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Editorial	5	On The Record – Rounds	27
The Wisconsin ROQ	5	The Country Line	30
CALLERLAB Viewpoints	6	Partner, Partner, Come Out Wherever You Are!	33
Basic and Mainstream Teaching Order	6	All Things Considered	35
On The Record – Squares	9	Moore On Contra	36
American Callers' Association Viewpoints	15	Sew On & Sew Forth	40
Cue Tips	18	Point Of Order	43
What Is Square Dancing?	19	From The Mail Room	46
59th National Square Dance Convention	21	Advertiser Index	46
Creative Choreography	23	President's Charity Ball	47
Your Rovin' Corner	25	Corben Geiss	47
		What's Ahead	48
		Classifieds	52

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"The International Magazine of Square Dancing"

Publishers/Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

EDITORIAL

*From
Bill Boyd*



This is December, a month in which many of us will celebrate Christmas, and to steal a line from an old newspaper column, "Yes, Virginia, there is a Santa Claus." For Square Dancers, Santa Clause, lives' in the heart of the numerous square dance events, many of which are used to raise money for charitable causes. For Square Dancers, many of us just find dance parties and go to just enjoy ourselves. For many of us we put on dance parties for our churches, synagogues and other places of worship, so that people who have never Square Danced before can enjoy our activity with a one night party. For many of us it is just a time of worship, celebration and reflection. When we consider Christmas gifts, I ask you to consider time. Donate a little time to visit old friends. Donate a little time to visit you local hospital. Donate a little time to help a local charity. Donate a little time to say thank you for just being a friend. If you choose to spend a little money on a friend or loved one, buy them a ribbon for the National Square Dance Convention, The Mid America Convention, and your local State Convention. While you're at it, buy yourself a ribbon for the same event, go and dance with your friends. Take time this Christmas to look for the good in others. Try to remember that from time to time everyone has difficulties, be understanding, helpful and kind. Square Dancers are some of the best people in the world, so all of the above is easy for us, let's show the world what great people Square Dancers are and let all of us celebrate this season. Have your self a merry Christmas and a joyous holiday season.

The Wisconsin ROQ December, January, & February

Phase II

Footsteps - Ph II TS

Choreo: Tony Speranzo

Record: Daniel O'Donnel CD
"Greatest Hits"

Goody Goody - Ph II TS

Choreo: Nariaki & Hideko Aoyama

Record: Coll 0108

Somebody Else's Moon - Ph II WZ

Choreo - Patricia Hintz

Record: Epic 34-7491

Phase II Bonus

Mickey's House - Ph II TS

Choreo: Casey & Sharon Parker

Record: I-Tunes Download

Phase III

Good Luck Charm - Ph III JV

Choreo: Larry & Susan Sperry

Record: 447-0636 or Walmart
Download or Amazon Download

Phase IV

You Only You - Ph IV WZ

Choreo: Bill & Maxine Ross

Record: MCA 52737

CALLERLAB VIEWPOINTS



By
Tom Rudebock

Basic and Mainstream Teaching Order

In August 2009 the CALLERLAB Mainstream Committee approved a new teaching order for the Basic and Mainstream Program. The Basic Mainstream Program is the cornerstone of the activity. It is, however, more than a listing of calls – it is also a recommended teaching order.

The recommended teaching order is still only a recommendation. Most experienced callers will continue to teach using their own proven methods. Many of the personal changes callers have made over the years in their own teaching have been addressed in this new document. On the other hand, someone new to calling or a caller teaching for the first time now has a progression list to follow with many experienced callers providing input to shape and mold it.

A brief reflection of the past provides some insight to the new Recommended Teaching Order. In 1974 CALLERLAB adopted the “Sets In Order Basic 50 Program” of calls as well as the “Extended 75”. In 1977, Basic 1-38 was approved. Basic 1-34, Extended 35-47, and Mainstream 46-48 were approved in 1980. In 1981, Basic and Extended Basic were merged. As the activity evolved so did the program list. Some calls were dropped and others were added, but not always impacting the teaching order in the best way. This standardization helped the activity in a tremendous way and allowed dancers around the United States and the world to dance together. Dancers and callers could finally travel from dance to dance with the same expectations of fun and fellowship.

In 2004 the Mainstream Committee agreed to address some teaching order problems. A focus group was formed with the desire of compiling a more concise teaching order. An agreement was made to compile a document rationalizing the steps to be taken in forming a teaching order. The result of this study is a wonderful document titled *Teaching Order Design Principles* (www.callerlab.org/DancePrograms/DanceProgramDocuments/tabid/610/grm2catid/30/Default.aspx). Every caller that teaches square dancing should read and apply it to their teaching.

As a result of this research the new Basic Mainstream Teaching Order Recommendation was developed. The Basic Program is now separated into Parts A and

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B. Each call is listed in the order of its teaching sequence. The previously taught calls lead to a better understanding of the calls that follow. Part A provides the building blocks for the calls in Part B and then into the Mainstream Program.

Part A could be a destination, stand alone program for those who want to enjoy an evening of dance with only a limited number of calls rather than being in a continuous learning mode. This program can also be a source of calls that could be used for fun or party nights.

A combination of Parts A & B can be a stand-alone program for those wishing a little more challenge, but not a continuous leaning mode. This program also adds more variety with the introduction of different formations. With research a caller can find material that will provide fun and interesting dancing for either of these two programs.

The Mainstream Program is the destination program of many clubs. This program provides dancing, uses more calls, and provides more challenge for those with that time and desire.

Dancers should not be encouraged to move on to the next program until they feel competent and comfortable with what they have learned. In fact, it may be the desire of some dancers not to move to the next program. For those dancers wishing to have a little more challenge, but not learn more calls, callers can use different partner arrangements, sequences and relationships to add more choreographic variety.

This separation of calls also allows for a breaking point where dances for the new dancer can be held to give everyone an opportunity to experience a whole evening of dancing without instruction. In addition, logical breaking points can provide an opportunity for other clubs to be invited to join in for fun and fellowship.

Is this a perfect teaching order? Maybe not for everyone. Could amendments be made to improve this teaching order? Sure, but a strong case would have to be made supporting the *Teaching Order Design Principles*. The CALLERLAB Mainstream Committee welcomes any suggestions you may have.

CALLERLAB is a democratic member run organization. Your input is important!

Tim Marriner, of the Executive Committee, also provided valuable input for this article.



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Merry Christmas everyone!

Hit Me With Your Best Shot (Crown CRC 183)

Matt Worley

A cover of the first single from Pat Benatare's 1980 album "Crimes Of Passion". It sold over 1 million copies and peaked at #9 on the Billboard Hot 100. Upbeat mix of guitar stylings, organ, bass, electronic keyboard and percussion that begs you to dance. Harmonize the tag lines. 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.*

Free And Easy (ESP 342)

Tom Miller

A Dierks Bently hit from the album "Long Trip Alone". A gentle dance tune with a mix of guitars, steel, bass and drums. A rolling rhythm track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

Any Old Wind That Blows (ESP 1126)

Elmer Sheffield

From a 1973 album of the same name by Johnny Cash. A rolling banjo, steel, acoustic guitar, mandolin, bass and drums in a mix where the instruments compliment each other. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru 2, Step to a Wave, Ladies Trade, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Boys Fold, Swing Corner, Promenade.*

I Dig Rock & Roll Music (Fine Tunes FT 146)

Vic and Shauna Kaaria

A release by Peter, Paul and Mary in 1967. It peaked at #9 on the Billboard Top 100. Guitars, percussion and bass. Non intrusive background vocals. Harmonize this one. Try it for patter. Available on vinyl, CD and MP3. The vinyl instrumental does not have any background vocals. The CD has extra tracks: melody and low background vocal, no melody and low background vocals, no melody with background vocals and no melody no background vocals. *Hds (Sds) Promenade Half, SquareThru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing Corner, Promenade.*

Just A Memory (Grammophone GP303)

J. Jestin and J. Kromer

Piano, bass, guitar, harmonica, and drums in a simple melodic mix. Gentle relaxing tempo, Harmonize this one. Available on vinyl, CD and MP3. *Hds (Sds)*

Promenade Half, Pass the Ocean, Double Pass Thru, First Go Left, Next Go Right, Pass Thru, Wheel & Deal, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.

