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Thanksgiving*



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AMERICAN **Volume 63** **SQUAREDANCE** **Number 11** **Nov. 2008**

"The International Magazine of Square Dancing"

Publishers/Editors
 William and Randy Boyd

Cartoonist
 Corben Geis

EDITORIAL

*From
Bill Boyd*



People have often heard me say, "Square dancing is fun." What can we as individuals do to make square dancing more fun? Before I look to answer that question let me relate a quick anecdotal story.

A man was working on a railroad track with other workers. A limousine drove up and a railroad executive got out of the limo and asked one of the workers to join him for lunch. When the worker returned one of his fellow laborers ask him, "How do you know that man?" The worker replied, "We started together. The difference is, I went to work for a paycheck – he went to work for the company." The brief moral is, the more we put into something, the more we get out of it.

Are you a "Challenge" square dancer? An "Advanced"? A "Plus"? When is the last time you visited a Mainstream club, let yourself relax and just danced? There are several benefits to dancing Mainstream. First, sheer enjoyment, you don't have to think about relay the top or crossover circulate from three and one lines or interrupted calls, just dance. Second, the fun of watching dancers, some of whom have less experience, and the thrill of seeing them become better dancers. Third, with many more experienced dancers on the floor it gives the caller some liberties in his calling (wheel & deal from facing lines is always fun). Fourth, it can be a humbling experience when Mainstream dancers correct us as we have forgotten the basics. Going back to our square dancing roots, so to speak, can be fun, invigorating and educational. Going back to basics is putting more into square dancing by dancing with all levels of dancers. We find as we put more into dancing we have more fun and we receive greater pleasure.



CALLERLAB VIEWPOINTS



By
Bear Miller

Caller Association Liaison Committee

Communication! The Final Frontier! How do we conquer it and what tools can we use? Simple, just pull out your CALC-u-lator and disseminate information in both directions. Share what we know and mold our activity into a revitalized, reenergized, progressive, growing passion.

What is the CALLERLAB CALC (Caller Association Liaison Committee) and what does it do? That's a very good question and one I wondered about before I got involved. It turns out that this Committee is the vital link for communication between CALLERLAB and all Callers via their local Caller Associations. It is the hub where information funnels from Callers to CALLERLAB and from CALLERLAB to Callers.

The committee has drafted five press releases to be distributed periodically over the next 12 months. These releases outline what CALLERLAB Is, Does, Offers, Has Done, and Will Do. We want to get these to local Caller Associations and get them into their minutes. Here is a sample of what CALLERLAB HAS DONE:

CALLERLAB **has** established a **Code of Ethics** for callers.

We have had **35 Annual Conventions** with seminars and special interest sessions for members and partners and they are open to any Square Dance leaders. At our annual Convention the program includes several sessions dedicated to improving the skills of our members. These are presented by world-renowned member-leaders, and often include the latest information available in this con-

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stantly changing field. The Convention sessions are taped and are offered for sale before you leave the Convention.

CALLERLAB maintains a list of **Scholarships** to support caller training.

Universal Dance Programs. More than 30 years ago, CALLERLAB members developed dance programs that have been accepted worldwide. These dance programs let you go anywhere in the world and dance.

Universal Call Definitions. CALLERLAB members documented

and negotiated an international agreement on the definition of all the calls we use. For the first time ever, calls were taught the same way in California as they were in New England – or “old” England, Germany, and everywhere else.

CALLERLAB has supported the National Square Dance Convention. CALLERLAB members are featured in most of the calling slots at the National Square Dance Convention and regularly conduct caller-training sessions at the Convention. These sessions are led by Accredited Coaches and other experienced callers. They cover subjects that are the most important in the approved Caller Training Curriculum.

Created an **Accredited Caller Coach** program.

Created a comprehensive **Caller Training Curriculum.**

Created a **Square Dance Teacher Certification Program.**

Established the **Foundation For The Preservation and Promotion of Square Dancing.**

Established a committee to deal with the concerns unique to **Overseas Callers.**

Established **Membership Categories** to fit all callers, regardless of experience.

Established widespread dissemination of general and technical **Square Dance Information.**

When this committee is full of members and functioning at full capacity is when it can be most effective, so **We Want You!!** We are looking for Callers to be proud and represent their State/ Province/ Country. Time invested will be small but vital. The only prerequisite to join this committee is to have email that can and will be answered in a timely manner and a willingness to help spread the word. We currently have reps for 36 states and three provinces. We still need callers or partners from the following states; Arkansas, Georgia, Hawaii, Minnesota, Mississippi, Missouri, North Carolina, North Dakota, South Carolina, South Dakota, Utah, Virginia, West Virginia, and Wisconsin. We have reps from British Columbia, Ontario and Nova Scotia, but the rest of the Provinces are vacant. Please HELP!

Contact the CALLERLAB home office at: CALLERLAB@aol.com or **Bear Miller**, Chairman of the Caller Association Liaison Committee at: beardenver@comcast.net

Thank you.

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FROM THE MAIL ROOM



In the October, 2008 issue, Paul Moore's "Moore on Contra" article discussed Box the Gnat. Some of his statements were not correct.

At the bottom of page 44 he discusses calling Box the Gnat from Ocean Waves, and he says: "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..." NOT TRUE. Moore is saying that Box the Gnat from Ocean Waves finishes in Ocean Waves, and this is not correct. The ending formation is 8 Chain Thru.

Then he says: "If we finish the example by having the Men Trade, the dancers have done a Swing Thru." NOT TRUE. Men Trade can not be called from an 8 Chain Thru formation. Again, he assumes that the ending formation is Ocean Waves, and this is not the case.

Everything else in the article is fine.

Ed Foote

Fraud Alert!

A subscriber called us mentioning that someone called them offering a 5 year subscription plan. One: We don't have a 5 year subscription plan. Two: We will not call you asking for money! We never have and never will!

To subscribe to American Square Dance you must call us, send us a subscription form (probably from this magazine) to the address in this magazine, or visit us at the National Conventions.

If anyone else has been called making this offer, please let us know! We would like to find the person perpetrating this scam and prosecute them! Our phone number is 888-588-2362.

On a lighter note, have a wonderful Thanksgiving Day!

Randy Boyd, Editor



On The Record SQUARES

Tom Rudebock

4551 Grafton Road, Leetonia, Ohio 44431
330-427-6358 – trudesdc@localnet.com



Happy Thanksgiving To All!

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

Forever Now (C Bar C CBC 826)

Jeff Garbutt

A 1994 release by the British musical group Level 42. Vibrato guitar, electronic keyboard, acoustic guitar, bass and percussion in a smooth dancing mix. Mid dance relaxer. Recorded in one key. The CD has an extra harmony track. Available on vinyl, CD and MP3. *4 Ladies Chain Across, Hds (Sds) Promenade 3/4, Sds (Hds) Flutterwheel, Sweep 1/4, Pass Thru, As A Couple Promenade Around One to a Line, Pass Thru, Wheel & Deal, Double Pass Thru, Face Left, Promenade Home.*

I'm Alive (Elite ER 1050)

Jake Shimada

A 2002 Celine Dione release. Liven up the floor with this one. Sax, electronic keyboard, guitar, bass and drums mixed for a full sound with drive. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing This Girl, Promenade.*

A Fire I Can't Put Out (Elite ER 1051)

Mac O'Jima

A cover of a 1990 George Strait hit. Croon this one with accompaniment from a fiddle, steel, guitar, bass and drums. Chases complete the mix. Dancers will glide on this one. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Swing This Girl, Promenade.*

Good Time (Fine Tunes FT 140)

Eric Henerlau

A cover of a recent Alan Jackson release. Piano stylings, fiddle, guitar pickin', bass and drums in a mix that makes you want to shake your booty. The CD has extra tracks, one with vocal background all the way through and one with vocal tracks on only the tags. *Hds (Sds) Promenade Half, Square Thru, Pass Thru, Trade By, Swing Thru, Recycle, Swing Corner, Promenade.*

Walk This Way (Royal RYL 344)

Oxendine and Story

A top 10 hit by Aerosmith, an American hard rock group, in the 1970's. Lots of energy – leads, riffs and runs from a fiddle, piano, guitar, harmonica, bass and percussion. If this doesn't get the floor moving, nothing will. Available on vinyl,

CD and MP3. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Circulate, Half Tag, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.*

Your Good Girls Gonna Go Bad (Sting SIR 373) Paul and Cherish Bristow

A good dance mix on this cover of a Tammy Wynette hit. Lead and chases from a fiddle, piano, guitar, steel, bass and drums. This one says let's dance. Signature Sting sound. The CD has an additional harmony track. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Single Hinge, Girls Trade, Swing Thru, Boys Run, Half Tag, Split Circulate, Scoot Back, Swing Corner, Promenade.*

Everybody Knows But You (Snow SNW 1203) Ralf Bender

A cover of The Marvelettes release. A fun sound from a guitar, steel, fiddle, bass and drums. A hand clapper. Key change in closer. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Spin Chain Thru, Girls Circulate, Boys Run, Couples Circulate, Bend the Line, Square Thru 3, Swing Corner, Promenade.*

