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"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

EDITORIAL

*From
Bill Boyd*



A good friend of mine recently asked me how much longer does it take to learn Square Dancing rather than Ballroom dancing. This is a trick question and one that we hear more and more frequently as "Dancing with the Stars" has become a media icon. Many callers get so wrapped up in programs they reply that it takes 16 to 26 weeks or somewhere in between to learn Mainstream Square Dancing. People forget that when taking Ballroom Dancing it may take years to become familiar with some steps and rhythms, and many times you still have to use the same partner. Square dancing begins when you first take hands and circle left. Ballroom dancing begins when the instructor shows you how to hold your partner, in either case you can continue to learn for as long as you want to keep learning. So what is the big difference? With Square Dancing, you gain the social benefits, exercise benefits, but most of all, you are dancing after the first week. You are not only dancing with one assigned partner or instructor, you are dancing with a variety of people from the first day. The Square Dance Caller has the responsibility to see that it is entertaining, energetic and most of all a fun learning experience. I am not saying anything new; every class should be a dance. Every dance should be fun. Each evening should be a little different but always instructive. Many callers on a regular dance night will take time to review a call with which dancers are having difficulty. This is called a workshop tip. Workshop tips were common when there were many new calls introduced. Now many Callers use them for DBD or All Position Dancing. One Caller I know uses the first tip of the night to workshop a Basic or Mainstream call and invites his students to participate. The students think that its is humorous for the experienced dancers to make as many mistakes as the newer dancers. He keeps it fun, light hearted and most of all a good learning experience. So back to our basic question, "How long does it take to learn square dancing?" As long as you like and as long as you are having fun. Keep learning and keep dancing.

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CALLERLAB VIEWPOINTS



By
Mike Seastrom

CALLERLAB held its 35th Annual Convention this year in Los Angeles, California. It was a terrific event with more educational sessions offered than the participants could attend. Fortunately, Convention CDs Inc. was there again to record the sessions and provided, not only those that attended, but also all of our members, and caller associations world-wide, access to those recordings in CD and MP3 format. Many of us continue to listen to those sessions all year long in an effort to learn more about the art of calling and teaching. It's long been a joy and resource to me, since the inception of CALLERLAB, that so many of our top callers and leaders have unselfishly shared their knowledge and personal calling material so freely in an effort to improve the activity as a whole. I guess that's why so many of us that attend, get our personal batteries charged up for another year or so.

The 36th Annual CALLERLAB Convention will be held in Kansas City, Missouri on April 6-8, 2009, at the Airport Hilton Hotel. There will be sessions on recruitment, teaching, voice, showmanship, music, and choreography, as well as meetings about marketing, dancer retention, programs, program policy, partners and Caller Coaching.

Plan now to come in early and attend the Beginner Dance Party Leaders Seminar that is held on Saturday and Sunday in the same hotel. There will also be a "Community Dance Program" Dance Party on Sunday afternoon, a welcome reception early Sunday evening, and an Orientation Session later on. There

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usually is an entertaining session held after that for those with more energy to burn. These conventions are not only a great educational opportunity, but also a great way to share ideas with other caller leaders that have a real commitment to our activity. Plan now to attend!

As many of you already know, there were two Mini-Labs or regional CALLERLAB Conventions also held this year. Each was scheduled in conjunction with the National Square Dance Conventions in Australia and Canada. These Mini-Labs are much smaller events than the annual CALLERLAB conventions held in the U.S. each year, and therefore are easier to schedule in conjunction with a dance event. The local organizers in Australia and Canada deserve a lot of credit for running these Mini-Labs so successfully. Each event had panels and interest sessions staffed by very talented caller leaders from Australia and Canada respectively, as well as caller members of our own home office staff and Board of Governors.

John Marshall took over this year as our new Chairman of the Board of Governors. John is not only a very talented caller, but also a very experienced leader in CALLERLAB, who has spent many years on our Board as well as the Executive Committee. He represented CALLERLAB at the ROUNDALAB Convention in June this year, attended the 57th National Convention in Wichita, participated in the Mini-Labs, as well as the regular Executive Committee meeting held each spring. Thanks John for your dedication and for unselfishly devoting so much time and effort, in a leadership capacity, as Chairman of the Board. An equally big "thank you" goes to John's wife Mary, for her participation and

support!

The main national organizations in square, round, contra, and traditional dancing have long sent representatives to each others conventions in an effort to seek solutions, address our mutual concerns, promote better understanding, and improve and grow our activity. We appreciate those organizations that continue to work together knowing that it will take all of us working as one to continue to promote and preserve our dance for generations to come.

We also appreciate the efforts of those involved with ARTS, the Alliance of Round, Traditional, and Square Dance, who can help us more easily negotiate collaborative projects with groups already working in the dance, leisure, recreation, and physical education fields. I'm personally excited about the potential that this Alliance and non-profit corporation has to raise funds for advertising, public awareness and educational programs, as well as seeking institutional and corporate contributions and sponsorships for dance. For more information, visit their website at www.arts-dance.org

Our very dedicated home office staff, Board of Governors, and Executive Committee is pleased to announce that the new and improved CALLERLAB website is now online. The URL (www.callerlab.org) has not changed, but the site has been reformatted and the navigation has been revised. The site navigation buttons are located on the left side and have drop down menus. The Dance Program files can be easily found and on the Dance Program Documents page, there are navigation buttons on the right side of the page that provide access to each of the Dance Program documents.

The category of the documents on the website may be selected in the categories area and each desired document may be sorted by: date, downloads, user rating, title, author name, and creation date. There is an amazing amount of information available to callers, dance leaders, clubs, and associations on this website.

If you are a caller looking for updated program lists, definitions, teaching hints and other educational documents, it's waiting for you. If you're a dance leader looking for ideas to improve your club or association, there's a great section called, "Winning Ways", that includes ideas that have helped other groups promote and grow over the last several years. If your club or association has something that has helped your group, please share it with others by sending it to the home office at: CALLERLAB@aol.com.

Please visit our new site and take a look. If you have suggestions or concerns, contact the home office at the email address above.

There are many dedicated caller and dance leaders who donate a tremendous amount of their time to promote and preserve our dance activity. There are also many caller and cuer leaders that help others learn and improve by sharing their knowledge and material. They know that improving calling, cueing, teaching, entertaining, and leadership skills of others makes our dance activity that much better. It also increases the number of new callers and cuers that will lead us and help us grow. CALLERLAB salutes the unselfish dedication of those individuals and organizations that continue to work to make a difference. They are the key that will help us share our dance activity with so many more people in the future.

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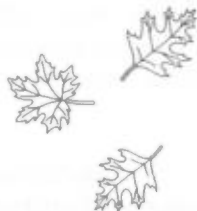
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On The Record SQUARES



Tom Rudebock

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

Glory Train (A&S 107)

Danny Thomas

A hand clapping Gospel tune. Guitar, harmonica, bass, mandolin and percussion. Good harmonic fill. This will lift the floor. Key change in middle break and closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Veer Left, Couples Circulate, Bend the Line, Pass Thru, Partner Trade, Square Thru 4, Swing That Girl, Promenade.*

Laid Back 'N' Low Key (ESP 217) Tim Marriner

Listen for the ocean sounds on this cover of an Alan Jackson release. Relaxing smooth dancing from a guitar, steel, bass, acoustic guitar and percussion mix for a full sound. Signature ESP sound. Harmonize the tag lines. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Slide Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.*

Summer Lovin' (Fine Tunes FT 139)

Phil Farmer and Elaine Silvia

From the *Grease* movie soundtrack. Close your eyes and dance with the cast with accompaniment from a piano, electronic keyboard, bass, guitar and drums. The instrumental side of the record has the female vocal by Elaine Silvia. The CD has an instrumental track with no vocals, an instrumental track with a male background and an instrumental track with a female background. 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.*

I Only Want To Be With You (Royal RYL 254)

Tony Oxendine

A cover of Dusty Springfield's first single in 1963. Charted at #12 in the US. A quality mix of harmonica, steel, fiddle, guitar, bass, piano and drums. Half way up the energy scale. Croon this one. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Rollaway, Clap Your Hands, Swing Corner, Promenade.*

Step That Step (Royal 343)

Oxendine and Story

A mix of harmonica, steel, guitar, bass, keyboard and drums with riffs and runs that push to the top of the energy scale. This one will get the feet moving and the heart pumping, Harmonize the tags. Available on vinyl, CD and MP3. *Hds (Sds)*

Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.

As Long As She Needs Me (Sting SIR 376)

Paul Bristow

A cover of a Sammy Davis Jr. release. Ear candy from a fiddle, piano, clarinet, bass, guitar, silky strings and percussion. The use of a clarinet adds a nice flavor to this arrangement. A good mid dance relaxer. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Boys Run, Pass the Ocean, Swing Thru, Boys Run, Half Tag, Scoot Back, Swing Corner, Promenade.*

Don't Stop (Sting SIR 712)

Thorsten Geppert

A cover of a 1977 Fleetwood Mac release. Uses a heavy walking rhythm for a good rock beat. A mix of fiddle, guitar, electronic keyboard, organ, bass and drums. Background fill makes for a full sound. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing This Girl, Promenade.*

I Catch 'Em, God Cleans 'Em (Tar Heel TAR 168)

Willis Simmons

A toe tapping floor lifting Gospel tune. Lots of energy from a sax, guitar, honky tonk piano, bass and drums. 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 This Girl, Promenade.*

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Old Enough To Know Better (Tar Heel TAR 173)

Willis Simmons

A cover of a new comer, Wade Hayes release, known as the Oklahoma Honky Tonker. Guitar, steel, bass, piano, and percussion mixed for a good dance beat. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Louisiana Saturday Night (Chaparral C 311)

Gary Shoemake

An oldie released by Don Williams, Mel McDaniel and Alabama. A fiddle, harmonica, guitar, bass and percussion mix with energy. Listen to the vocal track for an alternate figure. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Tch 1/4, Boys Run, R & L Thru, Veer Left, Boys Run, Boys Trade, Turn Thru, Allemande Left, Swing This Girl, Promenade.*

Shindig In The Barn (Crown CRC 145)

Steve Jacques

Written and released by Tommy Collins in the early 1950's. Steel, guitar, fiddle, bass and percussion with chases to give it a full sound. This one says let's dance. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Ladies Hinge, Diamond Circulate, Flip the Diamond, Girls Trade, Swing Corner, Promenade.*

Flat Footin' It (Crown CRC 161)

Ken Bower / Gary Shoemake

An energetic mix from a rolling banjo, piano, fiddle, guitar, bass and drums makes this a toe tapper. Key change in closer. Available on vinyl, CD and MP3. *Hds*



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Promenade Half, Sds (Hds) R & L Thru, Tch 1/4, Boys Run, DoSaDo, 8 Chain 4, Swing Corner, Promenade.