I Can't Fight This Feeling (Royal RYL 164)

Jerry Story

A #1 power ballad from REO Speedwagon in 1984. Croon this one. Piano, guitar, fiddle, sax, steel and bass with just enough percussion. Chases fill out the sound. Signature Royal sound. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru 2, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge, Balance, Circulate, Girls Trade, Boys Run, Boys Trade, Couples Trade, All Promenade.*

Dizzy (Royal RYL 1207)

Patty Greene

Written by Tommy Roe and Freddy Weller. Released in 1969 it reached #1 in both the U.S. and the U.K. Half way up the energy scale. Steel, piano, fiddle, guitar, bass, sax and drums. A good solid beat that says let's dance. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.*

What A Day For A Daydream (Solid Gold SG 512)

Bob Asp

A hit for the Lovin' Spoonful. Lots of energy in a mix of an electronic keyboard, harmonica, bass and drums. The CD has an extra no melody track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Swinging On A Star (Sting SIR 380)

Paul Bristow

A song with a humorous slant released by Bing Crosby. The song first appeared in the 1944 motion picture "Going My Way" for which Crosby won an Academy Best Actor Award. Ear candy mix of a steel, fiddle, sax, piano, bass, guitar and drums. Riffs and runs add to fullness. Easy dance tempo. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Single Hinge, Girls Trade, Swing Thru, Boys Run, Tag the Line, Face In, Pass the Ocean, Centers Trade, Recycle, Star Thru, Promenade.*

Daddy Sang Bass (Sting SIR 383)

Ron and Ria Hepden

Classic Country from Johnny Cash. Cash was inducted into the Country Music Hall of Fame in 1980. Floor lifting Gospel. This one pushes the energy meter. Fiddle, steel, guitar, piano, bass and drums. Full sound. Background vocals. Sing along lyrics. Key change in the closer. The vinyl has the background vocals. The CD has an instrumental track with no background vocals. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Bringing Down The Moon (Unicorn UR 302)

Lone Blume

A release by German vocalist Joana Zimmer. Piano, electronic keyboard, sax, bass and drums in a smooth melodic mix. Relaxing tempo. Available on vinyl, CD

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Wonderful White World Of Christmas (BIMusic BIM 02) Dean Black

Upbeat arrangement of chimes, guitar, mandolin, electronic keyboard, piano, bass and drums. A good addition for your season library. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

American Made / CC Waterback (Chicago Country CC 138) Jack Berg

American Made was released by the Oak Ridge Boys in 1983. A parody of the song was used in a Miller Beer commercial. Energy from a banjo, electronic keyboard, guitar, steel, bass and drums mix. A toe tapper that will add zest to your dance. *Hds (Sds) Promenade Half, R & L Thru, Square Thru, R & L Thru, Swing Thru, Boys Run & Roll, Girls Tag, Swing, Promenade.*

CC Waterback is a George Jones classic. Honky tonkin' sounds from a piano, bass, guitar and horns with just enough percussion. Riffs fill out the sound. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Girls U Turn Back, Tch 1/4, Ladies Trade, Swing Corner, Left Allemande, Come Back Promenade.*

Available on CD and MP3. The CD is recorded in 3 keys. For vinyl order: American Made CC-2 and / or CC Waterback CC-1.

Santa Claus Is Coming In A Boogie Woogie Choo Choo Train (ESP 197A)

Gary Shoemake

A good seasonal addition. A cover of a hit by The Tractors. Rockin' piano, with horns, bass, guitar organ and drums. A floor lifter. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

The original recording, with out the seasonal introduction, is ESP 197 Baby Likes To Rock It with the vocal by Elmer Sheffield.

Run Samson Run (Gold Rush GLDR 102)

Scot Brown

A cover of a Neil Sedaka release. A melodic Gospel flavor that rolls right along. Electronic keyboard, banjo, bass and drums. A yodeling song. Try it for patter. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing, Promenade.*

Snowbird (Gold Rush GLDR 105)

Kristina Rowland

An Anne Murray hit. Steel, piano, electronic keyboard, bass and drums. A smooth melodic arrangement. Available on CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Girls Hinge, Diamond Circulate. Cut the Diamond, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

If Hollywood Doesn't Need You (Gold Rush GLDR 111)

Scott Brown

Smooth steel, piano, guitar, banjo, bass, fiddle and drums in a full sound mix with runs and chases that glides right along. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left – Full Turn, DoSaDo, Slide Thru, Square Thru 3, Swing, Promenade.*

Just One More Time (Kalox K 1126)

John Saunders

Guitar, drums, bass, electronic keyboard, piano and fiddle with several instruments sharing the lead. Varied feel with a timing change. A re-release. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) DoSaDo, Half Square Thru, Corner Swing, Allemande Left, Weave the Ring, DoSaDo, Promenade.*

Dixieland (MacGregor MAC 2111)

Tommy Stoye

As the title suggests, a Dixieland sound from an accordion, banjo, bass and guitar. A real toe tapper. A re-release. Available on vinyl, CD and MP3. *Four Ladies Chain, Hds (Sds) Promenade Half, Star Thru, Partner Trade, R & L Thru, Dive Thru, Pass Thru, Swing Corner, Left Allemande, Promenade.*

Today I Started Loving You Again (Pioneer PIO6014)

John Eubanks

A Merle Haggard hit. Also covered by Martina McBride and Kenny Rogers. A mix of guitar, banjo, mandolin, bass and piano that rolls right along. A re-release. Available on CD and MP3. For vinyl order PIO 104. The vocal is by Mick Howard. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back, Swing, Promenade.*



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Honky Tonk Heroes (Rhythm RHY 263)

Ken Bower

A cover of a 1973 Waylon Jennings release. Driving guitars with a bass, piano, drums and steel in a mix that makes you want to dance. Key modulation in the closer. Available on CD. *Hds (Sds) Promenade Half, Pass Thru, Partner Trade, Left Hand Star to Corner, DoSaDo, Swing Thru, Boys Trade, Girls Turn Back, Promenade.*

Lovers Live Longer (Rhythm RHY 266)

Wade Driver

A Bellamy Brothers hit. A sweet dance mix of a steel, guitar, piano, bass and drums. Chases give it a full sound. Available on CD. *Standard Ferris Wheel Figure.*

Hey Baby (Sting SIR 601)

Jack Borgstrom

Lift the floor with this rolling mix. Banjo, bass, electronic keyboard, guitar, piano and drums mixed for a full sound. A re-release. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Mama Mia, I Love You (Snow SNW 1001)

Tommy Larsen

Love sounds from a guitar, bass, fiddle, electronic keyboard, steel and percussion. Chases with answers give a full sound. Key change in closer. A re-release. Available on CD and MP3. For vinyl order SNW 101. *Hds (Sds) Promenade Half,*

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Honky Tonk Christmas (Square Tunes ST 1075)

Hunter Keller

A 1993 Alan Jackson release. True honky tonkin' style with a steel, sax, guitar, fiddle, bass and drums. A good addition to your season library. Let's dance. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

Call On Me (Tar Heel TAR 180)

Chuck Mashburn

Lots of drive from a fiddle, piano, electronic keyboard, steel, harmonica, guitar and drums. Well mixed for a full sound. Let the music sell this one. This one will get the dancers moving. Available on CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

Hoedowns

Northern Hoedown / Southern Hoedown (Chicago Country CC97) Curt Braffet

Northern hoedown is an electronic arrangement of electric and acoustic guitars and a bass. Curt calls Mainstream on the vocal track

Southern Hoedown has a Bluegrass flavor from a banjo, fiddle, guitar, piano, bass and drums. Curt calls Plus on the vocal track.

Each song is recorded in 3 keys. Available on CD and MP3.

Snowflake Reel / Walk Of Life (Cloverleaf CL 8)

Snowflake Reel has a banjo, mandolin, guitar, bass and drums.

Walk of Life features an electronic keyboard with a guitar, bass and drums.

Available on CD and MP3.

A lot of variety and styles in this months releases. Some will also work for patter. Check them out on you tape service. Until next month keep it Fun and Enthusiastic. Visit with you in the New Year.

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



The Spirit of Christmas Lives in the Club Caller

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away from 1999 to 2009. The American Callers' Association appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. The American Callers' Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers and dancer organizations to speak out on the cumbersome and confusing dance programs

This month's Viewpoint in conjunction with the **Spirit of Christmas** is dedicated to CLUB CALLERS who live the SPIRIT OF CHRISTMAS and contribute so much to square dancing.

The American Callers' Association continues to rightly recognize that potential new dancers demand instant gratification for their time and money spent. The playing field has changed, but square dancing with its sacred cows (programs/levels) has not. All groups of new dancers want a simple way to start having FUN. They state by their absence that they do not want long-term sets of instructional programs. This apparent contradiction between the needs and wants of potential square dancers and the square dance product assures square dancing's demise. The question, "Can this demise be avoided or stopped." The answer is YES. Modernize the dance program which can be taught in as little as three months.

