Dick and Darlene Nordine pose for photo with Prince Akahito at the Japanese National Square Dance Convention

Photo taken in 1996

April 2005

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AMERICAN SQUAREDANCE
Volume 60
Number 4
April 2005
“The International Magazine of Square Dancing”

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

American Square Dance, April 2005
My knees were shaking, my vision a little blurred, my voice seemed like it was cracking, and to say that I was nervous was an understatement. Why was I here? Why did I want to try this? The "real square dance caller" looked at me expectantly, he smiled and whispered, "Just like we practiced." It was amateur night. Several dancers, myself included, had decided to try our hand at calling. The caller encouraged us and helped select records that we could try. I looked out at the dancers who were waiting for me to start. With a deep breath I put the needle on the record and began a silent count. At the count of eight, I said, "Heads face Grand Square". How many callers started with that first amateur night? How many callers felt that first rush of adrenalin when someone encouraged them to step up the microphone and "give it a try." The reason I pose this question is, when is the last time you had your club try an amateur night? As a caller you can usually, but not always, spot someone who may be interested in learning to call. Speak with them in private and if they express an interest, give them helpful suggestions.

Later you can lend them a record or two and let them try calling in the privacy of their own home. You might invite them over and use your equipment for practice. Why do we need more callers? Look around. How many young callers do you see? Lets encourage and support all of the new people that we can.

In an article sent to ASD by Cecil and Barbara Burton, Jr. (see page 39) they talk about dancing a fun level of square dancing. I agree with their article to a point. If you are going to invite someone to dance your level, be willing to dance their level. We have as much fun at a Mainstream dance as at a DBD Plus or A-2 dance. The groups we dance with dance with dance to have fun – regardless of level!

Speaking of fun, do you have your ribbons for Portland? The National Convention is rapidly approaching. There will be dancers from all over the world and all across the United States. Lets work to make Portland a Dance to remember.
SSR – 238 “MAY YOU ALWAYS”

By: Jack O’Leary

(Caricature by Corben Geis)

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CALLERLAB
International Association of Square Dance Callers
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- World wide dance programs
- Membership of over 2,000 callers (U.S., Canada and 15 foreign countries)
- Convention once a year
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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
- Full line of publications for the beginner caller and the accomplished caller
- Scholarship programs
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E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

American Square Dance, April 2005
Wayne and Barbara Blackford (of Jacksonville, Florida and Mesa, Arizona) started Square Dancing in 1965 and Round Dancing in 1972. They began teaching Rounds in 1974. They are members of the Round Dance Council of Florida, serving as Education Chairman; the Dixie Round Dance Council; U.R.D.C.; A.I.D.T.A.; and ROUNDALAB serving on the Board of Directors. In 1997 they became one of the first Round Dance Teachers to become a ROUNDALAB TEACHER/COACH, of which they are very proud. In 1998 they were presented with Roundalab’s 2nd highest award, “THE SILVER CIRCLE”.

As full time Round Dance Teachers, they winter in Mesa, Arizona (teaching beginners through Phase VI). When their schedule permits they travel on weekends; they are staff members at many festival/clinics and workshops, i.e. Fontana Accent on Rounds; Star Spangled Banner Festival; Roundarama; WASCA; McCloud Dance Country and many more. They have conducted clinics and teaches at both the URDC and ROUNDALAB conventions as well as the annual URDC Teacher’s Seminar and ROUNDALAB Wednesday Teachers Seminars; They also served as ROUNDALAB’S Standardization Chairman for many years, helping to develop the Phase System of Standards that we now use. Wayne and Barbara are featured clinicians on the original ROUNDALAB VIDEO TAPES, as well as the addendum tapes.

They have recently produced their own series of “Instructional Figure Video Tapes” (which are available in both DVD and VHS).

Most recently they were clinicians at FOUR of the first ROUNDALAB MINI-LAB’S conducted in the United States, as well as the first one conducted in Canada. During the summer months, they travel extensively around the country and Canada conducting clinics; workshops and teachers seminars. Wayne and Barbara conduct many of their own “Hot Pepper” Round Dance Weekends and Clinics as well as running a Round Dance Teachers School annually. They also directed a Round Dance Exhibition Team (The Reflections) which appeared at 10 National Conventions. When in Jacksonville they conduct a workshop and figure clinic.

Their primary interest is education of both Dancers and Teachers. They are constantly involved in helping both the dancers and teacher (from beginner to advanced) in continuing their education. One of their strongest and most important goals is to help the training of new Roundalab Teacher Coaches.
Wayne and Barbara are also known for their choreography as well, writing such favorite dances as: *I Do I Do I Do; Do You Wanna Dance; Rimini 4; I've Got My Eyes On You; He Was Beautiful; Rimini Waltz; Sombras; Jenell's Serenade; You're the Top Foxtrot; Dreamy Bolero; Lullabye of Broadway; Can I Steal a Litte Love; Same Old Saturday Night; Rainbow Foxtrot* and many more. The Blackfords believe in continuing education and spend at least three hours weekly taking private ballroom lessons (from Larry Caves and U.S. Champions Jim & Jenell Maranto, Licentiates of the Imperial Society of Dance).

Their family includes two daughters, Lauri & Kathleen; sons-in-law Ken and Dale; granddaughter Kristen (20) and grandsons Anthony (15) and Austin (12).

---

**Disaster Fund Money Distributed**

The Washington Area Square Dance Cooperative Association (WASCA) held a benefit dance in November to raise funds for victims of the Florida hurricanes. WASCA sent Central Florida Square and Round Dance Association (CFA) over $1800 for distribution. CFA also voted to donate $1000 of the money earned at the 50th Florida Square and Round Dance Convention to the disaster fund.

On Saturday, January 29, the first of this money was presented to two Central Florida dancers: George Seney of Micco and Nelva (Tootie) Hasson of St. Cloud. George dances with the Barefoot Bay Spinners and Tootie dances with the Wagon Wheels. They were both thrilled with the assistance in getting their homes repaired.

CFA is currently looking at several more applications and will keep everyone informed.
Tim Crawford lives in Burlington, Ontario, Canada, with his wife Linda and sons Tom and Colin. He started calling 31 years ago and presently calls all levels through C2. He has served on the Board of Governors of CALLERLAB for seven years and four of those years as a member of the Executive Committee. He is currently serving as Chairman. He has served as Chairman of the Canadian Callers Committee, chaired an Ad Hoc Committee to deal with Border Crossing, Vice Chair of the Special Interests Committee, serving as member of the Challenge Committee, Advanced Committee, Marketing Committee, and the RPM committee. He was President of the Canadian Western Dance Instructors Association, and has served in various roles of Local Square and Round Dance Associations. At home, he owns an Insurance Brokerage, and has served as the Chairman of the local Insurance Brokers Association, Provincial Insurance Brokers Association, and is currently the Chairman of an industry specific computer user group. In 1990, Tim received his private Pilots license, and now owns a small plane that he uses to travel to bookings. Tim also served as a member of the board of a local pilots group, and is a contributor to the Canadian Owners and Pilots Association monthly magazine.

Asked what calling has given him, Tim answered, “Calling has given me the opportunity to meet and work with some amazing people. Callers have taught me both the good and the bad. I have seen great choreo, great showmanship and learned important civility. Mostly I’ve learned to laugh, both at myself along with the dancers. My hope at each dance is that both the dancers and myself enjoy each others company. To have at least one good belly laugh at each event. It’s about the dance experience for me…Choreo tends to come second to simply having a great time!!!”

**Singing Calls:**
- Any Dream Will Do…SNOW 704
- Lovely Bunch of Coconuts…ESP 213
- Daydream Believer…STING 1203
- Down In The Boondocks…Royal 528
- Love Grows…Royal 145
- Lucky Lucky Me…Niagara 503
- Slip Sliding Away…Royal 144
- Teenager In Love…Sting 330

**Patter:**
- Funky Town…Artist Lipps Inc. Pop label
- Hot Stuff…CBaRC 603
- Lemmondrops…Sting 504
- Midnight Fiddles…Blue Star 2494
- Slammer…Silver Sounds 230
- Sugarfoot Rag…Red Boot 3094
- Syncopated Spoons…Buckskin 1518
- Bucket of Worms…Sting 518

*American Square Dance, April 2005*
Let's square up in April by expressing to all square dancers, callers, association leaders, national leaders, and anyone that receives enjoyment from the square dance activity the importance of attracting people to join our great activity. How important it is to stay motivated on bringing new people into the activity every day of the year.

If you stop and consider, everyone plays a great part in the future security and development of this activity. Our ability to bring newcomers into the activity should be the daily focus for all dancers and leaders. We must stay focused on how to attract people, new ideas, old ideas, any ideas must be shared.

The way to share is to attend leadership meetings and send in what you are doing in your area to attract new dancers to American Square Dance magazine, who in turn will be more than happy to share your idea around the world through the magazine.

Our “lull” season is fast approaching. June, July and August are the usual months for planning our strategy for seeking new ways to entice people to come out and enjoy a healthy and friendly recreation. Don’t wait until a “lull” time. Our focus should be a year around project and the more we work on seeking new ideas, the better chance of coming up with the right idea that will work this year for your area. There are no two areas alike and what will work one year for one area, may not work for you in your area. So it takes year around focus on attracting new people.

A new idea that may create interest comes from R.J. Hogan of Gainesville, Florida. R.J. has created a badge that should be worn at all times when we go about our daily activities outside the square dance community. The badge simply states...

"ASK ME"
Dance for Health & Fun

What a great way to open the door for you to express the gifts that square dancing has brought you as a member of the square dance community. When someone sees the badge and asks the question, be enthusiastic when answering, stressing that it’s a wholesome, fun, relaxing, clean family recreation. Ask them if they are looking for a way to forget about their daily worries for a couple of hours and enjoy becoming associated with fun loving, friendly people? Express the benefits of the activity as it exercises the body and mind while having FUN.

During the 40+ years of enjoying the square dance activity, we have found the best way to advertise and acquire new people is Word of Mouth. LET’S GET BUSY SPREADING THE WORD.

Let American Squares hear from you and you’re ideas in your part of the world.
Vinyl Releases

Big Time (ESP 330)  Tom Miller
A good solid beat from a guitar, steel, piano and percussion. Mid way up the
energy scale. Signature ESP music. Hds (Sds) Square Thru, DoSaDo, Swing Thru,
Spin the Top, Slide Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.

Lady Madonna (Sting SIR 1202)  Carsten Nielsen
A gentle number from a guitar, harmonica, piano, steel, fiddle and drums. Hds
(Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line,
Square Thru 3, Swing Corner, Promenade.

Engine Of Love (Snow SNW 802)  Uli Schlingen
A smooth mix of steel, harmonica and guitar with a percussion track that gives
the feel of a train coming down the track. Standard Ferris Wheel Figure.

Mountain Greenery (Desert Gold DGR 017)  Mike Olivieri
An upbeat mix of horns, piano, and percussion. Also available on CD and
MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples
Circulate, Half Tag, Scoot Back 2X’s, Swing Corner, Promenade.

Sloop John B (C Bar C C-C 815)  David Cox
Xylophone, bass, electronic keyboard, horns, guitar, tuba and percussion in a
mid range energy mix. Harmonize the tag lines. Available on CD and MP3. Hds
(Sds) Square Thru, Sds (Hds) Half Sashay, Swing Thru, Boys Run, R & L Thru,
Pass Thru, Bend the Line, Pass the Ocean, Ladies Trade, Swing Corner, Promen-
ade.

All I Can Be (Coyote Coy 810)  Elmer Sheffield
An energetic arrangement with a mandolin, steel, guitar, banjo and percussion.
Key change in closer. Available on CD. Hds (Sds) Square Thru, Right Hand Star,
Hds (Sds) Star Left – Full Turn, Tch 1/4, All 8 Hinge, All 8 Fold, Swing Corner,
Promenade.

Recordings reviewed are supplied by
Hanhurst’s Tape & Record Service 800-445-7398

American Square Dance, April 2005
**Hilton Sound Systems**

Small and lightweight MA-150 power amplifier and microphone mixer. Ideal for use with MD, CD players and laptops.

**Caller's Angels V4.0** computer choreography program on CD is now available with voice recognition allowing the user to speak the calls into a microphone and watch the monitor icons execute the call. Also available is version 3.2 on CD without the voice recognition feature.

---

**Have You Ever Seen The Rain (TNT 297)**

Jerry Jestin


**Carolina Sunshine (Double M MM 128)**

Monk Moore

A sunny sound from a piano, bass, guitar, steel and drums. Available on CD in 3 keys. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track II, Swing Corner, Promenade.