I'm Back In Baby's Arms (Grand 301)

Kevin Robinson

A cover of a Patsy Cline hit. Piano, and electronic keyboard stylings with a rhythm track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Dixie Style OW, Boys Cross Run, Swing, Promenade.*

Pink Cadillac (Red Boot RB 3017)

Don Williamson

Written by Bruce Springsteen. A top 10 hit in 1980. The 3rd in the Palimino Classic Collector Series. Pressed in bright pink vinyl. A disco beat from a guitar, electronic keyboard, bass and drums. This one will add zip and zest to your dance. A popular request record. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

I Feel Lucky (Red Boot RB 3033)

Don Williamson

A cover of a Mary Chapin Carpenter hit. Country rock from a piano, guitar, steel, fiddle, bass and drums. This one will get the heart pumpin' – way up the energy scale. 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.*

Temptation Eyes (Royal RYL 120)

Jerry Story

Latin rhythm in a sweet mix of horns, fiddle, keyboard, bass and percussion that give a haunting sound. Quality Royal music. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing This Girl, Promenade.*

Next Door To Alice (Royal RYL 138)

Jerry Story

Originally released in 1972 in Australia, later becoming a world wide hit for the band Smokie. Dancers will get into this one chanting along with the tag lines. Fiddle, piano, guitar, bass and drums. Riffs and runs give it a full sound. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Recycle, Reverse Flutterwheel, Veer Right, Ferris Wheel, Centers Veer Right, Veer Left, Swing Corner, Promenade.*

Rockin' All Over The World (Sting SIR 803)

James Wyatt

A Rock & Roll number that will ignite the flames of passion in most groups. A rock standard charting at #3 in the UK. Piano, guitar, harmonica, fiddle, bass, steel and drums. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing This Girl, Promenade.*

Will You Love Me Tomorrow (Snow SNW 1102)

Kenny Reese

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Good Hearted Woman (Square Tunes ST 1050)

Johnny Eubanks

A cover of a Waylon Jennings classic. Guitar stylings, rolling banjo, bass, xylophone and percussion. For vinyl order ST 146 with Bob Dubree on the vocal side. Also available on CD and MP3. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Tag the Line - Right, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing That Boy, Promenade.*

Riding On A Cloud (TNT 266)

Dan Faria

A cheery electronic sound. Like many TNT releases this will also work for patter. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Star Thru, Pass Thru, Tag the Line - In, Box the Gnat, Load the Boat, Swing Corner, Promenade.*

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

- Randy Boyd, Editor

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Rainbow Rider (EP Tunes EPT 10)

Eric Pluylaar

A cutting edge electronic sound with a driving rhythm track. Available on MP3.
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Hoedowns

Zinger / Today (Chaparral C 116)

Zinger is an energetic arrangement of a banjo, guitar, fiddle, bass and drums.
Today is a get up and dance mix of a rolling banjo, bass, fiddle, guitar and drums.
Both useable. Recorded in one key. Available on vinyl, CD and MP3.

Sweet Georgia / Beaumont (Square Tunes ST 2061)

Johnny Eubanks

Sweet Georgia has a piano, banjo, bass and drums.
Beaumont is a rhythm number with a bass, drums, guitar and banjo.
Available on CD and MP3.

Rag-Tag / Bobtail (Sting SIR 514)

Rag-Tag is an alternative electronic sound.
Bobtail is a bright cheery electronic sound.
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All Night Hoedown / Tennessee Hoedown (TNT 267)

All Night Hoedown is a bright peppy release from a synthesizer.
Tennessee Hoedown is energetic ear candy synthesizer music.

A month with a lot of represses of music that has not been available. Check out all the music on your tape service, there are a lot of keepers for everybody's taste. I hope everyone had lots of recruiting successes. Until next month keep it FUN.

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CUE TIPS

*Selected by
Fran & Jim Kropf*



I found a Frog in my garden and it reminded me of a song called "The Bull Frog". Virginia and Bill Carpenter wrote this nice Phase 2+2 Two Step Dance. Give it a try!

The Bull Frog

CHOREOGRAPHERS: Virginia and Bill Carpenter, 88 Oakmont Ave., Piedmont, CA 94610

MUSIC: Glenn Yarbrough, CD "Baby, The Rain Must Fall", Track 6

RHYTHM: Two Step, Phase II+2 (strolling vine and whaletail)

FOOTWORK: Opposite (woman in *italics*)

SEQUENCE: INTRO A B A B A B(MOD) ENDING

INTRODUCTION

BFLY WAIT;; SIDE, -, BEHIND, -; QK. TWISTY VINE 4 TO BJO;

PART A

TWO FWD 2 STEPS;; HITCH 3; HITCH SCISSORS TO SCP; VINE APART & TOG. TO OPEN LOD;; HITCH 4; WALK, -, PUP TO CP LOD, -; TWO FWD 2 STEPS;; PROGRESSIVE SCISSORS TO BJO CHECK;; WHALETAIL;; TWO TURNING 2 STEPS TO SCP LOD;;

PART B

CIRCLE CHASE LEFT TO OPEN LOD;;; FORWARD LOCK FORWARD; FORWARD LOCK FORWARD; HITCH SIX;; CIRCLE CHASE RIGHT TO OPEN LOD;;; BASKETBALL TURN 4 TO OPEN LOD;; HITCH 3; HITCH SCISSORS TO BJO;

PART B (MOD)

REPEAT 1-12 OF PART B;;;;;;;; BASKETBALL TURN 4 TO OPEN LOD;; HITCH 6 TO CP WALL;;

ENDING

STROLLING VINE;;; QK. TWIST VINE 4; STEP APART & POINT;

AMERICAN CALLERS' ASSOC. VIEWPOINTS

By Patrick Demerath



New Friends / New Dancers

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 2001 to the present. The American Callers' Association continues to relish and appreciate 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 to speak out on the cumbersome dance programs.

This month's American Callers' Association Viewpoint addresses suggestions to attract new square dancers to our beloved activity. Let's start from the beginning. Several marketing and administrative studies have pointed out that recruiting can be accomplished by using promotional communications and advertising media.

Marketing theory in Consumer Behavior infers that promotional communications are more effective and much cheaper than using advertising media like television and paper format advertising. Let's look at what works best in promotional communications. Word of Mouth: INVITE YOUR FRIENDS AND PEOPLE YOU MEET TO JOIN IN THE FUN WITH YOUR DANCING FRIENDS. JUST TELL THEM HOW MUCH FUN YOU ARE HAVING AND THAT YOUR GROUP IS LOOKING FOR NEW PEOPLE TO TRY IT.

Expand your recruiting efforts beyond your close friends and relatives. Take advantage of the people you meet in **stores, workplaces, churches** etc. Often friends and relatives may show up as a courtesy to you, but not have any real interest in square dancing. People you meet in other places like stores, doctor and dental offices, work places, churches may be waiting for something different to do. Often, they become long term dancers as well as becoming long-life friends.

As you are visiting with new dance prospects, listen for their reactions and point out the health/exercise benefits. Point out the fun-filled mental challenge of following and dancing while working with seven others in your group. Ask them to bring friends for the fun nights of dancing. If your club agees, mention that there will be beverages and snacks in alcohol-free and smoke-free environments. Focus on the fun night not on continuous lessons.

Two other promotional communications that are very inexpensive for a club to

do is to gain permission and post flyers in stores, companies, churches, and school bulleting boards as well as offering demonstrations in stores, malls, and church activities or even company picnics. During demonstrations continuously pass out flyers.

Looking at other advertising approaches that have proven to be effective are church and school bulletins, public radio advertisement, and radio public service announcements. The last suggestion that is a bit expensive is to put a one liner in the Yellow Pages under Dancing and say, **“Square Dancing, Call Telephone Number”**. Non-dancers may often look in the Yellow Pages for information on “Dancing”.

What about lessons? How can we keep new dancers dancing? The answer is quite simple, but some resistance surfaces. Square dancing needs to move into the future by structuring a one floor program that can be taught in as little as 12 weeks. The American Callers’ Association “International One-Floor Program” has less than 85 calls. If we reduce that number even more, we would have a program that could be taught in 12 to 14 weeks. That would allow us to teach three classes a year with breaks in between for the new dancers to just dance. After one year just think how many more contacts we would be able to reach for recruiting. This is the key to reviving this activity – “people getting people.” Please join with us in this initiative.

Please do not forget that when Harley Davidson Corporation was hurting, they were able to eliminate the “red ink” and losses by realizing that they needed to return to the basics of a great motorcycle built by Americans. The renaissance actually was inspired and took place from the employees and the customers. Push your clubs, callers, and associations into taking charge of square dancing. The “gridlock” on the complicated and lengthy, stressful, and cumbersome dance programs can only be broken by the dancers who are the reason for square dancing. Let’s do it! Everyone can win.

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. Please visit the American Callers’ Association website and newsletters at AmericanCallers.com.

Until next time, Happy Dancing.

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USDA & Long Term Care Protection

Making Long-term Care Insurance Affordable – New plans; new choices

By Laura W. Rossman

If you've looked at long-term care insurance in the past but didn't buy, it is time to take another look. There are new plans, benefits and ways to structure coverage that might be just right for your budget.

People are now buying it at a younger age – the average age of a buyer is now 58 compared to 70 years old just ten years ago. At a younger age the premiums are lower and there is a greater chance that you will be healthier and eligible for the insurance coverage.