How do we define the club caller? The answer is very simple to describe and

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

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very hard to live. A club caller is more than being a part time employee. Some people may see the caller on the stage calling to his/her club and comment to the caller that it would be nice "to have your job. They come once or twice a week to stand up on the stage calling, teaching, and having a great time." Many callers might shake their heads at this type of a statement and wonder how many people have similar impressions of the job of a "club caller". Perhaps, they do know that the job of club caller is its own special category-long on duties, responsibilities, and time unknown by many people.

It is true that many people see the caller during his or her, two to three hour performance at a club dances. In reality, the club caller, living the SPIRIT OF CHRISTMAS is very generous with his/her time behind the scenes supporting his/her club with great affection. When not up on the stage, many club callers are working full time jobs, raising a family, mowing the yard, helping in the house, and raising a family.

In addition to this, the club caller, must prepare for each dance with a dance program, practice calling techniques, maintain and repair square dancing equipment, read/study square dance literature, assist in the preparation of class recruitment, visit the ill and shut-in dancers, attend funerals of deceased square dance

friends, attend callers and square association meetings, participate in fund raiser activities, schedule and attend square dance presentations for rest home patients, AND A WHOLE HOST OF OTHER DUTIES. Very often free times including weekends are preempted for various square dancing related activities. All of these activities performed by club callers personify themselves as a person living the SPIRIT OF CHRISTMAS ALL YEAR LONG.

The American Callers' Association maintains that the CLUB CALLER is the strength of the club and square dancing. He or she lives the CHRISTMAS SPIRIT all year around. The caller teaches the classes, serves as a gentle advisor, confidant, diplomat, comforter of the conflicted, and visits to the sick in hospitals. At the same time, the caller continues to call the dances and teach the students week after week, month after month, and year after year living the SPIRIT OF CHRISTMAS.

In many ways, the caller becomes the charismatic leader of the club and puts out the fires of conflict. People come to the caller for information and direction. Club callers favor fun, friendship and service over monetary rewards.

In their professional lives, local club callers are military members, bankers, sales executives, public servants, teachers, university professors, business executives, plumbers, electricians, and computer experts.

One fact is certain, no matter the background the caller is a considerate servant to the square dancers and is dedicated to the health of square dancing, his/her club, and square dancers. TO SERVE AS A CLUB CALLER IS A PRICELESS HONOR AND AN EXTRAORDINARY AVOCATION. It includes so many obligations taken for granted. Remember that club callers are the SPIRIT and BACKBONE of square dancing. A Christmas Suggestion to Square Dancers is simple. **Just support them.** This can be a year round Christmas present.

The American Callers' Association is honored to present this tribute and extend the blessings of this joyful season to club callers and wish them a very Merry Christmas and Happy and Healthy New Year.

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 Loulet@aol.com or Dr. Patrick Demerath at pdemerath@uwa.edu.

Until next time: Happy Dancing!

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CUE TIPS

*Selected by
Fran & Jim Kropf*



For Christmas we hope that everyone's "Dreams Come True"!

Dreams Come True

Choreographer: Glen and Jacquie Cooksey, 438 Hamilton, Ottumwa, Iowa 52501
Record: TNT 240; ARTIST: Scott Ludwig; Footwork: Opposite
Rhythm: Waltz RAL Phase II
Sequence: Intro A B A C Meas.

INTRODUCTION

1-4 OP-FCG WALL WAIT 2 MEAS;; APT PT; TOG TCH CP [WALL];

PART A

1-16 BOX;; DIP BK HOLD; REC SCAR; TWKL BJO; MANUV; 2 R TRNS WALL;; BOX;; DIP BK HOLD; REC SCAR; TWKL BJO; MANUV; 2 R TRNS BFLY WALL;;

PART B

1-16 WALTZ AWY & TOG;; SOLO TRN [6] BFLY [WALL];; SD DRAW L & R;; TWRL VIN 3; THRU FC CL BFLY; WALTZ AWY & TOG;; SOLO TRN [6] CP [WALL];; CANTER TWICE;; TWISTY VIN 3; FWD FC CL;

REPEAT A

PART C

1-19 WALTZ AWY & TOG;; SOLO TRN BFLY [WALL];; SD DRAW L&R;; TWRL VIN3; THRU FC CL BFLY; WALTZ AWY & TOG;; SOLO TRN BFLY [WALL];; M CANTER; W CANTER; M CANTER; W CANTER CP [WALL]; TWISTY VIN 3 ; FWD FC CL; DIP BK HOLD TWIST;

Notes: The choreographer for this dance may not agree with each of the ROUNDALAB preferred cues provided in these Head Cues. Supplementary information is shown in [brackets].

What Is Square Dancing?

By Jeff Garbutt

The question is sometimes asked – what is square dancing? Well I suppose the technically correct answer would go something like: “Square dancing is a dance form where groups of 8 people working as a team perform routines as directed by a person known as a caller”.

But of course the technical definition doesn't really do it justice. So let's explore a bit more about what goes in to make up the entity called the “Square Dance Movement”.

To me, square dancing is many things:

Universal: No matter where you go in the world square dancing is the same. The movements have been standardized and are called in the same way, regardless of language. The dance programs used are all standardized and no matter where in the world you learn, you can still dance the same in other parts of the world. You may not be able to converse with some of the other dancers you meet, but you can interact with them.

Easy to learn: One of the first things we learn as children is how to walk. In next to no time you don't have to think about how to do it – you just do it. You don't worry about where your feet go – it's automatic. With most dance forms you then have to learn to place your feet in specific arrangements, you have to learn to walk in a different way which is unnatural. Not so with square dancing. Square dancing is based upon walking in defined directions for defined distances. Which is exactly what walking is. And as walking is one of the most natural things we do – square dancing becomes so easy to learn.

Low stress physical exercise: We all know that exercise is good for you. But it all seems like hard work. Isn't there a form of exercise that is also fun and doesn't seem like hard work? Yes there is – it's called Square Dancing.

Entertaining: The caller is there to entertain you – to make dancers forget about the day to day worries of the world.

Music: Square dancing uses many different types of music, including country and western, rock, jazz, sing-a-longs, gospel.

Interactive: The dance pattern is directed by a caller. The sequences are generally made up “on the spot”. Dancers have to listen to the caller to find out what's next. Callers also have to get a feel for the “mood of the dancers” and

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respond as required – know when to call something exciting and know when to call something more mellow. This two way interaction truly makes square dancing unique.

Fun: Ask any square dancer how much fun they have!

Friendship: Many people have made life-long friends at square dances. Many married couples first met at a square dance. And cultural background does not make a difference. In fact Square Dancing breaks down many barriers between cultures.

Challenging or easy: Square dancing has a selection of programs available to match your time and commitment desires. If you wish to attend easy dances, there is a program for you. If you wish to delve further into challenging dance routines, there is also a program for you. And several programs exist between those two extremes.

Mentally stimulating: Square Dancing can not only exercise the body, but also the mind.

Team based: You are working together in harmony with seven other people.

Breaks down barriers: There are no cultural barriers. People from all parts of the world with all sorts of different ideologies meet on the dance floor. Square dancing helps to promote universal peace and co-operation throughout the world.

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- Formerly the Patton Museum of Cavalry and Armor, it was established to preserve historical material, enhance the training of Armor soldiers and for public exhibit and research.
- It was officially dedicated on May 30, 1949, by Beatrice Patton, the widow of the general. The present building was constructed between 1972 and 1992.
- The General George Patton Museum contains the largest collection of Patton artifacts in the world, including personal items used by General Patton throughout his life.
- It is one of the largest in the U.S. Army Museum System. The museum complex consists of the Patton, WW1, WW2 and Post World War Galleries as well as a Special Exhibit area, The Emert L. Davis Memorial Library, outdoor static displays and the Armor Memorial Park.

59th National Square Dance Convention® Fashion Show

The Fashion Show during the 59th National Square Dance Convention will be held on Saturday June 26 at 2:00pm in Freedom Hall, just a few steps from all the other activities. The Fashion Show will last about one hour. Kentucky being the Bluegrass state, we will have a Bluegrass Band with vocalists performing 1/2 hour prior to the start of the Fashion Show. The theme for the Fashion Show is “Fashions on the River Belle”. The scene for the stage will be a backdrop with a colorful Riverboat on the water and trees on the shoreline under partially clouded skies. This décor will beckon you to join us on a journey to Louisville.

The Belle of Louisville is in her 95th year and is recognized as a National Landmark. She serves as the Western anchor of Louisville’s award winning downtown Waterfront Park.

