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**Thursday, November 7, 2002**

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From The Mail Room .......................... 5
Editorial ........................................ 6
Peek Into a Cuer's Record Case ........... 8
Peek Into a Caller's Record Case ........... 9
Square-Up ....................................... 10
On The Record - Squares .................... 11
Corben's Jargon ................................ 15
CD's ............................................. 15
American Callers' Assoc. Viewpoints ..... 17
How Do You Keep 'Em, Once You Get 'Em? 21
Easy Level ...................................... 25
Creative Choreography ....................... 30
The Koreo Korner .............................. 33
Fourscorey .................................. 34
Rovin' Corner ................................ 35
Notes In A Nutshell ........................... 37
This & That Squares .......................... 38
On The Record - Rounds .................... 39
Square Dance Music .......................... 43
Cue Tips ....................................... 44
All Things Considered ................. 46
2005 Square Dance Directory Available .. 47
The Country Line .............................. 48
Callerlab Viewpoints ......................... 51
Is 20 Or 30 Weeks Too Much? ............ 53
Round Dance Pulse Poll ................. 56
Point Of Order ............................... 58
54th National Square Dance Convention .... 60
What's Ahead ................................ 62
Classifieds ................................... 66
Advertiser Index ......................... 69
To the Editor:

Overall, square dancing seems to be declining in membership. I live in Omaha and here we have seen the number of clubs in our city decline substantially in the last few years. My guess is that the same trend applies on a national basis.

Most of the square dancers in Omaha clubs are at least in their 50s; many are in their 60s; and there are many even older than that.

I have a proposal for square dancers to consider. For the most part our most popular kind of dance music is country music. We need to attract younger dancers. We need people in their 40s and 50s and even younger if square dancing is to grow and survive.

Here is a suggestion. Perhaps we should change the main music from country music to rock and roll music. There is at least one caller who uses rock and roll and he is quite successful and the beat is danceable. If rock and roll were the dominant music we should appeal to whole new generation of square dancers. Perhaps it would give square dancing a whole new image.

I cannot guarantee that it will work, but I make the suggestion and perhaps those in CALLERLAB and other square dance leaders should consider changing our music.

Please think about it.

Ralph Ekwall

Hi ASD,

I am a big-time round dancer, and I love to see anything “round dancey” in ASD. I also square dance, but at the Challenge level, so a lot of the articles are dealing with classes and new students, and I don’t read those as excited as I should be.

I was glad you added the column “Peek Into a Cuer’s Record Case,” because I love to read about different cuers’ backgrounds, but the column does not ever talk about what records/dances they have in their “record case.” I suggest, in addition to the personal background of the cuers, the column include perhaps their favorites dances they like to cue or what dances they are teaching in their classes currently, etc. Include the name of dance, what rhythm, what phase, and who the choreographers are.

Keep this column – it’s excellent!