I Found A New Baby (Blue Star BS 2458) Buddy Weaver

A jazz hit originally released in 1926. Covered by the Mills Brothers in 1934 and the Harry James Orchestra in 1939 where it peaked at #14 on the charts. Piano, trombone, trumpet, bass and percussion. Try it for patter. Available on vinyl. A repress. *Hds (Sds) Square Thru, DoSaDo, Make A Wave, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

I Saw The Light (Royal RYL 308) Story, Oxendine and Letson

Written by Hank Williams in 1948. Based on Psalms 46:1. Hand clapping Southern Gospel stylings from a steel, fiddle, piano, guitar, harmonica, bass and drums. Key modulation in the middle break and closer. Lots of runs and chases. A real floor lifter. Harmonize this one. Available on vinyl, CD and MP3. A repress. *Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Ferris Wheel, Double Pass Thru, Leaders Trade, Star Thru, Pass Thru, Chase Right, Swing That Girl, Promenade.*

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 - get better understanding of the Square Dance Activity
 - interest sessions for all callers and their partners
 - individual voice sessions
 - social gatherings
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For further information contact:

Jerry Reed, Executive Director

467 Forrest Avenue, Suite 118, Cocoa, FL 32922

Phone: 321-639-0039 • Fax: 321-639-0851

E-mail: Callerslab@aol.com; On The Web: www.callerslab.org

Brown Eyed Girl (Royal RYL 313)

Oxendine and Story

Written by Van Morrison, a northern Irish singer-song writer in 1967. Reached #10 on Billboards top 100. Widely considered Van Morrison's signature song. South of the border stylings for variety. Xylophone, steel, bass, guitar, fiddle, sax and drums. Way up the energy scale. Harmonize the tag lines. Available on vinyl, CD and MP3. A repress. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Lead, Reverse Flutterwheel, Sweep 1/4, Back Out, Sds (Hds) Square Thru, Swing Corner, Promenade.*

When The Roll is Called Up Yonder (Royal RYL 508)

Larry Letson

Written by James M. Black in 1893. Based on Revelations 20:12. Toe tapping Gospel music from a fiddle, steel, guitar, harmonica, organ, keyboard, bass and drums. Chases makes for a full sound. Near the top of the energy scale. Harmonize the tag lines. Key change in closer. Available on vinyl, CD and MP3. A repress. *Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing That Girl, Promenade.*

Summertime Dream (Chaparral C1010)

Dougherty and Main

An energetic release with a mandolin, guitar, muted horns, bells, bass, piano, fiddle and drums. The CD has vocal tracks by Beryl Main and Randy Dougherty. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

Shine On Harvest Moon (ESP 1079)

Elmer Sheffield

Written in the early 1900's, debuted in the Zigfield Follies. It has been covered by many artists. Good fall season recording. Rolling banjo, guitar, piano, electronic keyboard, bass and drums. Syncopated middle break. A good sing along. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Lead Right, Swing Thru, Boys Run, Half Tag, Walk & Dodge, Partner Trade, Slide Thru, Square Thru 3, Left Allemande, Keep Her and Promenade.*

New Friendship Ring (Grammophone GP 302)

Biewald and Liebetanz

Makes a great sing-a-long, big circle closer. Eight different arrangements; Bavarian, Big Band, Classic (with a short and long introduction), Country Style, Dance Mix, Hawaiian, and Satchmo. Vocals in English and German. Available on CD and MP3.

Diana (Sting SIR 902)

Neil Whiston

A #1 hit by Paul Anka on both sides of the Atlantic in 1957. Reportedly written about his childhood baby sitter, Easy contemporary rock from a piano, steel, guitar, fiddle, bass and rolling percussion. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge, Girls Trade, Recycle, Swing Promenade.*

Truck Driving Man (Snow SNW 202)

Anders Blom

A 1966 Ricky Nelson release. A driving guitar with a steel, bass, electronic keyboard, fiddle and drums. Well placed riffs and runs in a tune that trucks right along. Available on vinyl, CD and MP3. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Hinge, Girls Trade, Recycle, Swing Promenade.*

Green Back Dollar (Square Tunes ST 1065)

Bob Shiver

A big hit for the Kingston Trio in the early 1960's. Banjo, fiddle, keyboard, bass, organ and rolling percussion. An up tempo arrangement – try it for patter. Available on CD and MP3. For vinyl order Mustang MS 194. *Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Box the Gnat, Pull By, Swing Corner, Promenade.*

Too Late To Turn Back Now (Square Tunes ST 1066)

John Saunders

Released by the Corneluis Brothers and Sister Rose. A contemporary mix of silky strings, guitar, piano, bass and drums. Crooners take note of this one. Available on CD and MP3. For vinyl order Brahma 701. *Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Split Circulate, Boys Run, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.*

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– Randy Boyd, Editor



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- Vol. 2: Quarter In to Mix

A-2 SQUARE DANCE with Mike Sikorsky

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Take Me Out To The Ball Game (TNT 284)

Don Coy

Time for a 7th inning stretch and sing-a-long with this synthesizer rendition of an oldie. An early 20th Century 'Tin Pan Alley' song. Neither of the authors had attended a game prior to writing the song. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Veer Left, Ferris Wheel, Pass Thru, Swing Corner, Promenade.*

Boogie And Beethoven (Yellow Rose YR 301)

Nick Hartley

Written by Larry Gatlin. Released in 1990. A modern electronic sound with a solid beat. Try it for patter. Available on vinyl, CD and MP3. *Standard Ferris Wheel Figure.*

I've Been Working On The Railroad (TNT 287)

Don Coy

The first published version of this song appeared as the "Levee Song" in 1894. A synthesizer rendition of an American Folk song the dancers will sing along. *Standard Ferris Wheel Figure.*

Hoedowns

Chattanooga Shoe-Shine Boy / La Bamba Low Rider (Royal RYL 418)

Chattanooga Shoe-Shine Boy features guitar pickin', a bass, piano and drums in a melodic blend. A toe tapper. Key change.

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La Bamba Low Rider is a calypso beat from an electronic keyboard, drums, guitar and bass.

Two different melodic styles in one release. Recorded in one key. Available on vinyl, CD and MP3.

#50 Rock / Almost Country / Berg's Boogie / Hey Mon / Lou's Blues Chicago (Country CC91) ***Jack Berg***

#50 Rock is an alternative sound from a bass, piano, electronic keyboard and bass. Almost Country is a rolling country sound from a piano, guitar, bass, keyboard and drums.

Berg's Boogie is a rock sound from an electronic keyboard, horns, piano, bass and drums.

Hey Mon is a modern electronic rhythm mix.

Lou's Blues is a big band electronic blues mix.

Available on CD and MP#. The CD has vocal tracks by Jack Berg.

Gypsy Feet / Yesterday (Chaparral C115)

Gypsy Feet is a rhythm hoedown with a piano, guitar, bass and percussion.

Yesterday has a banjo, guitar, piano, bass and drums.

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

Hispaniola / Roamin' Home (Sting SIR 513)

Hispaniola has a Spanish flavor with a big band sound.

Roamin' Home (On The Range) features an electronic keyboard with a guitar, bass and drums.

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

Folsom / Trails End (Square Tunes ST 2058)

Folsom is a peppy rhythm release with a fiddle, harmonica, bass, piano and drums.

Trails End has a banjo, piano, bass, fiddle and drums.

Recorded in one key. Available on CD and MP3.

Sexy Hoedown / Sexy Hoedown without vocals (Yellow Rose YR 103)

A rhythm hoedown from a guitar, bass and percussion. Available on vinyl, CD and MP3.

A lot of good releases with lots of musical variety. Check them out on your tape service. As we close out this month, let's all pause and give thanks for our many blessings.

CUE TIPS

*Selected by
Fran & Jim Kropf*



It's "Unbelievable" how fast this year has gone. I guess it's because we are having so much fun dancing.