Currently, mailings are being sent to prospective models throughout the square dance community with expectations of getting 20 to 25 models.

With the beautiful setting, the glamorous attire of the models and some humorous remarks/actions by the Commentator, **YOU DO NOT WANT TO MISS THIS FASHION SHOW!** For more info contact the Social & Special Events Chairman, Ives and Carol Pruett at social@59thnsdc.com or at 812-278-3020.

ROOMMATE LOCATOR

The old saying that “There’s safety in numbers” is very true and can also equate to saving some money. The Single Square Dancers USA (www.ssdusa.org) maintains a roommate locator to help dancers find roommates for any dance and they wanted to be sure that single dancers were aware of that service as they were preparing to attend the 59th NSDC in Louisville, Kentucky.

This contact information was sent by Larada Horner, the editor of the

The Florida Dance Web

News and items of interest to Dancers

Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

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SSDUSAGram. "As always, our SSDUSA roommate locator is willing to help find roommates for any dance. Please contact Laurie Steward at Lkstewa@hotmail.com or 507-685-4476 with your name, phone number, email, gender, and dance that you are trying to find a roommate for. If there are others looking for a roommate for that same dance she can advise you."

If you haven't decided on where you're going to stay, on the back of the 59th NSDC Registration Form there is Housing info and a listing of Hotels near the Convention site to assist you in your lodging needs. The Registration Form can be downloaded from the 59th NSDC website (www.59thnsdc.com), or you can contact the Housing/Registration Chairman at reghousing@59thnsdc.com or mail your request to "59th National Square Dance Convention, P.O. Box 128, Milton, KY 40045-0128" to have one sent to you.

HANDICAPABLE DANCING AT THE 59TH NSDC®

The handicapable program at the 59th National Square Dance Convention is being chaired by Charlie Wheatley, a local caller who works with two groups of handicapable dancers in the Louisville area. Charlie is very familiar with handicapable dancers. The Handicapable Hall will be open from 7:00 to 10:00pm all three nights of the Convention. The 59th National Square Dance Convention will be held at the Kentucky Expo Center. The Expo Center has convenient close in handicap parking and easy access to all halls. The Convention is now working with 17 different Hotels/Motels for information on these hotels/motels go to the 59th NSDC website (www.59thnsdc.com) and click on Hotel Information on the left side of the screen.

CALLERLAB Handicapable Newsletter:

The Handicapable Newsletter published by CALLERLAB is available in PDF format (www.callerlab.org/Documents/tabid/737/Default.aspx) then click on "Handicapable Newsletters" to view/print the CALLERLAB Handicapable Newsletter. If the link does not connect you, go to www.callerlab.org, click on Documents and then click on Handicapable Newsletters.

CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



We want to take a minute and wish all of you a happy healthy New Year. Rarely does a square dance weekend happen where someone doesn't come up and say they enjoy reading the articles in American Square Dance magazine. Thank you all for taking the time to read them and expose your dancers to something different.

This month lets have some fun with the simple idea of Lead to the right without saying circle to a line. A little different idea here with just a twist of creativity. Have fun.

- 1) HEADS lead right
pass the ocean
girls trade
linear cycle
square thru 3
left allemande
- 2) SIDES lead right
pass the ocean
recycle
right and left thru
dixie style to a wave
boys cross run
scoot back
right and left grand
- 3) HEADS lead right
touch 1/4
centers trade
split circulate
girls trade
swing thru
right and left grand
- 4) SIDES lead right
touch 1/4
girls trade
- 5) HEADS lead right
right and left thru
dixie style to a wave
boys cross run
explode the wave
trade by
swing thru
right and left grand
- 6) SIDES lead right
right and left thru
flutter wheel
veer left
chain down the line
dixie style to a wave
boys cross run
scoot back
right and left grand
- 7) HEADS lead right
square thru 2
chase right
scoot back
walk and dodge

partner trade & roll
right and left grand

split circulate TWICE
right and left grand

8) HEADS lead right
swing thru
spin the top
recycle
pass the ocean
scoot back
right and left grand

12) HEADS lead right
single circle to a wave
fan the top
turn thru
courtesy turn
Left Allemande

9) SIDES lead right
right and left thru, turn 1/4 more
crossfire
follow your neighbor & spread
LEFT swing thru
right and left grand

13) SIDES lead right
swing thru
spin the top
turn thru
girls run
split circulate
hinge
right and left grand

10) HEADS lead right
fan the top
linear cycle
pass the ocean
explode the wave
left allemande

14) HEADS lead right
right and left thru
veer left
GIRLS hinge
diamond circulate
flip the diamond
split circulate TWICE
right and left grand

11) SIDES lead right
right and left thru
pass the ocean
GRAND swing thru
turn thru
tag the line
cloverleaf
CENTERS swing thru
extend

15) SIDES lead right
square thru 2
chase right
walk and dodge
tag the line
leads U-turn back
right and left grand

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YOUR ROVIN' CORNER

*From
Jim Pead and Betsy Waite*



Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we recap our dancing life as we say so long.

A couple of months ago I mused about what someone who loved dancing should do when he could no longer dance. I had developed a great pain in my left hip whenever I tried to dance. While struggling with this, I continued to go to my local club. We tried to stay as close as we could to dancing and dancers. Fortunately Betsy was able to continue dancing.

Early October we spent a long weekend with friends in North Carolina. The night we returned, October 5, I stumbled in our bedroom and fell straight forward and whacked my forehead – HARD! My neck hurt and I thought I had a whiplash. Early next morning at our local hospital, I was diagnosed as having a broken neck. I needed surgery and was transferred to the trauma unit in Houston, Texas. They fused C1 and C2 and put in four titanium screws. After 12 days in the hospital I was released to recover at home. I am wearing a neck brace and will for several months. With my prior injury, I do not expect to return actively to square dancing. Therefore, this will be our last regular column.

A few thanks. We have been coming your way for about ten years. You have invited us into your home every month and when we have seen you in person it has always been with warmth and welcome. Please continue to support square dancing, American Square Dance, The National Square Dance Convention, and square dancing in general.

We have been involved in square dancing for over 20 years and have enjoyed almost every minute of it. Betsy and I met through square dancing when she started dancing with the Sunnyvale Singles in California. The boys were

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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 its 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.

all angels because the girls far outnumbered the men. As far as I could tell, Gary Carnes was the best caller in the world. There was a magic between Caller and Club on Tuesday nights in those days.

Three day weekends and festivals caught our fancy, and we developed Festival Photo. We took portraits and candid of dancers in their finest and worked hard with local processors to get them developed before the dancers left on Sunday. We did this mainly in Northern California.

Our interest was developing in the 'big picture' of square dancing. We started to travel together and would always incorporate a dance or 'special' into our itinerary, making wonderful friends all over the world. When we started to travel full time nationally in a travel trailer and later a pink bus, we planned our trips to/from the National Convention each year. We volunteered for the Publicity Committee for the 50th in Anaheim. Later we became DIPs – Directors of International Publicity for Portland, San Antonio and Long Beach.

Our travels led us to St. Petersburg, Russia, where we went with a group of German Dancers who led a seminar for new dancers there. We danced for a week and there were enough Russians who wanted to continue. The lady that was chosen to be the caller was a special favorite of ours, so we invited her to come to Texas and arranged a special caller school for her with Doug Davis and Nasser Shukyar teaching. Our interest in promoting new callers led to a second Caller School in 2009 where we provided the venue and housing, making an affordable experience for several callers-to-be. We thank every caller who gives unselfishly to our activity for all of their hours of practice making each dance a unique success.

We are dedicated to our club, the Lake Livingston Levis and Lace, and spent a year as president a few years back. That was rewarding, and we will continue to recruit new students every year. Square dancing has given us so much, we will always want to give something back.

As our dancing is becoming limited, so is the food for our column. The neck brace makes it uncomfortable to sit for very long at the computer – therefore the hiatus.

We thank the readers of the publications, and those who have printed our words – American Square Dance, Squares Round the Bay, The Promenader, German Bulletin, Let's Square Dance (England), and the Banana Benders Bugle (Queensland, Australia). We appreciate your comments and feedback and the opportunity to serve through the printed word.

We hope that 2010 brings about a resurgence of square dance activities and classes that are too large for our halls. Merry Christmas and Happy New Year!



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On The Record ROUNDS



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Take a  at what is just released...

The following three routines were choreographed by Ray and Virginia Walz:

Fish And Whistle

Phase 2+2 (Side Stair/Strolling vine) – 2 Step – Fish & Whistle album Bruised Orange John Prine or Single download from Walmart.com

Nice basic phase 2 dance, has vine and wrap sequence. Sliding door, strolling vine. Side stair, traveling scissors. Ending is apart point.

