 517)***

***Larry Letson***

A hit for Carl Smith. Also recorded by Hank Locklin. Ear candy from a fiddle, piano, steel, harmonica, bass guitar and drums. This one pushes the energy meter way up. Runs and chases make for a full sound. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Pass Thru, Chase Right, Swing, Promenade.*

***Last Farewell (Royal RYL 1202)***

***Patty Greene***

Written and recorded by Rodger Whittaker in 1971. It reached #19 in 1975 on the Billboard Hot 100. It went #1 in 11 other countries. An uptempo flowing arrangement from a piccolo, guitar, fiddle, mandolin, steel, bass, harmonica and percussion. A repress. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Girls Trade, Boys Run, Boys Trade, Couples Trade, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

***Sugarfoot Rag (Chaparral C 307)***

***Gary Shoemake***

Covered by many country artists including Porter Wagoner, Kenny Price and Jerry Reed. High energy guitar picking with a piano, bass, fiddle and percussion. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) Star Thru, Pass Thru, R & L Thru, Rollaway, Turn Thru, Allemande Left, Weave the Ring, DoSaDo, Promenade.*

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## ***Don't Think Of Me (Chicago Country CC90)***

***Jack Berg / Curt Braffet***

Guitars, steel, bass and drums. Non intrusive voices on the tag lines. A re-release. Available on vinyl, CD and MP3. Order the vinyl as CC61. The CD has extra harmony tracks by Curt Braffet. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.*

## ***Count On Me (Cloverleaf CL 9)***

***Bobby Keefe***

A mix of banjo, guitar stylings, electronic keyboard, bass and drums. Chases fill out the sound. This one builds as the recording progresses. A re-release. Available on vinyl, CD and MP3. *Hds Square Thru, DoSaDo, Slide Thru, R & L Thru, Load the Boat, Swing Corner, Promenade.*

## ***Honey Do (ESP 920)***

***Elmer Sheffield***

A Hank Williams hit. A smooth sax with a guitar, piano, bass and drums. Croon this one. Riffs fill out the sound. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Spin the Top, Box the Gnat, Pass Thru, Left Chase, Step and Promenade.*

## ***Clap Your Hands (Marlet MAR 1103)***

***Cindy Whitaker***

Add some zest to your dance with this one. Steel, bass, keyboard, guitar and drums. Key change in the middle break and closer. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left - Full Turn, R & L Thru, Swing Thru, Boys Run, Half Tag, Swing, Promenade.*

## ***Saturday Picture Show (Double M MM 160)***

***Ralph Kornegay***

Piano stylings, electronic keyboard, banjo, bass, steel and drums. A toe tapper. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Full Turn, Promenade.*

## ***I'm Gonna Be a Country Boy Again (Sting SIR 327)***

***Paul Bristow***

Fiddle, steel, guitar, bass, piano, harmonica and drums in an upbeat melodic mix. Chases fill out the sound. Key change in the closer. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

***She's Not You (Snow SNW 201)***

***Anders Blom***

An Elvis release in the early 1960's. A country crooners delight. Guitar, electronic keyboard, bass, fiddle and drums. About half way up the energy scale. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing, Promenade.*

***You're So Warm and Tender (Snow SNW 801)***

***Uli Schingen***

An upbeat electronic arrangement with a bass, fiddle and percussion. A re-release. Key modulation in the closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

***Your Cheating Heart (Square Tunes ST 1069)***

***John Eubanks***

A cover of a big Hank Williams hit. Guitar stylings, piano, steel, bass and drums. Chases fill out the sound. A re-release. Available on vinyl, CD and MP3. For vinyl order Big Mac BM 110. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Slide Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

***Meet Me Under The Mistletoe (Square Tunes ST 1072)***

***Lawrence Johnstone***

A Randy Travis release. The first Christmas release of the year. Piano, harmonica, steel, guitar, bass and drums. Riffs and run fill out the joyful mix. A good addition to your holiday theme library. Available on CD and MP3. *Hds (Sds) Square Thru,*

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*Right Hand Star, Hds (Sds) Star Left – Full Turn, R & L Thru, Roll Half Sashay, Swing Corner, Promenade.*

### **Happy Days Are Here Again (TNT 131)**

**Ron Shaw**

Written in 1929, perhaps best remembered as the campaign song for Franklin Delano Roosevelt's successful 1932 presidential campaign. Happy ear candy sounds from a synthesizer. Lots of energy. A re-release. Try it for patter. The sequence on the record is alternating opener and then the figure, opener then the figure, etc. The figure is only 48 beats long. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Star Thru, Flutterwheel, Reverse Flutterwheel, Promenade.*

## Hoedowns

### **Poppycock / Balderdash (Snow SNW 515)**

Poppycock has smooth sounds from a steel, fiddle, electronic keyboard, guitar, harmonica, bass and drums.

Balderdash is an energetic rhythm hoedown featuring a piano, banjo, electronic keyboard, bass and drums.

Available on vinyl, CD and MP3. Recorded in one key.

### **Smooth 'N Easy / Hot 'N Sassy (Rhythm RHY 303)**

Smooth 'N Easy has a rolling banjo, bass, guitar, steel, fiddle and piano.

Hot 'N Sassy has a rolling banjo, bass, guitar, piano and drums.

Both are near the top of the energy scale. A repress. Available on vinyl and CD. Recorded in one key.

### **Strolling Banjo / Hands Down (Chaparral C120)**

Strolling Banjo features a rolling banjo, bass and drums.

Hands Down features a guitar, bass and percussion.

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

### **Toys / Toyz Too (Chicago Country CC137)**

**Jack Berg**

Toys is an energetic electronic arrangement.

Toyz Too is an electronic rhythm arrangement.

Available on CD and MP3. The CD has extended tracks and a vocal by Jack Berg. Toys is available on vinyl as HCC107.

**Steve Green / Guitar Fancy (Pioneer PIO 5045)**

**Brian Hotchkies**

Steve Green is a traditional style with a fiddle, keyboard and bass.

Guitar Fancy features guitar stylings, bass and drums. Brian calls interesting plus on the vocal track. Available on CD and MP3. The CD has an additional extended track for Guitar Fancy.

**Ludwig Hoedown / Black Mountain Rag (TNT 195)**

Ludwig Hoedown features a rolling banjo, bass, guitar and drums.

Black Mountain Rag is a rhythm number with a bass, guitar and percussion.

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

## Round Dances

**Annie' Song (Gold Rush GLGRRD 101)**

**Bud Merrihew**

**Tennessee Waltz (Gold Rush GLDRRD 102)**

Both of these are Phase 2 Waltz's written and recorded by Bud Merrihew. The releases are designed to help a caller learn to cue or just to play using a karaoke format for timing. They both have several files; an instrumental file, a cued track, an AVI file which permits plying the round dances on your laptop and reading the cues in a karaoke format on the screen. They also have an MP4 file which permits playing on your iPod or MP4 player and reading the cues. They also have an MP3-G file which allows you to play it on your computer using WinAmp. Available on CD and MP3.

This starts my 8th year of writing the review, where has the time gone? It's sad to hear that the world economy is hurting Sting's future production. Sharing of music, also, does not help the well being of producers. I hope your classes are overflowing with new dancers. Until next month keep it FUN.

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# AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



## Twelve Factors

### That Contribute to the Lack of and Loss of New Dancers

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

This month's ACA Viewpoint is the second part of a three part trilogy offering of intentional and unintentional actions that are causing the sliding down the demand curve of square dancing. Last month's ACA Viewpoints demonstrated twelve steps resulting in successful actions and situations new dancer activities provided by ACA Caller, John Gibson, of Atlanta, Georgia. John sent a very refreshing letter to the American Callers' Association outlining his suggestions. In a very practical and understandable anecdote, John points out twelve activities that callers and clubs do to drive new dancers away from square dancing. Like last month John makes "**Twelve Not So Sensus Communum**" observations that are hurting new square dancers and casting negatives actions on the long-term well-being of square dancers and clubs and callers.

Here they are:

1. Today we live in a culture of non-joiners who are doing their own

## 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 (785) 783-3665.

things. Read the book Bowling Alone, but then read the Book Bowling Together.