Anita J. Froehlich

I will see what I can do about putting some songs with their cuers in the Cuer Steal a Peek column. — Randy Boyd, Editor
Square Dancing is a full contact sport! Regardless of your dancing experience, regardless of years of experience, regardless of dancing skill level, Square Dancing is a full contact sport. One of the first things we learn in Square Dancing is "yellow rock", a friendly hug, a greeting to show fellowship on the dance floor. The other thing we are, or should be taught is to take hands. The old commercial on radio and television used to say, "Reach out and touch someone." Nothing could be truer in Square Dancing. Reach out and touch someone. In researching this editorial, I looked through several magazines we have on file, Danny Robinson’s "The Square Dance Bulletin", "The American Square Dancer", "The Barn Owl", and several others. I found one article by Jerry Reed, and two from Ed Foot in his columns on advanced and challenge dancing on the importance of taking hands after each call. I wonder why something so important to dancing is
so often ignored. Consider, taking hands after the completion of a call keeps the square smaller, makes for smoother dancing and leads to fewer breakdowns. How many times have you seen a square go from a line formation to a column formation and the columns are so far apart the dancers couldn’t even reach each other? By sliding together and touching hands the square stays smaller, dancing is easier and you can keep time to the music. In lines or ocean waves if you only have one hand joined you are an end, two you are a center. Touching hands allows you to establish position. Touching hands allows us to keep a tight square letting slower dancers achieve proper position. Touching hands should be done on the completion of a call even if you are going into another call. This can be accomplished even if you only brush hands passing from one formation to another. Remember the old combination call that used to be common, “half tag, trade and roll”? How many times does the dancer have difficulty because they do not know with whom to trade? Half tag, take hands, you now have a partner and it is easy to trade and roll. In this article I keep mentioning touching hands. I do not say grab or squeeze hands. Men and ladies, keep your thumb along side your hand. Forearm contact will be easier and hand holds will be more pleasant if there is no grabbing, grasping or squeezing. The song goes, “Hands, touching hands, reaching out touching you...” The next time you square up, reach out and touch someone.
Tim learned square and round dancing in 1973 while still a college student in California. The Army sent Tim to Germany where in 1976 he began to cue and teach round dancing. He has been a club cuer/teacher in Texas (1980), Georgia (1983) and finally Virginia (since 1987). Nana began square and round dancing in 1990 and quickly became an accomplished dancer. Tim and Nana met at a Dallas, Texas round dance club in 1994 and were married in 1996. Tim and Nana now teach round dancing at their clubs in Fredericksburg, Virginia and in Alexandria, Virginia. They have cued at special events all across the Eastern United States and in 2004-2005 will be featured at events in California, Colorado, and Texas. They have participated in every U.S. National Convention and Virginia State Convention since 1995. They have even taught internationally at events in Australia and Canada. They have served on the Roundalab Board of Directors since 2000 and will serve till 2006.

They have been Presidents of the Round Dance Teachers Association of the Greater Washington DC Area twice, most recently 2002-2004. Tim and Nana’s choreography includes the phase V “Playful Rumba” and the phase V mixed rhythm “Only Time”. Tim and Nana are known for their energetic and playful cueing and teaching as well as their stylish dancing. They believe that “When you dance, do it with feeling, be playful and smile”. 

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Jerry Junck began square dancing in 1965. He started calling a year later, while still in high school. For the next 20 years, he was the club caller for a number of clubs in northeast Nebraska and traveled as much as his farming operation would allow. The spring of 1986 brought with it the decision to devote full time to calling square dances.

An accredited member of CALLERLAB since 1976, Jerry has served as chairman of both the Rural Area Considerations Committee and the CALLERLAB Foundation. He was a member of the Board of Governors for twelve years, having served on the Executive Committee six of those years. He made the decision to retire from the Board in 2004. He was Chairman of the organization for two years in 1997 and 1998.

Jerry firmly believes in the development of new callers and the continuing education of established callers. He is co-author of a new book on choreography called, "Standard Choreography." Designed with the newer caller in mind, it provides examples of danceable choreography from standard formations to assist in teaching new dancers. As an accredited CALLERLAB coach, Jerry conducts caller schools and seminars around the country and is a permanent staff member of the Heart Of America Caller’s School held in Lincoln, Nebraska each summer.

During the winter months, Jerry and his wife, Sharon, make their home in Mesa, Arizona where he is the resident caller for the Mesa Spirit and Monte Vista resort parks. While there, he maintains a complete program of square dancing from Beginners through A-2.

Jerry records for Chinook Records and has been the featured caller at many festivals and weekends around the country. Traveling extensively during the summer months, he thoroughly enjoys the traveling side of calling and the many friends he has made throughout the activity. He takes special pride in calling smooth, flowing choreography with the basic philosophy that...“SQUARE DANCING SHOULD BE FUN.”

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Square Up this month with the 53rd National Convention in Portland, Oregon. There’s no better way to start your summer square dancing travels than with the National Convention. The National Conventions is one of our favorite square dance events of the year. The convention gives us a chance to visit and discover different areas of the United States. It’s a time we meet and visit some of the square dancing clubs, the dancers, the callers in that area.

It is a special time to meet old friends, who we only get to see once a year and a time to make new friends. It is a time that John and I have the pleasure of dancing with our friends. We have a chance to meet our subscribers who subscribe to John’s Notes...What a thrill to finally put a face with a name that we see monthly when sending out the Notes. A wonderful chance to get comments and new ideas. We enjoy the Parade of States and the largest fashion show that features square dance apparel.