Hey Jealous Lover

Phase 4 – Foxtrot – Hey Jealous Lover album This Is Sinatra Vol II Trk 1 or single download from Walmart.com

Good foxtrot music and dance flows very nicely. Has diamond turn, 3 step, hover telemark, reverse turn, in and out runs, twisty vine 8, ending is lunge right sway left and hold.

Muppet's Rainbow Connection

Phase 2+2 (Spin Turn/Impetus) – Waltz – Favorite Tunes of the Muppets by the Montreal Children's workshop

Choreographers suggest you slow for comfort. Love the music. Dance has twinkles, left turning box, lady roll across, canter solo turn 6, ending is slow dip back and hold.

The Banana Boat Song

Phase 4 – Cha – PR908CD – Harold Fergus

Cha cha has New Yorkers, sliding doors, fence lines, hand to hand, alemana, chase with peekaboo, ending is apart point.

Boogie Woogie Bugle Boy

Phase 2 – 2 Step – CD PR807CD – Harold Fergus

We suggest you speed this music for comfort. Dance has 2 step left and right, reverse box, scissors to sidecar and banjo. Vine 8, wrap and unwrap sequence.

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Ragtime Waltz

Phase 4 – Waltz – Ragtime on Soundtrack from the motion picture Ragtime artist Randy Newman music available at iTunes music Store, Amazon MP3, Walmart Music – Ken and Sue Davis

Timing in this routine is 123 except as noted. Starts with bow and curtsy, canters, underarm turn, back passing change, whiplash. Viennese turns, diamond turn 3/4 and box finish. Ending has whisk vine 9 ending is bow and curtsy.

He's A Tramp

Phase 5+2+1 – Slow Foxtrot – The Ultimate Ballroom Album 6 CD1 Track 16 Peggy Lee He's A Tramp – Michael and Diana Sheridan

Routine starts with step points to a transition into side lock. Double reverse, four rondes, weaves, closed hover, tumble turn, natural hover cross. Ending is same foot lunge double and change sway.

Circumstances

Phase 2+2 (Side Stairs/Strolling Vine) 1 Unphased (Traveling Scissors) – Billy Walker album Country's Greatest Hits of the 60's Volume 2 Track 19 available as a download from several sources – Don and Linda Hichman

Intro has side stairs, slow side draw. Suggest you speed for comfort, traveling scissors, hitch, strolling vine, box. Nice basic 2 step.

Venus Waltz

Phase 4+2 (Outside Spin, Right Turn. Lock to a hover brush) – Slow Waltz – Venus CD Let's dance Waltz Collection the Columbian Ballroom Orchestra – Jos. Dierickx

Closed telemark, feather finish, weave six to banjo, cross pivot, 3 cross hovers, back and tipple chasse pivot. Ending is dip back.

Nightingale's Fairy Tale

Phase 3+2 (open in and out runs/hover telemark) – Waltz – Cailin Gaelach, the Nightingale's Song CD Ballroom Passion – Andrea Hilpert and Alexander Pohl Roll 3 and checking, cross circle to face, balance left, canters, quick vine and thru, canter, solo turn 6, hover telemark, spin turn, whisk, wing, ending is chair.

Don't Be Stupid

Phase 4+1 unphased (Body Swivel) – Cha Cha/Rumba – Mercury 314-568-242-7 or Walmart download Don't Be Stupid Shania Twain – Bob Paull

Routine has New Yorker in 4, time steps, umbrella turns, aida, rock forward wrap, rock back unwrap, double chase peek a boo woman transition in 4, parallel chase. Ending is lunge apart and tap.

This will be our last submission to American Square Dance. My older brother has been diagnosed with lung cancer for the second time, he is single and has moved in with us...we are his caretakers...he will begin chemo next week sometime and has a very bad heart condition as well...so between trying to keep workshops going and keeping up with our weekend commitments...we find we will not have the time to continue writing the round dance record reviews. – Ralph and Joan Collipi



Ozone Squares newest members. They graduated seven couples on Monday November 2nd.

THE COUNTRY LINE

By
Mike Salerno



Hi Folks. To continue our discussion of last month on technique, I want to talk about Foot Positions. Every step you take should be in one of these Five Major or Four Minor Foot Positions.

Five Major Foot Positions

1st Position: Stand with feet together. Heels together. Toes slightly apart.

2nd Position: Stand with feet shoulder width apart. Used for side steps.

3rd Position: Heel of one foot to the instep of the other foot. Used for triple steps or rock steps.

4th Position: Walking step forward or backward.

5th Position: Heel of one foot to the toe of the other foot. Used for rock steps and spins.

Four Minor Foot Positions

Extended 3rd Position: Start in 3rd position and take a step forward with lead foot.

Extended 5th Position: Start in 5th position and take a step forward with lead foot.

Locked 1st Position: Cross one foot either in front of or behind the other in 1st Position.

Locked 2nd Position: Cross one foot either in front of or behind the other in 2nd Position.

These positions are all natural positions. Many of you probably use these without thinking about them. Now, let us talk about “Balanced Positions.” Out of all the foot positions we only consider four of the positions as “Balanced Positions.” Those positions are 3rd and extended 3rd, as well as 5th and extended 5th foot positions.

The other foot positions are completely unbalanced or balanced in only one direction. For example, 1st, Locked 1st, and Locked 2nd foot positions are relative unbalanced in all directions. The remaining foot positions are balanced in two directions. For example, 2nd foot position is balanced side to side but not forward and backwards while 4th foot position is balanced forward and backwards but not side to side.

One more aspect of basic technique is that nearly every movement requires a 100% transfer of weight. There are a handful of exceptions where our weight is equally distributed. So, for 99% of dance steps, you must commit your weight on

each step. Give it a try. You will be more balanced and you will look better on the dance floor.

This month's dance is a new dance to a classic Paul Anka Cha Cha. 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. Until next time, I will save you a spot on the dance floor.

THIS MONTH'S LINE DANCE: A Steel Guitar and A Glass of Wine

Basic Steps (Official NTA Definitions):

Brush: To strike the ball of the foot against the floor.

Jazz Triangle: A dance pattern with four weight changes. It ends with the feet together or as in this dance a cross step.

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

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

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

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: A Steel Guitar and a Glass of Wine

DESCRIPTION: 32 Count, 4 Wall, Beginner Line Dance

CHOREOGRAPHER: Karla and Paul Dornstedt, California

MUSIC TEMPO SUGGESTIONS:

Slow – Six-Pack Summer by Phil Vassar (100 BPM)

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*You'll be my best friend forever,
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Medium – Me and Maxine by Sammy Kershaw (113 BPM)

Fast – A Steel Guitar and a Glass of Wine by Paul Anka (128 BPM) or Any Moderate to Fast Cha Cha Tempo

COUNTS/STEP DESCRIPTION

* Start dancing after 32 counts introduction.

Side, Behind, Side Triple Step, Cross Rock, Recover, Side, Cross

1-2) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

3&4) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot to Right Side

5-6) Cross/Step Left Foot in Front of Right Foot to Right Diagonal, Step Right Foot in Place

7-8) Step Left Foot to Left Side, Cross/Step Right Foot in Front of Left Foot

Side, Behind, Side Triple Step, Cross Rock, Recover, Side, Cross

9-10) Step Left Foot to Left Side, Cross/Step Right Foot behind Left Foot

11&12) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side

13-14) Cross/Step Right Foot in Front of Left Foot to Left Diagonal, Step Left Foot in Place

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

Side, Behind, 1/4 Right Shuffle, Rock/Step Forward, Replace, Rock/Step Backwards, Replace

17-18) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot

19&20) On Ball of Left Foot Turn 1/4 Right and Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward

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

23-24) Rock/Step Left Foot Backwards, Step Right Foot in Place

Step Forward, 1/2 Pivot, Step Forward, Brush, Jazz Triangle with a Cross Ending

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

27-28) Step Left Foot Forward, Brush Ball of Right Foot Forward

29-30) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

31-32) Step Right Foot to Right Side, Cross/Step Left in Front of Right Foot

Let's Dance It Again & Again

Partner, Partner, Come Out Wherever You Are!

Many times I am asked “How can I find a partner?” or “Where can I find a partner?” Then there are the times I am asked “Will I get to dance if I go to that dance?” or “Will there be someone for me to dance with, if I go to that dance?” Believe it or not, it’s not always women asking me these questions!

There is no pat answer for any of these questions; but I can tell you, you won’t find a partner sitting at home waiting for a phone call or only dancing at your home club. You have to get out there and “network”.