2. Square dance students need to be enabled and encouraged to have fun, first and foremost.
3. Too many callers want to call, but not to teach new dancers. Every caller is obligated to bring new dancers into the world of square dancing and to teach them.
4. Some callers exhibit a bit of selfishness as they only want to call to dancers who do not break down.
5. Some callers are good callers, but poor teachers. They must study and learn to teach square dancing.
6. Square dancing needs new teachers, and they need to be provided the tools and support to become good teachers.
7. Most methods except "mental image" calling require square dancers to help a caller develop his/her teaching skills.
8. Recruiting methods for new students used are from 30 years ago with advertising to come to a club for square dance lessons.
9. Some dancers and callers do not want new dancers in their clubs because they feel it will lower the dance level.
10. Some dancers and possible callers will freeze out new dancers from their dances and squares at federation and festival dancers. They forget that they were once new dancers.
11. Some callers refuse or are unable to adjust their calling to the level of the floor to accommodate new and inexperienced dancers. This experience will devastate a new dancer.
12. Some new dancers are criticized over the microphone and are driven away at just one dance.

In summary John spotlights the "Dirty Dozen" attitudes and actions that drive new graduated and non-graduates dancers from square dancing. Last month I mentioned David Ramsey in his common sense Financial Peace University by stating if you can't pay for it, you do not need it and do not buy it. This month's ACA Viewpoints again turns to David Ramsey with his famous words to Stop Doing Stupid Things That Waste Money.

Dave Ramsey states the following: "The status symbol of a person is not an

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expensive car in the driveway.” If we apply Dave’s Ramsey’s philosophy to square dancing it would appear as follows: “The status symbol in square dancing is not a few dancers struggling to get through high level maneuvers. The real status symbol is a hall **full of people having fun.**”

Last month John offered his Part 1 of **Ten Smart Steps for Square dance Recruiting and Retention of new dancers.** In his letter, John talks about callers and clubs and changes in society. John offers ten suggestions on how to enhance square dancing’s aligning itself to the changes in society. Part 3 of John Gibson’s trilogy enumerates in **Ten Ways that Work.** They are excellent ideas and are more than worthy of a third ACA Viewpoints trilogy coming next month.

As the American Callers’ Association continuously invests all its assets, time and funds to communicate with callers, dancers, and associations to bring the dancers back together to dance on a one floor united program and at the same time the American Callers’ Association stays tuned into the desires and needs of the dancers. John does the same thing.

The Board of Directors of the American Callers’ Association thanks John for his efforts and service to the square dance community and encourages each of you consider and apply what John suggests. Please visit our website and newsletters at [americancallers.com/news](http://americancallers.com/news) and communicate with us. Give us your ideas “We Will Listen”.

The American Callers’ Association is committed to unifying the dancers and to preserve square dancing. ACA recognizes that the **Square Dancing Renaissance** can begin by unifying the dancers into a one floor program and seeks to work with caller organizations, square dance organizations and others to return the growth and energize square dancing. John’s twelve “faux paw” suggestions fit hand in glove with ACA’s commitment to fun and service to the dancers and callers.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers’ Association at [mac@americancallers.com](mailto:mac@americancallers.com) or Dr. Patrick Demerath at [pdemerath@uwa.edu](mailto:pdemerath@uwa.edu). Please visit our website and newsletters at [AmericanCallers.com/news](http://AmericanCallers.com/news).

Until next time, happy dancing.

# CUE TIPS

*Selected by  
Fran & Jim Kropf*



Now is the time for the flowers to bloom and look great. One of my favorite are the Red Roses. Hope you will give a bunch of Flowers to the one you love.

## RED ROSES

### INTRO

WAIT 2 MEAS;; 1/2 BOX; SCIS THRU

### PART A

1-4 2 FWD TWO STEPS;; FULL HITCH FC;;

5-8 BK AWAY 2 TWO STEPS;; SLOW STRUT TOG 4 CP/W;;

9-12 STROLLING VINE;;;

13-16 2 TRNG TWO STEP BFLY/W;; SCIS THRU; SCIS THRU;;

### PART B

1-4 HITCH; HITCH SCIS BJO CK; WHALESTAIL;;

5-8 BOX;; SCIS SDCAR; SCIS BJO;

### PART A

1-4 2 FWD TWO STEPS;; FULL HITCH TO FC;;

5-8 BK AWAY 2 TWO STEPS;; SLOW STRUT TOG 4 SCP;;

### PART C

1-4 FWD LK FWD; FWD LK FWD; RK FWD REC; BK TWO STEP;

5-8 2 RK BK REC; FWD TWO STEP BFLY; VINE 8;

9-12 BASKETBALL TURN;; VINE 4; PIVOT 2;

13-16 2 TRNG TWO STEPS;; TWIRL 2 FC; 2 SD CL;

### PART B

1-4 HITCH; HITCH SCIS BJO CK WHALESTAIL FC;;

5-8 BOX;; SCIS SDCAR; SCIS BJO;

### PART A

1-4 2 FWD TWO STEPS;; FULL HITCH;;

5-8 BK AWAY 2 TWO STEPS;; STRUT TOG 4 CP/W; APT PT;

## Australia

Square Dancing in Perth, Australia, June 4 to 8, 2009, was a big success, as the Australian Square Dancing Convention celebrated 50 years. Despite the recent fires, floods, economic uncertainty, and the threat of Swine Flu pandemic looming, there were over 900 hundred square dancers, all ready to have a good time, and "Being Bold Going for Gold".

The official opening was done by the Mayor of the Town of Vincent, Nick Catania. He coordinated with Convenor Richard, Muir. In the opening ceremony the audience was tantalized with a magnificent dance routine to the theme of "Paint your Wagon", then a stirring performance of the songs "I Still Call Australia Home" and "Advance Australian Fair" all done by the Australian National Youth Choir and Dance Troop.

Quality Sound was delivered from the start of the Convention by two banks of four Yak Stack speakers mounted high on a special tilting speaker stand. These speaker stands had been kindly donated by the 50th ANSDC Committee to all future Australian National Square Dance Convention Committees to ensure the highest quality components for future Conventions.

The "Be Bold Come for Gold" theme stirred the imagination of many and presented a Sea of Gold on the dance floor. Among the 51 dress sets, which is all the clubs that wanted to take part, no more than two squares per club were allowed in the parade. Everyone in the dressed set was dressed the same, mostly in their



*Lili-Ann Gallagher and Steve Turner*

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club colors, with their club banner, which was carried by a small child, who would lead you out into the big hall. Jim and I were in the overseas dress set. This was the first time I had seen this. I wished that we had thought to have carried the American flag with us. We enjoyed being in the dress set, seeing the Banners of so many other clubs.

We got to dance with our Square Dancing Friends from The Wagon Wheel's Club in Dunedin, New Zealand. Around 50 Callers and Curers gave the dancers many opportunities to experience their own unique skills and delivered a high standard of fun and friendship set to music that everyone enjoyed and raved about.

I got to dance to two of my favorite Callers, Brian Hotchkies from Sidney, and Steve Turner from Western Australia. Steve had a big hit with "Lucky Lips", that we all know so well, and he also had a hit with "Light the Candle and See the World" – we were invited to Steve Turner's 40th Celebration night, which was a great night, more on that another time. The Caller that made a big impression on us, was a guy named Richard Muir (he is from New Zealand, but lives in Washington). This was my first time of dancing to this calling.

On Sunday night, halfway though the night, the fire alarm went off. I thought it was a joke. We all had to evacuate the Building. After the fire Marshalls cleared the building, we were allowed back in. It was pretty nippy out, glad we were allowed back in. We got back into squares, and danced the rest of the night away, just like it had never happened. Perhaps we should have had a fire dangle for it (never found out why the alarm went off).

On Monday night, the 8th of June, it was all over, it was a great Convention. Richard and Heather Muir, along with all their Committee plus the many volunteers delivered a memorable Celebration of 50 ANSDC. We met and danced to some great Callers. Now it has gone down in the history books, next year's Convention is in Wodonga, Victoria.

*Lili-Ann and Jim Gallagher*

## **SYNERGY – Does Your Club Have It?**

*By Tom Rudebock*

Synergy come from the Greek words *sunergia* meaning cooperation and *sunergos* meaning working together.

In a review of the definition there is repeated references to cooperative action, combined action and cooperative interaction. A Thesaurus lists the following synonyms; team effort, harmony, teamwork, unity, working together, mutual effort, combined effort, service.