**Crazy Arms (Chaparral C-2601)**

Deborah Carroll Jones and Jon Jones

A repress of an oldie with new vocals featuring a steel, fiddle, bass, piano, guitar and drums. Available on CD with separate tracks by Deborah and Jon plus a harmony track with them both. Hds (Sds) Box the Gnat, Pass Thru, Separate Around One to a Line, Pass the Ocean, Swing Thru, Boys Run, Half Tag, Scoot Back, Swing Corner, Promenade.

**With A Shillelagh Under My Arm (Pioneer PIO 6000)**

Brian Hotckies

An Irish tune for your St Patrick’s Day Theme dances. A flute, guitar, steel, bass and percussion. Listen to the called tracks for four different figures. Available on CD. Hds (Sds) R & L Thru, Rollaway, Star Thru, California Twirl, Pass Thru, R & L Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.

**Put On Your Old Gray Bonnet (Coyote COY 811)**

Don Coy

A cover of an oldie. Good pickin’ from a banjo, guitar and bass with a harmonica and drums. Key change in closer. Available on CD in 3 keys. Hds
(Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Bringing In The Sheaves (Double M MM 129) Jay Morgan
A Gospel flavor from a piano, steel, mandolin, bass and percussion. Available on CD in 3 keys. Standard Ferris Wheel Figure.

So Long Mary (Square L 111) Dave Clay

Vinyl Hoedowns

Flat Top / Driven (Blue Star BS 2502)
Flat Top is an arrangement of Tennessee Flat Top Box. A melodic hoedown from a harmonica, guitar, piano, bass and percussion. Driven is a smooth electronic sound. Both useable. Available on CD.

CD's

Blue Ridge Mountain Blues (Tarheel TARCD 142) Donnie Devore
A mix of banjo, steel, fiddle, bass and percussion for a bright sound. Key change in closer. Available on MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Azzurro (BVRCD 111) Bodo Von Reth

Where The Soul Never Dies (Token Records TKR 017CD) Barry Wootten
A Gospel sound from a banjo, guitar, electronic keyboard, fiddle and percussion. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Couples Circulate, Wheel & Deal, Pass Thru, Trade By, Swing Corner, Promenade.

Now That's All Right With Me (Toddy's Tunes TTCD 012) Thorsten Dudziak
Smooth dancing with stylings from a steel, guitar, bass and drums. Available as an MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.

She Called Me Baby All Night Long (Square Tunes STCD 1022) Matt McGinn
A happy sound from a keyboard, horns, rolling banjo, xylophone, bass and drums. Recorded in 3 keys. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.
Take Me Home Country Roads (Rawhide RWH CD910)

Jerry Reed / Mike and Michelle Seurer

Three for one on this cover of a popular John Denver hit. Square Dance, Sing-a-long and Round Dance. Mandolin, piano, xylophone, bass, guitar and drums. Jerry Reed does the called track and the Sing-a-long. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X’s, Boys Run, Promenade. Mike cues a Phase II 2 step on the round dance track. Also available on MP3.

Sentimental Journey (Buckskin BUC 901)

Jim and Kathie Kline

A cover of a hit from the Big Band era. Keyboard, vibraphone, piano, horns, bass and percussion. Hds (Sds) Promenade Half, Square Thru, DoSaDo, Swing Thru 2 X’s, All 8 Circulate, Boys Run, Promenade. Jim also does the Sing-a-long track and cues a Phase II 2 step on the round dance track on this three for one purchase. Also available as an MP3.

CD Hoedowns

Injun Hoedown / Romping Molly (Black Mountain Valley BMV 3077CD)

Injun Hoedown has a fiddle, bass, banjo, mandolin and rolling percussion. Romping Molly is in the traditional style with a fiddle, piano, bass and drums.

Bitter / Uncle Buck (Square Tunes STCD 2040)

Bitter is a reel style with a fiddle, bass, guitar and drums. Uncle Buck features a piano, banjo, bass, fiddle, and drums in a driving upbeat number.

MP3’s

Do-Si-Do (Gold Wing Records GWR 102)

Phil Farmer

Dance along with the music stylings from a fiddle, piano, and guitar with gentle percussion. Available on vinyl. Hds (Sds) Promenade Half, Square Thru, Tch 1/4, Scoot Back, Boys Run, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.

Love Is All Around (Sting Sir 316)

Paul Bristow


Two To Tango (Hi Hat HH 5246)

Dan Nordbye

A happy sound from an organ, piano, bass, clarinet and guitar with just enough percussion. Available on vinyl. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

Sunshine Go Away (Hi Hat HH 5237)

Tom Miller

Glide around the floor with music from a keyboard, fiddle, guitar, steel, banjo,
bass and drums. Available on vinyl. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Oh, Oh, I'm Falling In Love Again (Hi Hat HH 5239) Ernie Kinney
A bright tune that moves right along. Pick up the tempo with this music from a fiddle, guitar, steel, piano, bass and drums. Key modulation in the middle and closer. Available on vinyl. Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Tch 1/4, Boys Run, Swing Corner, Promenade.

Time After Time (Sting SIR 336) Paul Bristow
A relaxer from muted horns, piano, bass, steel, and percussion. Available on vinyl. Hds (Sds) Square Thru, Tch 1/4, Centers Trade, Swing Thru, Centers Run, Tag the Line – In, Tch 1/4, Boys Run, Swing Corner, Promenade.

Once I Was A Lonely Cowgirl (Snow SNW 1201) Astrid Heckmann
A swinging tune from a guitar, fiddle, bass and drums. This will bring smiles. Key change in closer. Available on vinyl. Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2 X’s, Swing Corner, Promenade.

Another month of good music. Check them out on your tape service. Until next month have FUN calling and dancing.
The American Callers’ Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of the years 2001 - 2005. The American Callers Association appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. American Callers Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

Effective square dancing membership campaigns depend on the club members and club callers of every club in square dancing to proactively get the word out.

The history of country and western square dancing is long, honorable, and full of good people having fun. The roots of square dancing lie in folk dances from many other countries. Despite this rich history, many dancers, callers and clubs are hesitant to tell of the history and fun of square dancing. If we do not tell of the benefits of square dancing, the story will remain untold, and good people will not be attracted to join square dancing.

The ARTS Alliance, National Caller Associations, National Dancer Associations and National Festival Associations are devoting significant time and resources to membership efforts on the national level. Despite their best efforts square dancing can only grow when we as square dancers and square dance callers tell our non-dancing friends, acquaintances, strangers about the benefits and fun of square dancing. No national advertisement campaign, no matter how well designed, can do more than supplement local square dancers, club callers and clubs’ personal efforts.

It is up to each one of us to inform non-dancers about the fun of square dancing and invite them to visit a dance or an open house. We as square dancers and callers have much in which to take pride. How many other social organizations have been providing the fun, friendship, and exercise for the past 50 years? No other social organization has dedicated its efforts to such a global combination of...
fun, friendship, and health.

We have clubs in all 50 states, the District of Columbia and non-English speaking foreign countries: such as Taiwan, Republic of China, Japan, Germany, and Sweden as well as in the United Kingdom. Square dancing provides the fun and benefits to a worldwide population. Despite the efforts of the national organizations like the American Callers’ Association to tell the world about square dancing and to assure square dancing’s place in the future, the real word must come from the “family” of square dancing, which is the club members and club callers. These are the people who made square dancing grow and can reverse the decline in the number of dancers, clubs and callers.

Square dancing offers a path of adding new quality lifestyle benefits to each person who starts square dance lessons. Square dancers do this in a setting of fellowship, friendship and fun, filled with excellent exercise and health benefits. In a fragmented society, square dancing offers connectedness, friendship and fun.

Clearly we have much to be proud, but without arrogance. It is simply a matter of quiet peace in purpose and accomplishment. If you as dancers and callers do not share the story of square dancing with non-dancers, they will never know, and all of these wonderful benefits will be denied to them.

Take the time to show the banner and communicate the benefits of square dancing. You will find that they will want to join you in this marvelous and healthy activity.

Moral of the story: If you ask them, they will come. If you bond with someone’s head, you will enjoy them for a little while. If you bond with someone’s heart you enjoy them for a lifetime. If we want to recruit and retain square dancers, bond with them in friendship and make them feel wanted and welcome, and they will stay a lifetime.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers’ Association at Loulet@aol.com or Dr. Patrick Demerath at dpdemerath@troyst.edu. Please visit our website and newsletters at AmericanCallers.com/news.

Until next time, Happy Dancing.
News from North Carolina

February Quarterly Meeting Folk, Round & Square Dance Federation of North Carolina!

On February 19, the Federation held its quarterly meet in Shelby, North Carolina. This was the 40th consecutive year that the Federation has held the February meeting in Shelby, hosted by the Wagon Wheelers square dance club. In recognition, Federation President Mary Ann Kornegay presented Wagon Wheeler’s President Bill Varley a plaque commemorating the event. The Wagon Wheelers stated that they wouldn’t be satisfied until they have hosted for at least a half century.

The afternoon business meeting was presided over by newly installed President Kornegay, who introduced the elected officers of the Federation (Vice-President Ann Moore, President Kornegay, Secretary Minetta Morgan and Treasurer Ralph Sullinger).

The Federation was attended by almost 200 dancers. Several activities were reinstated by President Kornegay. They included a Grand March to open the evening dance. Also reinstated were the Pledge of Allegiance, National Anthem and Invocation, all intended to return the special feeling of the night dances of the Federation.

Some 70 leaders of the Federation were absent as they attended the Texas NSDC Pre-Convention as members of the 56th NSDC, to be held in Charlotte, in 2007.

Ralph Kornegay, Federation Publicity Chairman
Who Says You Can’t Get New Dancers?
By Pete Wex

There we were in November, 1998: We were left with no new dancers at all that year. Our recruiting results in the previous several years hadn’t been spectacular, either. It was the perfect time to take stock and explore options. Attributing our failure to bad luck, a fluke, or “the times in general” wasn’t an option: We were looking for solutions, not excuses. So we began by committing to working both harder and smarter...Whatever it would take to have new dancers in the future, we would find and we would do!

It doesn’t matter how or in what order things evolved. What does matter is the entire package we use today. We will describe briefly what it is we do and how we do it. Everything that follows has contributed, in at least some degree, to the results we described last month.

Word-of-Mouth: Many will claim this is the most effective recruiting tool of all. We will agree that it can be useful sometimes, particularly if a club has new or fairly new dancers. Those of us who have danced for a decade or more have exhausted our prospects, and so badgered our friends and acquaintances that they now run across the street when they see us coming. But if newer dancers can communicate to others the joy and excitement they’ve found in their new hobby, they’re working on a whole new audience.

To encourage its members to recruit by word-of-mouth, Do-Pas-O offers an incentive/reward program. When members bring in new dancers, and those new dancers complete the mainstream program and join the Club the following September, the recruiting members have their dues waived for a year. What is the cost to the Club? It’s one year’s dues in exchange for (hopefully) many years of participation and dues by new blood.

Word(s) of advice: Remember when you had new folks all lined up and committed for the first night, only to have their dog eat the car keys just as they were ready to come? Outwit the dog: Pick them up and bring them with you!

Fliers/Posters: Do-Pas-O relies very heavily on fliers and posters to tell our story. Fliers supplement our word-of-mouth. We pass out fliers at our demonstrations. We mail fliers to anyone we can think of that has danced previously or showed any interest or curiosity, past or present (we keep names and addresses). The posters (usually eye-catching and multicolored ink and heavy stock) are

CalyCo Crossing
A Full Line Square Dance Shop

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American Square Dance, April 2005
put up in any public places (stores, restaurants, beauty salons, laundromats, etc.) that permit them. We plaster the area within a half hour drive of our dancing site with these posters, which have attached to them envelopes filled with smaller copies to be taken home.

Look at the sample flier/poster we use. Note particularly what we stress and what we omit completely. There is absolutely no reference to lessons or classes, or to anything that suggests commitment of any type. See the emphasis on “Easy” and “Free”. We have seen some clubs assign a dollar value for the free night (such as $8 or $10 per couple). We think the public is accustomed to spending $25 or more (particularly if refreshments are included), so we leave it to everyone’s imagination to assign their own value.

The telephone number given has to connect the caller with people completely and unabashedly dedicated to and enthralled by Modern Western Square Dance. A call to them presents the activity in all its most positive and enthusiastic dimensions.

We choose the message on our fliers/posters carefully. Remember that the object of the publicity at this stage is purely to entice them to come for that first time. If we can just get them there once, we believe we can hook them! There will be plenty of time to share square dancing’s detailed wonderful story with them later on.

**Demonstrations:** This topic actually merits another, future article entirely on it, alone. As a public relations or recruiting tool, demonstrations can range anywhere from a huge asset to an absolute disaster, the quickest way to convince people it’s the last thing they would ever want to get involved in.