Unbelievable

Choreo: Bev Oren, 1043 Santo Antonio Dr #141, Colton, CA 92324

CD Music: "16 Biggest Hits" by Diamond Rio, Track 5 "Unbelievable"

MP3 Download: Available through iTunes.com, Wal-Mart.com

Rhythm/Phase: Two Step. ROUNDALAB Phase II+2 (Strolling Vine, Whaletail)

Footwork: Opposite, directions for M (except where noted)

Sequence: INTRO, A, BRG, B1-8, A, C, B, A, END

Time: 2.25 @ MINUS 4.44% of CD Speed [43 rpm]

INTRO

[CP WALL] WAIT; WAIT; 1/2 BOX; SCIS THRU to SCP;

PART A

[SCP LOD] 2 FWD 2 STEPS;; HITCH - DBL;; LACE ACROSS; CIRCLE PICK UP to CP LOD; REV BOX;; 2 FWD 2 STEPS;; [CP LOD] PROG SCIS - DBL to BJO, CKG;; WHALETAIL;; WALK & FC [CP WALL]; 2 SD CLOSES;

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BRG

[CP WALL] QK TWISTY VINE 8;;

PART B [1-8]

[CP WALL] STROLLING VINE;;; TRAVELING BOX [SCP LOD];;;

PART A

[SCP LOD] 2 FWD 2 STEPS;; HITCH - DBL;; LACE ACROSS; CIRCLE PICK UP to CP LOD; REV BOX;; 2 FWD 2 STEPS;; [CP LOD] PROG SCIS - DBL to BJO, CKG;; WHALETAIL;; WALK & FC [CP WALL]; 2 SD CLOSES;

PART C

[CP WALL] 2 TRNG 2 STEPS;; TWIRL VINE 3 to BFLY; WRAP; UNWRAP; LADY ROLL IN to CP [CP WALL]; [CP WALL] RK SD, REC, CROS, RK SD; REC, CROS, SD, CLOS [CP WALL]; LT TRNG BOX 1/2 [CP COH];; no hands SKATE L & R; [M fcg COH, NO HDS JOINED] SD 2 STEP; SKATE R & L; SD 2 STEP; close up LT TRNG BOX 1/2 [CP WALL];;

PART B

[CP WALL] STROLLING VINE;;; TRAVELING BOX [SCP LOD];;;; CUT BK - 2X; RK BK, REC;

PART A

[SCP LOD] 2 FWD 2 STEPS;; HITCH - DBL;; LACE ACROSS; CIRCLE PICK UP to CP LOD; REV BOX;; 2 FWD 2 STEPS;; [CP LOD] PROG SCIS - DBL to BJO, CKG;; WHALETAIL;; WALK & FC [CP WALL]; 2 SD CLOSES;

END

[CP WALL] 2 TRNG 2 STEPS;; TWIRL VINE 3 to BFLY; WRAP & KISS;

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AMERICAN CALLERS' ASSOC. VIEWPOINTS

By John Saunders



Commentary

I would like to introduce some ideas which I hope will start some thinking and get some reaction from callers and dancers, whether supportive or critical. First I have often wondered why, if we want to interest more people to join this great activity of ours, we continuously add to the time and effort it takes to teach new dancers enough to join a club and become an active and continuous part of square dancing. Just a few short years ago a newcomer could learn enough in 12 to 20 weeks to join an open club and have a ball with that club for years. If he wanted to move up and spend more time in the activity, then there were higher level closed clubs he could join. It seems that now we are forcing people into moving to a higher level or plateau. We are offering rewards for dancers to move up. This leads to the second point.

Secondly, we have always expressed the thought that we did not want to create a feeling of competition among the dancers, especially concerning dancing levels. It seems to me we as callers, along with some dancers, are creating this competition with our continuous emphasis on levels. This is not to say that standardizing levels is wrong. However, in my opinion, the emphasis we are giving the levels is wrong. Some callers/leaders give badges as the dancers attain different levels and this acts as a trophy just as if we had awarded one to the winner. At one time we had dancers who thought they were better, but there was no real way to tell. Now we have level badges implying I'm better than you because I dance at level three and you are at level two.

Just recently I read an article in which a well known caller defended the square dance levels by comparing them with the varying degrees of bowling proficiency. Now, bowling is a participatory sport in which the bowlers form leagues that form teams and they bowl each week. At the end of the prescribed time a winner is declared and money is awarded. I personally do not want square dancing pictured this way. You say no chance – but consider that we now have to use a computer card to force some dancers to dance with others of supposedly less ability.

Also there are those who have half-and-half dances which is a form of lottery. Do we have to depend on computer cards and gimmicks to draw crowds now? Do we have to give an award to a dancer every time he learns a new list?

My friends, I do not think so. I believe this activity should survive on its own merits. But a person should not criticize without offering some solutions, so let me offer some, and I hope you will consider them and think of some of your own.

1. Before taking someone into a higher level workshop or dance, make it



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mandatory that they continue to dance at their regular club. This would make sure that they dance at least twice a week and that they not lose contact with other dancers who could not devote the extra time.

2. When a dancer applies for membership in a closed level club, it should be mandatory that the dancer retain an active membership in an open regular club.

3. Select a committee to go through the list of calls and drop those which are identical but have different names at different levels, thereby making it easier for the dancer to learn. One such call is "Centers Trade" or "Slip". Dive Thru or Pass to the Center, Star Thru or Slide Thru. I am sure you can think of some that would cut down teach time. Now I personally do not care what it is called, but why not teach it by which ever name and continue to use it by that name at any level?

Somewhere there must be a solution to this ever-growing problem, and I hope that some of you can come up with better ones than I've suggested here. Square dancing has survived many ups-and-downs and still it continues. I guess that any activity that can survive "Flip the Henhouse" can survive anything.

THIS WAS WRITTEN BY JOHN SAUNDERS IN JULY 1983

How long must the same thing be said by callers and dancers that have worked for many years to keep this activity alive before we understand that we must get rid of calls that mean the same thing, but have a different name and the amount of calls that we force people to learn just to be a square dancer. Twenty-five years later look at where we are because we didn't listen to what John said. Do you think we can survive 25 more years without changing these things, or will we still be talking about it 25 years later? John gave the best solution for the problem. I hope we all listen.



We are not the Saunders.

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Membership is open to all couples and individuals who have completed a course in Modern Western Style Square Dancing and are also campers. A "Camper" is defined for our purpose, as one who resides in a tent, trailer, 5th wheel, motor home, van or other temporary shelter. You can also be a "full timer" camper, a "Snowbird" camper or just an occasional camper.

Currently we have over 99 chapters in 29 states and 3 Canadian provinces. But if there is no chapter in your area or convenient, then you may join Chapter #000 as a Member at Large. Or you can write for information on starting a new chapter in your area...the choice is yours. Each chapter is self autonomous, sets its own dues, and conducts its own camp and dance weekends. NSDCA members are usually welcome to camp and dance at any of the weekends organized by the other chapters as long as facilities are available. This past year there were also State Camporees in Florida, Iowa, Illinois, Michigan, Nebraska, Pennsylvania and Wisconsin and a tri-state of Colorado, Wyoming and Nebraska campers...all of which are usually open to any NSDCA member.

Yes, the National Square Dance Campers Association is organized and does have its own dues. But these dues include your liability insurance and the official quarterly publication, NSDCA TIMES, which contains Chapter news, craft ideas, a central listing of all chapter campouts and Camporees in the US. and Canada and other articles of interest to camper/dancers. New members are expected to purchase the official NSDCA badge with its logo of crossed logs and flame.

The NSDCA also conducts an annual International Camporee in mid July at a different site each year in either the U.S. or Canada. In 2009 it will be in Rayne, Louisiana, July 21-23. Many campers come in Sunday or Monday giving them more time for fun and fellowship before everything starts on Tuesday. All International Camporees are programmed with the family in mind. Besides dancing there are scheduled informational seminars, sports, games, crafts, a youth program, tours, vendors, a daily newspaper "The Snooper", after parties as well as chapter and representative meetings, a Parade of States and the Annual Meeting.

For more information please write NSDCA, P.O. Box 628433. Middleton, WI 53562-8433 or visit the website www.nsdca.org. We hope to see you around the Square Campfire.

If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!

The World Is a Dance Floor

We often wonder what we would have done for a hobby had we not learned to square dance. Before learning we knew of people who planned their vacations around dancing and thought they were rather odd to do so. However, when we eventually did some of the same things we didn't find it odd at all.



Jack and Martha Jaremko

In looking back we had no intention of dancing anywhere other than our local Clubs or perhaps in other parts of Florida. However, we jumped at the opportunity to travel to England with John and Linda Saunders who were taking their first group of 30-some dancers. It was a two-week marathon of dancing 11 nights out of 14, but "Oh, the experience." It was exciting to dance with the British dancers as they are so proficient. There were a few opportunities for us to dance to their Callers although John was always the Guest Caller. His schedule took us many places in England that we might otherwise not have visited.

Mexico was somewhere that we did not think would have square dancing, but a group in California advertised a package in Cancun with Callers from across the States. We could not resist. Dancing was at the "all-inclusive" hotel where we stayed and we had a fabulous dance party all week.

Having a next-door neighbor who also lived in Germany prompted us to attend the International Plus, Advance and Challenge Convention in Barmstedt, Germany. This gentleman booked our hotel and took us from and to the airport in Hamburg. What a marvelous experience to dance with dancers who could or could not speak English but yet, we could dance together without a flaw. Dancers came from Finland, Denmark, Sweden, Norway Croatia, U.S.A. and, of course, Germany. And to dance to Callers who's first language was not English was, at times, challenging but always fun.