How does this relate to square dancing and square dance clubs. Simply, it means that clubs, dancers and callers that work together for the benefit of our wonderful pastime will cause it to grow.

A club can not prosper if the majority of the members have the attitude of 'let someone else do it'. Every member has some talent that may not be possessed by another. By combining talents and working together positive things happen. This includes all areas of club functions including leadership, marketing, recruiting, public relations, regular attendance, decorating and refreshments to name just a few. Synergy arises when persons of different complimentary skills cooperate.

On a broader scale clubs need to work together, be it regional, state, and/or national in a combined effort of these same functions. Callers have an obligation to be prepared for all their dances and classes and to provide leadership where needed.

A song is a good example of human synergy, taking more than one musical part and putting them together to create a song that has a much more dramatic effect than each of the parts played individually. Simply put – "The whole is greater than the parts".

Does your club have synergy?

### **New England**

Biddeford, Maine will host the 52nd New England Square and Round Dance Convention at the Hill Street School Complex on April 23 and 24, 2010. Square dance levels from Basic to C1 and Round dance levels from Phase I-VI will be provided by many callers and cuers from all of New England. Several others activities will be featured.

A Kick-off Dance will be held on Sunday, October 4, 2009 at the Biddeford Intermediate School, in the center of the Hill Street School Complex, where dancers will be able to sample the venue and dancing for the upcoming Convention. The dance will be with caller Walt Bull and other guest callers and round dance cuer John Heign and others guest cuers performing for the dancers' pleasure.

For more information, you may contact Rob or Sally Petit at 207-510-1294 or log on to the website at [www.NESRDC.org](http://www.NESRDC.org).

***Buck & Cathy Grimes***

***52nd NESRDC Publicity Chairs***

# CREATIVE CHOREOGRAPHY

*From  
Lee & Steve Kopman*



This month lets try something very challenging we've never called before. We're going to try calling right and left thru but part of the time the girls will be courtesy turning the boys. Another part of the time same sexes will be courtesy turning each other. Don't underestimate how difficult this will be for the dancers.

- 1) HEADS square thru 4  
SIDES 1/2 sashay  
right and left thru  
touch 1/4  
girls trade  
split circulate  
extend  
right and left grand  
(1/2 promenade)
- 2) SIDES square thru 4  
HEADS roll away  
right and left thru  
veer left  
couples circulate  
1/2 tag  
centers trade  
hinge  
extend  
right and left grand (at home)
- 3) Heads Zero Lines  
ENDS box the gnat  
each side: right and left thru  
pass thru  
1/2 tag  
circulate  
girls trade  
swing thru  
right and left grand  
(7/8 promenade)
- 4) Sides Zero Lines  
CENTERS box the gnat  
each side: right and left thru  
flutter wheel  
pass thru  
tag the line  
girls trade  
touch 1/4  
scoot back  
right and left grand  
(7/8 promenade)
- 5) HEADS square thru 2  
touch 1/4  
centers trade  
centers run  
bend the line  
right and left thru  
touch 1/4  
girls run  
CENTERS swing thru  
extend  
scoot back  
centers trade  
boys trade  
box the gnat  
change hands: LEFT square thru 2  
left allemande (3/8 promenade)
- 6) SIDES square thru 2  
touch 1/4  
acey deucey

boys U-turn back  
 right and left thru  
 star thru  
 trade by  
 swing thru  
 right and left grand  
 (7/8 promenade)

7) Heads Zero Lines  
 pass thru  
 tag the line  
 face right  
 bend the line  
 right and left thru  
 touch 1/4  
 circulate  
 boys run  
 CENTERS square thru 3  
 left allemande (1/2 promenade)

8) Sides Zero Lines  
 pass thru  
 tag the line  
 face left  
 couples circulate  
 bend the line

right and left thru  
 touch 1/4  
 circulate  
 boys run  
 CENTERS square thru 3  
 left allemande (1/4 promenade)

9) HEADS (pass the ocean; swing thru)  
 extend  
 swing thru  
 girls run  
 right and left thru  
 pass the ocean  
 right and left grand  
 (3/8 promenade)

10) SIDES (pass the ocean; swing thru)  
 HEADS roll away  
 extend  
 acey deucey  
 boys run  
 tag the line  
 face in  
 right and left thru  
 slide thru  
 THOSE FACING pass thru  
 trade by

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pass to the center  
CENTERS pass thru  
left allemande (1/4 promenade)

## 11) Heads Zero Lines

pass thru  
tag the line  
face left  
couples circulate  
bend the line  
right and left thru  
load the boat  
touch 1/4  
scoot back  
right and left grand  
(1/8 promenade)

## 12) Sides Zero Lines

pass thru  
1/2 tag  
centers run  
bend the line  
right and left thru  
flutter wheel  
sweep 1/4  
swing thru  
circulate  
girls trade  
circle left 7/8 or right 1/8

## 13) HEADS spin the top

extend  
spin the top

right and left thru  
touch 1/4  
circulate  
girls run  
double pass thru  
leads trade  
pass thru  
right and left grand (at home)

## 14) SIDES spin the top

HEADS 1/2 sashay  
extend  
swing thru  
spin the top  
right and left thru  
flutter wheel  
sweep 1/4  
veer left  
boys U-turn back  
right and left grand  
(5/8 promenade)

## 15) Heads Zero Lines

pass thru  
U-turn back  
right and left thru  
CENTERS right and left thru  
right and left thru  
CENTERS right and left thru  
pass the ocean  
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 what you can do if you can't dance.*

**WHAT TO DO IF YOU CAN'T DANCE:** Way back in June, Jim developed a pain in his backside (no comments from the peanut gallery about what a pain he is in the back side). It was finally diagnosed as Bursitis: an inflammation of the tendon working the hip. One cortisone shot failed, a second has given limited relief. Someone who is as dedicated to square dancing as he is, is not about to let that stop him. It was too painful to walk unassisted, so he used a cane and took Amtrak to the National Convention anyway! He joined all the dancers who find that National Convention is too important to let a little thing like the pain of bursitis, or a broken arm, or hip joint replacement, and so on and so on stop them. We once knew a dancer who would have a friend push her wheelchair to the edge of the square, then come get her when the tip ended – or replace her if needed! Since getting home, Jim has not missed a club night and thoroughly enjoyed the camaraderie and fellowship of square dancing friends.

All this leads up to the many square dancers who are limited in their ability, but go ahead anyway and are welcomed into the square dance community. There are many handicapable square dance groups. Others succeed in the larger square dance movement by using themselves as best they can – and succeeding. A blind woman once danced in our club back in California and the word was: You better dance right in her square, because she was going to be where she should be, when she should be, with her hand up waiting for you to grasp it!

We have a good friend in California, Karl Belser, who has been functionally blind for many years. He was an engineer at IBM when his vision started to fail. He taught himself to live with vision far too poor to drive. He knew the bus system in San Jose better than anyone but the designers. He engineered his own glasses, with a high magnification lower half for one eye that allowed him see clearly enough to read or see a computer screen. UP CLOSE!

Karl has been dancing for many years and has been a leader in several clubs. He and Jackie, his square dance partner, formed the "Committee to Promote Square Dancing" in San Jose as a central training center for many of the clubs there. They have been successful beyond anyone's dreams.

Recently, when Karl learned that Ken Ritucci, famed square dance caller and caller coach, planned to offer a caller class in San Jose, he decided that it was time to learn to call! How can a blind man call, you ask? The same way he continued as an engineer until he retired, by intelligence and hard work! Even though "sight

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calling” was not his strong set, he has become quite good with patter and singing calls. Jackie, his partner, made tunics in four colors for the dancers in the lead square to wear and he can see those well enough to discern them. Now even Karl can practice his sight calling. Like all callers, he visualizes where dancers are going to be, not where they are.

Meantime, another cortisone shot has eased my pain, but not returned me to the dance floor – yet!

Last month we told you about some unusual names for square dance clubs. Our friends Harry and Els Vanderstoppen, from Antwerp sent us the following:

Hi Jim and Betsy, I hope you are doing well. Although we met each other only briefly at the Nationals in Long Beach it’s always a pleasure to see both of you.

In the latest issue of ASD you refer to unusual names of SD clubs. Perhaps our actual club’s name is worth telling.