An example of a demo at its worst? A group of octogenarians hobbling along, wincing in arthritic pain, in time to the tune-less, monotonous droneings of a “has been” or “never was” caller. You can just imagine the stampede of onlookers, rushing to sign on to find their niche in that exciting activity!

Do-Pas-O’s goal is to offer four to six demos a year, the nearer our free open house dates, the better. We focus on recruiting opportunities: We look for and apply to be the entertainment at large company picnics, at festivals or carnivals, at community evenings in the park, etc. We don’t have to be paid...It’s the opportunity to be in front of the people that matters. We want a large audience of active folks that we can get involved and participating!

We bring at least two squares of our most outgoing, enthusiastic, fun-loving dancers, with ages ranging from teens to 80-ish (but still mobile and having a ton of fun). Our dress ranges from the full, traditional garb to summer casual, to appeal to as many tastes as possible.

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Sample Flyer
asset, perfect for demos! A rollicking, rocking, yodeling dynamo, with boundless enthusiasm and energy, Bill Gordon draws crowds to us and around us. Between tips we go into the audience and hand out fliers, and then each dancer brings a wide-eyed neophyte back to square up and discover just how easy and painless it is to do this stuff.

Some advice here: Although nearly everyone resists when first asked to come out of the audience and participate, understand that it’s just human nature. Everyone likes to be coaxed and cajoled. Assure them they’ll do just fine and they’ll have a great time. Most will not only give in, but they’ll thank you afterward for getting them involved.

It’s absolutely essential that we show our product in its best light. The public must see our more attractive, appealing, joyful and competent participants. The opportunities we have to show our hobby off are limited. We try to make the most of the chances we do get. Remember this might be the viewer’s first impression of our activity, and we all know how very important first impressions are.

Newspaper Articles: Every year, in the week or two just before our open house(s), we try to get an article about MWSD into the “Entertainment” section of our local Sunday newspaper. Sometimes it has been about Do-Pas-O (especially in the year of our 50th Anniversary); other times it was about square dancing in general. Sometimes it’s written by a staff reporter, and sometimes by a dancer. Always it’s a marvelous opportunity to let the public in on many of the attractions of this wonderful pastime.

Think about this: There is no ad we could take out in that newspaper, and pay dearly for, that will reach more people than this article will for nothing!.

Other Free Advertising: Ordinarily, to “advertise” in the newspaper or on the radio requires big $$$! But square dancing clubs are nonprofit organizations, and local newspapers and radio stations offer free public service announcements for nonprofits. Here, our local newspapers (morning and evening) have “Happenings” and “Weekend” sections where we list all of our activities every week throughout the year, and local radio stations announce our events on their “Bulletin Board” and “Community Calendar of Events”.

Our local AAA magazine lists our events free, as does the local cable network, continuously scrolling upcoming events. This is just a handful of the available avenues to get free advertising or listing of events. You have similar opportunities wherever you are, if you will just take the initiative to find them.
We tried a few other things but discarded them: placemats one year and a $400 newspaper ad another. Both were costly and attracted no one. A club we respect has had some success with lawn signs in high traffic areas. We're considering that, but haven't yet worked out the message we want to use.

Well, that's it! That's what works for us. As we said last month, there are no startling revelations here, nothing unique or particularly brilliant. Anybody could have thought of the things we do. Anybody (and any club) can do them. What is required is dedication, consistency, and lots of hard work! The entire club, starting with the officers, has to be absolutely committed to the program, and everybody has to pitch in and do his/her fair share. Everybody has to distribute fliers and posters. Everybody has to be looking for demo opportunities. Everybody has to be willing to spread the word and sing the praises of MWSD.

When people come to our open houses, we record where or how they learned about us. We’ve discovered it has been pretty equally spread over the five tools we’ve listed, with perhaps a small edge to the fliers and posters. We can’t emphasize this enough: It is not one thing but the entire body of work that brings the numbers we get to our open houses! There is no quick, easy fix!

The purpose of any advertising is to create awareness and pique interest. The repetition, the saturation and the bombardment we lay upon our area helps to do that. When the public continuously hears or sees “square dancing”, it builds a notion of both credibility and staying power in the eyes of the beholder. Repeating it year after year reinforces that. I believe that’s why the numbers coming to our open houses increases each year. Some are the fruits of seeds planted in previous years.

So, we’ll grant you the times have changed, and people are no longer lined up just waiting to come into our hobby. We now have to go out, find them, and convince them we’ve got something really good going here. It is a whole lot more difficult than it used to be. But don’t try to tell us it can’t be done.

Every couple, every individual we can coax to come and check us out is an extremely precious commodity. But getting them there was only the first half of a huge challenge. Keeping them there long enough for each to discover for themselves the real beauty and joy of MWSD is the other. Apparently Do-Pas-O’s retention rate is also better than most. Next month, we’ll relate how our Club opens its arms to new dancers, and helps them to choose MWSD as their favorite and most fulfilling hobby and pastime.
Here is an old English circle dance that can get the dancers moving quickly with very little walk-thru necessary, called ——

**SELENGER’S ROUND**

**Formation:** Single circle round the room, hands joined, man with his partner on his right.

**Music:** Selenger’s Round. Available from the Kentucky Dance Foundation FDCD-055 #10

**Routine:**
Verse 1: 8 side steps to the left and 8 side steps to the right.

**Chorus:**
Face the center. Starting on right foot, step forward, close with left foot, step forward on right.
Step forward on left, close with right foot, step forward on left.
4 steps backwards.
Face partner. Step to the right and do 2 steps on the spot.
Step to the left and do 2 steps on the spot.
Do a complete turn out of the circle and go back to place.
Repeat chorus.

Verse 2: Looking into your partner’s eyes you change places passing right shoulders. Come back passing left shoulders. (2 times)

**Chorus:**
Verse 3. Hold partner’s right hand up at head height and walk round clockwise 8 steps. Hold partner’s left hand up at head height and walk round counterclockwise 8 steps. (2 times)

**Chorus:**
Repeat verse 1 and chorus.

In doing a wedding featuring a Western Theme a short time ago, I was asked if I could teach a simple waltz that everybody could do with one walk-thru. I spun my wheels for a moment and quickly came up with the old Rye Waltz. Believing that I must have featured the dance at some time in this column in the past, I checked my list.
and lo and behold, it has never been written-up, so, for your enjoyment, here is
the dance as described by Lloyd Shaw from his Round Dance Book. No one at the
wedding had any problem waltzing to this one.

RYE WALTZ

Formation: Waltz position. Gentleman’s steps described, the lady doing the
counterpart.
Music: Rye Waltz. Kentucky Dance Foundation. Rye Waltz FDCD-022
Routine:
The Steps
(First part 2/4 time)
Measure I
Count 1. Gentleman touches his left foot out to his left side.
Count 2. Returns left foot to place.
Measure II
Repeats above.
Measure III
Count 1. Step left and close right to it.
Count 2. Step left and close right to it.
Measure IV
Count 1. Step left.
Count 2. Pause.
Measures V, VI, VII, VIII
Repeat all to the other side, touching right foot out to the side at the beginning.

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18. PHASE IV WALTZ
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(Second part Waltz for twelve measures.)
(Last two measures in 2/4 time)
  Count 1. Step left, close right.
  Count 2. Step left, close right.
  Count 1. Step left.
  Count 2. Pause.
Repeat all from beginning.

Here is a quick teach figure that I used this past February at a 3rd grade Father-Daughter dance at one of our elementary schools and both the young ladies and their dads enjoyed it. It is called —-

LADIES BACK TO BACK

Formation: Square
Music: Hoedown
Routine:
Ladies to the center, back to back*
Gents dance around the outside track
Don’t you tease, don’t you vex
Skip your partner, swing the next
Take that lady, promenade all
Promenade eight around the hall
Promenade as pretty as you can
Promenade home with your new man and —-
*Repeat the entire dance three more times

Len Cannell of Kettering, Ohio gave me a novel variation of the contra, “Sackett’s Harbor”. Some of you contra prompters might like to use it as a likable variation to the old original routine. He named it —-

SACKETT’S PETALS
Variation by Len Cannell

Formation: Triple Proper
Music: I like Steamboat Quickstep FDCD-002
Routine:
A1 Forward six & back.
   Circle LEFT three quarters ‘round
A2 Active couples go down these lines.
   Turn alone, come back & cast off
B1 Couple #1 1/2 figure of 8 with couple 3
   Couple #1 1/2 figure of 8 with couple 2
B2 With the music, forward six & back.
   Circle RIGHT

That’s it for April.
This month let's look at Dixie Style from positions you might not have considered.

1) HEADS lead right
   right and left thru
   dixie style to a wave
   boys run
   wheel and deal, sweep 1/4
   right and left grand

2) HEADS square thru 4
   right and left thru
   dixie style to a wave
   trade the wave
   recycle
   square thru on the 4th hand...
   left allemande

3) SIDES lead right
   right and left thru
   dixie style to a wave
   EACH WAVE, BOYS cross run
   recycle
   pass the ocean
   All fold
   right and left grand

4) HEADS square thru 2
   right and left thru
   dixie style to a wave
   boys trade
   explode the wave
   trade by
   pass to the center
   CENTERS square thru 3
   left allemande

5) SIDES square thru 2
   right and left thru
   dixie style to a wave
   EACH WAVE, BOYS cross run
   explode the wave
   trade by
   touch 1/4
   girls run
   square thru 2
   right and left grand

6) SIDES square thru 4
   right and left thru

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right and left thru
dixie style to a wave
EACH WAVE, boys cross run
linear cycle
pass to the center
CENTERS square thru 3
left allemande

7) HEADS star thru
double pass thru
leads trade
right and left thru
dixie style to a wave
{SQUEEZE YOUR LEFT HAND}
GRAND LEFT swing thru
{LEFT) cast off 3/4
boys run
single circle to a wave
LEFT swing thru
right and left grand

8) HEADS star thru
double pass thru
leads trade
right and left thru
dixie style to a wave
explode & swing thru
boys run
bend the line
load the boat
left allemande

9) HEADS pass thru
separate around 1 to a line
pass thru
wheel and deal
CENTERS pass thru
right and left thru
dixie style to a wave
girls run
4 x 4 GRAND bend the line
pass thru
wheel and deal
zoom
CENTERS pass thru
left allemande

10) HEADS square thru 2

11) SIDES square thru 2
square thru on the 3rd hand
right and left thru
dixie style to a wave
boys trade
cast LEFT 3/4
girls run
pass thru
trade by
left allemande

12) HEADS star thru
double pass thru
leads trade
right and left thru
dixie style to a wave
CENTERS explode the wave
ENDS JUST explode
swing thru
girls run
square thru 4
right and left grand

13) SIDES star thru
double pass thru
track 2
explode LEFT touch 1/4
circulate
girls run
dixie style to a wave
fan the top
circulate 1-1/2
left allemande

14) HEADS lead right
slide thru
LEFT touch 1/4
circulate
girls run
dixie style to a wave
fan the top
place them thru
right and left grand (3/8 promenade)

15) SIDES pass thru
separate around 2 to a line
LEFT touch 1/4
girls run
dixie style to a wave
(left) cast off 3/4
coordinate
circulate
wheel and deal
square thru on the 3rd hand
right and left grand
Let's stay with the dixie style idea for this months article. Hopefully, you haven't used this as part of your choreography.

HEADS right and left thru & dixie style to a wave, extend
THEN:

1) trade the wave
   LEFT swing thru
   right and left grand

2) LEFT swing thru
   explode & slide thru
   left allemande

3) LEFT swing thru
   explode & touch 1/4
   boys run

4) acey deucey
   left allemande

5) acey deucey
   boys run
   bend the line
   square thru 4
   right and left grand

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Fourscorey
By Corben Geis

1. What celebrity guest star called a square dance for a final skit on the Muppet Show?
A. Clint Eastwood
B. James Coburn
C. Peter Sellers
D. Peter Ustinov

2. What episode of the Andy Griffith show had a rigged ticket drawing at the Mayberry square dance?
A. The Jinx
B. The Nag
C. Barney's Hoedown
D. The Hillbilly Jugband

3. What was the name of the Hollywood comedy, where Pauley Shore takes caller Ernie Kinney's microphone and attempts to call a square dance?
A. In The Army Now
B. Bio Dome
C. Son-in-law
D. The Weasel

* Bonus * What was the name of Ernie's character on this movie?