We had the chance to join a group that would be visiting Holland, Belgium and France. Prior to the group's arrival we flew to Amsterdam a week earlier and arranged to attend a dance in Haarlem. The Caller, Wil Stans, picked us up at our hotel, with another couple, and took us to the Tulip Twirler. At one point in a tip the floor broke down and Wil asked the four of us who only spoke English if we minded if he spoke to the Club in Dutch to explain to them why the floor broke down. Of course, we didn't mind (it was rather interesting) and after his explanation in Dutch he resumed calling in English. As a group we also went to a Square Dance Flower Festival with dancers from other countries.

On that same trip we got to dance in Belgium as we decided to have a dance in a restaurant to show the staff why we were there and what we did for our own entertainment.

China had never seemed like a place where we would be able to dance, but the opportunity came along. Nina Paige from California and Jon Jones from Texas had been taking dancers to China to tour and dance. We were eager to go along on

their 11th trip. It would be for two weeks just prior to President Clinton's tour of China. As it turned out we visited the exact same places that he did, but we got to square dance. The cities where we danced were: Beijing, Xian, Chongqing, Wuhan and Shanghai plus on a cruise on the Yangtze River. It was marvelous exposure to a much different culture and although it was a grueling trip we loved it. The dancers were most receptive and couldn't take enough pictures of them with us. We danced in five different cities and in each one we were treated to a different type of entertainment during the dance. The Chinese dancers wanted so much to show us their talents, but also to dance with us. Creating Callers is a real problem – at least then, but we were truly fascinated by the Calling of a five-year-old girl. She was dressed in a cowgirl outfit and tapped her foot to the beat of the western style music. Nina is almost worshipped by the Chinese people and government as she introduced square dancing to the country. The Chinese Government believes that square dancing requires discipline and wanted all of the people to learn. Not an easy task to have the Calls translated into Chinese, but Nina worked very hard and did her best. Therefore, she was revered by the Government and wherever we went she was (and her group) were given the Red Carpet treatment – literally. We were given "the best of the best" when it came to food and even though we like Chinese food we were glad to get back to American food after two weeks! We had the opportunity to dance on The Great Wall of China although other tourists must have thought we were rather odd. One couple traveling with us from California are of Chinese descent, but do not speak Chinese. In most places they would be asked who we were and why were we there (as a group looking at tourist attractions); however, this couple does not speak the language and the inquirers couldn't understand why a Chinese person did not speak Chinese. Our Translator would explain the reason and it was usually met with bewilderment – shown on the face of the person asking.

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Again, we heard of a group having a special week in Jamaica. We jumped at that opportunity, also. It was another "All-Inclusive" resort with dancing usually in the evening. The staff at the resort was quite intrigued that we would dance – not for competition, but purely for our own enjoyment.

Down Under seemed like a place that we would never get a chance to dance. But, like many things, we seized the opportunity when we booked a cruise from Australia to Tahiti. We got in touch with the Contact in Sydney, Australia, who offered to pick us up at the hotel the evening that we arrived in the city and would take us to the dance. Not having any sleep didn't seem to matter at the time. We had a fun dance with Chris Foggett and the Knee-Deep Squares and afterwards were shown highlights of the City although we were bleary-eyed from having no sleep. Upon returning to our hotel we found that no elevators were operating and no one knew when they might be. We asked if we could take the "service" elevator but that wasn't working either. Our room was on the 16th floor. Martha was not about to walk that many flights having had no sleep for over a day – with a full petticoat and high heels. In the lobby we were offered beverages, but all we wanted was to get to our room. An hour or so later we were on the first working elevator to the 16th floor!

Martha is Canadian and so it was thrilling to dance in Vancouver, British Columbia and the other side of the country in St. John, New Brunswick – both at Canada's National Conventions, held every even year.

We had met and remained friends with dancers from Denmark and decided to visit them while visiting other countries. They insisted that we stay in their home – a short distance from Copenhagen. We were adventurous enough to take the train to and from their village – and did get to dance in Denmark.

The Czech Republic is the last country that we have danced in. We booked a cruise from Bucharest, Romania to Budapest, Hungary and extended our trip to Prague – if only to square dance! At the hotel we told the people at the front desk the location of the dance (acquired from the Internet's marvelous Website) but were told it was much too far to travel. By taxi it would be equivalent to \$45 each way. Undaunted, we got in touch with the Contact who was the Caller. He spoke perfect English and gave us the option of traveling to the dance by public transportation, although it would take quite some time and he gave us the instructions. Come the night of the dance we walked about 10 minutes to take a subway line to a connecting street car which would take us to the building where the dance would be held. We arrived early, as it did not take us as long as planned. What an interesting dance. The dancers were young (to our standards) and many spoke English. It was a Mainstream Dance but how challenging. These dancers wanted to learn and so the Caller (Martin Podlaha) was giving left-handed calls and from all positions. Martin was referred to by his nickname, Spider, and was such an interesting Caller made even more intriguing by his Czech accent.

We left the dance having had such a good experience, declining the invitation for Spider to take us to the subway line – eliminating the street car ride. It was to be a night sightseeing in Prague; however, we missed the stop to transfer to the subway and decided to go to the end of the line, stay on the street car and catch the subway on the return. Things are not always as we want them to be. The street car

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driver explained to us that the street car was not returning, but was finished for the night. We could only decipher with her limited knowledge of English and us having no knowledge of Czech that we were to wait for another street car to take us to the subway. It was now getting close to midnight and we seemed to be in the middle of nowhere and didn't speak the language.

What seemed like forever a street car came along and we boarded it – thinking we'd take it no matter where it was going. We did recognize the stop for the subway as we had found it before when going to the dance and we were so relieved. The subway train took us to the station where we had boarded and then we walked back to our hotel. When we were almost there we took a look at a passing street car and came to the realization that this particular street car was the same line that took us to and from the dance. We could have eliminated the subway ride and gotten the street car right outside our hotel, gone to the dance, and taken the street car back directly to our hotel.

Such are the adventures of traveling in another country and we're so glad that we have had those opportunities to dance in the many countries with other different, interesting dancers.

Jack and Martha Jaremkó
Ponce Inlet, Florida

Square Dancing in Australia

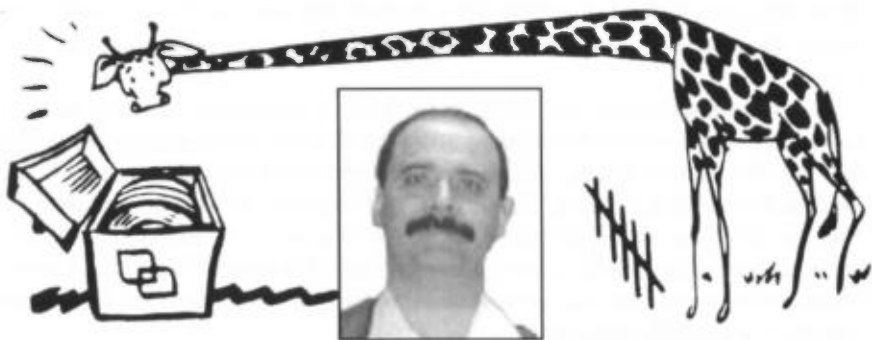
Saturday, 30th August, 2008, we traveled to dance at the Sun Coasters, Square Dance Club in Buderim, which is about an hours drive from Brisbane – a very nice dance hall that has over 200 members. Next year the club, will celebrate 40 years. The hall is owned by the Council, but is managed and directed by the Caller Nev Mclachlan, who lives on the property, which stands in seven acres. Every night of the week, there is something taking place. Nev is helped by his Wife, Bev, who teaches Clogging. She also does Round dancing. Between them, they are quite a team. The day we arrived, it was potluck supper night, which they do every fifth Saturday; this is a three course meal. Bev and Nev supplied the soup, all the members bring something for dinner, and dessert (all dishes and silverware are supplied by the club); then there is a team of members to wash up the dishes and clear everything away.

Time to dance (a very nice wooden floor) – this dance hall was built and designed just for square dancing. The dance starts off with the Grand March, which is two people marching down the hall, then turning left or right to join up with another couple. So on until you have eight, then break away into squares. I found this a nice way to start the dance, it broke up the clicks, and you had a chance to dance with everyone. This was done throughout the night. Square dancing is the same all over the world. Some things are done a little different, it is mostly hands up in Australia. When you pomenade the guy puts his right arm around your waist, holds your left hand in his, that gives you your other hand to hold your skirt and swish it, as you walk around. We do the Grand Square, they do the Grand Slide, when I asked about this I was told, by doing the slide, as to the walk, you will keep the right beats to the music better. I'm not sure if that is so. Some of the guys who are hard of hearing had headphones. They work on a UHF frequency, the transmitter is connected to the Callers amplifier, all clubs throughout Australia, have adopted this system. It's great for the person, who is hard of hearing, but wants to still dance. This way he doesn't miss a beat. There are no snacks during the evening – tea and coffee, cold drinks are supplied, At the end of the dance out came the tables again. This time it was supper time, tea and sandwiches, and a little social time before Jim and I made our way back to Brisbane, another place and another club. Next year it is Perth the 50th Convention, if you are ever in Queensland, Australia, go visit the Sunshine Coast Square Dance Center in Buderim – a fun place to dance.