Our first National was back in 1971 in New Orleans. We had all five children tagging along and what an impression they received from such a wonderful city. From that Convention all of us have enjoyed many other wonderful cities of the US along with learning different cultures and getting to travel around the US became a great summer event. Today our grandchildren enjoy traveling with us to the different areas of the US and foreign countries, where they enjoy meeting square dancers and learning about the different cultures and history of the area.

The National Convention is a time of coming together of dancers, callers, cuers, contra prompters, clogging, lines and country western instructors and all square dance organizations from around the world to share their common interest “dancing”. So many ideas shared and discussed by so many. It is quality time for all to give reports on their accomplishments during the year and their goals for the coming year. A vast number of leaders from all organizations come giving of their time and talents in hopes of increasing their knowledge on how to make our activity bigger and better.

We enjoy participating in the panels and educational sessions and having the opportunity of attending the numerous panels on a wide variety of various subjects that are available each day of the convention. From some of the educational panels and the other various panels we have found the greatest concern today is the steady decline of the number of dancers around the world. The questions and concern that are discusses each year are:

1. Are our advertising strategies put to the best advantages?
2. How do we get new dancers and how do we keep them?

Continued on next page
Vinyl Releases

**Livin’ On Love (Hi Hat HH5263)**

Masaru Wada

A recent country hit. A mix of keyboard, strings, guitar and gentle percussion. Also available on CD in 3 keys. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.*

**California Dreamin’ (ESP 1088)**

Elmer Sheffield

A gentle relaxer in a mix of an electronic keyboard, and guitar with just enough percussion. Vocals on the tag lines. *Hds (Sds) Promenade Half, Square Thru, Right Hand Star Halfway, As Couples Veer Left, Couples Circulate, Half Tag, Trade, Roll, Swing Corner, Promenade.*

**Baby Blue (Global Music GMP 124)**

Doug Bennett

Piano, steel, guitar and light percussion in a smooth relaxer. Key change in the closer. Signature Global music. *Hds (Sds) Promenade Half, Square Thru, Right Hand Star, Hds (Sds) Star left Halfway, Swing Corner, Promenade.*

**Bill Bailey (Tarheel TAR 141)**

Hal Dodson

A Dixieland mix of this oldie from a piano, steel, trumpet, trombone, guitar and drums. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Boys Cross Fold, Swing Corner, Promenade.*

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3. How to lessen the number of weeks it takes to teach.
4. The dreaded “Mainstream” labeling of dancers.
5. The alarming number of clubs folding.

These are not new concerns or questions. Many good ideas came from these Panels and Educational seminars that may work in your area, but will require many hours donated by those that are willing to give of their time, money and talents to see our activity grow.

We hope everyone will have or take an opportunity to travel and attend at least one National Convention. Mark your calendar for June 22-25, 2005 for Portland Oregon or June 21-24, 2006 for San Antonio, Texas, June 2007 for Charlotte, North Carolina, June 2008 Wichita, Kansas.

Wherever you travels take you during this year, we hope you find a place to dance and the opportunity to square up and develop a new friendship.
Slip Sliding Away (Royal RYL 144)  
Jerry Story
Relax the dancers with this gentle mix from a steel, fiddle, guitar, bass, piano and drums. Standard Ferris Wheel Figure.

Catch A Falling Star (Sting Sir 341)  
Cherish and Paul Bristow
A bright upbeat tune. Electronic keyboard, strings, horns and percussion. This one will light up your dancers. Vocals on the instrumental side. Key change at the middle break and closer. Hds (Sds) Promenade Half, Half Square Thru, Right Hand Star, Hds (Sds) Star left Full Turn, Tch 1-1/4 Scoot Back, Swing Corner, Promenade.

Sweet Country Music (Royal RYL 244)  
Tony Oxendine
Energy for this music mix comes from a harmonica, guitar, piano, fiddle and bass. This one will have the toes tappin’ and hands clappin’. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, Star Thru, Square Thru 3, Swing Corner, Promenade.