Networking is a not-so-new “buzz word” in the business world. The Webster definition is: the exchange of information and services among individuals, groups or institutions; specifically, the cultivation of productive relationships for employment or business. Now you’re probably asking “how do you take this and apply it to square dancing?” It works in very much the same manner as it does in the business world; you get out there and talk to people, meet people, make sure people know your name and that you are a dancer and available for dancing.

First, always have business (or social) cards with you that have at least your name, phone number and email address (if you have one). These come in very handy if you should meet a partner; just give him/her a card and say something like “if you ever need a dance partner, I hope you’ll consider asking me.” Perhaps he/she will give you a card in return.

Always go to the dances whether you know if you are going to dance or not. You never know if there will be someone there who is looking for a partner. There might be someone there who is only in town for a week; or in the area on vacation or business for two or three weeks; or maybe someone has just moved to the area. If you miss just that one night, you might miss your one opportunity to have a partner. I have two or three partners I met this way; I happen to be at a dance one night when they showed up; they left with my contact information; and when they are back in the area, they call me to meet them at a dance.

When you arrive at a dance, don’t sit down and stay there waiting for someone to come to you to ask for a dance. If it’s your first time to visit the club, let them know at the door that you are solo if anyone needs a partner. I recommend that if you don’t know if the club welcomes solos, that you call ahead to find out before you go. Unfortunately, there are still some clubs around that do not welcome unattached singles at their dances! If you have a solo ribbon or badge, wear it to

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the dance so the other dancers can easily identify you as someone needing a partner. I recommend standing by the door so you can observe who is arriving and if a solo arrives looking for a partner, the people at the desk can find you easier.

If you are at a club dance where you know everyone, be sure to mingle and talk to all of them. These couples have to be reminded that there is a single in the hall that needs a partner and if you sit in a corner and don't move around the room, they won't notice you're there!

Don't shy away from attending conventions and weekend festivals! Most, if not all, of them have singles sections; take advantage of them. How else will you find the other singles looking for partners in a place with several hundred or thousand dancers? Some conventions have a Singles Room, a Singles Get-Acquainted Dance, a Singles Host Hotel, or even Singles After-Parties. Take advantage of these too; you'll get to meet a lot of the other singles.

Several states have their own Singles Association with an annual weekend and there is a national singles organization with an annual convention (Dance-A-Rama) on Labor Day weekend which is held at a different location every year. These are always fun weekends; you can plan them around your vacations and tour the area while you are there. There are tours scheduled in conjunction with the Dance-A-Rama so you can see some really interesting things when you attend these dances.

Our national organization, Single Square Dancers USA®, has a directory of all the singles friendly clubs in the United States, promotes a website to find partners (dancepartner.com), has an electronic newsletter (SSDUSAGram) which lists a large number of the singles dances around the country, and has someone who helps link roommates for the conventions and festivals.

It also helps to participate in all of the singles square dance activities i.e. join your state singles association, the national singles association (Single Square Dancers USA®), singles after parties, singles conventions, singles dances, etc. Believe it or not, there are some single dancers who only go to singles activities so you won't meet them at couples activities.

I have danced single for most of the past 25+ years and it took me a long time to build a network, but I can safely say there are very few dances in Florida that I go to now that I don't know somebody. In fact at the last state convention, my partner asked me if there was anyone there that I didn't know.

It's scary to go to that first festival or convention, but once you go that first time it becomes easier and easier because you meet more and more people each time. Even if you don't learn everyone's name right away, you'll start recognizing faces and seeing them at other dances.

In order to be successful in building your network, you have to remember to always be friendly, maintain your dancing skills (no one wants to dance with a bad dancer), don't be pushy, and don't try to "dominate" a partner. We're all in the same boat so let's help each other out and make sure everyone gets a chance to dance.

It takes time to build a network, so what are you waiting for? Get out there and get started!

By Penny Green

ALL THINGS CONSIDERED



By
Ed Foote

A Caller's Dilemma

They have danced with me for over 20 years - twice a week in my Plus and Advanced clubs. Now, because of health, they no longer do Advanced, but still try the Plus, perhaps two tips a night.

The can not keep up with the normal dance tempo. I have always said that it is square **dance**, not square **walk**, and have always called accordingly – not fast, but not at a slow pace either.

So what do I do? Do I sacrifice the entire floor and call at a very slow pace so this couple can dance? Or do I say it is not appropriate to affect everyone on the floor for the sake of one couple?

All callers will adjust their calling occasionally to stall for someone having a problem on a particular call. But here we are talking about stalling for a full tip, which will be noticeable to the entire floor.

But I cannot sacrifice this couple. They have been with me too long. As with most things in life, there is no black or white – just various shades of grey.

So I try to compromise. I call in a way that will let this particular couple dance without the rest of the floor noticing what I am doing. This requires a skill I did not know I had. In the middle of this it occurs to me that this is taking more effort on my part than any thoughts I would normally have of how to create interesting choreography.

It seems to work. I think I'm getting away with it, yet I do not know for sure. But was my decision right? Was it worth trying to compromise? Did I choose the right shade of grey?

I don't know the answer. I acknowledge that situations like this make me realize that I know nothing. All I know is that I could not give up this couple. They are just too much a part of me.

* * * * *

I wish everyone a Merry Christmas, a peaceful holiday season, and much happiness in the New Year, with the reminder that the best things in life are not things.

MOORE ON CONTRA

By
Paul Moore



Chestnuts Roasting By an Open Fire

Christmas would not be the same without Mel Torme's classic hit tune (especially the Nat King Cole version). Torme did not add anything to the Christmas holidays except for a great song, which became a 'classic' shortly after it was first played in the 1950's. He listed images that we always thought were part of Christmas, including borrowing from Clement Moore's enduring (and endearing) poem *The Night Before Christmas*.

The person who changed Christmas more than anyone was Charles Dickens. In *A Christmas Carol*, Dickens kept up his tradition of contrasting the lot of the poor with that of the wealthy. Without being overtly religious, Dickens espoused love and charity for all people. The same technique is used now by many charities: I am sure all of you have received mailers that include a picture of people (especially of children) who desperately need help along with the plea for funding. Scrooge needed some pretty tough prodding by the spirits to get him to see that he needed to be part of the solution.

Included in *A Christmas Carol* is the contrasting figure of the Fezziwigs, Scrooge's early employer. They show love of life and people in the Christmas dinner and ball held at the business. Work stopped early so everyone could help prepare for the festivities, and everyone participated in the dancing.

Yes, the dancing...what dancing it was. Lively dances to country music; not the staid, formal dances of the peerage. We can assume that most of the dances were longways dances for "as many as will." Many pictures of Fezziwig's Ball show Mr. and Mrs. Fezziwig joyfully leading the dancers under an arch and back to the front of the hall.

My guess is that they were dancing something like *Sir Roger de Coverly* (in America, the Virginia Reel), or perhaps a more complex version of 'strip the willow.'

One dance that very likely was danced at Fezziwig's was *The Christmas*

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Hornpipe. The dance is considered to be easy to dance, but it has enough variety in it to keep dancers on their toes and their minds sharp. Here is what we think was the original version of *The Christmas Hornpipe*. It is a proper duple, so the men stay in their line and the women stay in theirs. Couples 1, 3, 5, etc. are active but not crossed.

- A1 Actives balance twice with lady two (8)
Those three circle left once and fall back to place (8)
- A2 Actives balance twice with gent two (8)
Those three circle left twice and fall back to place (8)
- B1 Actives down the center (leave inactives behind), turn alone (8)
Return and cast off with the twos (8)
- B2 Same four, right and left thru (8)*
Right and left thru back (8)*

*Since this is a proper dance, the right and left thru is MM, LL: pass thru and wheel as a couple.

The Christmas Hornpipe was a favorite, and became part of the set of dances known as 'chestnuts.' Chestnuts are anything that in spite of being old or traditional maintains its popularity. When applied to dances, it means those dances (often found in New England) that have been danced forever, and no dance would be complete without a handful of them included in each evening's program.

Now, there are purists who say (with great pomp and authority) that the dances must be danced exactly as they were 150 years ago. But these dances are country dances, and even in their heyday there were variations. Each community had their own style and tune. The folk process of change was already underway. Thanks to David Smukler and David Millstone, the Chestnuts have been preserved in a great new book called *Cracking Chestnuts*. Part of what makes the book so fascinating is that the authors don't present just the old traditional form of the dance in the almost indecipherable language of the Victorian era. They show how the dance has changed over time. Some of the changes are regional variations, others are purposeful modifications of the dance so that the dance is more accessible and pleasing to modern dancers.