Liliann and Jim Gallagher



*Dancing
in
Australia*



Peek Into a Caller's Record Case

Nicknamed "Silver Throat" early in his career, Bill Eyler shows his joy of camaraderie through dancing in his lively, colorful calling style. Comfortable with calling and teaching from easy level through the Challenge 2 program, Bill is able to entertain dancers and leave them wanting more. Since starting as a caller and teacher in 1984, he has developed his own trademark style with specialty square dances like true "Hexagons" and also with older traditional style moves mixed in with modern choreography.

He started dancing with the Wilde Bunch in September, 1983 and immediately the dance bug took him. In the following months and years, he took lessons in clogging, traditional squares and contra, country western couples dancing, and line dancing. Later came Round Dancing (Phase 2) and Latin dancing. It's one of his strong beliefs callers and dance instructors should have some foundation in other forms of social dance to expand their own knowledge and experience. It can only have a positive affect on the square dancers you work with.

In 1984, the original instructor for his home club made noises about moving to a different state. Because of Bill's enthusiasm for the activity, he was invited to take over teaching lessons for the group. He did this with trepidation; he had never taught lessons of any kind and had never attempted to sing. From a very nervous start, with only the Caller Teacher Manual and a few records and tapes available, he began teaching Basic Square dancing in September 1984. Another natural outlet was tapped! Early on, Jack Murray (recently deceased) and Paul Infanti were very encouraging mentors.

Immediately, Bill was asked by local clubs to call for them. This quickly expanded to the IAGSDC; he's been calling festivals and conventions for more than 23 years. One of Bill's beliefs as a caller and instructor is that EVERY person in the room should have the opportunity to dance starting from their first lesson, a conviction that came out of his early training both as a dancer and a caller.

Bill joined CALLERLAB in 1991 and has attended 14 conventions. He is currently serving on the Mainstream, Plus, and Advanced Committees.

He has shared his enthusiasm for calling by mentoring other local callers. He also has organized an "Intro to Calling" seminar at the annual IAGSDC convention since 2004.

Bill has been invited to the National Convention twice to demonstrate his form

of the Hexagon method of calling. He's dubbed this form as "West Coast" style versus the style that Clark Baker has more recently been promoting on the "East Coast".

Calling Albuquerque, New Mexico, his base of operations for more than 27 years, Bill has gained the friendship of dancers all over North America in calling at over 100 festivals, fly-ins, and conventions. He very recently finished a three-year stint of teaching weekly country-western and line dances in Albuquerque with the able help of his partner, Danny. He lives in a big Brady Bunch-style home in Albuquerque with its own dance hall with his biggest supporter, Danny. Danny is the webmaster for the acclaimed www.iagsdc.org website. Bill's own website is www.billeyle.com.

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*From
Lee & Steve Kopman*



This month lets have some fun with Left Square Thru. Nothing too over the top, but it will be different for your dancers who are probably not used to doing a Square Thru starting with the left hand. The degree of difficulty is not too difficult because most of the Square Thru are only 2 hands so there's less room for error. To make it even easier, you might just want to say: Begin w/the left hand and Square Thru 2. Have fun!

- 1) HEADS LEFT square thru 2
LEFT touch 1/4
boys trade
touch 1/4
boys on a diagonal pass thru
right and left grand (3/4 promenade)
- 2) SIDES LEFT square thru 2
LEFT touch 1/4
centers trade
centers run
ferris wheel
GIRLS square thru 3
star thru
boys trade
ferris wheel
CENTERS pass thru
- left allemande (3/4 promenade)
- 3) Heads Zero Lines
LEFT square thru 2
CENTERS LEFT square thru 3
centers in
cast off 3/4
star thru
double pass thru
leads trade
square thru 3
left allemande (3/8 promenade)
- 4) Sides Zero Lines
LEFT square thru 2
CENTERS LEFT turn thru
centers in
cast off 3/4

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- pass the ocean
scoot back
right and left grand (3/8 promenade)
- 5) HEADS LEFT square thru 2
LEFT square thru 2
tag the line
face out
bend the line
pass the ocean
spin chain thru
right and left grand (5/8 promenade)
- 6) SIDES LEFT square thru 2
LEFT square thru 2
1/2 tag the line
swing thru
girls trade
box the gnat
square thru 2
right and left grand (at home)
- 7) Heads Zero Lines
ENDS load the boat
- CENTERS LEFT square thru 2
LEFT touch 1/4
acey deucey
split circulate
left allemande (at home)
- 8) Sides Zero Lines
ENDS load the boat
CENTERS LEFT square thru 2
LEFT swing thru
boys run
star thru
trade by
swing thru
circulate
swing thru TWICE
right and left grand (7/8 promenade)
- 9) HEADS (LEFT touch 1/4 & walk and dodge)
LEFT square thru 2
boys trade
centers trade
girls trade
split circulate

- {lefty} scoot back
 U-turn back
 right and left grand (7/8 promenade)
- 10) SIDES (LEFT touch 1/4 & walk and dodge)
 LEFT square thru 2
 tag the line
 face right
 ferris wheel
 CENTERS swing thru
 extend
 acey deucey
 scoot back
 right and left grand (5/8 promenade)
- 11) Heads Zero Lines
 LEFT square thru 2
 trade by
 LEFT square thru 2
 1/2 tag
 acey deucey
 swing thru
 boys trade
 touch 1/4
 walk and dodge
 U-turn back
 pass to the center
 CENTERS square thru 3
 left allemande (1/2 promenade)
- 12) Sides Zero Lines
 LEFT square thru 2
 trade by
 LEFT square thru 2
 wheel and deal
 CENTERS, (star thru; LEFT square thru 2)
 LEFT swing thru
 circulate
 trade the wave
 right and left grand (3/8 promenade)
- 13) HEADS (star thru & LEFT square thru 2)
 separate, around 1 to a line
 LEFT touch 1/4
 boys run
 double pass thru
 leads trade
 LEFT square thru 3
 right and left grand (at home)
- 14) SIDES (star thru & LEFT square thru 2)
 separate, around 1 to a line
 LEFT square thru 3
 1/2 tag
 circulate 1-1/2
 right and left grand (at home)

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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 we want to talk about dancing in Europe, where square dancing is popular, with over 500 clubs in Germany alone!

We decided to go to Europe again in our role as Directors of International Publicity for the 2009 National Square Dance Convention in Long Beach, California. Four years ago, in Portland, Oregon, the Long Beach Convention Committee asked us to serve with them for 2009. What an opportunity! When we found that Eberhard and Traudel Walz, who are helping square dancing get started in Russia, were leading a group of German dancers back to St. Petersburg, we built our European trip around this event.



Jim and Betsy – Your Rovin' Corners

Our fall trip to Germany, Austria, and St. Petersburg, Russia began near Bonn, Germany, where we danced with the Bonn Square Dance Group. This was just before Hurricane Ike did so much damage to South Texas, where we live. Betsy's sister told us in no uncertain terms that we are never, never, never allowed to travel again during Hurricane Season! (We missed Hurricane Rita the same way.) The Bonn Group were welcoming and quite good dancers. They were the first to sign our banner. Our banner was produced by Jackie Elliott from Texas – about 10 feet long by 2 1/2 feet high – rolled up it fits great in a suitcase. We bought colored pens and offered each club a space to put their logo and names. Hopefully, they will come to Long Beach and circle their names. You will be able to see this in the International Hospitality Room when you come to Long Beach next June.

Next came an evening at the Hang Loose Promenaders – caller Al Stevens. To dance with Al Stevens is always a joy! He recently celebrated 50 years of calling and is a sure handed master at what he does. He is recognized as one of the best callers in Europe as well as the "Father of European Square Dancing."

They were having their "open house" that evening. We always like working with newer dancers and to watch a master lead a group of newer dancers through an introduction to square dancing was a joy and delight. The smile never left Al's face or his voice throughout the evening. Each dancer felt that he was calling to them alone! Al has truly done it all in square dance calling. He now has four clubs and accepts about 20-25 weekends a year. He has a regular caller school and has introduced hundred's of callers to the activity. (And untold thousands of dancers!)

Our next stop was Vienna, Austria, with our old friends Valerie and Robert Slezak-Mach's club, the Vienna Swingers. We have danced with them several times before and Robert and Valerie have made several trips to dance in the USA. What welcoming, delightful people they are! The club has grown and changed since we last visited. The caller now is Heinz Klingen. We danced with him when he was a beginning dancer. He has been to three different caller schools and has

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clearly learned well. Their club is lucky to have a newer caller with such capabilities and promise! The Swingers were also having their fall Open House and we got to dance again with people who are completely new to our activity. This year they had fifteen or sixteen neophytes and each danced with an experienced dancer as an angel. They expect even more new dancers next week!