Lord Of The Dance (Sting Sir 806)  
James Wyatt
A Gospel flavor from a flute, keyboard, fiddle and bass with just enough percussion. An uplifting tune. Signature Sting music. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

Drunken Sailor (Seven C’s 213)  
David Cox
A fiddle and guitar with modern electronics and a good solid beat. Short drum solo in the middle break. A haunting sound. Available on MP3 and CD. The CD has a harmony track. Hds (Sds) Separate Around One and Make A Line, R & L Thru, Pass the Ocean, Girls Trade, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Sweep 1/4, Half Sashay, Swing Corner, Promenade.

Square Dance Tonight (MacGregor MAC 2452)  
Wayne West
An accordian lead with a guitar, piano and drums. A peppy tune. Also available on CD recorded in 3 keys. Hds Promenade Half, Tch 1/4, Boys Run, R & L Thru, Veer Left, Veer Right, Trade By, Tch 1/4, Scoot Back, Swing Corner, Promenade.

Hello My Baby (Blue Star BS 2507)  
Al Stevens
Add some zip to your dance with this rag time sound with some interesting percussion sounds. Available on CD. Hds Tch 1/4, Boys Run, Box the Gnat, Swing Thru, Girls Trade, Girls Run, Ferris Wheel, Swing Thru, Scoot Back, Swing Corner, Promenade.

Redneck Girl (Desert D 103)  
Scott Zinser
A cover of a recent country hit. A driving rhythm from a guitar, steel, electronic keyboard and drums. Some good harmony spots. Available on CD recorded in 3 keys. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

12
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I Forgot To Remember To Forget (Black Productions BHP 0013) Bill Odam
A relaxer featuring a keyboard, guitar, bass and drums. Available on CD. Standard Ferris Wheel Figure.

Hot Stuff (Desert Gold DGR 019) Tim Marriner
Add some zest to your dance with this energetic modern electronic sound. Available on MP3 and CD. CD is recorded in 3 keys. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2 X’s, Slide Thru, Promenade.

Suzie (MacGregor MAC 2451) Fred Beem
A cover of an oldie. Accordian lead with a bass. Available on CD recorded in 3 keys. Hd (Sd) Ladies Chain, Rollaway, Star Thru, Circle To A Line, Slide Thru, Square Thru 3, Allemande Left, Walk By One, Swing, Promenade. (RH Progression)

Marching Through Georgia (Pioneer PIO 6008) Brian Hotchkies
An oldie from traditional days with a modern figure. Banjo, fiddle, bass, keyboard and a solid drum beat. Available on CD. Hds (Sds) Reverse Promenade Just 1/4, Sds (Hds) R & L Thru, Pass Thru, Swing Thru, Boys Trade, Boys Run, Bend the Line, Star Thru, Square Thru 3, Swing Corner, Promenade.

American Square Dance, June 2005 13
Twilight Time (Platinum PLM 221)  
Tim Marriner  
50's swing from a steel, guitar, sax, bass and percussion. Available on CD recorded in 3 keys. Hds (Sds) Promenade Half, Lead Right, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Reverse Flutterwheel, Pass Thru, Swing Corner, Promenade.

Yellow Bird (Token Records TKR 020)  
Pauline Tucker  

Light At The River (Solid Gold SG 507) Bob Asp, Noah and Nathan Siegmann  
Uptempo Gospel style in a mix from a banjo, fiddle, guitar, bass and percussion. Available on CD with a harmony track and MP3. Standard Ferris Wheel Figure.

Vinyl Hoedowns

Pretty Lady II / Working For The Money (Blue Star 2506)  
Pretty Lady II features a busy fiddle, bass, guitar and an easy drum track. Working For The Money is a modern electronic sound. Use it for variety. Available on CD with extended tracks.

Tracy’s Hoedown / Brian’s Hoedown (Square Tunes ST 2004)  
Tracy’s Hoedown features a rolling banjo with a strong bass, drums and fiddle. Brian’s Hoedown has a fiddle lead in the traditional style with a bass and drums. Available on CD with each song recorded in 3 keys.

Home Brew / Moon Shine (Fine Tunes FT 126)  
Home Brew is an electronic sound featuring a banjo, keyboard, bass and percussion. Moonshine has a heavy bass beat, lots of rhythm with an occasional keyboard. Check ‘em out. Available on MP3.
CD's

Summertime (Blue Star BS 2463 CD) Ken Bower
A bright contemporary sound of an oldie. A tune that will bring smiles and set the toes tapping. Hds (Sds) Square Thru, Swing Thru, Girls Circulate, Boys Trade, Boys Run, Bend the Line, R & L Thru, Star Thru, Pass Thru, Swing Corner, Promenade.