For example, New England callers Ted Sannella and Tony Saletan took *The Christmas Hornpipe* and changed the formation and the end of the dance. First they made the dance improper instead of proper for two good reasons: 1) in the

balances with the two's, the active couple is what we think of as standard – man on the left and lady on the right. And reason 2) they changed the right and left thru over and back into long lines forward and back, then actives swing partner and face down. A nice change, and it is easier for the actives to progress to the next number two couple.

In the 1980's Don Armstrong took the same basic figure but set it to a beautiful waltz. The dance is called *A Waltz for Terry* (named for Don's daughter). It is improper duple.

- A1 Actives balance twice with lady 2
Three circle left once around and send actives to gent 2
- A2 Actives balance twice with gent 2
Three circle right once and pick up lady 2 to make lines
- B1 Lines, three waltz steps down the hall, then step lift and pivot on the 4th measure
Return two waltz steps and cast off in 2 waltz steps (wide)
- B2 Ladies chain (a wide open chain, no courtesy turn, but just left hands joined Ladies chain back)

Since this is the season of giving, give yourself a treat and find a dance where they dance the Chestnuts. They are still with us because they are good dances that just feel right. Or, give yourself (or your caller) a copy of *Cracking Chestnuts* (available from the Country Dance and Song Society). Or, even better, give someone a gift subscription to *American Square Dance* or a membership in the Lloyd Shaw Foundation. Don't forget the Northeast Square Dance is on line. Too many people who would really enjoy these publications don't even know about them. But best of all, give yourself the treat of good dancing throughout the New Year.

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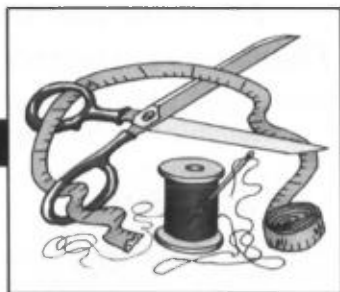
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Off the Wall Notions

Blue painters tape – A ‘must have’ for all sewing kits. It will pull off fabric without leaving a residue. Use it to mark the right sides of cut out pieces so you don’t end up with two left sleeves. Use it as a seam guide on the bed of the machine. When changing the needle, tape the package to the machine so you know which needle is being used. When finished with that needle, if it doesn’t have too many hours on it, blue tape it to the package for later use.

Extendable magnets – from the car parts store. They are made for mechanics to pick up screws that fall into hard to reach places. They will work just as well for picking up pins before vacuuming. Give it to a child and they will gleefully hunt down all the dropped pins in the room.

Make-up brush – or a small paint brush to clean the machine. It will get into all of those hard to reach spots without scratching. Cotton swabs can also be used to get the fuzz out of the nooks and crannies. Built up fuzz is one of the main reasons for repairs. When vacuuming the sewing room, vacuum the machine.

Hard shell eye glass cases – Store rotary cutters, small scissors and other sharp items that need to be protected. Tools that will be carried to class can be organized. The sharp edges will be protected and so will all the other items that are in the tote bag. They also work as small jewelry cases when traveling.

Heavy clear plastic zippered bags – The kind that sheets are sold in. Use them to hold you projects so that you can see what everything. These bags are often found at second hand stores. Get several sizes. When you cut out a garment place all of the pieces, left over scraps, thread, buttons, and anything else that goes with that project in one bag. Then when you are ready to work all parts will be together and clearly visible.

Scratch awl – This looks like a short ice pick, it is found in hardware stores. It is great for making holes and acts as a skinny extra finger. Professional seamers in factories always use them. Use it to hold the fabric just before it goes under the presser foot. Keep it right next to the sewing machine.

Skinny metal spatula with a wooden or plastic handle – The type that is used to frost cakes. Keep it by the ironing board. Use it to hold that seam open right in front of the iron. No more scorched fingers.

Washable glue stick – The stuff from the kids school supplies. Apply a thin film of glue stick to the fabric you want to keep in place and press it. The iron will set and dry the glue. Then stitch right through the glue. It works well to apply ribbons. Lightly smear the back of the ribbon, press it in place and stitch the edges. No pins needed. All of the glue will come out with the first wash.

Hemostats – They are used by doctors in surgery and by others for hobbies. Look for them with fly tying tools. Use them for gripping and holding small things. Especially handy when using hot glue guns. They come in a variety of sizes and shapes. Great for pulling little bits of thread out of the bottom of the machine. They also make threading your serger easier.

Bar Soap – Plain soap without color. Take a bar of soap with the paper wrapper still on and cover it in a couple of layers of fleece or other thick fabric. Use this as a needle cushion. The needles won't slip in and disappear like they do in a regular pin cushion and they will get a touch of soap on the tips which will make them slip through fabric easier.

A thin sliver of bar soap is a marker for dark fabrics. A little piece like a left

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over bit from a motel bar is great. Just use the edge like you would a piece of tailors chalk. It makes a fine line that will wash right out.

If skipped stitches occur when sewing on a densely woven type of fabric like micro-fiber there are two things you can do. First change your needle to a new 'sharps' type. The right needle will really make a difference. Second, draw a light thin line of soap down the seam line before stitching. The soap will help the needle slide through the fabric.

Postage stamp moistener – Keep near the ironing board to use when a direct bit of water is needed. Use it to remove water soluble marker before ironing. Or to moisten a stubborn wrinkle without spraying the whole area. When pressing a seam open just run a line down the center to get the moisture where it is needed and not all over the project.

Dental Floss Threaders – Found next to the tooth brushes. An easy way to get thread through all of the serger guides. They can be used to thread tails back through the stitching when finishing serger work. Also handy for threading larger eyed needles especially those used in crewel and embroidery work.

Crochet Hooks – Keep a couple in smaller sizes in your sewing stuff and with your craft supplies. When un-sewing use a small hook to get under a line of thread and pull. Use a hook to pull the bobbin thread from under the presser foot instead of grabbing the seam ripper.

POINT OF ORDER



From Kappie Kappenman

Being a Perfect Angel

From Footnotes magazine Kevin and Linda

We all want our new dancers to have a great dance experience. Now that many beginner classes have started, we thought it was a good time to talk about being a Perfect Angel.

The problem with striving to be a Perfect Angel is that it's not always a "black and white" situation. What may be helpful to one dancer may not be helpful to someone else. Here are some guidelines for being the best Angel you can be.

- BE ON TIME
- FORM SQUARES QUICKLY
- LET THE CALLER RUN THE CLASS
- IF YOU HAVE A QUESTION FOR THE CALLER WAIT UNTIL BREAKTIME
- IF A STUDENT HAS A QUESTION ON A MOVEMENT, DIRECT THEM TO THE CALLER
- DON'T TALK IN THE SQUARE
- REMEMBER THAT NEW DANCERS NEED TO DANCE THEIR OWN POSITION WITHOUT DIRECTION
- IF YOU HAVE TO SAY SOMETHING ALWAYS USE A FRIENDLY VOICE
- GOOD ANGELS DO NOT PUSH OR PULL OTHER DANCERS
- BE A GOOD LISTENER

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- KNOW THE DEFINITIONS OF THE CALLS
- DANCE THE MOVEMENTS PROPERLY
- SMILE AND HAVE A POSITIVE ATTITUDE
- WEAR YOUR NAME BADGE
- DO NOT TAKE YOUR NEW DANCERS TO A DANCE ABOVE THEIR LEVEL
- TALK WITH THE NEW DANCERS DURING BREAKS

Another way to insure new dancer success is to have two Angel couples in each square, both in the Head or Side position. This way you are splitting up the new dancers for most of the choreography.

Our toughest job is getting the new dancer to the first lesson. We need to make them feel comfortable from the moment they walk through the door. Don't overwhelm them with club membership and the length of the lessons. The fun and fellowship should start on the very first night. If they are having fun they will look forward to their weekly dancing.

Lastly, many clubs have the policy that club member Angels do not pay when attending lessons. Don't assume that just because you have taken lessons from one club that gives you a right take another set of lessons from another club for free. Just because you bought a cup of coffee from McDonalds doesn't mean you can get a free cup of coffee at Starbucks. To avoid an uncomfortable situation, ask about the clubs policy in advance. Even though you may be there to help, you are getting a night of entertainment and you will almost always learn something new.

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FROM THE MAIL ROOM



This taken from an article in The Roundup, Minnesota's Official publication of the Square Dance Federation of Minnesota Inc. (November 2009), and by the Minnesota Square Dance Callers Association, and from the MSDCA archives, and written by Tom Allen Executive Secretary, MSDCA.