One night in Vienna we enjoyed dancing with Jirka Skobak who came from Bratislava to call A-1 in Vienna. We have danced with many callers and have seldom seen a more intense young man. He wants each and every dancer to dance well. Several times he used a portable mike so he could **call and dance** with the dancers to fill a square. Jirka's accent is strong as he is from Slovakia and speaks Serbo-Croatian as a native tongue. He also speaks German and limited English. His intensity and desire for dancer success largely overcomes his accent.

From Vienna we went to a special "Special Dance" in the tiny town of Eging, Germany. Eging is a resort community featuring hot baths, swimming, and a meeting place for various groups. We stayed at a small hotel Gasthaus Mariandl Deggendorfer 18 94535 Eging am See Tel. 08544/918 98 98 and found it very nice. As ever, breakfast was included and they put out quite a spread: good German rolls, butter, three kinds of meat, two cheeses, coffee, tea, and juice, jams and marmalade. We were the only guests and were treated royally! Green plants and flowering bushes permeated the atmosphere of this reasonably price hotel.

Each year the Passau Square Wolves sponsor the "White Gold" dance in Eging. Why "White Gold" you ask? In the middle ages the region was famous for producing SALT - a valuable commodity at the time. This dance draws dancers from all over Germany, Austria, and abroad. They had three exceptional callers, including Kenny Reese, an American who lives in Germany. Kenny is an excellent caller, long time president of ECTA, the European Callers and Teachers Association.

Dancing on Friday and Saturday was great, but the real treat had to wait until

Sunday: Pullman City!

You may ask: What is "Pullman City"? Pullman City is one of several "old Western towns" in Germany. Germans are as wrapped up in the "myth of the west" and love "pretend" towns like this. There are cowboys, Indians, shops filled with western wear and souvenirs and even a dance hall. The square dancers took over the dance hall and danced up a storm for several hours. Of course they ate, drank, and bought faux western stuff like mad!

Next month we will tell you about dancing in Nurnberg, Berlin, and St. Petersburg, but this month we must thank our wonderful German and Austrian hosts. We were taken into their houses, where they opened their hearts and homes to us. Remember, the Europeans say, "The best part of square dancing is the friends." Rather like the American version, "Square Dancing is friendship, set to music!" We urge you to come to Europe and experience this yourselves.

Jim and Betsy

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Take a  at what is just released...

If You Take Me To Your Heart

Phase 5+1 (Cont. Hovercross)+1 (4 Feathers) – Foxtrot – Take Me To Your Heart Again by Vince Hill CD album Songs of My Life – Jerry and Bonnie Callen
Nice foxtrot music to a nice flowing foxtrot. 3 step, 4 feathers, mini telespin, contra check, heel pull. Diamond turn, ending is open hinge and extend.

Tonight

Phase 3+2 (Telemark/Cross Pivot) – Waltz – Tonight by Barbara Mandrel, The Best of Barbara Mandrell available at Puretracks – Jerry and Bonnie Callen
Smooth flowing waltz. Has left turns, locks, impetus, telemark, cross hovers, twinkles. Ending is canters twirl vine and apart point.

Once You Had Gold

Phase 4+1 (Change of Sway) – Waltz – Ballroom Magic Premium standard Track 5 – Bob and Linda Berka
Dance starts with box finish, has diamond turn, slip pivot, locking steps, chasse, in and out runs, prom. sway, chge of sway. Nicely done.

Angel On My Shoulder

Phase 4 – Foxtrot – Angel On My Shoulder by Shelby Flint, Shelby Flint The Quiet Girl Track 12 available on download from Napster, etc. – Karen and Ed Gloodt
Intro is together touch, shaping feather finish. Part A has reverse turn, whisk, wing, open telemark, in and out runs and slow side lock. Part B has diamond turn, and quick diamond turn, dip and recover. Ending is quick diamond 4 to a cuddle corte and hold. Good music and routine fits it to a “T” (or should I say “A” for Angel).

Daria Cualquier Cosa (I Would Give Anything)

Phase 4+2 (Cuddles/Sweethearts) – Rumba – Darla Cualquier Album Deside Siempre by Chayanne available from Napster – Karen and Ed Gloodt
The music speed has been decreased on this album. Figures included in this routine are cuddle, side walks, sweetheart, cucaracha, cross body hockey stick, ending is aida. Nice basic phase 4 rumba.

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"PMS" Blues

Phase 4+2 (Alternating U/A Turn/Triple Travel & Roll) West Coast Swing – PMS Blues by Dolly Parton on Record Columbia 38-77723 (Edited) – Bob and Kay "Ski's Kurczewski

Choreographers note the dance is written with coaster step ending, but may be danced with anchor ending. Side breaks, double hand hold lariat, sugar push, tuck and spin, alternating underarm turn, chicken walks, kick ball change. Ending is lady turn and circling right arm up and toward to man as to offer him the "Apple".

White Flower Waltz

Phase 4+2 (Nat. Hvr Cross/Outside Spin) Waltz – 101 Strings Orchestra from the Album 20 Best of 101 Strings can be downloaded from Walmart – Annie Brownrigg and Carl Dammeir

Lovely waltz music. Routine has twirls, sways, diamond turn, telemark, weave, outside change, in and out runs with face loop, feather, lady develop, ending is right lunge and hold.

Rolling with The Flow

Phase 3+1 (New Yorker in 4) – Rumba – Rolling With The Flow by Charlie Rich available from Amazon and other online retailers – Michael McDonald and Debbie McClain

Crab walks, spot turns, New Yorker in 4, side walks, chase peek a boo, whip. Nice basic phase 3 rumba.

Theme From Black Orpheus

Phase 6 – Rumba – CD Into White by Carly Simon download Rhapsody Manha DeCarnaval – Bill and Carol Goss

Looking for a great Phase 6 Rumba here it is. Figures included are cross check and ronde, double ronde, synco slip, telemark with separation, lady synco wrap, Turkish towel, inside roll to bolero, back twisty vine with ronde, open hinge with flick. Ending is same foot lung line with arms.

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Irresponsible Me

Phase 5+1 (Interrupted Cont. Hover Cross) – Foxtrot – Album the Ledgendary Bobby Darin available as Walmart Download – Adrienne and Larry Nelson

Wonderful music to this smooth flowing foxtrot. Dance has 3 step, open natural, ripple chasse, lilt pivot, right lunge roll and slip, hover telemark, continuous hover cross interrupted. Ending has leg crawl and look. Suggest you slow for comfort.

French Poodle

Phase 5+2 (Same foot Lunge/telespin) – Foxtrot – Prandi sound CD 251 Feeling Ballroom Track 12 – Brent and Judy Moore

Bounce fallaway, change of direction, contra check, back curving 3, double reverse, whiplash, back syncopated lock, front vine. Ending is shadow lunge.

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The European Convention (unfortunately the Florida Whirl & Twirl Club that visited couldn't understand the English they were using).

THE COUNTRY LINE

By
Mike Salerno



Welcome back folks. Terminology is the cornerstone of any discipline. Just as CALLERLAB and ROUNDALAB have standardized terminology for their activities, so does the NTA for the Line Dance/Country Dance activity. Standardization of Line Dance/Country Dance terminology is a goal that the NTA (National Teachers Association for Country Western Dance) has been striving to attain since its inception. Many instructors use incorrect, outdated, or obscure terminology that may be perfectly clear to some, but is confusing to others. Sometimes, they make up terms while other times they borrow terms from their background in other areas of dancing. Making up terms is not acceptable in any discipline. Borrowing terms from other disciplines may, on the surface, seem harmless but does a disservice to the student. Not all dance terms in one discipline mean the same in another. For example, a forward Two-Step in Round Dancing is a four-beat pattern while in Country Dancing, the basic of Two-Step is a six-beat pattern. In Tap Dancing, a shuffle step means brushing the ball of the foot forward and backwards while in Line Dancing/Country Dancing it is an old and substandard term used for a triple step.

Quite often an instructor will teach a line dance and use terminology based on their background, not necessarily the correct or standard terminology. We all do it. Many people do not know the difference between correct and incorrect terminology. Once you learn the correct terminology, abandon the incorrect terminology. In my opinion, a good instructor is one that is constantly learning and trying to better their understanding of what they teach.

Years ago, an instructor was demonstrating some of their original choreography. They stopped at one point and said "When I choreographed this dance, I

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called the move *'this'* but now I know that the steps are actually *'this'* movement." A little progress is better than none.

The NTA has a great terminology manual available. You can visit their website at www.ntadance.com or contact me for more information.

This month's dance is easy and fun. 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:

Cut A Rug

Basic Steps (Official NTA Definitions):

Brush: To brush the ball of the foot forward.

Diagonal: 45 degrees away from the center of the Line of Dance (direction).

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.

Scuff: To brush the heel forward.

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

Together: To bring the feet together with a weight change.