Rainy Day People / Tulsa (Dance Ranch CR 1051) Scott Bennet
Rainy Day People has a bright contemporary sound with just enough percussion. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back 2 X’s, Swing corner, Promenade. Tulsa has lots of rhythm from a fiddle, guitar, steel and drums. Scott calls interesting Mainstream on the vocal track.

Back In Baby's Arms (C Bar C CBC 8803) David Cox

Beach At Waikiki / Wheels (Dance Ranch DR 1052) Buddy Weaver
Beach At Waikiki is an electronic keyboard arrangement with percussion in this 1915 composition. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2 X’s, Star Thru, Promenade. Wheels features a keyboard with rolling percussion. Buddy calls plus on the vocal track.

Sea Cruise (Seven C's 7CS 118) Paul Bristow
Lots of energy from a sax, piano, bass, banjo, horns and drums. Available on MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Dixie Style OW, Boys Cross Fold, Swing Corner, Promenade.

You Call Everybody Darling / Mess Around (Dance Ranch DR 1049) Buddy Weaver
You Call Everybody Darling - Shades of ragtime with a guitar, banjo, clarinet, bass, xylophone and drums in a good mix. This one will get the dancers moving. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star left Full Turn, Slide Thru, Square Thru 3, Swing Corner, Promenade.

Corben’s Jargon
Comical Quotes From Our Cartoonist
“If your set ever breaks down, never blame the caller or your partner. Blame your corner, you don’t have to go home with them.”

American Square Dance, June 2005
Mess Around is a contemporary sound with horns, keyboard, bass and drums. Buddy calls Mainstream on the vocal track.

**Folsom Prison Blues (Rawhide RWHCD 911) Dale McClary**

A cover of an old Johnny Cash hit. A bright electronic sound that will get the dancers moving. Hds Promenade Half, R & L Thru, Square Thru, Tch 1/4, Scoot Back, Boys Fold, Girls Turn Thru, Swing Corner, Promenade. For the Karaoke and round dance release order RWHCD 820. The round dance is by Mike and Michelle Seurer.

**Sundown (Mesa Apache Productions MAP 106)**

A good solid beat from a keyboard, guitar, bass and drums. Use it also for patter. Mike Sikorsky calls the first vocal track. Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru, Flutterwheel, Double Pass Thru, Leaders Trade, 8 Chain 2, Tch 1/4, Scoot Back, Swing Corner, Promenade. There are also singing call tracks by Buddy Weaver and Francois Lamoureux. There are two A-2 tracks by Buddy Weaver and Mike Sikorsky.

### CD Hoedowns

**Lani / So Neat (Blue Star BS 2464)**

Lani is a rhythm hoedown with horns, guitar and a good solid beat. So Neat is a contemporary sound with a good beat. Both useable. Both have extended tracks.

**Mountain Magic / Alli’s Gatorman (Cross Country CC 135)**

Mountain Magic has an uptempo electronic keyboard lead with a bass for rhythm. Alli’s Gatorman also features an electronic keyboard with percussion. There is a hi and lo track for each tune and a calling sample for each by Jack Berg.


Country H/D 2005 has an electronic keyboard with a drum and banjo. Country H/D 2105 is an electronic alternative sound. There is a hi and lo track for each tune with a calling sample for each by Jack Berg.

Lots of music this month. The producers are gearing up for the Nationals. Check them out on your tape service. Until next month have FUN calling and dancing.

Recordings reviewed are supplied by

**Hanhurst’s Tape & Record Service 800-445-7398**
In marketing (as a discipline and art) a concept called the Product Life Cycle exists and attempts to provide a way for a company to trace the stages of a product or service acceptance from its introduction (birth) to its decline (death). A product or service passes through four major stages: introduction, growth, maturity and decline. The time a product or service spends in any one stage of the life cycle may vary dramatically. The most successful products (services) normally proceed through the introduction and growth stages and stay in the maturity stage for decades. The positioning of a product in the life cycle can help leaders/managers forecast the future and create appropriate strategies to either keep it in the mature stage or return the product to the mature stage.