4. What classic motion picture sci-fi thriller had aliens landing on earth, while the main characters were at a square dance?
A. Invasion Of The Body Snatchers
B. The Day The Earth Stood Still
C. War Of The Worlds
D. The Blob

Answers to March's Fourscorey
1. B. Zip Coder
2. D. Shades Of Gray
3. C. Alliance Of Rounds, Traditional and Square Dance Inc.
4. B. Jim Mayo

Remember: if you want sample books for your graduating class give us a call 1-888-588-2362!
Rovin' Corner

Rovin' Corner from March 2003

We reminisced a bit about the wonderful callers who have practiced their craft over the years in the San Jose area. How much we all do owe to each of these wonderful people who have brought us so much fun and good times over our years of square dancing.

I remember when I first walked into a school cafeteria where Jay Clauson had the Skirts and Flirts gathered. I recall being warmly welcomed, but still feeling a bit uneasy. After all, perhaps like some of you, I had no idea what this strange “square dancing” was all about. I recall Jay as being a sort of short, round little man, who combed his hair all the way across his head to cover his baldness. He always wore white boots and a white hat and called himself “Daddy White Boots.” I especially remember the warm welcome from Millie his wife. (By the way, Jay no longer uses the “comb across” technique – last time I saw him, down in Santa Maria, he had his hair cut short.) I remember the music, the first command to “form a big ring and circle left.” Well after that it was all downhill. Weeks went by, and slowly we new students learned one call at a time. Jay’s inimical way of describing each call according to the “official” definition left us confused sometimes, but we just did what he said, and it worked!

I well remember graduation. We had to dance with a broom, dance with our feet in shoe boxes, dance with balloons between our knees, and then blindfolded! Before the blindfolds went on, they showed us a lovely cake they put on the floor for us to “dance around” while we were blindfolded! Little did we know that they quietly replaced the cake with a large wet sponge! We were dancing barefooted and the feeling of that cold wet sponge was a shock to our toes!

We got a real shock when we returned to the dance in September, after a summer away and found that we had forgotten most of what we had learned! What to do? We sought out a new club that was starting classes anew and took the whole sequence again. This time, we knew a bit about what we were doing and were able to lead the class while relearning what we had missed the first time. How many times since then have we “started over” while helping new dancers as Angels? Betsy and I often remark that being Angels seems to be our natural calling in square dancing. We have often danced with new and newer dancers and always get our greatest joy from it.

Of course, we enjoy dancing with a gifted caller as well! We danced in Darmstadt with Kenny Reese, one of the best callers in Europe. Kenny was in the Air Force in Germany, and learned to dance and call. When the Air Force wanted to return him to the USA he declined, and embarked on a full time career as a caller. He has grown and developed as a caller and is in great demand throughout
all of Europe. He has called relatively little in the USA and isn’t well known there. (After all, how many American callers know Paul Bristow of England, or Al Stevens of Germany, or any of a few dozen more that have not called much in America.)

As we in the USA have watched square dancing contract (wither?) and wondered what is to become of square dancing, in Europe, square dancing has grown and prospered. When the Soviet Empire collapsed, the young people of the former Soviet Union countries rushed to join the fun. Today square dancing is big and growing in the Czech Republic, Slovak Republic, Poland and others.

We are having success promoting the 54th National Square Dance Convention to be held in Portland, Oregon in June 2005. Many people we have met have expressed an interest in going. We hope to have the largest number of “international dancers” ever attending the National Convention in Portland! We have had the good fortune to dance in England, France, Belgium, Germany, Austria, Slovak Republic, Czech Republic, and elsewhere (not all on this trip) and find that square dancers everywhere are warm, friendly, welcoming and just nice folks. We hope to introduce you to all of our overseas dancing friends in Portland – er, you have preregistered, haven’t you? Look under WWW.DOSADO.COM and take care of it on the internet!

More next month from Frankfurt, Munich, Stuttgart, Vienna, and maybe Bratislava!

Jim and Betsy Pead, Your Rovin Corners
NOTES IN A NUTSHELL

A Review by
Frank Lescrinier

CALLER’S NOTES

Norm Wilcox (norm.wilcox@sympatico.ca)

The front page includes a continuation of the reprint from an article about Rough Dancing written by Orlo Hoadley in 1996. Many of his ideas and suggestions are still applicable in today’s dancing.

Congratulations to Blue Star for their 1,000th record release, “Blue Blue Day”, sung by Marshall Flippo.

This month’s subject of “Adding Creativity To Your Choreography” is to look at some Plus calls and how they can be varied. Some examples might be: Acey Deucey 1 1/2; Eight Chain 2 1/2, (or 4 1/2 or 6 1/2); Designated dancers only Ping Pong Circulate (or Ping Pong Circulate and Roll); Ends only Load the Boat – Load the Boat and ends Roll – Centers only load the Boat; Spin Chain the Gears, turn the Star 1/2.

The Mainstream 53 (Basic) call is Zoom. Two keys to the success of this call are that the leads initiate the roll out movement with a slight forward motion to allow sufficient room for the trailers, and the dancers need to remember that they will complete the call facing the wall that they started with. This is followed by a page of choreography using the call.

The Mainstream featured calls are Veer Left and Veer Right. Facing dancers Veer and move forward. Dancers in two-faced lines move forward and then Veer. In the ‘Dancing the Mainstream Program’, several dance sequences with Veer Left or Veer Right are included.

This month’s Plus Program section takes a look at Spin Chain and Exchange the Gears. Calling the call twice is a True Zero. The following page includes sequences with Spin Chain & Exchange the Gears, as well as other Plus calls.

For those calling Advanced, Norm workshops Quarter Thru; (facing) Hourglass calls; and Split Circulate from the T-Bone formation.

If you don’t see your festival or convention information listed in the What’s Ahead section ask, “Did someone remember to send the information?” We will include any dance that we feel might be of national or international interest.

American Square Dance, April 2005
JOHN'S NOTES

John Saunders (johnnysa@aol.com) – http://squaredancing.org/johnsnotes

John includes a record review and things of interest section. There are several singing call figures included that are used in the newly released songs.

In an attempt to revive Square Dancing, the ‘Blast From The Past’ section includes the traditional “First Night Quadrille”.

The Workshop Ideas section looks at several calls. The first is ‘Fan to a Diamond’. From parallel waves or two-faced lines, the ends Circulate while the centers Cast Off 3/4, ending in a diamond. The second call is Track and Trade. From side-by-side columns: The lead two dancers Promenade the outside as in Track 2. The trailing two dancers Extend to a half tag formation and Trade. The movement ends in parallel two-faced lines.

The Mainstream (1-53) Program call this month is California Twirl. Dixie Style to an Ocean Wave is the Mainstream Program call for the month. This call flows well following a Courtesy Turn or Wheel Around action. From a starting Double Pass thru formation, the call should be preceded by ‘on a double track’. If the center four are to do the call, then cue ‘centers’.

Dancing the Plus Program this month looks at the call Chase Right. The correct way to cue the left hand version is “Left Chase”, not Chase Left.

The Advanced and Challenge Supplement includes: Wheel Thru; Single Wheel; and Cast Back.

If you publish a note service and would like it reviewed in future issues of this magazine, please send them to: 9836 E. Foothill Blvd. #6108, Upland, CA 91786. I will be glad to include your notes in future reviews. Thanks, Frank

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Adios Amigo
Phase II+1 (Hover) – Waltz – CD Mesa Apache Productions “The Glass Slippered Dream” by Apache Productions – Mike Sikorsky
Hover, canter, prog. twinkles, wheel, wrap and left turning box. Good dance to introduce these figures to those just learning waltz figures.

Juanita’s Cantina
Phase III+2 (Alemana, Aida 2 unphased New Yorker 4 and Circle Cha) – Cha – CD Mesa Apache Productions “The Glass Slippered Dream” by Mike Sikorsky – Steve and Lori Harris
Fenceline, New Yorker, circle cha, and basic phase III Cha figures are included in this routine. Nice choreography to good music.

Red Roses For A Blue Lady
Phase IV – Foxtrot – Coll. 6105 & Cap 6110 CD: Ballroom Dance Classics Track #5 – Desmond and Ruth Cunningham
Diamond turn, hover, wing, box finish, chair and slip, telemark, back hover, are a few of the figures in Parts A&B. Part C has rev. wave. In and out runs, change of directions, ending is telemark and quick oversway. Nice music.

Band Of Gold
Phase V – Cha – CD STAR 515 “How Deep Is Your Love” – Desmond and Ruth Cunningham
Cunningham
Spot turn, knee point, wrapped wheel. Parallel chase with a spiral ending for the lady. Tummy check and back to a fan, parallel chase. Dance has transitions for the man.

Band of Gold 3
Phase III – Cha – Same CD and Choreographer as above
Nice to have this music written to at the III and V level. This routine has chase, spot turn, wrapped wheel. Part of the dance is done in varsouvienne and parallel chase. Ending is knee, point and freeze.

Adagio IV
Phase IV+2 (Double Reverse Spin, Tipple Chasse Pivot) – Waltz – Richard Lamberty
Lovely music to a very nice routine. Good to introduce tipple chasse pivot, spin turn and box finish to you Phase III/IV dancers. It has open impetus, syncopated vine drag hesitation.

Little Deuce Coupe
Phase IV+1 – Jive – Col. 6037B Little Deuce Coupe by the Beach Boys – Bob and Jackie Scott
Link, kickball changes, jive walks, lindy catch, stop and go, double rock, pretzel wrap. Good music to a good jive.

A Wink And A Smile IV
Part A and B has diamond turn, box finish, left turns, hovers, twinkles and basic Phase III/IV foxtrot figures. Part C is jive and has chicken walks, kick ball change, right turning fallaway, Spanish arms. Ending is dip back, twist and leg crawl. Good music accompanies this nice routine.

Naughty Lady
Phase II+1 (Fishtail) – 2 Step – Coll. 4545 The Naughty Lady Of Shady Lane by Ames Brothers – Chuck and Shirley Hurst
Back away, box, rev. box, side 2 step left and right, fishtail, door, scissors to sidecar and banjo, check to fishtail. Solo left turning box, side draw. All basic Phase II pure vanilla figures. Ending is chug apart.

How Deep Is Your Love For Me
Intro is slow walk around man in 4. Natural opening out, thru to serpiente, quick rev. u/a turn in 4 to a slow flare. Cross body, tornillo wheel, chase peek a boo. Ending is slow fence line to cuddle position. Nice music and a routine for your well schooled Phase IV dancers.
How Deep Is Your Love
Phase VI – Rumba – CD Star 515 Flip/Band of Gold – Desmond and Ruth Cunningham
Nice to see this nice music used at the Phase IV and VI level. Circular hip twist, advanced sliding door, stop and go hockey stick, ronde, highline, body ripple w/ arms. Sweethearts, continuous natural top, cuddles. Ending is slow hinge line.

Are You Lonesome Tonight
Phase IV+2 (Tipple Chasse, Hinge) – Waltz – Strictly Dancing Waltz CD 15 341 by Tony Anderson String Orchestra – Bob and Jackie Scott
This routine introduces the technique of 4 different hovers: Fwd Hover, Hover Corte, Closed Hover, Hover Telemark and they are nicely done. Diamond turn, back diamond turn. Good waltz music and an excellent routine to workshop waltz figures.

Goodbye Baby Goodbye
Phase V – Foxtrot/Mixed – Roper 307B – Chuck and Barbara Jobe
Lunge break, hover, feather, drag hesitation, syncopated whisk, natural turn, cross hover. Part B has sailor shuffles, flicks. Part C has travel mambo breaks, hover telemark. Ending has a cuddle lunge.

Invitation To Dance
Phase IV+1 – Foxtrot – Roper JH 410A Won’t You Come Dance – Chuck and Barbara Jobe
3 step, spin turn, feathers, top spin, impetus. Cross hovers diamond turn. Good

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music to a very nice foxtrot.

Hey Mambo
Phase IV+1 (Natural Top) – Mambo – CD 62339833912 Mambo Italiano by Mambo Kings Orchestra – Olga and Bill Cibula
We love this dance. It is so much fun. Nice choreography to great music. Side breaks with arms up and down, point steps pointing at partner (like chewing gum and patting your tummy). Scallop, hip sways up and down, patty cake tap, diamond turn with hops. Ending is hip bumps in 4 and arm sweep.

Chattanooga Twostep
Phase II – 2 Step – STAR 133 Chattanooga Cho-Cho – Audrey and Loren Hildebrand
Good music to a basic 2 step, pure vanilla no surprises. Has a wheel 6 and scoot sequence.

Beguine
Phase II – 2 Step – STAR 126A Un P’Tit Beguine – Mike and Michelle Seurer
Catchy music, routine has basketball turn, step kicks, box and reverse box in the choreography.