Long-term care insurance covers the cost of your care when you can't care for yourself. While we tend to think of that happening in our later years, it can happen at any time as a result of an accident or medical condition. The costs of long-term care—which is custodial care – is not generally covered by health insurance. So unless you have long-term care insurance or are impoverished and eligible for Medicaid, you will be paying for long-term care costs out of your own savings. To put those costs in perspective, the average cost of a year in a nursing home is \$75,190, according to the MetLife Market Survey of Nursing Home and Home Care Costs.

More Ways to Buy. Here are some things you should know about today's long-term care insurance plans and some tips for finding ways to fit this cost into your budget if you think it's right for you.

It is not just for nursing home care. Mistakenly, people often think that long-term care insurance is just for nursing home care. Not today. Almost all policies cover care provided in assisted living facilities, nursing home and at home. And home is where people say they would most like to receive care. And if you need round the clock care at home, you will find it more costly than a stay in a nursing home.

Sharing a policy. Couples can now take advantage of "share care" plans. How does this plan work? Rather than buying two separate policies, the couple purchases a single plan with a pool of benefits that they share. For example, rather than purchase two separate policies with a three year benefit period for each plan, a couple can purchase a single plan with six years of benefits that they share. So, for example, one may use just two years of benefits, leaving four years of benefit for the other. While these plans are slightly more expensive (usually about 10%), they provide greater flexibility by letting the couple share the pool of benefits.

Insuring part of the risk. You don't have to cover the full cost of care. Instead, you might decide that you will let insurance pick up part of the cost of care and you will use your own financial resources to pay for the remaining cost of care. For example, you could purchase coverage that would pay \$100 per day. If your care cost \$150 per day, you would pay the remaining \$50. Some people find this an affordable way to mitigate the risk of long-term care costs eroding their total life savings.

Tax benefits. Some states provide tax incentives to encourage individuals to purchase long-term care insurance. Why? Without long-term care insurance coverage or personal financial resources, you will enter the Medicaid program, a program to provide health care for the poor funded jointly by the state and federal government. So, many states have tax credits or deductions available to encourage the purchase long-term care insurance. For example, in 2006 almost half of the states offered some level of deduction or credit for those purchasing long-term care insurance.

Business owner benefits. If you are self-employed or own your own business,

long-term care insurance premiums may be able to be paid for by the business. Some small business owners find a tenpay policy preferable, where the policy is paid in full over ten years.

Partnership policies. One of the newest benefits in the long-term care industry comes from the government. So called “partnership policies” encourage consumers to purchase long-term care insurance in exchange for partial protection of their assets if they use up all of their long-term care insurance benefits. Here is generally how they work.

If you purchase a plan approved by the state (it usually requires certain benefits, like a minimum daily benefit or a certain number of years of coverage) the state will provide dollar for dollar protection of that amount of assets and allow you to qualify for Medicaid benefits. For example, if you purchase \$200,000 worth of coverage, you would be able to keep \$200,000 of your assets and still enter the Medicaid program to receive additional care. Without the plan, you would be required to spend down almost all of your assets, usually just allowing you to keep \$2,000, before you become eligible for Medicaid. Partnership plans have been available in California, Connecticut, Indiana and New York. Now about twenty additional states say they will be making plans available over the next few years. A word of caution though – you might not want to wait for one of these plans if your state is not close to approving plans. Remember, long-term care insurance is based on your age at the time you apply so waiting may mean higher premiums.

Discounts. Always ask about discounts. Many companies provide significant discounts for a couple applying together. And some groups and professional associations have discounted rates available if you are a member. Your employer may also have a group plan available. But always shop and compare group plans against individual policies to make sure you are getting the best plan for the best price. Long-term care insurance rates are based on age and health, so the younger you are and the healthier you are, the lower your premiums.

“Consumers mistakenly believe long-term care insurance protection is costly and nothing is farther from the truth,” explains Jesse Slome, the Executive Director of the Association for Long-term Care Insurance. “There are discounts available today to those in good health, for non-smokers, married couples or even domestic partners,” Slome notes. “You can cut costs paying annually versus monthly, roughly nine percent, and by another eight percent simply by being accepted for coverage before your next birthday.”

USDA members can get free Long-term care quotes and information. Long-term Care Quote shops more than 10 highly-rated companies for you to find the best policy and most affordable rate for you. It is easy and convenient and a great way to learn more about long-term care insurance. Call 1-800-587-3279 or online at www.ltcq.net. Use USDA code 518.

Laura W. Rossman is Chief Marketing officer for Longevity Alliance. You can find out more about long-term care insurance at Long-term Care Quote (www.ltcq.net).

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Peek Into a Caller's Record Case

I am Jonathans grandfather, Bear Miller and I, along with my wife Sandy, make our home in Denver, Colorado. I am currently the club caller for three area clubs. We began dancing in 1990 and I started calling and joined CALLERLAB in 1992 and have been calling continuously since then. Sandy and I were the 2003 Inductees of the Denver Area Square and Round Dance Councils Hall of Fame for our dedication to Square Dancing. In 2004, I was the Vice-Chair of the Square Dance Program for the 53rd National Square Dance Convention, held here in Denver. I am currently serving on CALLERLAB's Board of Governors. I have called in 14 states and in Canada. I am recognized and well known throughout the Rocky Mountain Region. I have also called at 11 National Square Dance Conventions. My strengths in calling are; my sense of humor, a thorough knowledge of Square Dance calls through the A-2 level, creative choreography and a wide variety, as well as, lively use of many styles of music. My goal is to make my grandson proud!

Patter Records:

All Night	PN 5009
Bei Mir Bist Du Schon	HR 002
Beautiful Noise	CJC 509
Doe	ESP 423
Sailing	OR 43
This Little Light (intro chopped off)	RB 3102
Walk On	RR 220

Singing Calls:

All That Jazz	CC 104
Crazy Little Thing	RYL 250
A Friend Like Me	DGR 001
Morning Sky	RYL 303
Venus	C 0807
What You Do To Me	RH 507
Dixieland Delight	SIR 368
House at Pooh Corner	RYL 143

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*

Change – A New Beginning

Paul Walker - Kannapolis, North Carolina (CALLERLAB Member Since 1984)

Dancing since 1974 and calling since 1981 we have seen a lot of changes take place in our activity. There appears to be no end of articles discussing the pro's and con's of what has happened and what is happening to our beloved dancing activity. For over a decade the dress code was discussed until one got blue in the face. And then the dress code changed, not by an organization, not by our leadership, but by the dancers. Finally, some national organizations came out with a written statement on the dress code listing what was acceptable as proper dress. Many clubs had already been casual, except, of course for special club dances and Conventions. The only problem with this change was that the driving force was forced on those who "should" have made the decision for change. **"Progress is impossible without change."** So now it's "Time for Progress," only this time maybe it would be more effective if the leadership within our activity drives the change in the direction it should go rather than "just" letting it happen!

Since my background is in Marketing (AT&T 33 years), I tend to think from a business viewpoint of selling a product (square dancing). Our customers are people and there are two types of people that we need to convince to buy our product. Over many years our market target for new dancers has been the Senior Citizen for the most part. The market that everyone seems to be talking about now is the "Baby Boomers."

Our market to promote (sell) square dancing should be directed toward the Baby Boomers (BB) and at the same time not forgetting the benefits of Senior dancers. These BB's are a class of people in our culture that have very different characteristics from Senior Citizens of today. The BB's are a culture where both husband and wife worked and are now ready to retire (78 million over the next ten years). They have the discretionary income to do what they want to do, they will scale down the size of homes, want to travel more, try something different, etc. One of the most important factors of the BB's is that they will not be willing to

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take 30-35 weeks to learn something so they can have fun. These folks are people who have been raised on computers and instant gratification.

Our entrance dance program takes too long to teach! The American Callers Association (ACA) came out several years ago with a dance concept called "The '1' Floor Dance Program." I sent for a copy of the list where the ACA had combined the MS & Plus calls and then deleted all but 67 calls. The concept is good, the list is not. These 67 calls, after studying the list, turned out to be around 98 teaching functions, which cannot be taught or learned in the suggested twenty weeks. What is needed is combining the MS & Plus list and then delete all but about 50 calls.

The Problem? The Callers. That's right, if we were to go to 50 calls for one dance program the Callers would have to adjust, change and learn how to use these 50 calls in a creative way to please the long time dancers as well as the Baby Boomers at the same time. Most Older Callers are not going to be willing to make this effort.

Another problem will be deciding which calls to choose to use in a "One Floor Dance Program" list. I don't know of any two Callers who would come up with the same 50 calls to use. It will be difficult, but not impossible to make this change – but it needs to be done, and soon.

Recently at a dance where I was calling, a dancer asked me, "What was CALLERLAB doing to help solve the problem of low recruitment numbers of new dancers?" After explaining some of the efforts by CALLERLAB to address this problem, I really didn't feel very good about my comments. I got up on the stage during the break between tips and mentioned some of the things that are in this article. When I finished, the instant applause was a surprise, but it was apparent that the dancers understood that by shortening the entrance level teaching time would help bring in new dancers to our recreation. This also may help with retention.

British Poet, John Dryden (1631-1700) once said, "***We First Make our habits, and then our habits make us!***" So here we are, starting another decade of discussions and writing articles about what to do to help our clubs grow and remain strong. **WHERE ARE OUR LEADERS?**

"Progress is impossible without change" and it's time for change!

Camping + Dancing = NSDCA 51st Int'l Camporee

Every July members of the National Square Dance Campers Association gather to combine camping with square dancing during a mid week in July for their International Camporee. In 2008 the ten chapters in Michigan joined together to sponsor this event that brings in families and members from all over the United States and the provinces of Canada. To make it even more attractive the Michigan chapters decided to have their own State Camporee the weekend prior so that attendees could stay over and save gas. And many did just that

Officially a mid-week event, many families come in Sunday afternoon to take advantage of the various sight-seeing tours, have fellowship time with old friends and make new friends before the dancing, sports, crafts and meetings officially began on Tuesday morning. At the Trail In dance Monday night each caller and cuer had a turn at the mike.

The three official days of the International Camporee are always very active. Mornings were busy with sports and some great craft projects. Afternoons were devoted to informational seminars, square and round dance workshops and various meetings of Chapter and Area Representatives. Every evening all three halls were open for square and round dancing with an After Party in the largest hall to wind up the day's activities. Each night at 5:00pm crowds gathered for the daily newspaper, the "Snooper", for news of the day, to note any schedule changes and check their name for a door prize.