We started dancing at the “All Seasons Dancers” in Schoten near Antwerp (Belgium). Nothing particular about this name!

After this club closed down we were searching for another club in the Antwerp region and found the PA-RADISE DANCERS. A usual name? Forget it. When the club was founded the caller was looking for a name. He loves radish(es) which is in flemish ‘radijs’. The club is a Plus/Advanced club. So, if you put P and A in front of ‘radish/radijs’ you obtain PA-RADISE. The club badge (see attached) seems, at first view, a palm-tree which you associate with paradise. If you look nearer you will detect a radish with (extended) leaves giving the impression of a palm-tree.

Isn’t it funny how names are ‘created’?

Am awaiting your next month’s issue.

A big hug from Els and Harry

OK we are waiting to hear from the rest of you!




# On The Record ROUNDS

*Ralph & Joan Collipi*

122 Millville Street, Salem, NH 03079  
603-898-4604 – ralphcollipi@comcast.net



Take a  at what is just released...

The following four dance were written by Wayne and Barbara Blackford:

## **I Wish You Love**

Phase 6 – Rumba – CD With Love From Dean Martin Track #6 download from Amazon.com

Intro starts in aida position, switch rock to rope spin, natural opening out lady spiral to tandem. Routine also has 3 alemanas, advance slide door, circular hip twists, cuddles, alemana with rope spin, ending is slow shadow right lunge with slow arm sweep. Lovely rumba.

## **Smoke Gets In Your Eyes**

Phase 4+1 (Riff turns) – Slow 3 Step – CD Best of the Platters Track #2 download from Walmart

Great slow 2 step music. Figures included in this dance are basics, underarm turn, travel chasses, wrap with sweetheart runs. Ending is riff turns, prom sway and change sway.

## **You Stepped Out Of A Dream**

Phase 5+2 (Rev. Top, Dbl Contra Chk) – Bolero – CD Johny Mathis & Henry Mancini the Hollywood Musicals Track #1 download from Amazon.com

Opening has sunrise with hip rocks. Ronde and synco rev underarm turn, right pass, double contra check, 1/2 moon to synco turn to skaters, cross body, ending is slow contra check and extend. A solid phase 5 bolero, but nicely done.

## **Satisfy My Soul**

Phase 4 – Bolero – CD Satisfy My Soul by Paul Carrack Track #1 available from Walmart

Hip rocks, slow rock with she caress and roll, underarm turn, aida, layback, serpiente, thru/swivel to fenceline, synco bolero walks. Ending is layback extend. Some nice amalgamations included in this routine.

Recordings reviewed  
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The following 3 Routines were written by Peg and John Kincaid:

### **Managua Nicaragua**

Phase 4+2 (Check & Weave/Curved Feather ck) – Foxtrot – Managua Nicaragua by Freddy Martin download from Itunes, Rhapsody and other sites

Foxtrot has in and out runs, chair and slip, reverse wave, check and weave, impetus, diamond turn, hover telemark, ending is roll 3 thru side close, side lunge. Dances very smoothly.

### **Lullaby Of Birdland**

Phase 4+2 (Chasse Roll, Triple Whip Throwaway) – Swing – Lullaby of Birdland by Ella Fitzgerald CD It Ain't Over Track #3 also downloadable from Itune and other sites

Wonderful swing music. Has chicken walks, American spin triple wheel with spin, triple whip, sailor shuffles, jive walks, ending is wheel 3 point side. Nice swing dance.

### **Julia Tango**

Phase 3+2 (R Ft Basic, Telemark) – Mixed Tango – Julia Tango by Jayme Xaya



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GLDR 103 **Night Train To Memphis** (Yodel Song) Scott Brown w video

GLDR 104 **The General Lee (Dukes Of Hazard)** Scott Brown w video

GLDR 106 **What Am I Doin Hangin Round** (Monkees) Scott Brown w video

GLDR 108 **Nautical Wheelers** (Buffett) Corben Geis w video

GLDR 109 **Tequila Makes Her Clothes Fall Off** (Nichols) Scott Brown w video

Round Dance Music in EZ-Cue video format

GLDRR 101 **Annie's Song** (Waltz) Cued and written by Bud Merrihew w video

GLDRR 102 **Tennessee Waltz** Cued and written by Bud Merrihew w video

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This mixed tango has circle walks, right foot basic, tango draw. Serpiente, corte, gaucho turns, the routine has transitions. Ending is corte and twist. Interesting routine.

### **Good Luck Charm Jive**

Phase 3+1 (Shoulder Shove) – Jive – Good Luck Charm 447-0636 Walmart iTunes or Amazon – Larry and Susan Sperry

Nice flowing jive at the Phase 3 Level. Has change places, kick ball change, point steps, right turning fallaway with glide, double rocks. Ending glide to semi and point.

### **All Fall Down**

Phase 3+2 (Cross Body/Turning Basic) – Bolero – Epic 34-73715 Flip of If I Could Bottle This Up – available at Buy.com – Adrienne and Larry Nelson

Nice basic bolero. Has hip lifts, basic, New Yorkers, open break, shoulder to shoulder, cross body side stairs, ending is Corte, hold with optional leg crawl.

### **I Was Born To Be Retired**

Phase 2+2+1 (Fishtail/Sd Corte)(Traveling Scissors) – 2 Step – Chuck and Sandi Weiss

A good one for your workshop. Has basic figures in routine such as 2 steps, circle away and strut together, traveling door, traveling scissors, fishtail, ending is side corte.

### **Black Horse & Cherry Tree Cha**

Phase 3+1 (Alemana) – Cha Cha – Eye to the Telescope by KT Tunstall Track 4 available Walmart.com – Jim Hatrick

This dance was out in July 2007, but recently was sent to me. It is a fun cha cha. It has New Yorker, mod. chase with u/arm turn, sliding door, sand steps, circle 6, alemana to lariat, crab walks.

### **Lost To Me (Nunca Supe Mas De Ti)**

Phase 5+1 (Rudolph Ronde) +1 (Open Adv. Sliding Door) – Rumba – Casa Musica the Latin Mix CD 2 CM DCD 501 Track #4 by Jessica – Kenji and Nobuko Shibata

Rumba starts with raise arms, modify chase, shadow opening out with spirals, overturn hockey stick, wrap to shadow contra checks, cuddle, ronde, wrapped x-line. Ending is slow oversway and extend.

# THE COUNTRY LINE



By  
*Mike Salerno*

Howdy Line Dance Enthusiasts. I just returned from another dance event. This one, in Kansas City, was primarily a Line Dance event. My wife and I spend our time at these events conducting classes in the fundamentals of dance relating to line and couples dancing. Some classes are on basic movements while other classes are on spins and turning technique. This is all part of the NTA Accreditation program. The program is a series of 2-hour classes designed to teach participants how to execute movements properly with style, grace, posture, frame, and carriage. These classes are for dancer as well as instructors. There is even an optional test that people can take to see if they really understand the material. It is a terrific continuing educational program that I have been involved in for over 10 years now. Contact me, if you have any questions regarding the NTA Accreditation program and how you can start the learning process to become a better dancer or instructor. You can also visit the NTA website at [www.ntadance.com](http://www.ntadance.com) for more information.

This month's dance is a great dance to a classic country song. I hope you enjoy it. If you have any questions about this month's dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via email at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.

## THIS MONTH'S LINE DANCE: **I Love A Rainy Night**

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

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

**Triple Step:** AKA Polka Step. A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Triple steps can begin with either foot and can move forward, backward, in a circle in 3rd (Heel to Instep) position, or to either side in 2nd position.

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

**NAME:** I Love A Rainy Night

**DESCRIPTION:** 32 Count, 4 wall, Beginner Line Dance

**CHOREOGRAPHER:** Iris M. Mooney, Florida

**MUSIC TEMPO SUGGESTIONS:**

**Slow:** Heart's Desire by Lee Roy Parnell (116 BPM)

**Medium:** Bop by Dan Seals (124 BPM)

**Fast:** I Love A Rainy Night by Eddie Rabbitt (132 BPM) or Any Moderate to Fast Tempo

### COUNTS/STEP DESCRIPTION

\* Start dancing on lyrics.