Touch You II
Phase II+1 (Hover) – Waltz – STAR 113 – Mike and Michelle Seurer
Nice waltz. Have lace sequence, tamara’s, canters, and basic waltz figures.

Sweet Georgia Brown
Phase II+1 – 2 Step – Grenn 14296 Miss Peabody Brown flip / That Girl also Grenn 17274 and G 14197 – Allemande Al and Martha Wolff
Limps, strolling vine, wheel, hitch, fishtail. Snappy music.

Sam III
Phase III+1 (Diamond Turn) – STAR 101B Sam – Mike and Michelle Seurer
Good waltz music, and a routine that is nicely done. Cross hovers, diamond turn, solo turn, twinkles. Ending is a dip and twist.
Square Dance Revival
By Cecil and Barbara Burton, Jr.

I'm not a household name like some callers of national stature. I am on a first name basis with some of these callers and some when they see my name badge, but I feel everyone's opinion is important toward finding a solution to rebuilding Square Dancing.

I feel like everyone else, we need to keep FUN in Square Dancing. But maybe we, Callers and Square Dancers, need to approach our New Square Dancing Candidates with a different attitude. Get into this with the idea to dance at their Fun Level. We need to stop telling them they need to advance up to higher levels. Dancing Levels should not be the issue at all, but the Dancers Fun Levels should be the issue. Just because we dance at what we, the dancers and callers, either dance at or call at higher level, does not mean everybody enjoys it too.

We need to instill the idea that at each level there is fun and enjoyment, but that may not be everyone's Fun Level of dancing. If we work more on helping these New Dancers to dance at their individual Fun Level, with emphasis on their Fun Level and NOT Dance Level, then if they are not happy at a Dance Level, we help them to adjust to the Fun Level they enjoyed the most. Don't make the Fun Level we enjoy as our Fun Level a priority to get others dancers to our Fun Level of dancing. This is not to say you can't invite new dancers to your Fun Level of dancing. It just means when you do invite them and they come to your Fun Level of dancing, make sure they continue to feel comfortable and are not pressured to dance at your Fun Level. Watch them and ask yourself these questions: Are they having fun? Are they having problems with the movements? Do they come out willingly?

We must work on the idea that Square Dancing really is Fun. But a lot of times the Dance Levels get in the way of the Fun Levels and New Dancers are led to believe that the most fun is in the higher levels of dancing. And it is, for the ones telling them this. That is those individuals Fun Level of dancing.

In my opinion we should not sell higher levels of dancing or any level of dancing. We sell Square Dancing as FUN and you dance at YOUR FUN LEVEL not at someone else's Fun Level. When we get New Dancers, work with them at their Fun Level and do not make Dancing Levels a priority. If the New Dancers do not seem to enjoy themselves in a different dance level, then work with them to dance at THEIR Fun Level again. Don't let them quit square dancing because some place we made them stop having Fun in Square Dancing. Mainstream was everybody's Fun Level at one time. I guarantee it.

We dance at our Fun Level why can't new and experienced dancers enjoy their FUN LEVEL? LET'S REALLY PUT FUN BACK INTO SQUARE DANCING.

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. — Randy Boyd, Editor
Well it’s April Fool time again. Are you ready? You don’t have to pay your taxes this year as Bush has paid them for us. (APRIL FOOL!) “I’ll Never Fall In Love Again,” but would you “Let Me Call You Sweetheart”?

**Choreography:** Jack and Genie Whetsell, 5843 Murray Dr., Hanahan, SC

**Music:** Carolina Boys

**Record:** Dance A Round - DARRCD-522 (May be purchased at Supreme Audio)

**Footwork:** Opposite unless noted (Women’s footwork in parentheses)

**Rhythm:** Foxtrot, RAL Phase IV+2 (Natl Weave, Ck & Weave)

**Sequence:** Intro A B Intld A Intld C End

**INTRO**
1-4 WAIT 2 MEAS;; APT PT; PICKUP;

**PART A**
1-5 REV WAVE;; BACK FEATHER; FEATHER FINISH; THREE STEP;
6-10 MANV; OP IMP; IN AND OUT RUN;; PICKUP;
11-13 1/2 REV TURN;; SLO CHG OF DIRECTION;;

**PART B**
1-4 REV TURN 1/2: CK & WEAVE;; FWD RUN 2 TO SCP;
5-8 OP NATURAL; BK & BK LOCK BK; HESITATION CHANGE;
OP TELEMARK;
9-12 THRU CHASSE BJO; CROSS PIVOT SCAR; CROSS HOVER BJO;
CROSS HOVER SCAR

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13-13 1/2 SLOW CHANGE OF DIRECTION

INTERLUDE
1-4 DIAMOND TURN HALF;; QK DIAMOND TURN 4; DIP & REC;
5-8 DIAMOND TURN HALF;; QK DIAMOND TURN 4; DIP & REC;

REPEAT PART A
REPEAT INTERLUDE

PART C
1-4 OP TELEMARK; NAT WEAVE;; THREE STEP;
5-8 MANV; SPIN TURN; FEATHER FINISH; FWD RUN 2 TO SEMI;
9-10 PROM WEAVE;;
11-14 HOVER TELEMARK; MANV; SPIN TURN; BOX FINISH;

ENDING
1-6 OP TELEMARK; HOVER FALLAWAY; SLIP PIVOT; FWD FAC CLOSE;
PROM SWAY; CHG SWAY;

LET ME CALL YOU SWEETHEART

Choreographer: Fran and Jim Kropf, 4015 Marzo St, San Diego, CA 92154
Footwork: Opposite direction for man unless indicated
Rhythm: Waltz, Phase 2
Record: Dance A Round DARRCD 536
Music: Carolina Boys CD (May be purchased at Supreme Audio)
Sequence: Intro, A, B, B, C, End

INTRO
WAIT;; APT PT; TOG TCH;

PART A
LF TRNG BOX:::
TWISTY BAL L & R;; TWISTY VINE 3; THRU, FC, CL;
LACE ACROSS; FWD WALTZ; LACE ACROSS; FWD WALTZ FC;
TWISTY BAL L & R;; TWISTY VINE 3; THRU PKUP;

PART B
2 FWD WALTZ;; 2 LF TRNS;;
DIP BK; MANUVER; 2 RF TRNS CP/W;;
WALTZ AWAY; WRAP UP; FWD WALTZ; THRU FC CL;
BOX;; TWINKLE THRU; TWINKLE THRU PKUP; (2nd Time FC Wall)

PART C
TWIRL VINE 3; PKUP SD CL; PROG BOX;;
2 LF TURNS FC/W;; CANTER TWICE;;
TWIRL VINE 3; PKUP SD CL; PROG BOX;;
2 LF TURNS FC/W;; CANTER TWICE;;

END
DIP & TWIST;

American Square Dance, April 2005
The National Square Dance Convention - Part 2

The last time we looked at how the National Convention is run, discussed Final Reports, and began looking at complaints which seem to occur on a regular basis. We examined one complaint — floor surface. This month we look at two more complaints.

SOUND: Good sound depends on good equipment — especially speakers, correct speaker placement and sound-deadening materials to prevent bleed-over of sound from other halls. All three must be handled well — if just one of these items is sub-par, dancers will complain about the sound.

To handle sound you need a person trained in sounding square dance conventions. Sometimes a local caller will offer to supply equipment and sound halls, and the local National Chairman will jump on this as a way to save money.

Let’s face it, conventions are run by dancers and most dancers know nothing about sound. They wish it would not be a problem and just go away. Dancers also assume that callers know all about sound, because callers have to set up the sound every time they call. So when a caller offers to take away their problem for less money, they jump on it. They assume the caller knows about sound simply because he/she is a caller.

The result is often a disaster, because the local caller has no experience with sounding the extremely large halls that are found in convention centers. When dancers complain, the caller will offer the excuse that the sound problems were inherent in the largeness of the convention center halls, when in actual fact the caller knew the hall layout going in and simply did not know what to do. Of course, the caller will never admit to not knowing what to do, because he has accepted payment from the National based on the assumption that he did know what to do.

Other Nationals rely on the convention center’s sound engineer to sound the halls. This is a paid sound professional so he must know what he is doing, right? Wrong! These people have no idea of the special sound requirements for square dancers. Their experience is with having a person giving a lecture or sounding a hall for a music concert.

When Nationals have been willing to spend the money to hire a sound engineer with top equipment who is familiar with square dance sound problems, the sound is good. When Nationals are not willing to spend the money and give low priority to sound, then there are sound problems.

Bottom line: Sound problems have been present for decades, appearing and
disappearing on a regular basis. There is no reason to be optimistic for the future - just cross your fingers and hope that the year you attend is one of the good years.

**BUS SERVICE:** There is nothing more frustrating at a National than waiting for a bus that never comes, or having one show up that cannot handle all the people wishing to ride, or having your bus always be late. If you have to wait outside in the heat, you are not happy. If you have been told there will be bus service when the after-party is over and it is not there, you are not happy.

We are talking here about special buses to handle square dancers to and from outlying lodging and campgrounds. Regularly scheduled city bus service is usually reliable, but it often does not go where the square dancers want to go, which is why a National must usually contract for special buses.

Bus service for square dancers is a speciality job that cannot be learned in one year, and in addition each city has its own special circumstances. Yet each year someone who has never done this type of thing is put in charge. No wonder there are problems.

**Bottom line:** Until the National Executive Committee provides someone with experience to advise cities about special buses, the problem will not be solved. If you rely on special buses at the National, you are rolling the dice. Some years you'll get lucky and things will go smoothly; other years it will be a mess.

*(to be continued next month)*
In March, just in time for St. Patrick's Day, we looked at “Slaunch to Donegal.” I believe I left off saying that “Slaunch” is one of the first contras that squares dancers are exposed to, and that it is not a good dance for beginners because it is disorienting.

So, just in time for tax day, I offer “Inflation Reel,” which is a great dance for beginners. When Tony Parkes wrote the dance, the inflation rate was very high (double digits during the gas embargo). Therefore the dance title has a double meaning — the “reel” refers to the type of music to be used, and it also refers to how people “reeled” under inflation.

This is my favorite dance to introduce square dancers to contra dances because it is almost impossible to do it wrong and there is enough variety in it to keep it from being boring. Let me take you through it as if you were on the floor.

Let’s square ‘em up. When you make your squares, make sure there is a nice straight line of squares – the back squares line up with the front squares – couple three of the front square is back-to-back with couple one of the next square. Now that we’re squared up, side ladies chain across. OK. Heads face your partner and back up into lines with the sides. Everyone should now be facing your partner. Let’s bring the lines a little closer together so you can barely touch your partner’s fingers.

Great! Now you are in contra lines. Gentlemen, please face to the left, and ladies face to the right. You should be looking at your corner. Notice that your partner is beside you and you are facing another couple. In this dance, all that happens is you will dance a simple pattern with the couple you are now facing, then at the end of the pattern you will move up or down the line so you can do the pattern again.

The challenge to good dancing is to make the dance fit the music. You want to move smoothly in time to the beat and the phrase of the music. Just listen to this little bit of the music…everyone tap your feet in time to the beat. Now, can you hear the eight beat phrase. Listen...(then I count the phrase start-
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ing with the strong downbeat of beat one). Let’s hear you count it. You want to start each new move on that one beat.

So here we go. With your corner, Dosado – take eight steps and end up looking each other in the eye – go back-to-back...no waist swings or highland flings. The next step is to swing the same person. Gents, put the lady on your right and face the back of the hall. (Chuck) I don’t know why, but when we change the formation, a number of folks forget the basics of square dance. Remember, that whoever you swing becomes your new partner – the lady on the man’s right. To help you, when you end the swing, the joined hands are pointing in the direction that the couple wants to face – simply let go of those joined hands and the lady will automatically roll out to the man’s right. You should be able to swing one-and-a-half to two times comfortably in eight counts. No twirls, please.

Good...now we have lines of four facing the back of the hall. Everyone promenade four steps to the back...FREEZE. Now I need you to turn around as couples...don’t do it yet...keep holding the inside hands, and with the man backing up and the lady moving forward, wheel as a couple to face back this way. Good.

Promenade hack this way four steps...then in four steps bend the line. You should now be facing your original partner again. Straight across do a right and left thru...four counts to pull by, and four counts to courtesy turn. Don’t rush it.

OK. Now, two ladies chain. Again use all eight counts. Four to go across, and four to courtesy turn. That’s good.

Now, the same four people join hands and circle left all the way around...five, six, seven, eight...and one quarter more. You should be right back where you started and we have accomplished absolutely nothing. But there should be two beats of music left, so pass thru, and there is your new corner.