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

* Prompting Cues are in **Bold** Lettering

NAME: Cut A Rug

DESCRIPTION: 32 count, 2 wall, beginner line dance

CHOREOGRAPHER: Jo Thompson, Colorado

MUSIC TEMPO SUGGESTIONS:

Slow – Up by Shania Twain (126 BPM)

Medium – Only In America by Brooks & Dunn (138 BPM)

Fast – Roll Back the Rug by Scooter Lee (158 BPM) or Any Moderate East Coast Swing Tempo

The song is available for download at www.amazon.com.

COUNTS/STEP DESCRIPTION

Step, Together, Step Touch, Step, Together, Step, Touch

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

If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest. And it's even FREE!

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3-4) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot

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

7-8) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot

Note: The above 8 counts can be done as a vine right and left by crossing behind on counts 2 and 6.

Step Diagonal, Touch, Step Center, Touch, Step Diagonal Back, Touch, Step Center, Touch

9-10) Step Right Foot to Forward Right Diagonal, Touch Left Foot Beside Right Foot

11-12) Step Left Foot to Back Left Diagonal (Center), Touch Right Foot Beside Left Foot

13-14) Step Right Foot to Back Right Diagonal, Touch Left Foot Beside Right Foot

15-16) Step Left Foot to Forward Left Diagonal (Center), Touch Right Foot Beside Left Foot

Diagonal Step, Slide, Step, Brush, Diagonal Step, Slide, Step, Brush

17-18) Step Right Foot to Right Diagonal, Slide Left Foot to Right Foot

19-20) Step Right Foot to Right Diagonal, Brush/Scuff Left Foot Beside Right Foot

21-22) Step Left Foot to Left Diagonal, Slide Right Foot to Left Foot

23-24) Step Left Foot to Left Diagonal, Brush/Scuff Right Foot Beside Left Foot

Note: The above 8 counts can be done with a lock step by crossing slightly behind on counts 2 and 6.

Step Forward, Hold, 1/4 Pivot, Hold, Step Forward, Hold, 1/4 Pivot, Hold

25-28) Step Right Forward, Hold, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold

29-32) Step Right Forward, Hold, Pivot a 1/4 Turn Left, Transferring Weight to Left Foot, Hold

Let's Dance It Again and Again!

ALL THINGS CONSIDERED



By
Ed Foote

How To Save Your Square

YOU can save your square! YOU individually can be the person to keep your square going and keep it from breaking down. Here's how to do it.

1. TAKE HANDS WITH THOSE STANDING BESIDE YOU. This must be done **immediately** after completing every call. Not only does this help you see the new formation of the square, it helps others see it too. If people can see their starting formation, then they are much more likely to complete the next call.

Weak dancers tend not to take hands. (This is one reason they are weak.) If they break down, they will take you along with them, so it is in your best interest to take their hands, even if they do not offer them.

Important: When hands are joined, **elbow must be bent**. If arms are outstretched when hands are touching, the set is much too large to operate smoothly.

2. KEEP YOUR HEAD TURNED TOWARD THE CENTER OF THE SQUARE. This gives you the big picture, it lets you know exactly where you should be, where trouble spots might be starting, and whether you should speed up or slow down your steps in order to keep everyone together.

The majority of the time your head will be turned to the right, since many calls are presented in a counter-clockwise flow which has the square moving to the right. But looking to the left will also be necessary.

Weak dancers use tunnel vision. They just look straight ahead and hope they

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will survive the next call. It only takes 2 or 3 dancers in the square who have their heads always turned toward the center to keep the square going. Decide that YOU will be one of these people.

Bottom line: Your head should be constantly in motion while you dance, always looking for the big picture. Do this and YOU will save your square.

3. **KEEP THE SET SMALL.** Basic rule: The smaller the square, the fewer the breakdowns. There are several ways to keep the square small.

(A) Take hands after every call. (b) Bend your elbows when you take hands. (C) Take small steps. This will force other people to also take smaller steps, and thus the square becomes smaller.

4. **ALWAYS HAVE YOUR SQUARE LINED UP WITH THE WALLS.** Sometimes a set will become slightly offset from being lined up with walls; now a Cast Off or other turning motion may cause some people to become disoriented, which can cause them to break down on the next call. If the caller says: "Promenade, don't slow down, heads (or sides) Wheel Around," it is almost guaranteed that the square will not be lined up with walls. **Solution:** Take it upon yourself to make slight adjustments on the next 2 or 3 calls to get the set aligned with walls. This means either slightly overdoing or under-doing some calls. This will cause others next to you to do this also, and thus the set slowly becomes aligned with the walls.

If the caller pauses after calling the "Wheel Around" before giving the next call, you can try signaling the square while it is standing there to adjust slightly to align with the walls. The dancers will go along with you, because most don't know anything about walls and will follow anyone who seems to know what they are doing.

Note: If the caller sees you making an effort to try and get the square aligned with walls, he/she will know you are a good dancer and will watch you for the entire dance. It's a nice feeling to know that the caller needs you to successfully complete his/her program.

SUMMARY: If you do everything listed here, YOU will save your square. You will also become recognized as a good dancer who knows what is going on.

MOORE ON CONTRA

By
Paul Moore



The Farmer in the Dell

This month we return to the series of articles written by Robert Lee Cook and published in Square Dancing Magazine (Sets in Order) in the early 1970's. We thank the late Bob Osgood for permission to reprint some of these timeless articles.



by Robert Lee Cook, Boulder, Colorado

The Clodhopper Dance, part 1

TWO OF THE MOST ENCHANTED HOURS of my life were spent one afternoon with a very great lady named Mari Sandoz. We talked of many things, and I wish I could report that we talked at great length about square dancing, but instead our topics were her father (Old Jules), the Sand Hills, the Cheyennes, Soddy life, the cowboy myth, biscuit recipes, and so on. Much too soon the two hours passed; she had a train to catch, and I had a bemused column to write.

This preamble is to urge the interested reader who really wants to know about the people, the times, and the conditions which helped form the Clodhopper Dance to read two books by Mari Sandoz. These are "Old Jules" and "Love Song To The Plains," both available in paperback editions from the University of Nebraska Press. The books give a clear picture of why the Clodhopper Dance Came to be what it became, for unlike any other single element of the American folk dance this was influenced, shaped and brought to life by that vast American geographic feature once called "The Great American Desert," and so became *the* American dance.

I have called the western square dance a "farmer's dance" and, since its story is very complex, I'd like to say a few things about the unromanticized and unsung backbone of our whole Western culture.

The farmer lacked the rebelliousness of those first hippies, the trappers. His daily crises were neither as spectacular nor as dramatic as those of the covered

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58th National Square Dance Convention

June 24-27, 2009, Long Beach, California

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58th National Square Dance Convention®

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P.O. Box 460388, Escondido, CA 92046

wagon pioneer, the railroader, or the cowboy. His backbreaking efforts to exact successful crops from often unproductive soil had none of the glamour of the equally backbreaking efforts of the miners to find mineral riches, although the farmer often was much more of a gambler. He, and his daughters, have been the butts of countless bad jokes and ridicule of a sort that has never been told of the miners, cowboys, trappers or anyone else western – except perhaps the western traveling salesman. This poor clodhopper farmer – conforming, quiet, imperturbable, conservative, hard working, unimaginative, all-suffering – is the absolute opposite of everything romantic and flamboyant that we most admire and glorify in the Old West. And yet I can without qualification state my firm belief that, without this man and his kind, there could never have been a western United States and there would today be no square dance as we know it, or have ever known it.

I submit that it is conformism against which each of us still secretly rebels, in our hearts anyway, and this seems strange to me because we have become one of the most strongly-conformist nations in the western world, in dancing as in everything else. Our great American heroes, real or folk, have been odd-balls of some sort, nonconformist rebels against one straitjacket or another, people who dared to “do their thing”. We Americans, particularly our older generations, applaud this, gorge on the stale popcorn of movie house mythology, cry for the lost eras in which a nut could be a nut and be loved for it; and yet most of us deplore and fear signs of rebellious nonconformity among our own kids and take great pains to see that we personally do as little as possible to rock the water-

logged boat of the sacred status quo. We are basically a very conservative nation and I have never understood why the farmer, rather than the pulp-western cowboy, is not our national hero.

The farmer plowed and seeded his land, harvested his crops, reared sturdy sons and daughters, kept the nation on an even keel when other elements of the economy were tottering, raised food for both rebellious and conforming citizens, kept the Army and Navy fed, kept the nation fed, helped keep other nations fed. He either founded most of our western towns or rescued dying cow towns and railroad towns from oblivion when the booms ended. He made our brawling, crude frontier towns into cities. He lived to see the livestock industry become dependent upon him for survival. He, in short, did everything except be romantic and attract synthetic imitation. Quiet, patient, plodding, his eyes more often fixed on the ground than on the peaks and stars, he succeeded. He survives long after the others – the miner, the cowboy, the covered wagon pioneer – have outlived their real usefulness.

“The farmer always follows,” says an old adage, and so he has always done. On the heels of the hunters and the first brutal war-chiefs he followed and settled the Euphrates, the Nile, Greece, Rome, England, and the western United States.