If we look at Modern Square Dancing, one might argue that its Introduction Stage was in the barn dances. Everyone learned a few movements and spent the evening dancing and had great times.

It can be further argued that the Growth Stage of Modern Square Dancing began in the 1950s with the Basic 50 movements and the Extended 75 Basic movements. During this time new clubs were formed throughout the nation extending well up into the early 1970s. Around the same time Modern Square Dancing was introduced in many foreign countries like Australia, New Zealand, Germany, Spain, Great Britain, Italy, Japan, Korea, Okinawa, and Taiwan.

The Mature Stage appears to extend from the middle 1970s to the middle 1980s. During this period clubs flourished, the extended basic 75 movements were declared to be Mainstream Dancing. Additional Levels of Plus, Advance, and Challenge Dancing added a great expansion to the dance programs. At the same time it required student dancers to take the beginners lessons for approximately eight months before being accepted as a mainstream dancer. At the same time square dancers were asked to dance for an additional year before taking the plus level lessons. Somewhere during this period the Plus Level evolved into the true "Mainstream Level." Square Dance clubs were then separated by levels and placed in competitive positions for dancers. Many mainstream level clubs lost large portions of their member to the plus level clubs while the new member
recruiting rate declined.

Somewhere in the 1980s Modern Square Dancing moved into the tragic Decline Stage in the Square Dancing Life Cycle. Many mainstream clubs were reduced in membership and others closed down. Many square dancers left the square dance activity, and the effervescence and energy level of clubs to recruit new dancers dissipated. This appears to be where Modern Square Dancing is today. In our area, mainstream clubs are now attempting to stay alive by offering plus level dancing every third tip. This may or may not work, as the Mainstream Dancers will be pressured to learn the plus or sit out a large portion of each dance. It might also be argued that if we do not keep the square dancers time occupied, they will feel left out and become bored and disenfranchised and vote with their feet by leaving the activity. This may be the case today as is evidenced by a general decline in the square dance lessons recruiting numbers as well a high dancer departure rate from Modern Square Dancing.

The implications of the Product Life Cycle might encourage square dance leaders to recognize that there are several marketing strategies the leadership can and might do to return modern square dancing to the Maturity Stage and sustain it or even expand the activity back into the Growth Stage.

In the 1970s Modern Square Dancing was expanding by leaps and bounds, and new dance levels were added to challenge the ever-increasing number of student and recently graduated dancers. Perhaps not enough attention was paid to the expanding drop out rate both in the clubs and in the extended one-year mainstream lessons. In the 1960s club visitations from one club to a neighboring club were very popular. These visitations decreased significantly during the Decline Stage. Clubs went from equal friendships to separated and polarized competitors. On some occasions mainstream clubs were not only robbed of their dancers by the plus clubs but were considered less than equal to the plus clubs. A fun set of mainstream lessons went from four to six months up to two years of lessons and dancing before a dancer felt he or she had “made it.” Many argue that there were many “casualty” dancers left along the way leading to the current Decline Stage. Others argue that the decline in dancers is from external sources such as Cable Televisions and Computer Entertainment, which is valid but not the true culprit.

If we look at the situation from a marketing perspective, there are two possible categories for the decline in the aging and decline in Modern Square Dancing. External: Too many competitive activities for people’s leisure time; and Internal:
the addition of the ingredients in the life of a modern square dancer have become stressful and separatist and too much work for the remaining dancers.

It should also be pointed out that some of the many countries that have adopted Modern Square Dancing are not in the Decline Stage, but are in fact, in the Growth or Mature Stage. The concept of the International Product Life Cycle states that one product may be in Decline Stage in one country and in an explosive Growth Stage in another. The one reality that marketers recognize is that sooner or later the countries with Modern Square Dancing in the Growth Stage will progress through the Mature Stage into the Decline Stage if the problems and systems which caused the first country to slip into the Decline Stage are present in the other countries with Modern Square Dancing in the Growth or Mature Stage.