Does everyone have a new corner? (Everyone should answer yes, except for the couples who are facing out at the ends of the lines. Address those at the ends...) You don’t have anyone to dance with? Oh, sigh. Well, if you don’t have
anyone to dance with, just trade places with your partner and face back down the line.

Top of the dance. Now those folks who are standing out at the far end, do you remember that we promenaded down the hall? OK. You have three choices - you can dance down the hall with us, you can step back out of the way, or you can become road kill. It's your choice.

Let's walk it one more time, then we'll put the music on.

After the second walk thru, everyone is ready to dance "Inflation Reel" - I almost forgot, why "Inflation Reel"? Because we circle left once...and one quarter more, and that is pretty high inflation.

For music, I like to use a bouncy piece of music that is not too fast and that has a strong phrase so the dancers can hear the phrase. It really helps with their timing. I try not to use a singing call that they are likely to hear very often. Part of the idea is to make the contra feel different, so the dancers don't think they are just square dancing in lines. I have a lot of good Scottish and Irish music, and I tend to use one of those tunes. New England and Appalachian contra or hoedown music work very well too. If I use a square dance record, I use "I Never See Maggie Alone" on ESP. Hats off to Elmer Sheffield for turning out a polka feeling dance with great instrumentation and phrasing.

So, there is "Inflation Reel." Try it out. Be strict with your timing and the dancers will have a ball.

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Report on “Teaching Square Dancing in the Classroom” – Workshop for Teachers

By Roger Smith and Josie Baumgartner, California

We started in April 2004 by going to the Santa Clara County Department of Education and presenting the idea of Teaching Square Dancing in the classrooms at their board meeting to get the workshop accredited.

We contacted to the SCVSDA and SCVCA (Dancer and Callers) and the Committee to Promote Square Dancing to see if they were interested in sponsoring such a program in April and May 2004.

SCVSDA voted and approved Funding for 20 Teaching Manuals and CD’s from Bob Ruff and Jack Murtha, ordered through Wagon Wheel Records. See their website for more info on teacher music for children: www.wagonwheelrecords.net. SCVCA voted and approved funding for lunches for the teachers. The Committee to Promote Square Dancing promised funding towards the event.

Roger Smith did the presentation. We asked Carol Hill if she would like to come tell of her experiences of teaching square dancing in schools for the past 13 years. Fortunately she was very excited about the event and her paid input was very much appreciated. Then we looked for a school in a central location to hold the workshop and had to pay a user fee.

Thank you to the Santa Clara County Department of Education, who designed the brochure with our input. We paid for the printing. Josie mailed the brochures to 420 Santa Clara County schools in care of the principal in September.

The two workshops were from 9:15am-2:30pm. Roger went through the instruction book for the first 1 1/2 hours and gave them a crash course on square dancing the first 20 calls. Carol Hill did the next 1 1/2 hours, then we had lunch. After lunch teachers had a chance to teach a call, like they would to the kids.

We gave the teacher the free CD and work books and lots more info on square dancing in a packet, also a computer made name tag with a plastic cover and a certificate of completion of Course #XG-ADM404B.

We had refreshments, coffee, tea, juices, muffins, snack bars, etc. for the teachers on arrival and served a Togo’s sandwich lunch with fruit and veggies.

61 teacher signed up and 49 came to the two workshops, some that had signed up early, had to go to a mandatory school workshop instead. (No-shows are on a list for the future.)

The survey sheet showed that most of the teachers will implement the Square Dancing in the Classroom program. Some wondered why it was not offered before?

We also gave the teachers info on the classes that started in January. A few already are attending classes to get more experience.

We will monitor the teachers that implement the square dance program and offered them ongoing free support if they feel they need it. None were interested in starting a youth club, they just want to teach in their schools.

Total cost per teacher (49) for this workshop was $52.67. Thank you for the very generous donations made by SCVSDA, SCVCA and The Committee to Promote Square Dancing. Roger Smith and Josie Baumgartner donated their time and paid the balance. Many thanks to Carol H, Carole N. and Davina R. for their inspirations and great help.

We feel this is a great investment for the future of square dancing and a great social barrier breaker for the many different nations that are now attending schools.

Why not try it in your area!

Email: Rogersmith14@comcast.net or phone # 650-968-0626
Welcome back folks to the wonderful world of Line Dancing. I just returned from the 2005 Dance Camp sponsored by the National Teachers Association for Country Western Dance (NTA). This event brought instructors and dancers from all over the United States together for three days of learning, dancing, and socializing. Along the way, everyone was able to renew some old friendships as well as make some new ones. My wife and I were there to teach three levels of Fundamentals. These classes are in-depth classes in the proper way to execute each dance movement with correct foot placement, body positioning, and styling. Each class is followed by an optional written and demonstration testing for those wishing to become accredited. Dancers perform better after taking these classes. One instructor even said that he did not realize there was so much to learn. For more information on the NTA and the NTA Accreditation Program, visit the NTA website at www.nationalteachersassoc.com. If you have any questions about this month's dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

This Month’s Dance: Mockingbird

Basic Steps (Official NTA Definitions):
Diagonal: 45 degrees away from the center of the Line of Dance (direction).
Grapevine: Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and/or in front in 3rd or 5th position.
Hitch: The lifting of the non-support leg at the knee.
Kick-Ball-Cross: A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Example of a Right Kick-Ball-Cross: 1) Kick Right Foot Forward, &) Step on the ball of Right Foot in 3rd Position behind Left Foot, 2) Cross Left Foot in front of Right Foot and change weight to Left Foot.
Point: To point the free foot forward, backward, sideward, or crosswise.
Pivot Turn: A turn in the opposite direction of the forward foot in 5th position. Usually making 180º turn, returning or replacing the weight to the origin.
nal foot.

Sailor Step: A dance pattern accomplished by leaning in the opposite direction of the back crossing foot. In a Left Sailor Step, lean to the left as the left foot goes back of the right foot. A Sailor Step is a triple rhythm movement, counted 1&2, that changes direction from side to side. Example of a Left Sailor Step: 1) Cross/Step Left foot behind Right foot in 5th position, &) Step Right foot to Right side in 2nd Position. 2) Step Left foot to Left side in 2nd Position.

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

Stomp: To step with a change of weight.

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

*Prompting Cues are in BOLD lettering

NAME: Mockingbird

DESCRIPTION: 32 Count, 4 Wall Beginner/Intermediate Line Dance

CHOREOGRAPHER: Helen Born and Nita Lindley, Hamilton, Ohio.

MUSIC TEMPO SUGGESTIONS:

Slow: Black Velvet by Robin Lee (98 BPM)

Medium: Take it Back by Reba McEntire (110 BPM)

Fast: Mockingbird by Toby Keith (115 BPM) or any moderate West Coast Swing tempo

COUNTS/STEP DESCRIPTION

Vine Right With A Touch, Two Left Kick-Ball-Crosses to Left Diagonal
1-2) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
3-4) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot
5&) Kick Left Foot Forward to Left Diagonal, Step on Ball of Left Foot Beside Right Heel
6) Cross/Step Right Foot in Front of Left Foot
7&) Kick Left Foot Forward to Left Diagonal, Step on Ball of Left Foot Beside Right Heel
8) Cross/Step Right Foot in Front of Left Foot

American Square Dance, April 2005
Vine Left With A Touch, Two Right Kick-Ball-Crosses to Right Diagonal
9-10) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
11-12) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot
13&) Kick Right Foot Forward to Right Diagonal, Step on Ball of Right Foot Beside Left Heel
14) Cross/Step Left Foot in Front of Right Foot
15&) Kick Right Foot Forward to Right Diagonal, Step on Ball of Right Foot Beside Left Heel
16) Cross/Step Left Foot in Front of Right Foot

1/2 Pivot, Right Triple Step Forward, 1/2 Pivot, Left Triple Step Forward
17-18) Step Right Foot Forward, Pivot a 1/2 Turn Left, Transferring Weight to Left Foot
19&) Step Right Foot Forward, Step Left Foot Beside Right Foot
20) Step Right Foot Forward
21-22) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
23&) Step Left Foot Forward, Step Right Foot Beside Left Foot
24) Step Left Foot Forward

Right Sailor Step, Left Sailor Step, Point Side, Hitch & 1/4 Turn Left, Stomp Right, Stomp Left
25&) Cross/Step Right Foot Behind Left Foot, Step Ball of Left Foot to Left Side
26) Step Right Foot in Place
27&) Cross/Step Left Foot Behind Right Foot, Step Ball of Right Foot to Right Side
28) Step Left Foot in Place
29-30) Point Right Toe to Right Side, Hitch Right Knee with a 1/4 Turn Left on Ball of Left Foot
31-32) Stomp Right Foot Beside Left Foot, Stomp Left Foot Beside Right Foot

Repeat
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Round Dancing Reigns In Oregon

The 54th NSDC is planning a wide and varied program for all Round Dancers from Phase II through Phase VI. There will be an exciting and interesting Showcase of Rounds each morning from 10:00am until noon, which will be followed by teaching each afternoon. Each evening those same dances will be cued for your dancing pleasure.

A Party not to be missed is the “Oregon Trail Ball” which will be held on Saturday night. All four Ballrooms will be opened into one grand hall. Phase II through Phase VI dances will be cued throughout the evening so there will be dancing for everyone.

Shhhhhh — here is a secret for those of you who don’t Round Dance. Go on in, find a chair and sit back and relax. You will be wonderfully entertained as you listen to great music and watch the beauty of the couples as they swing and sway and dance right by you in their elegant evening finery. Each couple is executing the same steps, but because of their own style, you are never bored as your eyes move from one to another.

We invite all of you to attend the 54th National Square Dance Convention® and enjoy the Round Dance Program in Portland, June 22-25, 2005. It is going to be a great “PARTY”.

Information on the Portland, Oregon Area

Portland, the City of Roses, is bordered by three counties. It is set along the Columbia River, divided by the Willamette River and is united by 10 bridges. The city is defined by its districts: the Skidmore District with its popular Saturday Market; the Pearl District with its artists, galleries and microbreweries; and the Lloyd District with the Oregon Convention Center, the Rose Garden (home of the NBA’s Portland Trailblazers) and the Lloyd Center’s 200 shops, restaurants and indoor ice-skating rink.

Within the Metro area there are 37,000 acres of parks and open space. Portland rose gardens are known internationally. Peninsula Park Rose Garden is a formal sunken garden. The International Rose Test Garden in Washington Park is one of the largest and oldest such gardens in the country. Ladd’s Addition is four blocks of old-time varieties of roses.

The Oregon Zoo is one of the most popular attractions in the city. It covers 64 acres and houses more than 1,000 animals representing 200 species of birds, mammals, reptiles, amphibians and invertebrates. Of these, 21 species are endangered and 33 are threatened.

Washington County Scenic Loop is a 75-mile route through the rolling hills, passing 14 wineries. Keep heading west and you’ll end up at the spectacular Pacific Coast.

American Square Dance, April 2005
Multi-Point Recruiting Program

I'm sure that over the years all of us have seen at least one episode of the PBS program "This Old House". Older and sometimes run down homes are rebuilt from the ground up, giving new life and purpose and made strong for the use and enjoyment of future inhabitants.

In New Hampshire, I too am an "Old House Guy". As a renovation and restoration specialist, I take on long term renovation projects, some lasting as long as a year or better, before we at last pack up our tools and move on, leaving behind a home that will last several more generations to use and enjoy. Old house restoration is no quick fix. It requires dedication far beyond slapping up wooden boxes with windows and moving on to the next. All renovations start in the same place: rebuilding the foundation and support structure so that the house will stand up to the onslaught of time and not fall in on itself. Without a strong foundation, the structure is weak and will not support itself.

As dancers and callers we know that our house and foundation is weak and crumbling here and there and is in need of renovation from the ground up. We need more than just a band-aid or patch. Granted there are those actively involved in renovating our activity with solid recruiting programs. The smart use of the Multi-Cycle Method of teaching new dancers is showing promise, and gains are being made.

Personally, the Multi-Cycle Method works well for my home club. We have continued to prosper while other groups around us are fading into oblivion for their failure to adapt to changing times. Spurred by this thought, I began to wonder why clubs are putting themselves through this slow death without seeming to do anything about the problem. I know that fatigue and apathy play a huge part in the mix, so I felt that offering a different perspective on recruiting would spark some groups into action.

The idea for a Multi-Point Recruiting Program was derived from two sources:
1. While attending the 2004 CALLERLAB Convention, I concentrated on seminars that emphasized marketing, recruiting, and of course my personal favorite, the Multi-Cycle Method. I came away with some great ideas. Some were big, some were small, but all in need of being tied together under a manageable program.
2. My use and faith in the Multi-Cycle Method, which has taught me that recruiting has to be a full time, year round effort for the best result.