Tuesday evening there is a Banner Parade of Chapters and an Opening Ceremony before the evening dancing begins. The NSDCA Annual Meeting is always Thursday afternoon.

The youth program was even busier! Besides sports, crafts, square dancing, puppet shows, movies and water fun, the youth chairman had all sorts of interesting activities and tech games.

If you are a square dancer who also enjoys the fun of camping you are welcome to become a member of the National Square Dance Campers Association. Through its quarterly publication, NSDCA TIMES, members will find a myriad of year round camp/dance opportunities in the United States and provinces of Canada.

The next International Camporee will be in Rayne, Louisiana, in July 21-23, 2009. Plan now to "Geaux to the Bayou in 2009". For more information about the NSDCA, please write PO Box 628433, Middleton, WI 53562-8433 or visit www.nsdca.org or www.rayne2009.9f.com.

We hope to see you around the Square Campfire.



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Dear ARTS

We heard there were a number of "Dance America" benefit dances across the United States. Tony Oxendine called ours in Merritt Island, Florida, on February 8 and raised \$855 for ARTS-Dance. People came from as far away as 150 miles to attend. How much money was raised altogether for ARTS by these events?

Thanks,

Space Coast Dancer

Dear Space Coast Dancer,

I am pleased to report the success of the first annual "Dance America," fundraiser held for the ARTS-Dance organization. Twenty-one area dances were held and \$9,576 was raised altogether! The Denver, Colorado, area donated \$250, but did not hold a dance so as not to compete with local clubs, and the Laurel Mountain Federation, Pennsylvania, was snowed out, but six clubs in the federation made donations totaling \$189 anyway.

Many thanks to all those who organized dances and those who supported them! Approximately 1,904 dancers attended and 103 callers provided entertainment. Hopefully, these benefit dances provided opportunities for local publicity, thus raising awareness of the presence of the dance activity in local areas.

At the most recent ARTS meeting at the Wichita National Convention, we voted to make these dances an annual event. These fundraising efforts will eventually help finance the cost of a nationwide publicity campaign.

Please check our website at www.arts-dance.com.

Thank you,

ARTS-DANCE

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

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CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman



All Scoot Backs in the following sequences are left handed. There is no such thing as a Lefty Scoot Back. It might be smart to say "Lefty" Scoot Back before each one to make sure the dancers focus on using their left hands on the following Scoot Backs.

- 1) HEADS LEFT square thru 2
LEFT touch 1/4
scoot back
CENTERS scoot back
centers run
ferris wheel
BOYS wheel around
touch 1/4
acey deucey
swing thru
right and left grand
(5/8 promenade)
- 2) SIDES LEFT square thru 2
LEFT touch 1/4
scoot back
girls run
flutter wheel
touch 1/4
walk and dodge
trade by
- pass to the center
CENTERS square thru 3
allemand left
- 3) Heads zero line
pass the ocean
CENTERS scoot back
swing thru
CENTERS scoot back
trade the wave
girls trade
girls run
bend the line
star thru
square thru 3
left allemande
- 4) Sides zero line
pass the ocean
CENTERS scoot back
swing thru

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CENTERS scoot back
boys run
chain down the line
dixie style to a wave
acey deucey
left allemande

- 5) HEADS lead right
touch 1/4
follow your neighbor
scoot back
GIRLS hinge
cut the diamond
(explode; turn thru)
courtesy turn
dixie style to a wave
U-turn back
Right and left grand

- 6) SIDES lead right
touch 1/4
follow your neighbor
scoot back
trade the wave
BOYS scoot back
swing thru TWICE
Right and left grand

- 7) Heads zero line
LEFT touch 1/4
circulate
girls run
LEFT touch 1/4
scoot back
girls trade
LEFT touch 1/4
circulate
boys U-turn back
swing thru
Right and left grand

- 8) Sides zero line
LEFT touch 1/4
boys run
LEFT touch 1/4
scoot back
boys trade
fan the top
circulate
box the gnat
Right and left grand

- 9) HEADS pass the ocean
follow your neighbor
CENTERS scoot back

- swing thru
 boys run
 square thru 4
 trade by
 Left Allemande
- 10) SIDES pass the ocean
 follow your neighbor
 CENTERS scoot back
 split circulate
 acey deucey
 boys run
 ferris wheel
 CENTERS sweep 1/4
 You're home
- 11) Heads zero line
 touch 1/4
 coordinate
 california twirl
 BOYS scoot back
 girls U-turn back
 acey deucey
 Right and left grand
- 12) Sides zero line
 touch 1/4
 coordinate
 couples circulate
 U-turn back
- GIRLS scoot back
 girls run
 circulate
 boys run
 1/2 tag
 hinge
 extend
 Right and left grand
- 13) HEADS (touch 1/4 & walk and
 dodge)
 LEFT touch 1/4
 scoot back
 girls run
 dixie style to a wave
 trade the wave
 scoot back
 Right and left grand
- 14) SIDES (touch 1/4 & walk and
 dodge)
 LEFT touch 1/4
 scoot back
 CENTERS hinge
 diamond circulate
 CENTERS hinge
 walk and dodge
 face your partner
 Right and left grand

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month Betsy talks about her experience as a solo dancer in the Pacific Northwest.

We had been to two National Conventions in Portland, Oregon, a week dancing in Penticton, B.C., and had danced in Seattle and on a Ferry Boat in the Puget Sound. What I knew before I came to Portland, Oregon was that dancers here really like to dance on hardwood floors, they foster youth dancing and youth competition dancing and they are a fun loving bunch of people active in their associations.

For the last 4 weeks I (Betsy) have been visiting my daughter and six month old granddaughter in Beaverton, Oregon, near Portland. I wanted to develop a little social life that did not focus on my family, so I ventured out into the Square Dance World. My first dance excursion was to the Eager Beavers Square Dance Club in Beaverton. They dance at the Lucy Sturh Senior Center and I was amazed to find four squares dancing on a Monday afternoon. There was a beautiful hardwood floor in a room with a mirrored wall that was used for all types of dancing and exercise classes. I had met three Eager Beavers at the nationals in Wichita, Kansas, and mentioned that I would be in Portland in July and August. They urged me to visit.

Caller for the day was Jim Hattrick who had a 13 year old boy named Ianan from Washington with him. This young caller has one square at home to practice with and is now being mentored by Jim. The youth here are a vital part of dancing in the Pacific Northwest. Ianan (pronounced Ian) was also a member of the youth round dance exhibition group called the Dancing Jewels from the state of Washington, and he cued several round dances that afternoon, as well as calling several squares. What a lucky young man to have an experienced caller take an interest in him and help him.

Regular caller for the Eager Beavers is George Clark. He came back the second Monday I attended their dance. Again, everyone was warm and welcoming. There were several other callers dancing there and George gave each of them a tip. One of them, Norm Yoder, invited me to come some Thursday night to his club, the Plus Knights, out at the Hillsboro Odd Fellows Club. Another great wood floor.

The Hillboro Hoedowners are led by caller Darryl Clendenin and his wife Yvonne who does the cueing. Again, a



Jim and Betsy – Your Rovin' Corners

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beautiful polished hardwood floor was found in the old Aloha Grange Building – a building old enough that it is not air conditioned. Open windows, window fans and mild weather make it a pleasant place to dance. An added bonus for me was a visit from my daughter and her family who wanted to come to see Grandma dance on a Saturday night. Perhaps now that they know where the square dancing is, they might see a chance to join our activity in the future.

Dancers in the Pacific Northwest are not used to rotating at the end of a patter call. Each of the clubs did double rounds between squares. Often the caller did double duty as cuer, too. Another thing I noticed was the light hand hold of most dancers – no one was gripping or hanging on for dear life. A light touch with a little bit of pressure made the dancing flow so smoothly. Most of the dancing was Plus.

The highlight of my month in Portland was the visiting caller Mike Sikorsky who called a great dance on a Tuesday night. His excellent choreography and showmanship made this a great fun event, and there were visitors from all the nearby clubs attending. Here they practiced 'stirring the bucket' as Mike gave us little choice. We ended the patter call rotated.

This was my first experience in 20 years dancing as a solo. It is not always easy for a solo woman to go visiting by herself. It takes a bit of nerve and determination. It is also helpful for a solo to be able to dance on either side. That being the case, I found the experience only positive. As I continued to return to the clubs the second and third weeks, it became much easier and I would encourage all solo dancers to get out and visit – sans partner. The Pacific Northwest is a wonderful place to begin.

P.S. from Jim – By the time you read this we will be on an airplane returning from a square dance adventure in Germany, Austria and Russia. More about that next month.

Jim and Betsy

Three Kinds Of Fun & Variety In Square Dancing

By Corben Geis

I've got to tell you, that this square dancing activity of ours is so unique and very interesting. Some clubs still promote it as our "best kept secret". But some, who've been in it for awhile, may not know about the some of the other secrets square dancing possesses. I'm referring to the variety in square dancing. Yes, new members who join our clubs quickly learn that Square Dancing also offers Round and Line Dancing classes, of course. This is definitely variety because with those three shapes and styles you can either dance solo, couple or small groups.

I'm actually getting to the fact that just square dancing can be presented in many different ways. Most experienced and novice dancers know about the Traditional and Modern Western Styles, but there are so many variations with just those two forms. Have you ever danced or heard of a contra, jig, reel, becket, duple, trios, six couple, two couple, hexagons, Sicilian Circle, mescolanza, quadrille, tandem, Siamese or kaliedescope? If you answered no to any of these, then you need to check out this website www.d4bp.com (short for Dancing for Busy People by Cal Campbell, Bob Howell and Ken Kernen).

How extraordinary! What a marvelous way to present square dancing in different ways, and to keep the dancers rejuvenated, with fresh choreography.