There are several possible solutions to analyze to attempt to move Modern Square Dancing to the Growth or Mature Stages:

1. Intensive Promotion and Advertising to attempt to reach and recruit new people.
2. Finding new categories of people to participate in Modern Square Dancing.
3. Lower the price / cost of Club Membership and lessons where Modern Square Dancing’s prices are below the competition’s prices for leisure activities.
4. Add new ingredients / activities or eliminating old ingredients from the dancing that cause problems of the decline in Modern Square Dancing.

Today in the new millennium we may be facing a similar situation in Modern Square Dancing that the US Automobile Industry faced during the 1970s. Sales were down as people were buying German and Japanese automobiles. The first reaction of the automobile makers was to increase advertising and sales promotion. It worked for a short time. The second item was to blame the Japanese for exporting too many cars to the US market. That did not work either, as the Japanese cars were better than American cars. The third item was to analyze and look for the problems. In this case the quality of American automobiles was below that of the Japanese and the Germans. It was at this point where the American Automobile Industry improved the quality of the automobiles and sales expanded and continue to expand today.

In Modern Square Dancing it is possible to pour large amounts of money into advertising and promotion. It can be argued that this will be cost prohibitive and will only have a short life span before the newly recruited dancers drop out of the activity. Advertising and Marketing both maintain that no amount of advertising / promotion will make a product / service with a problem successful beyond a very short term. Marketing will not fix a deficient problem or service.

The second approach of identifying new sources of dancers will have a similar result to the first approach. New groups / Churches, Schools, Fraternal Organizations may be good sources but the newly recruited dances will experience the same problem as the first and drop out.

The third approach of lowering the price of square dancing might be a productive approach if Square Danc-
ing was not the least expensive activity in town. To lower the price will reduce the amount of funds that clubs have to operate with and might decrease the number of clubs and cause an exit of callers. This might compound an already troublesome situation.

The fourth approach of eliminating some of the ingredients of the problems in the product or service appears to have the best and most long reaching benefits. This might move Modern Square Dancing from the Decline to the Growth and / or Mature Stage with a new vibrancy in the activity. It appears that a portion of the decline is caused by the “separate but unequal” status of the clubs due to the dance levels. Another reason for the decline may be that new students come to open houses full of energy and enthusiasm and soon learn that they can’t dance with many of their friends for a year or more. Square Dance clubs are forced to run lessons continuously on a non-stop basis causing club membership burnout and all but eliminating club visitations. This has a tendency to tire the members, reduce the fun, provide a good reason for members’ lack of energy in recruiting and increase the withdrawal rate from Square Dancing.

Modern Square Dancing is a wonderful activity, but it has a virus or two that is hurting it badly.

Until the viruses are diagnosed and eliminated, no amount of marketing/advertising/promotion will solve the problem. The dancers who have dropped out and the small size of our mainstream class recruitment have given us a message. We either can ignore it and it will consume us, or we can take action to listen to it and prosper once again. Things must be simplified for the dancers and callers as well. Classes should be reduced in length. Callers could then call more fun dances, and increase club to club visitations. It might be interesting to note that the dancing requirements to become a graduate Plus Level dancer are about the same as the requirements for a Masters Degree in Business Administration. The levels that separate the dancers should be considered divisive and appropriate action should be taken to eliminate these divisive and cumbersome ingredients by culling both the mainstream and plus and combine the residual movements.

Moral of the story: If we keep this outdated and arduous dance program and rigid dress codes, new dancers will not come. If we bond with new dancers with a logical and easily learned dance program and up to date dress code, they will come and bring friends, and they will feel wanted and welcome, and stay a lifetime. Lets hope we learn and fix the dance program.

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

Until next time, Happy Dancing.
How Do You Keep 'Em, Once You Get 'Em?
Part Two of Two Parts
By Pete Wex

Last month we revealed 10 of Do-Pas-O’s “answers” to keep new dancers, after we succeeded in coaxing them to come out and give square dancing a try. We mentioned things the Club does, or doesn’t do, or tries to avoid, in order to be as “user friendly” as possible. The first 10 were particularly accommodating to new dancers. Some of the 10 that follow also help the newer dancer, and others are useful for various stages of experience within the Club.