When organizing the program, I established some goals that I felt the program
should meet in order to make it work with as much or as little effort as a group could devote to recruitment.

1. The program had to be fun and easy to understand.

2. Since it is based on many hands making light work, it had to have components or mini-programs that would peak the interest of all the individuals in the club with a wide array of talents and abilities.

3. The program had to be flexible. Not all of the projects have to be used. A 12-point program could be an 8-point or a 16-point one. It doesn’t matter as long as a year round effort is in place.

The components are designed as mini projects that can be managed by one or two people, a couple or a small group. Additionally, some are designed to be short term projects requiring occasional updating, while others will take on a year round track. The program can be overseen by the club’s Executive Board, but adding a recruiting coordinator to the group is recommended. This person(s) would be the ultimate keeper of the list of potential recruits, check on the program progress, and help to coordinate members when needed for demos or video filming.

The program should not be set up only as an Executive Board project. The whole club should be involved so that no one person is shouldering the load. Ideally, each project should take only a few hours (less than 5) per month, once things are rolling.

When presenting the program to the club, think about the person who is always shooting videos or pictures, the person who is an avid newspaper reader, the person who is well organized, or the person who can organize new dancer dances, or no experience necessary dances. You are really looking for people with varied, but specific interests and abilities, that busy or not, can always take on a project and help out.

The following is presented in a format that would allow someone in the club, who is articulate and enthusiastic, to step up to the microphone on club night, or at a club meeting, and give an introduction and mission statement. Discuss why the club needs to begin an active recruiting program and explain that:

1. A person or several people are needed to contact a local cable access TV station to check on filming a promotional video that can be aired prior to the start of new dancer sessions. The sky is the limit here, but hopefully this person will

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*American Square Dance, April 2005*
have an interest in video production or may be capable of doing filming and coordinating with the cable company. The filming should be dressed down so as to be less intimidating, easy to rehearse and fun to do. FYI: Thanks to the square dancers of Minnesota Central East region, a 15-minute dance infomercial is now available. CALLERLAB has obtained the video and permission to copy and distribute either VHS or DVD to help groups with their recruiting efforts. CALLERLAB can customize the information for local groups, charging a cost only fee for the service. Contact our Home Office (1-321-639-0039) or Email: CALLERLAB@aol.com or visit our web site at www.callerlab.org.

2. A person is needed to act as a “demo coordinator” to keep an eye out for upcoming events where a dance demonstration would be practical. These could again be casual dress affairs (less intimidating to civilians) with club members salted in the audience to act as “volunteers” to dance, making it easier for the public to participate. This “demo coordinator” should be armed with bookmarks, tickets for upcoming classes, and be prepared to take names and phone numbers for the master list.

3. A person is needed to learn how to use the community calendars and write press releases that are often free of charge. All areas are loaded with small, widely distributed papers where ads can be kept and maintained. This person is responsible for only this type of advertising which should be placed well prior and up to the start of new dancer sessions.

4. A person is needed to design and coordinate the use of newspaper insertion ads. Computer designed 8x11 ads are cheap to print and can tout the upcoming new sessions or the no experience necessary dances a club should sponsor several times per year.

5. A person is needed who is a daily newspaper reader. This person(s) would scan the local papers for wedding anniversary announcements. People who have been married 19 to 25 years are ideal candidates for a “congrats” card signed by all club members inviting them to new dancer sessions now that they have more child free lifestyles. Cards like these are easy to design, print, and distribute to several club members who scan the paper in different areas in the region. This idea alone is worth several names per year.

6. A person is needed to act as a home schooling coordinator. Most of us know that home schooled students are required to participate in x number of hours of physical education or even cultural/historical education each week. This person would design a way to contact home-schooled administrators, promoting the benefits of our dance, in an effort to involve students and parents of the families. The home school market grows continuously and could mean significant numbers for clubs willing to tap in here.

7. A person is needed to research, design and develop ads to go into personal columns in their area. Prior to new dancer sessions, an honestly written ad could say: “Square & Folk Dance club, based in Anytown USA, is looking for single men, women and couples to join us for dancing, fun, exercise, and social times. No experience necessary.” This is a great project for singles in the club to take on, because they are ultimately looking for potential dance partners.
8. A person is needed to coordinate no experience necessary dances in the late summer, late fall or anytime for that matter. These would open a permanent channel of opportunity to the public and is a great way to introduce new dancers to our activity. One or more dances inserted into the regular dance schedule could be very effective. Proper advertising and a potluck or chili dinner would do the trick for these public invited events.

9. Does your club dance in a church, a temple, or a community center? How many folks, that use these facilities for other purposes, dance with the club? If only a few or none, then a person is needed to coordinate with people in charge of these facilities and set up a no experience needed, get to know the club, thank you dance. Think of how many others use these buildings at different times, and what can be done to get them to come on club night as well. Most likely, these people are unaware of the presence of the club.

10. A person is needed to design a bookmark with club info and start times. My group, the Riverside Squares of Danvers Massachusetts, have been using them for years. They are useful reminders of the club’s presence. They can go anywhere for drop off: libraries, doctor’s offices, professional offices, car dealers, and churches. The entire club should be charged with the distribution, as intensive placement by all will bear fruit.

11. A person is needed to check with local schools and colleges, whose students may need to fulfill a physical education, dance, life experience or arts requirement. This can be a great cultural reminder for young adults. There are plenty of places on campus to advertise and place flyers. Don’t forget, it is always a blast to have these young people on the dance floor.

12. I saved this one for last. A person is needed to coordinate the master list of potential recruits. This person(s) would keep the master-recruiting list and send out mailed reminders to all gathered names. They would also help out the above mentioned mini project managers, send out friendly message to folks not seen for a while, or those who started the new dancer program, but at the time, were unable to continue. We have so many people that pass through our doors. We can stay in touch with them if our contact system is active and is up to date.

These are just twelve ideas. How many do you have? Which ones do you think will work for you? The bottom line for all concerned is the development of a program that is on going and not just hit or miss. Without continuous, but simple public presence, we are doomed to a trickle of new people through our doors. By spreading the work around the club, based on abilities and personal interest, we can develop these programs into a larger, but manageable recruiting project that all will have a stake in. Remember, if you want to network with the public, you must first build the internal network.

Chris Pinkham lives with his wife Jean in Hillsboro, New Hampshire. He is a caller, an old house restoration specialist, ACE Certified Personal Trainer, and Lifestyle and Weight Management Consultant.
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2005 Schedule

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<th>MAY 15-19 (Plus)</th>
<th>JUNE 5-9 (Intro. to DBD)</th>
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<tr>
<td><strong>SPECIAL DANCE PACKAGE ONLY WEEK!!!</strong></td>
<td>Larry Letson &amp; Tony Oxendine</td>
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<td><strong>Larry Letson &amp; Tony Oxendine</strong></td>
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<td>$50 per person dancing only • Cabins &amp; Park Models starting at $40. See Special Fliers for More Details</td>
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<th>SEPTEMBER 11-15 (Plus)</th>
<th>SEPTEMBER 18-22 (Plus)</th>
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Dear Readers and Friends,

As always it is good to learn of your favorite Round Dance teachers so we can pass them on to others through this article. We would love to include more from other dance associations so pass the word.

Chicagoland Round Dance Leaders' Society
Teach Of The Month - March 2005
Phase II: This Can't Be Love (Cantrell) TS/Album of Unforgettable Nat King Cole
Phase III: No Matter What (Fisher) Rumba/STAR 202
Phase IV: Poet's Waltz (Hoffman) Polydor PD 14317
Phase V: And I Love You So (Childers) RCA GB 10471 A

Minnesota Round Dance Council
Round Of The Month - March/April 2005
Phase II: The Battle of New Orleans (Buckmaster/Reigel) Col 13-33004
Phase III: Hello Mary Lou (Scott) Cha/Mer 880-685-7 or 884-663-7
Phase IV: I'd Do It Again (Heiny) Arista 12536
Round Of The Month - May 2005
Phase II: I Love Onions (Thompson) Col 4-43595 or Underground 1111

National Carousel
Most Dances Taught - February 2005
1. Boom Boom (Rumble) V/CH-Merengue

GREEN BAY SQUARE DANCE CLUB
60th Anniversary - 1945~2005
COME HELP US CELEBRATE
May 12, 2005 at Wertel's Tap, 2545 Manitowoc Rd., Green Bay, WI 54311
Dinner: 6:30pm - $10.00/person • Dance: 8:00-10:00pm - $3.00/person

For Dinner tickets and information contact:
Vi Peeters: 920-336-8345  Ethel Mileski: 920-468-1651 • mileski@prodigy.net
Dee Denis: 920-863-6141  2444 Morning Star Trail, Green Bay, WI 54302
2. Looking Through Your Eyes (Read) IV/R
3. Gone With The Wind (Worlock) VI/FT
3. Gotta Get Train (Shibata) VI
3. Look At Me I’m Sandra Dee (Goss) V/Vien. Waltz
3. Rotkappchen’s Traum (Bradt) V/FT
7. Five Guys Named Moe (Goss) VI/QS
7. Le Cygne (Shibata) VI/Waltz
7. Rhythm Of My Heart (Read) VI/WCS
7. Say No More (Moore) VI/Bolero
7. You Left The Water Running (Read) IV/Jive
12-20 Nearness Of You, A La Playa, And That Reminds Me, Chilly Cha, Dark Waltz, I Do I Do I Do, Scheherezade, Senza Fine, This Can’t Be Love

54th National Square Dance Convention
June 22-25, 2005, Portland, Oregon

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Youth__________________________ $50.00/delegate registration fee after April 30, 2004
Youth__________________________
(Under 5 years of age free)
Total $_____________________

Mail To
54th National Square Dance Convention
P.O. Box 1539, Ranier, OR 97048-1539
www.54nsdc.com

Remember: Attendance at the National Convention is mandatory! If you don’t attend Santa won’t give you any presents at your Christmas in July Dance.
Our recreation has managed to survive discrimination, but has lost many dancers to it. For just a moment, let’s look at a few areas where discrimination occurs most frequently.

1. Beginner dancers: we have all been there, because no one was born with the ability to square dance. But how often have you seen people refuse to dance with beginners, or dance with them so grudgingly that it shows? Some people lose sight of the fact that once upon a time they were pulled through a square until they learned. If we want to perpetuate our recreation, we can only do it by having a continual stream of beginners. The same goes for beginner callers we will lose for various reasons. Is it not worth while to work with beginner dancers and callers? I feel it is and if you will think about it, I believe you will agree with me.

2. Age differences: I have seen people openly rude to older dancers and to teen and sub-teen dancers. For the first, I hope I am still able to square dance in my twilight years and hope the younger people will dance with me then, because I cannot do it by myself. As for the younger dancers, in this day of hippies, yippies, protest, dope, and you name it, I am proud to see a segment of the youth interested in a wholesome and historic recreation. We have traveled with teen groups and find them much better behaved than their adult counterparts. So, if we can be proud of our square dancing youth, then let’s tell them and show them.

3. Ethnic groups: Houston does not have many dancers belonging to ethnic groups, but we do have some. Our nation is attempting to ease strained relations that have existed for many, many years. I believe square dancers have the same obligations. Let’s look at each other as square dancers, not as ethnic group members.

4. Club cliques: How many clubs have closed their doors or split because of more than one distinct group within the club that could not agree with another? As I see it, a club is a group of square dancers dancing together for mutual fun and enjoyment. If a person no longer finds it fun and enjoyable, it would be better for him, or her to find a club more to their liking than to organize a few other people and attack the rest of the club. A dancer’s responsibility to his club is to support it. In a close decision we have to go along with the majority. We should try to do this with a smile.

There are other discriminations that rear their ugly heads occasionally, but I believe by now you see the point I am trying to make.
50th Colorado State Square Dance Festival
“County Fair Days”
June 10-11, 2005 • Island Grove Regional Park • Greeley, Colorado
www.squaredancing.com/neasdc/ click on Festival Information

2005 is time to celebrate in Colorado! We will celebrate our 50th Colorado State Festival, “County Fair Days” in Greeley, Colorado. Hundreds of dancers throughout Colorado, surrounding states and across the country are planning ahead and registering for a great time in Northeast Colorado. Island Grove Regional Park features first class facilities with three large adjacent air-conditioned buildings, plentiful RV parking with limited hook-ups, and an outdoor picnic pavilion all in a gorgeous park setting. The featured Caller is Doug Davis from Sparks, Nevada and the featured Cuer is Ron and Mary Noble from Oregon and Yuma, Arizona. Together with over 20 Colorado Callers and Cuers they will provide you with an excellent dancing experience. There will be eleven hours of programmed Square Dancing activities scheduled in three halls at Mainstream, Plus and Advanced levels and eleven hours of programmed Round Dancing activities, Phase 2-5, scheduled in two halls.