If that's not enough, and you crave a wild and wacky type of fun, might I suggest getting on the FUN BADGE/FUN DANGLE bandwagon? What a great thing to do for either your new beginners or your recent graduates. Dangle Dances are excellent for Fun Nights because it lets newcomers know how much fun there is in square dancing. Did you know you can earn a fun badge for square dancing in a swimming pool, in an elevator, or on a king-sized bed? You can also have a blast dancing in the dark, dancing in empty shoe boxes, and even on top of bubble wrap. Does this sound more like your kind of fun? Please, go to this website and order the catalog that shows all the different kinds of dangle badges you can earn. <http://floridadancing.com/suzieq/fun.htm>

I've gotten a lot of fun badges over the years, at different graduations. Some I remember with great laughter is the entire square dancing with balloons between

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Tom@tipiproductions.com

their legs, and another with every other dancer blindfolded. Have you ever tried dancing with a mop replacing a girl, and a broom replacing the man? This is loads of fun and difficult too. There's even one with a giant elastic band stretched out around the entire square. I often thought a good one would be to have each dancer equipped with a bottle of Silly String. And then the caller bellows, "STRING your corner!" instead of Swing. Spraying Silly String can be messy, but great photo ops.

Finally, the 3rd quirk and perk about square dancing, are the different calls at different levels. We have it in square dancing where you can dance beginner, intermediate and experienced levels. The same is true with Round Dancing and Line Dancing. Wow! The non-dancers need to know that there are dancers, who are kind of like golfers, playing miniature golf and driving ranges only. Others, though, may choose the challenge of the Par 3s. Yet there are still the golfers who love to travel all over playing the big 18-hole courses. We have levels of Basic, Mainstream, Plus, Advanced & Challenge. This is a great advantage. Not many activities can offer all of this kind of variety. It's also like Karate. You can stay at the solid belts executing the basic moves, or you can advance to the higher belts with the different stripes. And, when you get to the brown and black belts, then you are truly mastering your craft. If you are inquisitive about the higher levels of dancing, please check out www.ceder.net for more accurate information. What a great activity!

The Foundation

For the Preservation and Promotion of Square Dancing

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

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

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

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

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



*Florida's
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The Hakuna Matatas Handicapable Square Dance Club

Contact Altoona, Pennsylvania Callers Corben Geis and Tom Miller for more info on the CALLERLAB Handicapable Committee.

Committee Function: To provide guidance and assistance to callers regarding calling for Handicapable Dancers.

To provide guidance and ideas for callers to assist those wishing to organize and develop Handicapable square dance groups.

To spread the awareness of the Handicapable Square Dancing. To provide guidance to assist callers in mentoring Handicapable dancers and assisting them to receive maximum benefit and ability from square dancing.

Mission Statement: We will promote, teach, support, mentor and provide guidance to callers to enable them to provide Handicapable Dancers the opportunity to enjoy the maximum benefits and joy that square dancing can provide. We will promote Handicapable Square Dancing and assist with the organization and networking of clubs and groups around the world to enable the recognition and growth of square dancing among this special needs group. We will recognize those individuals and or groups who provide special efforts to further the success, development and growth of the Handicapable square dance program.

Vision Statement: We feel that this special needs group has a population that is undetermined, virtually unexplored and underdeveloped. This group can benefit tremendously from modern western square dancing and its associated activities. We wish to extend the outreach of CALLERLAB and callers giving the opportunity to develop the Handicapable square dancing program.

By Cory Benjamin Geishauer




The Hakuna Matatas Handicapable Club

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Take a  at what is just released...

I'll Take Manhattan

Phase 3+2 (feather/diamond turn) – Foxtrot – STAR #524 Manhattan or CD DLD 1094 30 Top Foxtrots Track 8 Avail. Palomino Records – Peg and John Kincaid
This foxtrot at Phase 3 is terrific. Figures flow so smoothly music and dance blend and are a winning combination. Dance has diamond turns, cross hovers, back hovers, feather, figures are repeated throughout the dance making it a great workshop dance to introduce these figures. Don't pass this one up.

Iko Iko

Phase 4 + unphased figures – Merengue – STAR record or CD #248 or CD: DLD 1087 30 top Samba's Track #11 avail. Palomino Records – Peg and John Kincaid
This merengue introduces a couple of new figures, rotating basic, extended wrap around. Other figures included are separation to cuddle position, arm slide, snake, ending is rock back recover press and bump. Nicely done.

Peg Of My heart

Phase 5+1 (Turkish towel) – Cha Cha – STAR Record or CD #248 or CD: CDE 1023 Cha Cha Carnival Track #11 avail. Palomino Records – Peg and John Kincaid

This cha cha has shadow New Yorkers, circular cross body, double and single Cuban breaks, open hip twists, umbrella turn, back triple cha's turkish towel extended, ending is open break. Good cha cha music.

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The Don's Waltz

Phase 5 – Waltz – Track 01 of CD2 the Ultimate Ballroom Album 89 – 101 Strings Orchestra (Same Music as Dechenne's Vito's Waltz 6) – Annette and Frank Woodruff

Routine starts with cross points, maneuver. Other figures included are impetus telemark cross pivots quick open reverse, diamond turn, drag hesitation, box finish. Ending is back to open hinge and extend.

Freeze My Mind

Phase 3 – Rumba – Song by Teresa Teng – Daisuke and Tamae Doi
Double chasse peek a boo, stand steps, chasse to tandem, door, crabwalks, front vine. Sliding door serpiente, ending is slow side and slow cross lunge.

How 'Bout Them Cowgirls

Phase 2+2 (whaletail, leg crawl) – 2 Step – Album by George Strait It Just Comes Natural, iTunes – Bob and Mary Townsend-Manning

Twirl vine, scissors sequence, lace sequence, struts with hands on hips, basketball turn, ending is leg crawl.

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Two Silhouettes

Phase 5+2 (curl, adv. hockey stick) – Rumba - CD Stanley Black CDLK 4127 – Ken and Irene Slater

Great rumba music and choreography. Routine has serpiente, aida, switch rock, hip rocks, kiki walks, curl to shadow, wheel, advanced hockey stick, synco vine. Ending is promenade sway and change of sway. Suggest you slow for comfort.

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I'm So Lucky To Sing Foxtrot

Phase 4 – Foxtrot – CD Crooners by Helmut Lotti Track 1 from the May Way CD – Tony Speranzo and Diane Slater

Nice Phase 4 foxtrot to good music. Has diamond turn, closed telemark, hover fallaway whisk, box finish, impetus. Ending is quick right lunge. Basic figures in this routine great for teaching foxtrot figures.

Smile

Phase 4+1 (triple traveler) – Slow 2 Step – CD Crooners By Helmut Lotti Track 11 on the CD Titled The American Way – Tony Speranzo

Full basic, left turn inside roll, lunge basics, traveling cross chasse, ending is step side and apart. Nice basic slow 2 step.

You'll Be In My Heart

Phase 5+2 (Rudolph ronde and throwaway oversway) – Bolero – Merle Dandridge from Tarzan the Broadway Musical available as download from Walmart – Karen and Ed Gloodt

Choreography in part A and ending is synchronized to the words in the song. Dance starts in tandem, has open contra check, shadow cross body, 1/2 moon, aida, shoulder to shoulder, riff turn, ending is cuddle embrace. Nice bolero music and routine.

Adorame

Phase 3+2 (turning basic, right side pass) – Bolero – Collectables COL 775 (Diana Ross When You tell Me That You Love Me) – Brent and Judy Moore
Time step, New Yorker, underarm turn, hand to hand, slow fence line, right pass, fence line and arm sweep. A solid phase 3 bolero.

The Touch Of Your Lips

Phase 5+2 (Nat'l Twist Turn, Left Feather) – Foxtrot – CD New Stanton Band – Ken and Irene Slater

Friendly shadow position, man's R hand on W's right hip and woman's R hand on top of his, is the intro to this routine. 3 diamond turns, synco roll, reverse wave check and weave, hover tidemark, natural twist turn. Ending is contra check.



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THE COUNTRY LINE

By
Mike Salerno



Howdy Folks. October and autumn are near. Quite often when researching dances I find that the current batch of country music leave a lot to be desired. Gone are days of the hot and peppy Two-Step and Swing music. Today's country music consists of mostly moderate to slow music. Of course, there are the rare exceptions. Choreographers look for good music. Sometimes they can find suitable music in current releases. But, I have found that many choreographers will reach back in time to find the music they are looking for. I would have to say that most of the dances I present use older music.

This month's dance is to a great song. I hope you enjoy it.

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

THIS MONTH'S LINE DANCE:

Do You Love Me?

Basic Steps (Official NTA Definitions):

Grapevine: Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and/or in front in 3rd or 5th position.

Jazz Box (Square): A dance pattern with four weight changes. It may start with a forward step or 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.

Swivel: Isolating the upper body while rotating the hips and the heels or toes sideways.

Three (3) Step Turn: An Open Chainé turn (feet do not come together). A 360° turn, taking three weight changes, to end in the original 2nd position.

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

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: Do You Love Me?

DESCRIPTION: 32 count, 4 wall, beginner East Coast Swing line dance

CHOREOGRAPHER: Rob Fowler, UK

MUSIC TEMPO SUGGESTIONS:

Slow – Now That’s Country by Marty Stuart (120 BPM)

Medium – That’s My Story by Collin Raye (138 BPM)

Fast – Do You Love Me? by The Contours (143 BPM) or Any Moderate East Coast Swing Tempo

COUNTS/STEP DESCRIPTION

Left Triple Step, Rock/Step, Right Triple Step, Rock/Step

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

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

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

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

Vine Left with a 1/4 Turn Left, Syncopated Jumps, Clap Forward and Back

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

11-12) Pivot a 1/4 on Ball of Left Foot, Step Left Foot Forward, Brush Right Foot Beside Left Foot

&13-14) Jump Right Foot Forward, Step Left Foot Beside Right Foot, Clap Hands

&15-16) Jump Right Foot Forward, Step Left Foot Beside Right Foot, Clap Hands

Right Jazz Box, Toe Heel Swivels

17-18) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards

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- 19-20) Step Right Foot to Right Side, Step Left Foot Forward
 21) As you swivel on the ball of the Left Foot (Left Heel moves Right), Touch Right Toe to Right Side
 22) As you swivel on the ball of the Left Foot (Left Heel moves Left), Touch Right Heel to Right Side
 23) As you swivel on the ball of the Left Foot (Left Heel moves Right), Touch Right Toe to Right Side
 24) As you swivel on the ball of the Left Foot (Left Heel moves Left), Touch Right Heel to Right Side

Right Triple Step, Rock/Step, Three Step Turn with Cross ending

- 25&26) Step Right Foot to Right Side, Step Left Beside Right Foot, Step Right Foot to Right Side
 27-28) Rock/Step Left Foot Across in Front of Right Foot, Step Right Foot in Place
 29) Pivot a 1/4 Turn Left on Ball of Right Foot, Step Left Foot Forward
 30) Pivot a 1/2 Turn Left on Ball of Left Foot, Step Right Foot Backwards
 31) Pivot a 1/4 Turn Left on Ball of Right Foot, Step Left Foot to Left Side
 32) Cross/Step Right Foot in Front of Left Foot

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ALL THINGS CONSIDERED

By
Ed Foote



New Dancer Classes

This is a continuation of last month's column, with more suggestions made at the New Dancer Retention Panel at the National Convention in Charlotte, North Carolina, in 2007.