#### Side Triple Step Right, Rock/Step, Side Triple Step Left, Rock/Step

1&2) Step Right Foot to Right Side, Step Left Beside Right Foot, Step Right Foot to Right Side

3-4) Rock/Step Left Foot Backwards, Step Right Foot in Place

5&6) Step Left Foot to Left Side, Step Right Beside Left Foot, Step Left Foot to Left Side

7-8) Rock/Step Right Foot Backwards, Step Left Foot in Place

#### Forward Toe Struts with Snaps (R, L, R, L)

9-10) Touch Right Toe Forward, Step Down on Right Foot (Snap Fingers)

11-12) Touch Left Toe Forward, Step Down on Left Foot (Snap Fingers)

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13-14) Touch Right Toe Forward, Step Down on Right Foot (Snap Fingers)

15-16) Touch Left Toe Forward, Step Down on Left Foot (Snap Fingers)

**Right Triple Step Back, Left Triple Step Back, Right Triple Step Back, 1/4 Turn, Side Triple Step**

17&18) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Backwards

19&20) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Backwards

21&22) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Backwards

23-24) 1/4 Turn Left on Ball of Right Foot, Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side

**Walk Forward Three Step, Kick, Walk Backwards Three Steps with a Touch**

25-28) Step Right Foot Forward, Step Left Foot Forward, Step Right Foot Forward, Kick Left Foot Forward

29-32) Step Left Foot Backwards, Step Right Foot Backwards, Step Left Foot Backwards, Touch Right Foot Beside Left Foot

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(weather permitting). It closes 30 minutes before the Zoo closes each evening. This nautically-themed splash park is the perfect place for kids to escape Kentucky's hot summer days! The Calistoga Splash Park at Glacier Run features 42 unique spray events.

The Louisville Zoo has a reciprocity program with over 120 other zoos. If you have a membership with your local zoo, check to see if they have a reciprocal agreement with the Louisville Zoo, it will definitely save you some money. If not, the admission rates are as follows: Adults (12-59) are \$11.95, Children 3-11 and seniors 60+ are \$8.95. During the Convention the Zoo will be open daily from 10:00 am until 5:00 pm and until 7:00 pm on Thursdays, Fridays & Saturdays. If you enjoy visiting zoos, especially well maintained & clean zoos that emphasize humane treatment and natural habitats while making the experience enjoyable to all visitors, then this is a **MUST SEE!** ([www.louisvillezoo.org](http://www.louisvillezoo.org))

## theZOO

LOUISVILLE



# ALL THINGS CONSIDERED

By  
*Ed Foote*



## Bad Advanced Choreography

This month's column is directed to callers, because of the ongoing use of material using Advanced calls which is not smooth for the dancers. The following combinations should not be used:

1. **Heads Wheel Thru - Veer Left.** This combination is widely used, because it is an easy way to start a sequence with an Advanced call and finish in two-faced lines. However, this combination is awkward for the girls, because they are making a sharp turn to the right for the Wheel Thru and then must reverse direction to veer back to the left. Because most callers are men, they often do not think about whether choreography is smooth for the ladies, and the result is widespread use of this awkward combination.

What should be called is: **Heads Lead Right & Veer Left**, because it is much smoother for the girls. The action of Lead Right is a sweeping motion which enables the girls to blend easily into the Veer Left.

2. **From parallel waves: Centers Run, Cross Over Circulate.** This combination is also widely used, but consider the couple facing in after the Centers Run. The end dancer (former center) has forward momentum, but on the Cross Over Circulate the center must go in front of the end dancer. This means the end dancer must come to an abrupt halt to allow the center dancer to go first, and this abrupt halt is awkward.

Also, in doing the Centers Run, the ends had to dodge to the right. To do an immediate Cross Over Circulate means they must reverse direction back to their left.

The solution: After the Centers Run and before the Cross Over Circulate, insert **Centers Trade**. This helps erase the effect of the dodge for the original ends, and smooths out the call for all the dancers.

Example: From standard waves with boys as ends and girls as centers: DO NOT

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CALL: Swing Thru - Boys Run - Cross Over Circulate. INSTEAD CALL: Swing Thru - Boys Run - Girls Trade - Cross Over Circulate.

3. **From lines facing out: Wheel & Deal, Spin the Windmill Left.** This is a reversal of body flow for the original left-hand couple in the line facing out. The Wheel & Deal has them moving toward their right, then they are directed to move to the left. Even if the Spin the Windmill command is given quickly, it is still not very smooth for them.

The solution: After the Wheel & Deal, call: Spin the Windmill **Right**. This dances very smooth.

4. **Chain Reaction - Acey Deucey or Motivate - Acey Deucey.** These combinations should not be used, because it is overflow for the centers. The first call finishes with a Cast 3/4 for the centers, Acey Deucey has the centers doing another Cast 1/2. Any turning motion over 360 degrees is considered excessive. Some callers use these combinations, either as prepared material or in sight calling, because they see that the Acey Deucey will give them either a Right & Left Grand get-out or will bring them close to their corner. But the effect is terrible for the centers, and these combinations should be avoided.

Note: The combination of **Acey Deucey - Motivate** is even worse. Consider the center facing in. The Acey Deucey is a Cast 1/2, the initial All 8 Circulate for the Motivate is another cast 1/2 action without hands, and this is followed by the Centers casting 3/4. The result is a 1 + 3/4 casting motion (630 degrees), which is awful overflow.

# MOORE ON CONTRA

By  
*Paul Moore*



## On Witches and Warlocks

'Tis again the time for ghosties and ghoulies and things that go bump in the night.

The last day of October/first day of November has been celebrated in many cultures of the Northern Hemisphere. From one perspective, it marks the end of harvest; the crops are in and it is time to celebrate the bounty of nature. It was also time to slaughter the animals that had been fattened all summer and fall because the cold weather was approaching and the meat could be smoked and stored.

The date also happens to fall half way between the vernal equinox and the first day of winter. The world is becoming darker. To ward off the darkness, it became a tradition to light huge bonfires. However the derivation of bonfire is "bonefire," because the people used the fires to dispose of the bones of the slaughtered cattle.

All this took on mystic overtones in the years before Christianity was introduced into Britain (England, Scotland, Wales, and Ireland). The rituals supposedly were performed by druidic wizards, and it was a time that the souls entrapped in the earth could roam free.

Of course, Christianity took over samhain (pronounced sowan), and made it All Hallows Eve. There are two traditions here: one is the remembrance of the dead as the world begins to die (winter); the second is the haunting of the world by the dead. From the second tradition we get Halloween (Hallowed Evening), and costumed ghosts, witches, wizards, and other fantastic beings. I do not know how these celebrations of the cycle of nature turned into a chance for youth to extort goodies.

It is enough to say that the end of October has thoroughly infiltrated our

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culture, from the mundane candy corn, to Halloween costumes (which seem to go on sale even before Labor Day is over), to serious literature and music. There is "Night on Bald Mountain" and "Valpurgis Nacht" And we dare not (if cannot) forget Mickey Mouse as the Sourcerer's Apprentice.

In 1995 a new piece of Halloween music came out, and it became an immediate hit among fiddle players. "Wizard's Walk" by Jay Ungar has all the feeling of wizards walking among us. It is written in a minor key, and there is a striking change of tone from the first half of the tune to the second. Though it has been out for close to fifteen years, it is still a work in progress. I copied out one version of the tune from the internet, then Jay was kind enough to share the latest version. He has made some minor changes in the melody, but the changes make the tune even more effective. Here is the latest version:

### The Wizard's Walk

♩ = 120 by Jay Ungar

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If you would like to hear the tune, go to U-Tube on the internet and type in "Wizard's Walk" in the search panel. There are many versions of the tune. Most of them are straightforward playings, though there is a version done by a Celtic Rock Band.

Jay's daughter Ruthie wrote a truly ingenious dance for the tune. It takes full advantage of the mood of the music. The first half, in a minor key, moves the dancers smoothly around in a circular pattern. In the second half, still in a minor

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key, the music becomes intense and frantic and so does the dance. Here is the dance.

The Wizard's Walk by Ruth Ungar

Formation: alternate duple

Music: title tune only

Intro: - - - -, with neighbor couple circle left half way

1-8: - - balance the circle, — circle half way

9-16: - - balance the circle, start on the side grand chain\*

17-24: - - - -, - - and one more hand

25-32: - - left gypsy partner\*\*, - - balance and swing partner\*\*\*

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

41-48: - - - -, Wizard's Walk\*\*\*\*

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

57-64: - - - -, new neighbors circle left half way

\* For square dancers, the grand chain is a square thru 4 hands; the fourth hand ends back where the square thru started, facing the neighbor. One hand more is a pull by the neighbor by the right and turn one quarter to face the partner.