"Many Callers today believe and support the Callerlab level system and are dedicated to the activity and our pursuit of fun. When we advertise a dance level, we are in effect telling all dancers **WHAT THEY ARE EXPECTED TO KNOW**. This system is essential to the standardization of our activity and **WARRANTS ALL OF OUR SUPPORT.**"

What we see here in Florida is people who have some lessons here or elsewhere and have not mastered even the Mainstream level, or perhaps have some time ago and need to attend either lessons or brushup prior to attending advertised level dances. This was demonstrated at the West Coast dance at Sun City Center on October 25 in full view of a new West Coast Officer.

Experienced dancers do so for enjoyment, when the enjoyment leaves, so will they.

Rodger E. Carey (Bradenton, Florida)

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*

Advertiser Index

Accredited Caller Coaches	41	Grand Square International	8
American Square Dance	3, 19, 44	Hanhurst's Tape & Record Service	2, 56
BLG Designs	31	Hilton Sound Systems	38
Bow & Swing	43	Ken Ritucci	11, 42
Callerlab	13	Kopman's Choreography	14
CaLyCo Crossing	15	National Square Dance Convention	20
Canadian National Square & Round Dance Convention	33	National Square Dance Directory	44
Classified	52	Norcal Callers School	11
Corben Geis	16	Northeast Callers School	42
Cue Sheet Magazine	31	Palomino Records, Inc.	55
Fine Tune Records	39	R&R Video	7
Florida Dance Web	22	Ralph & Joan Collipi	37
Florida Winter Festival	8	Royal Records Inc.	45
Foundation, The	25	Suzie Q Creations	28
Gold Wing Records	39	Tic-Tac-Toes	17
		Traveling Hoedowners	24

President's Charity Ball

***Folk, Round & Square Dance Federation of North Carolina
Reaches \$1,023,895 in Charity Giving Since 1979***

Thirty years ago in 1979 the "President's Charity Ball" was created to raise funds to be donated to a "Charity of Choice" within North Carolina. The 2009 campaign will come to a close at the North Carolina Federation Dance on November 21 at the Holiday Inn Bordeaux in Fayetteville, North Carolina.

This year has been a very difficult year for giving. You can't pick up a paper or turn on the radio/TV without hearing a comment about the economic crisis in our nation. Once again the Square & Round Dancers of North Carolina have proven they continue to be the most giving people ever. Hospice Benefit Dances were recently held in each of the six regions (Western – Asheville area, Piedmont – Greensboro area, Metrolina – Charlotte area, Triangle – Raleigh area, Eastern – Fayetteville area, and Coastal – Wilmington area). It has taken a lot of extra effort from each member of the Federation to reach this historic milestone in the thirty year history of this special event.

Hospice of North Carolina has been the "Charity of Choice" since 1990 and this year's donation of \$43,317 will be presented by LaTrelle Batten, Federation President, to an official of Hospice during the Federation Dance, on November 21st in Fayetteville. This donation will bring the twenty year total given to Hospice to \$689,747. The funds raised during the 2009 "President's Charity Ball" campaign will bring the total thirty years of giving to \$1,023,895.

It should be noted that those funds raised within each Region will be returned to the local Hospice organization at the end of the campaign. Hospice is a magnificent helping organization and the dedicated Hospice Staff, willing volunteers, thousands of grateful patients and their families will benefit from the Federation's efforts in support of Hospice.

Visit www.ncFederation.org for a financial history of the "President's Charity Ball."

LaTrelle Batten, President – latrelle@northstate.net

Paul and Nita Walker, Publicity Chairman – Goo627@aol.com

Corben Geiss

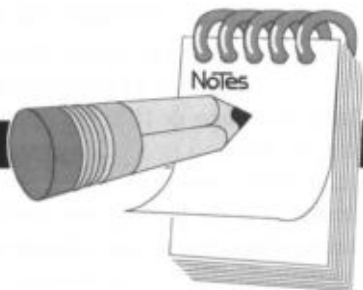
I recently got married in Wheeling West Virginia, and at our reception, a caller friend of mine, Scott Brown of Pittsburgh, was our DJ. Another caller colleague, Tom Miller sang the bridal party dance songs "Surround Me with Love" and "Keeper of the Stars", while Jack O'Leary, caller and producer of Silver Sounds wrote and sang an original wedding song for our 'first dance' called TWO HEARTS. And, yes, we were actually able to squeeze in a tip of square dancing too!

So cool that three of my calling buddies were able to participate in my wedding. Thanks again to all three of you guys. It really meant a lot.

Cory 'Corben Geis' Geishauser and Jennifer Geishauser

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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 23-26, 2010 – Louisville, KY

June 22-25, 2011 – Detroit, MI

June 27-30, 2012 – Spokane, WA

Intl. Assoc. of Gay Square Dancers:

July 1-4, 2010 – Chicago, IL

July 1-4, 2011 – Atlanta, GA

June 30-July 2, 2012 – Vancouver,
Canada

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

23-24 **FLORIDA** – Strawberry Square C-2 Weekend, 4401 Promenade Blvd., Plant City; www.floridadanceweb.com/strawberry; 813-752-0491.

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

12-14 **ARIZONA** – Yuma Festival's Diamond Jubilee (60th Anniversary), Yuma, Arizona's Civic Center, 1440 Desert Hills Drive; Marilyn and Bob Partiss 928-317-1476; PO Box 4056, Yuma, AZ 85365

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

27–28 **FLORIDA** – Strawberry Square C-1 Weekend, 4401 Promenade Blvd., Plant City; www.floridadanceweb.com/strawberry; 813-752-0491

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

9-10 **MISSOURI** – St. Louis 62nd Annual Square Dance Jamboree, St. Ann Community Center, 1 Interna-

tional Drive, St. Ann; Don Kramme and Nelda Gilliam, 636-225-5378; k r a m m e 3 5 7 @ c s . c o m ; www.StLouis.SquareDanceMissouri.com

9-11 **WEST VIRGINIA** – Roundalab Mini-Lab, Pipestem Resort State Park, Pipestem; Don and Linda Hichman, 2336 Pine Forest Driver, Gastonia, NC 28056-9237; donhi@carolina.rr.com.

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

23-24 **MAINE** – 52nd New England Square and Round Dance Convention, Hill Street School Complex, Biddeford; Rob and Sally Petit 207-510-1294; www.NESRDC.org

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

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

MAY 2010

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

7-9 **OHIO** – 50th Ohio Dance 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 Festival, Ralph Edwards Auditorium, Truth or Consequences; Jim and Jeanie Groves, 1220 Edgewood Ave., Las Cruces, NM 88005; 575-524-1018; www.nmsrda.org

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

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

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

JUNE 2010

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

11-13 **COLORADO** – 55th Colorado State Square Dance Festival, Sundance Spin, Rocky Mountain Resort, Keystone Resorts Conference Center, 633 Tennis Club Road, Key-

stone, CO 80435, www.sundancespin.com

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

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

JULY 2010

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

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

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

29-31 **CANADA** – 17th Canadian National Square & Round Dance Convention (Halifax National Festival 2010) World Trade & Convention Center Halifax, Nova Scotia; Ralph & Valerie Brown, 652 Pine Grove Road, Pine Grove, Nova Scotia, Canada, B4V

7Z7; 1-902-543-5278;
r w v j b r o w n @ e a s t l i n k . c a ;
www.squaredance.ns.ca

AUGUST 2010

6-8 **COLORADO** – Hi Country Weekend, Custer County School, Westcliffe; www.squaredancing.com/seasdc; HCW.Colorado@gmail.com; Alan Hirsch, PO Box 1460, Westcliffe CO 81252; 719-783-2145.

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; mtruesdale@new.rr.com; www.wisquaredanceconvention.org

11-14 **COLORADO** – USA West Square Dance Convention, Union Colony Civic Complex, Greeley; Chairman Ron & Jeanne Miller usawestco2010@aol.com; 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

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

SEPTEMBER 2010

12-18 **NORTH CAROLINA** – 88th Accent On Rounds, Fontana Village, Fontana Dam; Kincaid-AccentOnRounds@aol.com; www.dancerounds.info/kincaid; 301-935-5227

NOVEMBER 2010

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

JANUARY 2011

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

JUNE 2011

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

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

JULY 2011

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

AUGUST 2011

5-7 **WISCONSIN** – 52nd Wisconsin Square & Round Dance Convention, De Forest High School; June Myklebust and Bob Dahmert, 7851 Wernick Rd., De Forest, WI 53532; 608-846-9104; jmyklebust@centurytel.net; www.wisquaredanceconvention.org

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