“Show a farmer some land and he’ll right away plant something,” is another old adage. It should also mention that he’ll fetch, preserve, plant and enrich his native culture. This has been the real history of our American culture, and of our American dance.

Included in the cargo the farmer brought west *was* the American dance – not the “court” dances of economic royalty but the dances known and loved by the folks back home, wherever that had been. It was compounded of dances brought by the Scots, the Irish, the French, the Spanish, by a happier breed of Englishman than the Pilgrim Fathers with their lead-shod souls, by black slaves, by Swedes, by all the other nationalities that somehow found their way across the Atlantic.

When the first agriculturalists began to poke tentative plows into the dry soils of the West in 1860, the American dance was still almost totally a European dance. New infusions of the most recent fashionable continental dances came into both the east and west coasts, of course, even getting to Denver and other inland centers, but the farmer remained unaware of these, living as he did in dogged isolation, bedeviled as he was by the horrors of western dry land farming. He had



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the old dances he had brought with him, and he danced those well. He borrowed freely from Swedish, Swiss, German, or Russian neighbors. When stumped, he invented; when he invented, he refined; when he refined, he experimented with variations, innovative patterns, unorthodox ideas. While a lot of the dancing done on the Frontier between 1860 and 1900 was choking itself to death on brittle formalism, the Clodhopper Dance evolved, flowered, and burned brilliantly in a constantly changing kaleidoscope of joyousness and invention.

He had nothing else to do for kicks, this, poor farmer. His entire social life came to center upon the weekend dances (often in conjunction with a traveling tent meeting; those old circuit preachers knew how to hitch onto a sure thing!), for they were the one central outlet available to him for the release of his frustrations, defeats, and pervasive loneliness. They were the one pleasant way in which he could forget his troubles and work off his rage. As a social institution, the dances were even more important, offering about the only chance the farm people had to socialize, exchange gossip and farm talk, enjoy the warmth of human company, or, often, other human voices. Business was transacted, future farmers courted their future wives, in one area a dentist even made the weekly dance his office because that was the only way he could see all his patients at once.

The farm people *were* isolated, geographically as well as socially. Their little homesteads and land claims were scattered over a wide and lonely land, and a single cloudburst or blizzard could render each of them as isolated as though they were at the North Pole. When they came together for a barn raising, a corn husking, or a dance, it was a *real* coming together in the warmest sense of the term.

And what the farmer did to the dance! He not only saved it from an early death, as happened to the Minuet; he warmed it and shaped it and loved it and danced it into a truly American dance. Every one of us who loves square dancing should begin each evening of dancing with a loud cheer for the Farmer. We owe to him much of the heritage we now enjoy in this great activity.

Next month Bob Cook continues with Part 2 of the Clodhopper Dance and the role played by the farmer in the development of our culture.

POINT OF ORDER



From Kappie Kappenman

The Member Who Never Came Back

Author Unknown

It amuses me to think that our organizations spend so much time, effort and money looking for new members, when I was there all the time. Do you remember me? I'm the fellow who was asked to join. I paid my dues and then I was asked to be a loyal and faithful member. I'm the fellow who came to every workshop night, but nobody paid any attention to me. I tried several times to be friendly, but everyone seemed to have his own friends to talk and dance with. I sat down with some unfamiliar faces several times, but they didn't pay much attention to me. I hoped somebody would ask me to join one of the committees or to somehow participate and contribute, but no one did.

Finally, because of illness, I missed a night. The next class night no one asked where I had been. I guess it didn't matter very much whether I was there or not. On the next dance night I decided to stay home and watch a good TV program. When I attended the next night, no one asked me where I was the week before.

You might say that I'm a good guy, that I hold a responsible job and love my community.

You know who else I am? I'm the member who never came back.

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June 24-27, 2009, Long Beach, California

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Dancing at the 58th NSDC

You know there will 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 with 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 6600 square feet, Phase 3 and 4 have 10,000+ square feet and the Phase 5 and 6 also have 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.

Wednesday Night Show at the 58th NSDC

COME ONE, COME ALL to our fantastic Wednesday night show, where you will enjoy the differences in the two groups we are presenting for your entertainment.

Jann Brown, with her sultry rich country voice, who has sung with Emmy Lou Harris and Dolly Parton, among others, will sing songs which you will recognize from her own collection, as well as other songs we know you'll know. Jann 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.

Amanda Shaw is a teenage fiddle-playing sensation who brings a youth-oriented, modern sensibility to traditional Cajun music with her sassy vocals and enchanting smile.

There will be two performances: one at 6:00pm and one at 8:30pm... Both performances include both performers. Tickets pre-purchased before the Wednesday night show will be \$20 for Orchestra and \$15 for Loge, VIP and Floor. Tickets will be available at the door on a cash only basis; \$20 for Loge and Floor seating only.

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

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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.

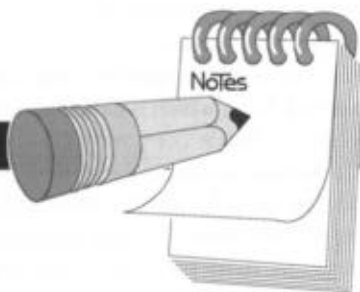
Ceremonies at the 58th NSDC

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, Kentucky, 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.

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

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

20-24 **NEVADA** – Silver State Caller College, John Ascuaga's Nugget Hotel and Casino, Sparks; Doug Davis 509-979-2612; DDavisP@aol.com; or Vic Kaaria 909-335-8705; VicKaaria@aol.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

8-10 **SOUTH CAROLINA** – Whale of a Dance, Ocean Dunes, 201 75th Ave. North, Myrtle Beach; tony@tonyoxendine.com, 803-840-0746 or 704-377-5554

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

13-14 **FLORIDA** – 30th Annual Blue-Grey Square Dance, Rountree-Moore Toyota Indoor Showroom, 1232 West U.S. Highway 90, Lake City; www.dixiedancers.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 courjl4720@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; dcdinfo@dcdiamondcirculate.org; DC Diamond Circulate Inc., PO Box 57270, Washington DC 20036

17-19 **FLORIDA** – Deerhaven Re-

treat & 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 Sandi Silva 603-942-7226.

MAY 2009

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

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

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

8-10 **NEVADA** – 62nd Silver State Square and Round Dance Festival, Grand Sierra Resort, 2500 E 2nd St,

Reno; Gary AND Celeste Johnson 775-6 2 6 - 8 4 0 2 ; SilverStateSquareDanceFestival@hotmail.com; www.SquareDanceNevada.com

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

JUNE 2009

4-8 **AUSTRALIA** – 50th Australian National Convention, Leederville, Western Australia; Anthea Mathews (08) 6278-1957; PO Box 237, Beechboro, WA 6063; antheam1@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

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

7-11 **UNITED KINGDOM** – Caller & Cuer School, St. IVO Leisure Centre, Westwood Road, St. Ives,

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Cambridgeshire, PE27 6WU; www.gsi-england.co.uk.

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

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

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

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

JULY 2009

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

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

AUGUST 2009

14-15 **NORTH CAROLINA** – 20th North Carolina State Convention "Salute to the Troops" – North Raleigh Hilton Convention Center, Raleigh, North Carolina; www.ncfederation.org; Lesley and Debbie Green 919-598-

1104; Paul and Nita Walker 704-782-2616; Goo627@aol.com.

28-29 **COLORADO** – The 41st Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front St., Clifton (just South of Grand Junction); Pat AND Wanda McBride 970-434-3543; pandapw@juno.com

SEPTEMBER 2009

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

JANUARY 2010

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

JUNE 2010

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

JULY 2010

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

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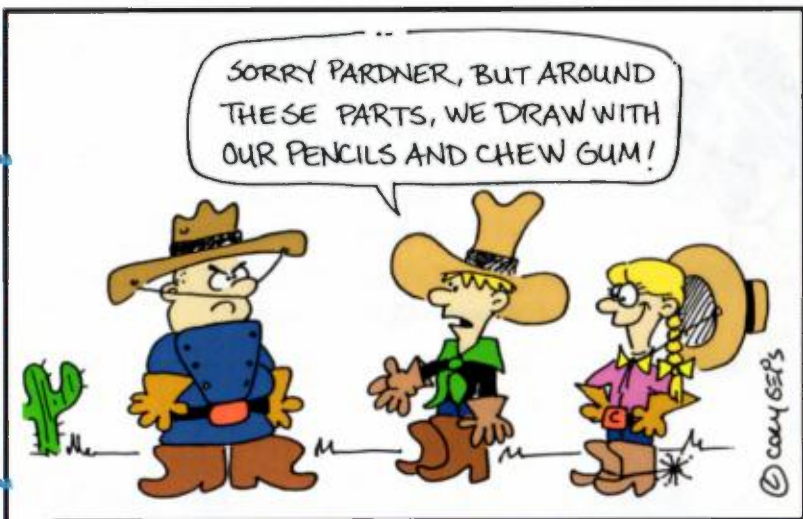
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