\*\*The natural flow is the do a left-handed movement, in this case a gypsy. A gypsy is left shoulder to left shoulder and walk around the pivot point back to original side and facing partner.

\*\*\*Balance and swing is 16 counts, usually 4 counts to balance and 12 to swing. There is a change in the feel of the music, so the swing is more intense than the first half of the dance. Finish the swing back to back with the first couple you danced with – or, face your original direction, the ones facing down and the twos facing up.

\*\*\*\*Wizard's Walk is the highlight of the dance. Be careful to stay facing the same direction throughout the movement. The ones step to the outside and go down the outside past the twos (only one couple), while the twos stay in the center and move up one position. The ones then go into the center and the twos to the outside to move forward past one more couple. The ones then step to the outside and the twos into the center and everyone backs up one position. The ones come into the center and the twos to the outside and back up past one couple. Everyone should be back to the starting position of the Wizard's Walk.

The first half of the dance is smooth and flowing, and is pretty standard. Couples one and two join hands to circle left half way in four steps, then balance forward and back in four counts. Repeat to get back to home. Start with the neighbor with the right hand to do a square thru of standard speed (not a slow square thru) and go five hands which leaves everyone facing the center and at the partner. See saw the partner – walk around each other by the left shoulder. I don't know if Ruth intended to just make the body flow correct or if there was something deeper. According to legend, witches dance to the right, while most people dance circles to the left. I kind of like the idea that this in the conversion point from an ordinary dance to something magical.

The left shoulder gypsy is the opposite direction of the square thru and of the following swing. The balance toward the partner cancels the flow and allows the dancers to reverse direction. Be sure to finish the swing exactly at the end of the phrase and face away from the couple you just danced with and be ready to start the Wizard's Walk on the first beat of the phrase. Just a quick note about the Wizard's Walk: I have danced it as written, a no-hands movement; but I have also danced it with partners holding inside hands, so the ones go over one couple and under the next, then the ones back over that same couple and under the first couple.

May you have a happy and safe Halloween – Trick or Treat!

Many thanks to Jay Ungar and Molly Mason for the new version of the music and the permission to reprint it. Check out their website: [www.jayandmolly.com](http://www.jayandmolly.com). Be sure to catch them in concert when they are in your neighborhood.

## **WRDLC Rounds For The Quarter**

Phase II: Few Cents Short – Phase II 2 Step

Choreographers – Mike and Michelle Seurer – Atlantic 7-87019

Phase II: Bop To The Music – Phase II 2 Step

Choreographers – Jan and Charlie Bitter – Collectible 6108

Bonus Round: With Love – Phase II Waltz

Choreographers – Kathy and Tom Nickel – Roper 272

Phase III: Time In A Bottle – Phase III Waltz

Choreographers – Erin and Scot Byars – CD Rhino/Wea Booooo2juc

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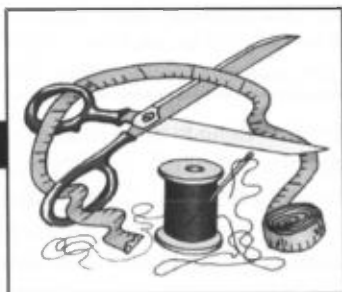
Phase IV+1: Run Around Sue – Phase IV+1 Single Swing

Choreographer – Bob Paull – Star 138a



# SEW ON & SEW FORTH

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



## Style = Fit + Attitude

To really be in **STYLE** – listen to your Mother – stand up straight, shoulders back and head high. Your style is evident in the carriage of your body and the expression on your face. Look people in the eye and they will look at your smile and not your middle. Confidence is an attitude that means you are comfortable with yourself. Graciousness means that you are courteous, kind and pleasant toward others. These traits will be remembered long after people have forgotten what your dress looked like.

Volumes have been written about what you should wear to look thinner. Optical illusions can only go so far. While these ideas may be some what effective when applied to a tailored business suit, on a full skirted square dance dress with a 60 yard petticoat they don't work as well. Exactly how much '*smaller*' can black really make a person appear? Besides, everyone knows that you are wearing black to look smaller. Do you want to look a tiny bit smaller in a dull dark dress? Or, do you want to a dress in your favorite bright color that brings out the sparkle in your eyes?

It is much better to have one ensemble in a great color, that fits perfectly than a closet full of stuff that is not quite right. European women have much smaller closets than we do. They choose each item carefully for fit and color. Be very selective about what you allow to take up space in your closet. A blouse that '*almost*' fits **doesn't** fit. Buttons that gape or a neck line too low will make you feel uncomfortable. Remove any items that do not fit from your closet. Toss them out right now. Letting them hang in the back for several years will not improve their fit or their looks.

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

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***We would love to send you complimentary copies of American square Dance for your graduating class! We just need to know when and how many!***

The first thing to do to make your blouses and bodices look and fit better is buy a fitted bra. A properly fitted bra will not only make you look better, you will also be more comfortable. Some women think that bras don't show because they are foundation garments, but a beautiful house can not be built without a proper foundation. Go to a store that has a corsetier. They are fitters that are specially trained to fit undergarments. Better stores have a larger range of sizes so you don't have to settle for an 'almost' fit. **Size** does not matter, it is **fit** that counts.

- a. The bra must touch the breast bone in the center of the chest
- b. A loss or gain of 10 pounds will change the bra size
- c. The need for a bra band extender means the bra does not fit properly.
- d. Elastic does not last forever. If there is no stretch left, toss the bra.
- e. The bra cups should not hang over the chest band. Tighten the straps. If the straps won't stay tight then sew them in place.
- f. If the band rides up in the back go down a chest size and up a cup size.
- g. Under wires - Saying that all under wire bras are uncomfortable is like saying all shoes are uncomfortable. Just like shoes, bras must be properly fitted. 'C' and larger cup sizes look and fit better in under wires.

When you are trying on a garment you must always have on the same bra that you will be wearing with that garment. Think of the difference between sports bras and bustiers. Changing bras will change the fit of the garment. The bust line should be as far as possible from the waist line.

Wearing anything around the waist, except a belt, widens the middle. Cell phones, pagers, cameras and belt purses cause a lumpy tool belt look. A gadget could get knocked off the belt in the middle of a square and be damaged or someone could step on it and fall. Make a 'Concealed Pocket' to wear under the skirt or put an 'Invisible Pocket' in a side seam. Reduce the amount of stuff that you carry around and your skirt will hang more evenly.

To make a skirt the right length don't roll the waist band, that will add extra inches to your middle. The roll can come undone during the dance and result in a droopy hem line. It is usually easier to shorten a skirt by cutting off the waist band, removing excess length and making a new waist band. All of your skirts should be the same length. There are many ideas of the 'perfect' skirt length. One guide line is to use the back-waist length. Have a friend measure from the back bone at the base of your neck to the waist line. For a short skirt the formula is 1 1/2 times your back-waist length for a prairie length it is 2 times your back-waist length. These are guide lines, the actual perfect skirt length is the one that makes you feel the most comfortable. Skirt lengths have gone up and down through out history, and square dance skirts have mirrored the fashion trends.

Your style should reflect your personality. Fit and comfort are the first factors to be considered when picking out a new ensemble. Color and design are important, but they will not make up for proper fit. If you are comfortable in your clothes it will show in your face and your attitude.

# POINT OF ORDER



*From Kappie Kappenman*

## **From Charles Naddeo**

*Blue Book – July/August 1983*

In the early 1940's, the Square Dance leaders felt that Square Dancing needed a set of rules that would set Square Dancing apart from ballroom dancing. The Square Dancer's Code of Ethics came into existence here in Southern California and was soon universally accepted. The two rules that have, for years been stressed are Courtesy and Friendliness. For many years Square Dancers observed these rules to the letter and everywhere you went you could be sure if there were Square Dancers present, you were among friends who would show you every Courtesy, make you feel at home and be reluctant to leave at the end of a dance or a meeting.