DEMONSTRATE ALL CALLS WITH A SQUARE OF ANGELS BEFORE THE CALL IS TAUGHT. The majority of people learn VISUALLY, so this lets these people relate in their best learning mode to what the call does. The result is these people will learn the call faster.

Then, after the call is taught, have the angels walk it again. This will reinforce the teach. If you do not have enough angels to walk the call, then use checkers on top of a table.

This demonstration with angels does not have to be done with very simple calls, but it is important for the majority of calls. Since more people learn visually than by any other method, it is logical that visual teaching be used in class.

FOR STUDENT LEVEL DANCES, CALLERS IN THE AREA SHOULD AGREE ON WHAT CALLS WILL BE USED. The highest CALLERLAB call number to be used at the dance should be placed on the flyer, so everyone will know exactly what will happen. For example, the flyer could say: "No call beyond Callerlab #33 will be used."

This seems logical, but it is amazing how often this is not done. Callers have been known to say: "Don't worry if the students don't know a call, the angels will put them through." What a disaster this is for the students – no wonder some people drop out after Student Level dances where they feel they have been mis-

Candy Bar Dance

I come across this sweet idea for a "Theme Dance". It is not original with me, but thought it worth sharing as an FYI. A *sweet* idea that will add some perk to your dance.

From some Human Relations research: In order to motivate employees a test was done and it was determined that employees will actually work harder for a Candy Bar than for a \$20.00 bill. It seems we Americans do love our candy.

At a Candy Bar Dance everyone is given a FREE Candy Bar, regular or sugar-free when they arrive. In addition to regular snacks or finger foods, different kinds of candy are placed on the flyer table, on the refreshment table, by the coffee pot - everywhere a dancer might be. What a *sweet* idea!

Tom Rudebock

led as to what will be called.

If a Student Level dance is open to dancers from more than one club, it should be automatic that the highest call number to be used should be listed. It is the club officers who should be sure that a call number appears on the flyer. Club officers should also remind all callers just before the dance starts that they are not to call beyond that number. A CALLERLAB list of calls should be on the callers' table for all callers to see.

THE CLASS TEACHER SHOULD TEACH EVERYONE HOW TO SWING THEIR PARTNER. All callers do teach this, but they do not spend enough time on it, as evidenced by the fact that most people do not swing their partner well. The key is to tell both dancers to LEAN BACK when they swing. The further back they lean, the more stable they are and the Swing will be done smoothly. The caller will need to repeat this for several weeks before everyone will become proficient.

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What do you know about American History?

In 1923, who was:

1. President of the largest steel company?
2. President of the largest gas company?
3. President of the New York Stock Exchange?
4. Greatest wheat speculator?
5. President of the Bank of International Settlements?
6. Great Bear of Wall Street?

These men were considered some of the world's most successful of their days. Now, 80 years later, the history book asks us if we know what ultimately became of them.

The Answers:

1. The president of the largest steel company, Charles Schwab died a pauper.
2. The president of the largest gas company, Edward Hopson, went insane.
3. The president of the NYSE, Richard Whitney, was released from prison to die at home.
4. The greatest wheat speculator, Arthur Cooger, died abroad, penniless.
5. The president of the Bank of International Settlements, shot himself.
6. The Great Bear of Wall Street, Cosabee Livermore, also committed suicide.

However: in that same year, 1923, the PGA Champion and the winner of the most important golf tournament, the US Open, was Gene Sarazen. What became of him? He played golf until he was 92, died in 1999 at the age of 95. He was financially secure at the time of his death.

The Moral: Screw work. Go out and play!

MOORE ON CONTRA

By
Paul Moore



New Uses for Old Basics

There are a couple of old traditional calls that have been around since the Ark came to rest on Ararat: Box the Gnat and Swat the Flea. In old Noah's time those calls were really handy because of the way the insects multiplied during the flood.

Everyone knows Box the Gnat, but square dancers who have joined the activity in the last 20 years would not know Swat the Flea because it was dropped from the CALLERLAB list of basics about 1980. Both calls were very popular before we had the explosion of the number of calls in the 1950's through the mid-1970's. Box the Gnat remains on the list, but most callers use it in very limited ways. Also, styling has become a problem.

I must digress. Curlique is another call that has been dropped. In that figure, a lady must be facing a gentleman. The Lady raises her right hand about shoulder high with her hand in a loose fist with her palm facing her. The Gentleman places his cupped right hand on top of the Lady's fist forming a ball and socket. Together they raise the right hands to make an arch. The Lady does a reverse 3/4 turn under the arch while the Gent walks in a 1/4 arc. The hand positioning was very important so that no one's arm got twisted off. At the end of the call, the dancers are still holding right hands, but they have moved them to a hands-up position in a mini-wave. Curlique has been replaced with Touch a Quarter, which accomplishes exactly the same thing, but without having to raise hands over the head or having the extra 180° turn for the Lady.

A large number of callers, when teaching Box the Gnat, thought that the hand hold was similar to the one used in Curlique. Then to make matters worse, dancers or callers, or a confederacy of both, decided that in Box the Gnat, the Gent and Lady should lock the first joint of the fingers. The problem was that with the fingers locked, the hands could not slide around each other, and the dancers ended up with the right elbow twisted at a weird angle and the right shoulder turned towards the other dancer. Or, the dancers did not move their feet far enough to end up squaring off to face the person they did Box the Gnat with. All too often the dancers would end up facing the wrong way, and therefore they tried to do the next call with the wrong person.

The easy solution for Box the Gnat is to go back to the original styling, which says dancers take a hand-shake hold of the person they are facing, raise the right

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arms to make the arch. As the Ladies go under the arch, the hands slip to come back to a hand-shake. Voilà! A comfortable hand position and the body is facing the right direction.

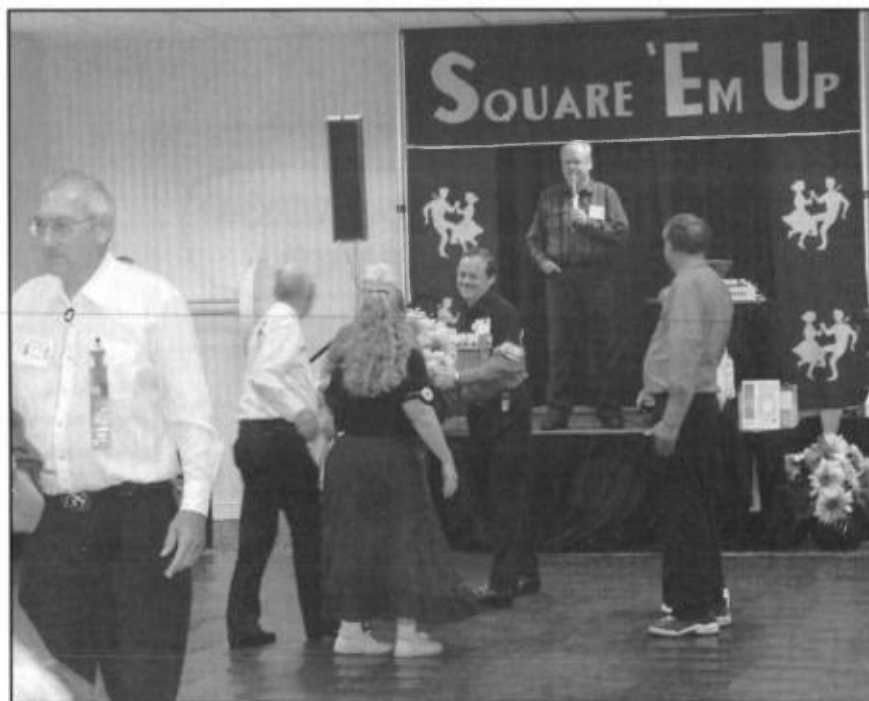
There is an old time gimmick dance that used only Box the Gnat and Swat the Flea (and a couple of other basics). Ah, yes. Swat the Flea – it is Box the Gnat with the left hand. The gimmick is to have couple #1 & #3 go forward and back. Those four only will take the commands until an Allemande Left is called: #1 & #3 Box the Gnat, Swat the Flea, look for your corner Allemande Left. Or, #2 & #4 forward and back. Box the Gnat, change girls Swat the Flea, change girls Box the Gnat, change hands Swat the Flea...etc. The gimmick can also be done from standard lines of four. Remind the dancers that they dance with the same four until the Allemande is called. As the dancers begin to catch on, pick up the speed of the calls, so there is no thinking time. People will be goofed up all over the place, but there will be smiles galore.

Now, according to the rules, any call that can be called to facing dancers can be called when the dancers are in ocean waves (assuming the correct hand is available for the next call). That means that Box the Gnat can be called from ocean waves. The right hands are already in contact, so they need to be raised just a little bit higher. The trade of Box the Gnat means that the out-facing dancers will end facing in, and vice versa. Example, if the heads step in to face the corner and step to a wave, the men are on the ends of the waves and the ladies are in the center. At the end of Box the Gnat, the ends will be centers and centers will be ends. Technically, all that has happened is the ends have traded with the centers, but the

body flow is very different. If we finish the example by having the Men Trade, the dancers have done a Swing Thru. What an amazing difference in feeling because of the body flow and the timing.

Here is another variation on that: Heads Square Thru 4 to an ocean wave; Swing Thru, Box the Gnat, Fan the Top, Right and Left Thru, Square Thru Three, corner Allemande Left. The ending position is exactly if we had done the standard singing call figure of Swing Thru and Spin the Top. This Box the Gnat/Fan the Top combination was very popular throughout the 1970's.