Registration will open on Friday. A casual Mainstream Welcome Dance will be held from 2:00-4:00pm. A Friendship March and Opening Ceremonies will kick off the Festival at 7:00pm Dance the night away at all levels from 7:30-10:30pm.

Saturday morning activities will start with a Pancake Breakfast in the pavilion at 7:30am followed by an Education Seminar, Mainstream Singing Call Dance and Workshops. The “County Fair Days” Carnival will open at 11:00am at the picnic pavilion. The County Fair Parade will step out at 12:00 noon. Saturday afternoon will showcase Square and Round Dance Workshops, Sewing and Craft Booths and outdoor Mainstream Dancing at the pavilion. A Western Bar-B-Que will be served at 4:30pm followed by the Parade of Councils, Closing Ceremonies and exhibitions starting at 6:15pm. Dancing will be from 7:30-10:30pm. A free cooling Ice Cream Social and 50’s After Party will conclude our 50th celebration starting at 10:30pm. Proper square dance attire is required at all festival dance functions. Special dangles will be available.

“Sunday at the Park” will put the finishing exclamation point on our festivities! It will be held Sunday June 12 at the picnic pavilion from 9:00-12:30pm. We will have an Old Time Church service followed by an all Gospel Singing Call Trail Out Dance with Rounds topped off with a delicious catered Fried Chicken and Apple Pie picnic lunch.

Greeley, Colorado is located along the Front Range of the Rockies on US Hwy 85, 50 miles North of Denver and I70, 50 miles South of Cheyenne, Wyoming and I80 and 20 miles East of I25. Tourist attractions include Centennial Village and the Poudre River Trail both located in Island Grove Regional Park. Estes Park, Colorado and Rocky Mountain National Park are just 50 miles West of Greeley.

Visit our Web Site, print out a registration form and sign up today for the 50th Colorado State Square Dance Festival, June 10 and 11, 2005 and all the special activities. Come visit us! It's time to renew old acquaintances and meet new friends!

Tom and Sue Nelson, Festival Chairman
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. The name of the Association/Federation must be printed on the flyer to receive the free listing.

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

NATIONAL CONVENTIONS (U.S.A.)

National Square Square Dance Conv.
June 22-25, 2005 – Portland, OR
June 21-24, 2006 – San Antonio, TX
June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:
July 1-4, 2005 – Santa Clara, CA
June 30 - July 3, 2006 – Anaheim, CA
May 25-27, 2007 – Denver, CO
July 3-6, 2008 – Cleveland, OH

MARCH 2005

4-5 INDIANA – Spring Extravaganza, Hamilton County 4-H Grounds, Noblesville; Jim and Lue Lewis 317-896-3138; David and Patti Woods 765-734-1597

25-26 CALIFORNIA – 37th Annual Redding Square Dance Jamboree (Swing Into Spring), Redding Convention Center, Redding; Sally and Dave Capp, 530-365-3411, saldav@access4less.net; Bob and Adeline Longnecker, 530-221-3555, addbob50@aol.com

APRIL 2005

1-3 CALIFORNIA – Spring Jamboree, Amador County Fairgrounds, Highway 49, Plymouth; Walt and Donna 209-295-3566

2 CALIFORNIA – Concord Stompers 50th Anniversary, Shadelands Auditorium, Walnut Creek (Concord); Jerry/Nancy Matlin, 925-682-8280; nancy@fashionimages.com.

8-9 IOWA – 43rd Iowa State Square & Round Dance Convention, River Center, Davenport; Jim and Linda Kuhle, 183 38th Ave., East Moline, IL 61244; 309-755-6899

8-9 MISSOURI – 57th Annual Jamboree, St. Ann Community Center, #1 Community Center Drive, St. Ann; Art and Wanda Kruse, 314-822-1826; wanda50@earthlink.net

15-16 KANSAS – South Central Kansas Square and Round Dance Festival, Cessna Activity Center, 2744 S. Geo. Washington Blvd, Wichita; David and Charlotte Stone, 3510 So. Hiram, Wichita, KS, 67217; 316-942-6852; stonedavidc@juno.com

16 NOVA SCOTIA – Scotia Dancers Spring Fling 05, Sackville Heights Community Centre, Lower Sackville;
Don and Carol Scott 865-5780

22 NOVA SCOTIA — West Kings Twirlers IWK Benefit Dance, Kingston Elementary School

22-23 VERMONT — 47th New England/Vermont Square and Round Dance Convention, various Battleboro Schools and Community Buildings, Steve and Janet Allen, 59 Taylor Hill Road, Brookfield, VT 05036; 802-276-3433; www.nesrdc.org

23 MISSOURI — Spring Fling 2005, Mills Center, Lebanon; Don and Luann Morrow, 301 Davis St., Lebanon, MO 65536

23 NOVA SCOTIA — Lahave River Ramblers Friendship Dance, Michelin Social Club, Logan Rd., Bridgewater

29-30 NORTH DAKOTA — 53rd Annual North Dakota Square and Round Dance Convention (It’s Worth the Drive in 2005), Linton Public School, Linton; Richard and Esther Lang, 7945 39th Ave. SE, Wishek, ND 58495; 701-462-3239; relang@bektel.com

29-MAY 1 NEW MEXICO — 25th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins NE, Albuquerque; Kathi Raver, 505-286-9000, raver@aps.edu

30 NOVA SCOTIA — Fun Time Rounds & In The Pink Dancers Parade of Rounds, LeBrun Centre, Bedford

MAY 2005

5-7 ONTARIO CANADA — 44th Annual Int’l Square & Round Dance Convention, St. Catharines, Ontario, Canada; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; 905-875-0268; budge@sympatico.ca

6-7 KENTUCKY/OHIO — 45th Buckeye Dance Convention (sponsored by Southwestern Ohio Square Dancers Federation), One W. RiverCenter Blvd., Covington, KY; Ron & Emily Henry, 513-471-3617; emilyh@goodnews.net

6-8 NEVADA — 58th Silver State Square and Round Dance Festival, Reno; Silver State, C/O Pam Jenefsky, P.O. Box 2716, Reno, NV 89505; 775-853-9287

7 NOVA SCOTIA — Berwick Belles ‘N Beaus May Flower Dance, Berwick Recreation Centre

12 — WISCONSIN — Green Bay Square Dance Club’s 60th Anniversary, Wertel’s Tap, 2545 Manitowoc Rd., Green Bay; Vi Peeters 920-336-8345; Dee Denis 920-863-6141; Ethel Mileski 920-468-1651; 2444 Morning

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American Square Dance, April 2005
Star Trail, Green Bay, WI 54302; mileski@prodigy.net

13-14 MICHIGAN – Memories In May Square and Round Dance Weekend, Pansophia Academy, 52 Abbott Ave., Coldwater; Sandy McIntire 734-728-3005; George Ferguson 734-890-1275

14 NOVA SCOTIA – Coordinators Sail Into Summer, North Woodside Community Centre, Dartmouth

19-22 KENTUCKY – 45th Derby City Festival, Kentucky Fair, Expo Ctr. and Canterbury Room at Executive Inn, Louisville; John and Sherri Lawrence, jlawrensr@insightbb.com; 502-429-6956

20-22 MICHIGAN – 50th Spring Fling, St. Francis High School, 123 East 11th Street, Traverse City; Ron and Sue Hensel, 4375 S. Rainbow Ct., Williamsburg, MI 49690; 231-938-1985; ronsue@netonecom.net

21 VERMONT – 29th Annual Square & Round Dance Convention, Barre Town School, Barre; Warren Johnston, PO Box 1039, Lyndonville, VT 05851; 802-626-9748; PapaFrito@USADatanet.net

21 NEW YORK – Spring Fling Square & Round Dance, Amherst Community Church, 77 Washington Hwy., Snyder; Jerry 716-876-6626; geeel@buffalo.com

26 NOVA SCOTIA – Dice Hill Squares Mulberry Dance, Ardoise Community Hall, Hants County; Bob and Inge Ruohonieni 757-3884; bobruoho@sympatico.ca

27-29 FLORIDA – “Get On Board” 51st Florida State Square Dance Convention, Lakeland Civic Center, Lakeland; Jack and Kathy McKinney email JacknKathy1@wmconnect.com; 904-249-3224

JUNE 2005

9-11 IDAHO – 41st Annual Idaho State Square & Round Dance Festival, West Minico Middle School, Paul; Jerry and Eleanor Washburn, 2451 Stadium Blvd., Twin Falls, ID 83301; jtwash@rmci.net; 208-733-1792

10 TEXAS – 43rd Annual TSFSRD, Amarillo Civic Center, Amarillo; www.top-tex.org

10-12 MINNESOTA – Minnesota State Square and Round Convention, Convention Center, Rochester; Mary McFarland, P.O. Box 5963, Rochester, MN 55903; marylmcfarland@aol.com; 507-285-5596

10-12 COLORADO – 50th Colorado State Square Dance Festival, “County Fair Days”, Island Grove Regional Park, Greeley; Tom and Sue Nelson 970-352-6850; tsnelsonsrd@comcast.net

22-25 OREGON – All Trails Lead To Oregon, 54th National Square Dance Convention, Portland; 54th National Square Dance Convention, P.O. Box 1539, Rainier, OR 97048; www.54nsdc.com

17-18 WASHINGTON STATE – 54th Washington State Square & Folk Dance Festival, King County Fairgrounds, Enumclaw; Carol Thompson, 4250 Shoshone St. W, Tacoma, WA 98466; NelsHolt@aol.com; 253-564-0922

17-19 CANADA – 49th Annual South Cariboo Square Dance, Lac La Hache Community Hall (17th and 19th), 100 Mile House Jr. Secondary School (18th); 250-395-2865; babbs@bcinternet.net

30-July 3 ALASKA – 39th Alaska State Square & Round Dance Festival, Anchorage Square & Round Dance Center, 432 E. Harvard Ave., Anchor-
JULY 2005

1-4 CALIFORNIA - Star Thru the Silicon Galaxy, the 22nd Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Santa Clara Marriott, Santa Clara; infol@SiliconGalaxy.org; www.silicongalaxy.org; Star Thru the Silicon Galaxy, PO Box 1941, Mountain View, CA 94042-1941.

5-9 ALASKA - Northern Lights Caller School, Fairbanks; 907-479-4522; email ivmudd@att.net; www.fairnet.org/agencies/dance/nlcs.html.

8-9 ILLINOIS - Midsummer Mania, Hinsdale Community House, 415 West Eighth Street, Hinsdale; Jim and Lauren 630-941-1960; Ed and Nancy 6 3 0 - 8 3 4 - 0 2 7 4 ; www.midsommermania.com; maniac@midsummermania.com.

8-10 GERMANY - 7th International Plus, Advanced and Challenge Convention, Barnstedt, Germany (just north of Hamburg).

14-16 MARYLAND - Star Spangled Banner Festival, Hunt Valley; 410-751-5491; ebs@infionline.net.

15 NOVA SCOTIA - Four Season Squares hosting the Fifth Annual Cherry Carnival Kick-Off Square Dance, Bear River Fire Hall, Bear River.

17-22 CALIFORNIA - California Caller College, Clovis; Frank Lescrinier, 909-229-3031; Frank253@hotmail.com; Frank253.tripod.com.

AUGUST 2005

5-6 NOVA SCOTIA - South Shore Festival '05, “Keep It Alive In '05”, Nova Scotia Community College, Burridge Campus, Yarmouth.

12-13 PENNSYLVANIA - Pennsylvania Square & Round Dance Federation Convention, Radisson Penn Harris Hotel, Camp Hill; Bob & Ellen Williams, 2159 Palomino Dr., Warrington, PA 18976-2171; 215-343-2969; bob-ellen@juno.com;members.tripod.com/pasquaredance.org.


26-27 ILLINOIS - The Crossroads Outing Weekend, Thelma Keller Convention Center, 1103 Avenue of Mid America off Exit 160 Keller Drive, Effingham; Bill and Betty Letson, 4103 John Adams Rd., Lafayette, IN 47909; 765-474-6801.

SEPTEMBER 2005


30-Oct. 1 TENNESSEE - Advanced Allemande, Henry Horton State Park, 4201 Nashville Hwy., Chapel Hill; Darryl McMillan, PO Box 5336, Decatur, AL 35601; 256-227-0908; dmcmillan@aol.com.

OCTOBER 2005

6-9 NEW HAMPSHIRE - Northeast Callers School, Mill-a-round Dance Center; Ken Ritucci 413-734-0591; KenRitucci@aol.com.
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