In today's hectic world where everyone is striving to be a success in their work, at home and at their hobby, which is Square Dancing, there is a growing tendency to ignore the rules. We get to a dance or a meeting filled with our own need to show how much we know, and get impatient with those who cannot match our own level of expertise. We forget to be Courteous, to be Friendly unless by doing so we advance to a higher (so called) level of dance or office.

I believe it is time that we all set aside a small part of our mind as a Shedding Room

In that part of the mind, set up as a Shedding Room, would be placed Affectation, Bias and Bigotry. There would be shelves for Pettiness, Intolerance, Partisanship, Foregone Conclusions and Hasty Judgments. Stacked in one corner of the room would be Evasion, Subterfuge, Pretense and Insincerity. A member could literally walk into the Shedding Room a bully and come out a "nice guy", or enter the room a demagogue and emerge an attentive listener. With this system being used by all, the atmosphere in the hall or in a meeting would encourage Common Sense, Friendliness and Understanding. It would inspire Leadership as no time would be wasted on Petti-

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    - Vol. 1: Tea Cup Chain to Relay the Deucey
    - 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
    - Vol. 1: Pass The Sea to Zig Zag/Zag Zig
    - Vol. 2: Switch To A Diamond to Trail Off
  - ROUND DANCE** with Bob & Edna Faudree
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ness or Bias.

Having eliminated these bad habits and discovering how much more we enjoy the dance or meeting, we would find less and less room would be needed for the Shedding Room. The idea of purging ones self of all those habits that retard positive growth is reasonable and necessary. Necessary, because Courtesy and Friendliness are the Foundation Blocks of a successful club.

We are fast approaching that time when we accept the fact that there are many people practicing their own form of Square Dancing. They are all part of the Square Dance Family, each with a separate room where they can enjoy their own style of dance. There is also a big room where they all periodically get together and dance to the Basic Mainstream Calls as friends because all Bias, Inflated Ego, Pettiness and Intolerance was stored away in the Shedding Room.

Wouldn't it be wonderful if we all played this harmless game which can be played anywhere, anytime. To go to a dance would again be a pleasure and fun, because everyone would be Courteous and Understanding. You would recognize everyone as friends because the hand of Friendship was extended to greet you when you arrived, and always there to help you through the calls, and to wish you a safe journey home.

It would be, and could be Wonderful, and it can happen if we set up our own Shedding Room. It can be done if we try.

**GIVE IT SOME THOUGHT!**

## Satisfaction Guaranteed

The guerrilla guide to getting what you paid for (without getting arrested)

By Ben Popken

*Ben Popken is the editor of Consumerist.com, a blog about customer service.*

Mona Shaw walked into her local Comcast customer-service office one day last summer swinging a claw hammer. The feisty 75-year-old clobbered several pieces of office equipment before she was stopped. "Now do I have your attention?" she asked.

Reliable phone service was critical for Shaw and her husband. They lived in rural Bristow, Virginia, with no neighbors nearby and a history of calling for emergency medical assistance. The Shaws were switching to a Comcast phone-internet-TV package, but after days of spotty phone service, a botched installation attempt, a missed service appointment, and blithe indifference, Shaw decided to visit the Comcast office.

She waited two hours for the manager before a customer-service rep announced that he had gone home for the day. Shaw went back to her house and fetched her hammer. "They thought just because we're old enough to get Social Security that we lack both brains and backbone," Shaw told The Washington Post.

Was Mona Shaw's reaction extreme? You bet. She received a three-month suspended sentence for disorderly conduct, a \$345 fine for damages, and a year-long restraining order that barred her from going near the Comcast office. Consumers across the nation identified with her frustration.

*This article written by Ben Popken was sent to me by a great many readers. I like the piece on many levels. It demonstrates that a great many businesses are in business only to make the sale. They are not in business to service the customer after the sale. We have all experienced sales people working hard to get our business only to disappear after the sale. It may be being placed on hold on the telephone, it may be being transferred from one person to another all of whom express sympathy, but can not provide any assistance. It may be that you are just completely ignored. Now let me ask you a question, "Is your Square or Round dance club treating your dancers that way?" Do you work hard to get new dancers in your club or organization and once they are members you promptly ignore them? Do you take the other end of the spectrum and as soon as you get a*

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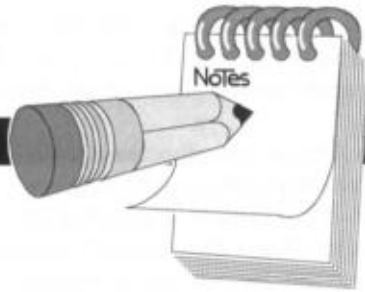
*new member you tell them they must serve in some official capacity, even before they have spent time dancing with you? While it is true that new dancers are the important to our industry, it is also important to keep our current dancers. Does your club have cliques that exclude new dancers? Does your club display a political aura that discourages dancers from participating or make them feel unwelcome? Does your club have a door greeter to make sure that every one who enters, whether a visitor or member is welcomed. Does your club have someone who call any member who misses a dance to tell them that they were missed? Does everyone who enters you club feel welcome to the point where they will want to return? Callers, are you calling to the floor? Are your dancers having a good time or are they just standing in lines hoping to get back into the dance flow? Are your dancers smiling, laughing and having fun on the floor? Dancing is a recreation and as such we must not only get dancers on the floor, we must make them want to come back, again and again. They will if they feel welcome, have fun and at no time feel that they have received the poor service represented by us, not servicing the sale.*

*Sent Anonymously*

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# WHAT'S AHEAD



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

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

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

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

### USA National Square Dance Conv.

June 23-26, 2010 – Louisville, KY

June 22-25, 2011 – Detroit, MI

June 27-30, 2012 – Spokane, WA

### Intl. Assoc. of Gay Square Dancers:

July 1-4, 2010 – Chicago, IL

July 1-4, 2011 – Atlanta, GA

## OCTOBER 2009

2-3 **FLORIDA** – 6th Annual “Thrill in the Ville”, Jacksonville; 904-699-7833 – [ljwall@comcast.net](mailto:ljwall@comcast.net) – [www.2FWD2.com](http://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](mailto:trudesdc@localnet.com); Bob Shotts [rshotts@neo.rr.com](mailto: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](mailto:squaredance@pridervresort.com)

8-12 **NEW HAMPSHIRE** – Northeast Callers School, Manchester; Ken Ritucci 413-734-0591; [kenritucci@aol.com](mailto:kenritucci@aol.com);

[www.northeastcallersschool.com](http://www.northeastcallersschool.com)

9-10 **ARKANSAS** – 60th Anniversary Arkansas State Square Dance Federation Festival, Ramada Inn, Mountain Home; Vince and Judy Vinciguierre, 6 Vince Lane, Conway, AR 72032; 501-450-9252; [vjvin@cyberback.com](mailto:vjvin@cyberback.com)

9-10 **FLORIDA** – Daytona Beach Ball, Schnebly Recreation Center, 1101 No. Atlantic Ave., Daytona Beach; John and Judi Corbett, [ladybirddb@cfl.rr.com](mailto:ladybirddb@cfl.rr.com), 386-767-2266

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](http://www.NShukayr.com)

16-17 **TENNESSEE** – 47th Mid-South Square & Round Dance Festival, St. Paul Methodist Church, 2949 Daview Plantation Road, Memphis; Mary Ann Walker, [Walker5252@aol.com](mailto:Walker5252@aol.com), 901-628-4356

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

16-18 **MISSOURI** – 50th Missouri State Square & Round Dance Festival, Raymore-Peculiar High School, Peculiar, Missouri; [www.festival.squaredancemissouri.com](http://www.festival.squaredancemissouri.com); [festival@squaredancemissouri.com](mailto:festival@squaredancemissouri.com)

16-18 **NORTH CAROLINA** – Fontana Dam “Octoberfest” Square Dance and Round Dance Weekend; Maggie 1-256-435-4471 or [maggie1@cableone.net](mailto:maggie1@cableone.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](mailto:ljwall@comcast.net)

22-25 **FLORIDA** – Florida Camporee, Blueberry Hill RV Park, Bushnell; [johnide@embarqmail.com](mailto:johnide@embarqmail.com)

23-24 **FLORIDA** – 30th Florida Singles Single-Rama, Kenilworth Lodge, Sebring; [sqdnxfan@aol.com](mailto:sqdnxfan@aol.com)