The point of all this is that recently I came across a contra dance by James Hutson (an absolutely superb choreographer, caller, and teacher from the Los Angeles area). James starts the dance with right hand to the corner to Balance then Box the Gnat, Men Allemande Left 1 1/2, right hand to partner and Balance and Box the Gnat. The rest of the dance is a little too busy to comment on here and now, but it is fun to see an imaginative caller using old calls in new ways. The genius of the combination is that timing – dancing to the phrase of the music – is maintained, and there is time on each call to make eye contact with each of the dancers. Also, this combination uses 24 beats of music, whereas the simple substitute for it (Swing Thru) takes only 6 beats. The Box the Gnat combination makes the dancers slow down and dance, whereas Swing Thru just has the dancers walking from one position to another with no consideration that music is playing. That philosophy of using a limited number of calls in time to the music can keep callers and dancers happy for many years.



I think the sign says it all. – Randy Boyd, editor

FROM THE MAIL ROOM



THANK YOU, THANK YOU, THANK YOU FOR THE HONOR!

Words cannot express the gratitude for the Honor bestowed on Mr. LaVerne and I by President, Carolyn Quinn and members of the Northeast Council on May 31. It was very humbling to have such a large crowd of dancers (31 squares), many from afar, as well as relatives and friends, Caller-Roger Shappell and Cuer-Bill Holm, several other callers and cuers, as well as so many gifts, flowers, cards, banners, red carpet, escorts, guest book, memory book, memory picture, pictures, plaque, crown, speakers, corsage, tributes, cake, food, workers, and etc. to celebrate our 50th season of the Red Rock Ramblers in Lyons, Colorado. It was truly overwhelming. You certainly made it a Memorable evening that we will never forget.

That is what is so wonderful about Square Dancing-Fun and Fellowship!
Again THANK YOU, THANK YOU.

Our 50th Summer Season has gone well with the 51st season to start June 19, 2009, and held every Saturday, through Labor Day.

LaVern Johnson and Family – Jerry Ron and Cindy-Trevor, Audrey, Randall



*Oops, I missed the caption under last months cartoon.
Randy Boyd,
editor*

POINT OF ORDER



From Kappie Kappenman

Isn't it interesting that adults are just like children in their loyalty to their teachers (callers) provided those teachers respect them as persons, are nice to them, and don't embarrass them? Isn't it also very easy to blame others when you have problems with dropouts from your club or poor retention of your class? Do callers ever think that if they just hadn't lost their cool that one time and hadn't taken out their frustration on a student who was turning the wrong way or not turning when he should, or if the caller hadn't called him by name and embarrassed him, that another square might be dancing tonight?

What about So and So, you say, I never embarrassed them and they still dropped out. Did you ever think that someone observed what you did or said and decided if that happened to him, it could happen to me because I know even less than that person. I could be next. I'm out of here!

It takes a very special talent to be a teacher and the major portion of that special talent has to be patience. It is easy to become impatient with a new student when the material is so easy for you. You explain it and show it and draw it and explain it some other way and yet, tonight the person has the receptors of a stone and still does that *courtesy turn* in the middle of the *square through*!

Everybody has difficulty with this situation. But you dare not let the student see your frustration in your actions nor hear it in your voice! While it is natural to feel this way, you can't let the student sense it. Never belittle him for asking the same question for the nth time or even the nth question the first time. His questions show he wants to learn. If he doesn't ask, he doesn't learn. If he doesn't learn, he cannot execute. If he doesn't execute, he doesn't come back. If he is not there, seven others don't dance. Then, you risk losing the seven since they may not be able to dance without him.

Take out your frustration on enough dancers and you experience the ultimate frustration of all – having nobody to call to!

In the same way that square dancing may not be for everybody, square dance teaching may not be for everybody. The following parallel may have some merit. Just as those with the most patience seem to be teaching elementary children, those with the most Junior and Senior High and the least, the college: I feel those with the most patience should be teaching square dancers.

Jim Farrough
Elkart, Indiana

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Fashion Show

"Route 66" is the theme for the Fashion Show. Twenty-five models will represent states, cities and towns along the famous Route 66. Visitors from other countries will be included as well. Stage presentation will include background scenery shaped like a roadside billboard. There will be a "Roadside Diner" for the commentators and models will enter stage right beginning in Chicago and ending at the Santa Monica Pier. With music in the 50's style rock 'n' roll, this one hour fashion show is sure to be very entertaining.

Wednesday Night Show – Jann Browne and Amanda Shaw

Kicking off the Convention on Wednesday evening, there will be two performances, one at 6:00pm and one at 8:30pm. You will be mesmerized by Amanda Shaw and the Cute Guys. Amanda, a classically trained violinist, is a teenage fiddle-playing sensation who brings a youth-oriented, modern sensibility to traditional Cajun music with her sassy vocals and enchanting smile. Then, adding a little country to the mix, Jann Browne and Band will perform for you. Jann was selected as "Entertainer of the Year" two years in a row. Jann was a nominee by the Academy of Country Music as "female vocalist" of the year. She has performed everywhere from "Farm Aid" with Willie Nelson and Kris Kristofferson to the "Grand Ole Opry" with everyone from Dolly Parton to Vince Gill. This "Little Bit Cajun" and "Little Bit Country" mix of performances is sure to please just about everyone!

Dancing at the 58th NSDC

You know there'll be Square Dancing at the Square Dance Convention...Duh! But there's so much more! There will be separate halls for Clogging, Contra Dancing, Country-Western Dancing, Line Dancing, Round Dancing, and more. Read on to get a glimpse of a few of the other dancing venues.

Contra Dancing at the 58th NSDC

We hope you are planning on attending the 58th National Square Dance Convention in Long Beach. We are planning a full program of Contra dance dancing, seminars and clinics. We will have our "Energizer" dance on Tuesday night before the Convention and a Trail-End dance on Wednesday with more information to follow. After-Parties are planned for each evening after the dance on Thursday, Friday and Saturday. We will be dancing in one hall. Each dance is

walked through to familiarize the dancers with the moves so that anyone can participate, so come on down.

Country-Western Dancing at the 58th NSDC

Please join us in the Country-Western Hall, where we will be offering classes, workshops and clinics in line, couple and partner dancing. Our experienced staff of instructors will offer beginning and intermediate classes in Two-Step, Waltz and East Coast swing. Even if you have never danced Country-Western, we invite you to join us, as we will teach lots of easy beginning line dances and partner dances. Each evening we will have an after-party with open line and partner dancing.

Round Dancing at the 58th NSDC

Join us in Long Beach for an outstanding Round Dance Program at the 58th National Square Dance Convention. Bob and Eileen Silvia, Vice Chairman Round Dance, have planned three wonderful halls for the round dancers attending. Our Phase 2 hall has 6,600 square feet, Phase 3 & 4 has 10,000+ square feet and the Phase 5 & 6 also has 10,000 square feet. All three halls are introducing "DanceTrax" flooring, which you will find to be a wonderful floor to dance on. This flooring is new to the National Conventions. We are planning a "well-rounded" dance program for all of you. We look forward to hosting you in June of 2009 in Long Beach, California.

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For our west coast friends, please leave a message and the best time to contact you. We will return your phone call in the evening.

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Hospitality While at the 58th NSDC

The 58th National Convention will have plenty of old fashioned hospitality. We will have two information booths for you. One will be in the Arena Lobby near Ways and Means. The other will be in the Main Lobby. We will have information on everything from where to get a haircut and where to go to church to a mobile RV service.

We will have a hospitality room for our international dancers in room 204B on the second floor, which will be a shared hospitality area with VIPs (for committee members of future conventions). There will be one for our entertainers in room 104C, which is where the callers and cuers check-in will be. We will have hospitality areas for youths in the Youth Hall. Vendors Hospitality will be located in the Vendor area for their convenience. These are great places to relax, get information, share ideas and experiences.

Ceremonies at the 58th NSDC

The premier ceremony at the 58th, and the one you don't want to miss, is the Parade of States and Closing Ceremony, which is scheduled for Saturday night in the Arena. This ceremony will feature a colorful and impressive parade of dancers marching into the Arena by state or country. As the dancers enter, each state or country will be recognized for its contribution to the success of the 58th National Square Dance Convention. The Closing Ceremony will follow the Parade and will include the hotly-anticipated drawings for the grand prizes, which include a 2009 Chevrolet HHR vehicle, a Panama Canal Cruise, a 58-inch flat panel HD television and a digital camera and accessories. (Be sure to buy at least one ticket!) The Closing Ceremony will then culminate with the announcement of the winner of the bid to host the 62nd National Square Dance Convention in 2013, an exciting and emotional part of every convention's closing. Make your plans now to join us on Saturday in the Arena.

Bid Session at the 58th NSDC

The bid session at the 58th National Convention will take place in the beautiful Terrace Theater of the Long Beach Convention Center, just prior to the keynote speaker, the morning of Friday, June 29, 2009. The participants will be competing for the convention for the year 2013. Thus far we have conventions planned for June, 2010, in Louisville, Kansas, and in June, 2011, in Detroit, Michigan. At the 57th National Convention, held in Wichita, Kansas, there were two excellent presentations made for the June, 2012, convention. The presentations were made by the city of Spokane, Washington, and the city of Oklahoma City, Oklahoma. The mayor of Oklahoma City spoke as a representative for that city and he said that if his city would have the convention in 2012, he'd learn how to square dance. That apparently did not influence the judges to vote his way and the city of Spokane, Washington, won the right to have the convention in 2012. We have learned that the city of Oklahoma City will again be one of the parties bidding in the beautiful Terrace Theater of the Long Beach Convention Center on June 29, 2009 for the Convention which will take place in 2013. We hope that there will be competing cities for that 2013 convention, but even if it is just that one city making a presentation it will be an opportunity for everyone to see what Oklahoma City has to offer.