23-24 **KANSAS** – Fall Festival, Cessna Activity Center, 2744 S. George Washington Blvd., Wichita, KS 67210; [www.WichitaFestival.WeSquareDance.com](http://www.WichitaFestival.WeSquareDance.com); [btsgough@yahoo.com](mailto:btsgough@yahoo.com); 316-371-3991

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](mailto:murielrsvpsrc@mchsi.com); Paul and Cheryl 850-939-6688 or Dave 850-455-5160

## NOVEMBER 2009

6-7 **FLORIDA** – 56th O’Leno Hoe-down, O’Leno State Park, High

Springs; Mary Chesnut, P.O. Box 1498, Gainesville, FL 32602; 352-378-2577 (days), 352-475-2550 (eves)

6-7 **LOUISIANA** – Tammany Twirlers 47th Square & Round Dance Festival, Slidell; [robmoore@bellsouth.net](mailto:robmoore@bellsouth.net) or [www.geocities.com/tammanytwirlers/index.htm](http://www.geocities.com/tammanytwirlers/index.htm)

8 **ILLINOIS** – RRADA Dance, Concordia Lutheran Church Gym, 7224 North Second Street, Machesney Park; 815-238-3460, [audrey1020@live.com](mailto:audrey1020@live.com)

8 **NEW JERSEY** – Northern New Jersey Square Dancers Association 35th Annual Mini Festival; Tentative Location: Bridgewater-Raritan Middle School, Merriwood Drive, Bridgewater, NJ 08807; Rusty and Richard Ball 973-838-0312; Kay Davis 973-697-7765

13-14 **FLORIDA** - West Coast Fall Fun Fest, Bartow Civic Center, Bartow; [annonslocum@juno.com](mailto:annonslocum@juno.com)

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

19-23 **NEVADA** – Silver State Caller College, John Ascuaga’s Nugget Hotel and Casino, Sparks, [nshukayr@gmail.com](mailto:nshukayr@gmail.com); Doug Davis 509-979-2612; [DDavisP@aol.com](mailto:DDavisP@aol.com); Hanna Tenenbaum [hannainsweden@yahoo.com](mailto:hannainsweden@yahoo.com)

20-21 **FLORIDA** – Northeast Association’s Fall Festival, Christ the King Catholic Church, 742 Arlington Road, Jacksonville; Sam and Mary Starling 904-786-3311

20-21 **TENNESSEE** – 36th Annual Turkey Strut, Grand Hotel & Resort, Pigeon Forge; [jjjbigger@charger.net](mailto:jjjbigger@charger.net); [www.turkeystrutsquaredance.com](http://www.turkeystrutsquaredance.com)

26-29 **OKLAHOMA** – Square-L-



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

## JANUARY 2010

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

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

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

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

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

## FEBRUARY 2010

5-6 **FLORIDA** – Cypress Gardens Ball, Best Western Admiral's Inn, Cypress Gardens Boulevard, Winter Haven; Margot and Keith Stevens, 4356 Ashton Club Drive, Lake Wales, FL; keith@keithstevens.com; 863-326-9774

12-13 **FLORIDA** – 31st Annual Blue-Grey Square Dance - Rountree-Moore Toyota Indoor Showroom, 1232 West U.S. Highway 90, Lake City; www.dixiedancers.net

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

19-20 **FLORIDA** – 50th Annual

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

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

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

## MARCH 2010

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

19-20 **FLORIDA** – Central Florida Square & Round Dance Assoc. 10th Annual Shamrock Swing, La Hacienda Center, 1200 Avenida Central, The Villages; Bob and Jennie Courter 352-751-1009; courj14720@thevillages.net

26-27 **ALABAMA** – 57th Alabama Jubilee, "AT THE HOP", BSDA Friendship Hall, 1024 Old Walkers Chapel Road, Fultondale; Anita or Richard Southern, P.O. Box 877, Pell City, AL 35125; 205-338-1787; anitasouthern@coosahs.net

## APRIL 2010

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

16-18 **FLORIDA** – 57th Florida Square and Round Convention Fourth Annual Party Weekend - Deerhaven Retreat and Conference Center, 47924 NFS 540-2, Paisley, FL 32767; Randy and Carol Poole at carpoole@earthlink.net

23-24 **MAINE** – 52nd New England Square and Round Dance Convention,

Hill Street School Complex, Biddeford;  
Rob and Sally Petit 207-510-1294;  
www.NESRDC.org

23-24 **NORTH DAKOTA** – 58th  
North Dakota Square, Round and Clog-  
ging Convention, Memorial Building  
& Armory, 417 5th Street, Devils Lake;  
John and Linda Frelich 701-398-5162;  
jlfrelich@gondtc.com; Rex and Joyce  
Baker 701-662-6766;  
jcbakernd@hotmail.com

30-May 2 **WEST VIRGINIA** –  
20th Annual Pipestem “Fun Seekers”  
Fling, Pipestem State Park Resort, WV;  
Paul and Nita Walker, 704-782-2616;  
Goo627@aol.com

## MAY 2010

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

7-9 **OHIO** – 50th Ohio Dance Con-  
vention, Bertram Inn & Conference  
Center, Aurora 44202; Bob AND Judy  
Calkins, 8772 Arrowood Dr., Mentor,  
OH 44060; Calkins8772@oh.rr.com;  
www.squaredancing.com/cleveland/  
conv2008.htm

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

23-29 **NORTH CAROLINA** – 87th  
Accent On Rounds Fontana Village,  
Fontana Dam; Kincaid-  
AccentOnRounds@aol.com;  
www.dancerounds.info/kincaid; 301-  
935-5227

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

## JUNE 2010

11-13 **COLORADO** – 55th Colo-  
rado State Square Dance Festival,  
Sundance Spin, Rocky Mountain Re-  
sort, Keystone Resorts Conference  
Center, 633 Tennis Club Road, Key-  
stone, CO 80435,  
www.sundancespin.com

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

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

## JULY 2010

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

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

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](mailto:r w v j b r o w n @ e a s t l i n k . c a); [www.squaredance.ns.ca](http://www.squaredance.ns.ca)

## AUGUST 2010

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

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

19-23 **CALIFORNIA** – Norcal Callers School, Sunnyvale Presbyterian Church, 728 W Fremont Ave, Sunnyvale; Ken Ritucci 413-734-0591, [KenRitucci@aol.com](mailto:KenRitucci@aol.com)

20-21 **NORTH CAROLINA** – 21st North Carolina State Convention, North Raleigh Hilton Convention Center, Raleigh; [www.ncFederation.org](http://www.ncFederation.org); Lesley and Debbie Green 919-598-1104; Paul and Nita Walker, 704-782-2616 [Goof627@aol.com](mailto:Goof627@aol.com)

## SEPTEMBER 2010

12-18 **NORTH CAROLINA** – 88th Accent On Rounds, Fontana Village, Fontana Dam; Kincaid-

[AccentOnRounds@aol.com](mailto:AccentOnRounds@aol.com); [www.dancerounds.info/kincaid](http://www.dancerounds.info/kincaid); 301-935-5227

## NOVEMBER 2010

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

## JANUARY 2011

20-22 **FLORIDA** – Florida Winter Festival, Lakeland Center, 401 W. Lime Street, Lakeland; Linda Saunders, [johnnysa@aol.com](mailto:johnnysa@aol.com) or 386-428-1496

## JUNE 2011

22-25 **MICHIGAN** – 60th National Square Dance Convention, Cobo Center, One Washington Blvd., Detroit, Michigan 48226; [generalchairman@60nsdc.com](mailto:generalchairman@60nsdc.com); [www.60nsdc.com](http://www.60nsdc.com)

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

## JULY 2011

1-4 **GEORGIA** – Gone with the Windmill, 28th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, PO Box 1553, Atlanta GA 80333, [www.atlanta2011.com](http://www.atlanta2011.com)

## AUGUST 2011

5-7 **WISCONSIN** – 52nd Wisconsin Square & Round Dance Convention, De Forest High School; June Myklebust and Bob Dahnert, 7851 Wernick Rd., De Forest, WI 53532; 6 0 8 - 8 4 6 - 9 1 0 4 ; [jmyklebust@centurytel.net](mailto:jmyklebust@centurytel.net); [www.wisquaredanceconvention.org](http://www.wisquaredanceconvention.org)

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