Emergency Phone Number at the 58th NSDC

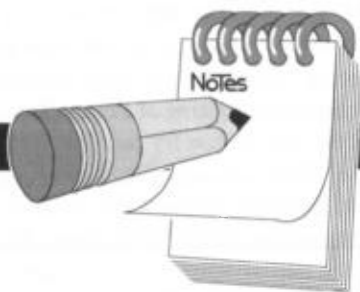
We have received the emergency telephone number for the convention. The number has been issued but will not be active until Monday, June 22, 2009. The telephone number is: (562) 628-8400

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



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WHAT'S AHEAD



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

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.

June 24-27, 2009 – Long Beach, CA

June 23-26, 2010 – Louisville, KY

June 22-25, 2011 – Detroit, MI

Intl. Assoc. of Gay Square Dancers:

April 9-12, 2009 – Washington, DC

July 1-4, 2010 – Chicago, IL

June 30-July 3, 2011 – Atlanta, GA

OCTOBER 2008

3-4 **FLORIDA** – Thrill In The Ville, Jacksonville; John and Lisa Wall, 6 Oaks Drive, Jacksonville Beach, FL 32250; 904-241-0384;

ljwall@comcast.net

9-12 **FLORIDA** – Florida Assoc. of National Square Dance Campers Camp-O-Ree Weekend, Blueberry Hill RV Park, Bushnell; Martha Zimmerman 352-226-0118

9-13 **NEW HAMPSHIRE** – Northeast Callers School, Mill-a-round Dance Center, Manchester; Ken Ritucci 413-734-0591; KenRitucci@aol.com; www.northeastcallersschool.com

10-11 **COLORADO** – 33rd Annual Big Country Hoedown, Friendship Hall, 1001 North 2nd Street, Montrose;

Loren and Betty Dikeman 970-249-4858; lorendikeman@msn.com

17-19 **VERMONT** – Tumbling Leaves Festival, Bennington College, Bennington; Red Bates 207-864-2524; redbates@juno.com

17-19 **INDIANA** – 19th Indiana Square Dance Convention, Horizon Convention Center, Muncie; www.insquaredanceconvention.com; elfdaugherty@juno.com; drm703@aol.com; 317-257-1334 or 765-768-7293

17-19 **MISSOURI** – 49th Missouri State Festival, Jefferson City; www.squaredancemissouri.com/flyers/missourifestival/index.htm

18-19 **FLORIDA** – Fall Weekend of Rounds, 1405 S. Collins Street, Plant City; John and Lisa Wall, 6 Oaks Drive, Jacksonville Beach, FL 32250; 904-241-0384; ljwall@comcast.net

24-25 **FLORIDA** – 29th Annual Single-Rama, Kenilworth Lodge, 1610 Lakeview Drive, Sebring; sqdncfan@aol.com, 863-967-5004.

24-25 **HAWAII** – Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@hialoha.net

24-25, **KANSAS** – Cessna Activity

Center, 2744 S. George4 Washington Blvd., Wichita;
www.WichitaFestival.WeSquareDance.com
or jlcsqdnrcr@msn.com; Bob & Janet Smith 316-773-0291

NOVEMBER 2008

2-6 **PENNSYLVANIA** – Pocono Caller's School, Ramada Inn, Lake Harmony/White Haven; Roy and Betsy Gotta, ugottadance@optonline.net, 732-249-2086

7-8 **FLORIDA** – 34th Annual Fall Fun Fest, Bartow Civic Center, 2250 S. Floral Ave., Bartow, FL 33830; Elvin and Dolores Mahan, 422 Tropic Drive, Palmetto, FL 34221

7-8 **FLORIDA** – Pensacola Twirlers 22nd Anniversary Dance, Ragon Hall, Pensacola, 2600 Stratford Road, Pensacola; terriwilaby@cox.net

16 **OHIO** – 3 Guys & A Gal, Red Lantern Barn, 12144 Mt. Eaton Rd., Brewster; 330-427-6358; trudesdc@localnet.com; 330-232-2334; rshotts@neo.rr.com

21-22 **FLORIDA** – NEFSARDA's Fall Festival, Christ The King Catholic Church, 742 Arlington Rd., Jacksonville; Joe and Martha Hardcastle 904-268-2869

DECEMBER 2008

28-31 **SOUTH CAROLINA** – 22nd Annual Holiday Round Dance Ball, Ocean Dunes Resort & Villa's, Myrtle Beach; Barbara Harrelson Email: bharrelson1juno.com

JANUARY 2009

15-18 **ARIZONA** – Tucson Area Square Dance Festival, Tucson Convention Center, Tucson; Rick Gittelman, 520-324-0548; www.ourbiznet.net/sacca.com

22-24 **FLORIDA** – Florida Winter Festival, Lakeland Center, 701 W. Lime Street, Lakeland, Florida; Grand Square Inc., John and Linda Saunders, 3303 Travelers Palm Drive, Edgewater, FL 32141; 386-428-1496; Johnnysa@aol.com

23-24 **SOUTH CAROLINA** – 34th Annual South Carolina Square and Round Dance Convention, Springmaid Beach Resort & Conference Center, Myrtle Beach, SC; 843-315-7100; Ed & Joan Redman, 210 Jimbo Road, Summerville, SC 29485; 843-871-0323; edjoanredman@aol.com

23-25 **VERMONT** – 20th Annual Bennington College Round-E-Vous Round Dance Festival, Bennington College, Bennington; Ralph and Joan Collipi, ralph.collipi@verizon.net

FEBRUARY 2009

13-14 **FLORIDA** – Florida Knothead Konvention, 1551 Highland Avenue, Melbourne; Info: 740 S Hampton Ave., Orlando, FL 32803; 4 0 7 - 8 9 4 - 2 2 2 7 ; flaknothead@bellsouth.net

20-21 **ALABAMA** – 49TH Annual Dixie Jamboree, MASDA Center, 2201 Chestnut St., Montgomery; Contact Wayne Nicholson 334-281-0863 or nichwayrub@aol.com

20-21 **ARIZONA** – 11th Annual Grand Canyon Square Dance Festival, Pheonix; Edna Rudnick, 4144 W. Bloomfield Rd., Phoenix, AZ 85209 or call her at 602-222-9339; email harryedna@msn.com

27-28 **UTAH** – Swing Into Spring, Helen M. Knight School, 168 W. 400 N., Moab, Utah 84532; Flora 435-259-2724 or Sandy sgrandin@hotmail.com

MARCH 2009

6-8 **CALIFORNIA** – 28h Annual

Central California Wing Ding, Sonora Fairgrounds, 220 Southgate Drive, Sonora 95370; www.CCSDA.org; centralcaliforniawingding@yahoo.com; Terry & Janet Passarino 209-656-1692
 19-21 **VIRGINIA** – WASCA 50th Spring Square and Round Dance Festival, Hilton Alexandria Mark Center Hotel, 5000 Seminary Rd., Alexandria, VA 22311; Anne and Andy Giancoli, 12204 Northbrook Dr., Glenn Dale, MD 20769, 301-262-1978; 2009FestivalDirector@wascaclubs.com

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

27-28 **GEORGIA** – 18th Annual Fuzzy Navel Dance, Oceanside Inn & Suites, 711 North Beachview Drive, Jekyll Island, GA 31527; Mary Lou Pelz, 4815 Southland Drive, Jacksonville, FL 32207; 904-733-1869; maryloupelz@aol.com

APRIL 2009

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

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

24-25 **MASSACHUSETTS** – 51st New England Square and Round Dance Convention, Sturbridge Host Hotel in Sturbridge; www.nesrdc.org; Jay and Sandy Silva 603-942-7226.

MAY 2009

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

13. Publication Title	No. Issues Published in 2008	No. Copies of Single Issues Sold	No. Copies of Single Issues Not Sold
American Square Dance	10/08	3120	3120
4. Distribution of Copies (2008 press run)			
a. Paid and/or Requested Circulation (Sum of 5b, 5c, and 5d)	1850	1850	
b. Outside-County Paid and/or Requested Circulation (Sum of 5b1 and 5b2)	1100	1100	
c. Total Paid and/or Requested Circulation (Sum of 5b, 5c, and 5d)	2950	2950	
d. Total Unpaid and/or Unsolicited Circulation (Sum of 5e, 5f, 5g, and 5h)	170	170	
e. Total Distribution (Sum of 5c and 5d)	3120	3120	
f. Copies not Distributed (Sum of 5e, 5f, 5g, and 5h)	3120	3120	
g. Total (Sum of 5c and 5e)	3430	3430	
h. Paid and/or Requested Circulation (Sum of 5b, 5c, and 5d)	2950	2950	
i. Paid and/or Requested Circulation (Sum of 5b, 5c, and 5d)	2950	2950	
j. Paid and/or Requested Circulation (Sum of 5b, 5c, and 5d)	2950	2950	
k. Paid and/or Requested Circulation (Sum of 5b, 5c, and 5d)	2950	2950	
14. Publication of Statement of Ownership for a Single Publication is required and will be printed in the issue of this publication.	G.S.P.B.C.		
15. Signature and Title of Editor, Publisher, Business Manager, or Owner	Jennie Courter		

UNITED STATES POSTAL SERVICE Statement of Ownership, Management, and Circulation (Required Publications Only)

1. Publication Title: American Square Dance

2. Issue Frequency: Monthly

3. Issue Date for Circulation Data Below: 10/08

4. Issue Periodicals Classification: N

5. Number of Issues Published Annually: 12

6. Annual Subscription Price: \$7.50

7. Circulation Data for the Issue (Sum of 8a, 8b, 8c, 8d, 8e, 8f, 8g, 8h, 8i, 8j, 8k, 8l, 8m, 8n, 8o, 8p, 8q, 8r, 8s, 8t, 8u, 8v, 8w, 8x, 8y, 8z)

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

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

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4-8 **AUSTRALIA** – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237,

Beechboro, WA 6063; antheaml@optusnet.com.au; www.squaredance.org.au

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

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

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

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

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American Square Dance (ISSN-0091-3383; USPS 513-240) is published monthly by Gramac Printing, 34 E. Main Street, Apopka, Florida 32703. Subscription rates: \$27.50; Canada \$35.00; foreign \$69.50. Payable in U.S. funds only. **Periodicals Postage Paid at Apopka, Florida POSTMASTER:** Send address changes to ASD, 34 E. Main Street, Apopka, Florida 32703. Printed in USA. Copyright 2003 by Gramac Printing, Inc. All rights reserved.

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