11.) From the beginning, all our dancers are encouraged to become involved in the activity as a whole, not just our Club’s or our Caller’s events. Our table usually sports at least 50 different sets of fliers for other clubs and their dances, festivals, conventions, etc. We print our own listing of area events suitable for the newer dancer’s stage of readiness, and we announce those events regularly. We know that the more they dance around, the better dancers they will become. The better they become, the more they will enjoy and become addicted to the hobby. And, the more they will appreciate the unique advantages of their own Club and Caller. As the saying goes, “It’s great to travel, but there’s no place like home!”

12.) We “protect” our newer dancers. Whether it’s at regular dances, festivals or conventions, or events such as Lancaster County’s annual Heart Fund Dance, our more experienced dancers square up with and “look out for” our fledglings. Our protective nature is sometimes interpreted as “cliquey”. Quite frankly, the long-term future of our neophytes concerns us a whole lot more than anyone else’s opinions. We will always welcome in any other experienced dancers who enjoy encouraging and helping newcomers. It’s exhilarating and recharges those of us who truly love MWSD when we see each new dancer’s confidence and skills grow; we know that success breeds more success, and we’re probably looking at a future long time dancer. We do begin to let loose a little when we’re convinced they truly understand that the rude, impatient, thoughtless clod who has forgotten what it was like to be a new dancer is the fool, not they.

13.) Historically, according to its constitution, Do-Pas-O was a Plus level club, and a member had to have the skill level of a Plus level Modern Western Square Dancer. We realized that requirement closed the door for mem-

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American Square Dance, June 2005
bership to anyone content to dance the Mainstream program and/or who hadn’t completed Plus classes. It would force dancers to go on before they wanted to, whether prepared or not, or even to quit the Club. That seemed pretty foolish to us. We undertook a thorough, detailed revision of our entire constitution. Among many changes, it now states that membership is open to anyone who has at least a Mainstream MWSD skill level.

Today, some our members dance only as Angels on Monday nights, or choose to go purely (and happily) to Mainstream or New Dancer level dances. Everybody’s content! Everybody’s doing what they want to, and the Club can accommodate more dancers. Our membership grows, and everybody wins!

14.) Directly related to #13, we (officers, Caller and New Dancer Coordinators) monitor the progress of the dancers closely. Ideally, each should experience growth in confidence and skill at a pace appropriate and comfortable for him/her. One thing we try to avoid is dancers moving up faster or higher than their current skills warrant. Letting them get in over their heads can have only bad consequences. They will either become discouraged themselves and quit dancing, or they will alienate and exasperate others to the point that the others lose interest. In either case, MWSD needlessly loses dancers.

By communicating with and guiding the dancers carefully, we try to help them choose the best niche for their skill level. Those not yet ready to move on we encourage instead to come back in September to help us as Angels, while at the same time reinforcing and strengthening their own skills. Those ready to begin Plus lessons we invite to do so, and then monitor their progress at that level. They, too, are encouraged to come back as Angels, to become even more proficient dancers.

15.) The term “New Dancer Coordinator” was introduced in #14. It’s a nonExecutive Committee office we created nearly a decade ago, designed to provide special advocates, mentors, “father confessors” for the new dancers, to be a liaison between them and the Club. Experienced dancers, they are chosen for their tact and diplomacy, empathy and patience, enthusiasm, and dedication to MWSD. Their daunting task is to keep everybody happy. They might have to convey needs or concerns from the new dancers’ perspectives to the parties who can achieve a resolution. Or, in reverse, they may have to mediate and convey Club concerns to the new group or individuals. Always, their objective is to keep everyone cognizant of the enjoyment and fulfillment MWSD offers, and the new dancer’s place in it, now and for the future.

16.) The Club has become a haven for exuberant, fun-loving, youthful demeanor and outlook people. Members seem to understand it’s healthy to play as hard as they work. Our dances are typically noisy, energetic events, with smiles and laughter abounding. We’re complimented for our enthusiasm, friendliness and hospitality. We suspect a young-at-heart attitude has helped us in attracting and keeping our young dancers.

Which do you believe, that it’s a full hall that creates the atmosphere and

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 can only print what we receive.
attitude, or that it’s attitude and atmosphere that fill the hall? We firmly believe it’s the latter, and that allows us to control our own destiny. We know it’s our responsibility to create an atmosphere that makes people want to dance with us, and come back again!

17.) Everyone likes to see his/her name in print, and everybody wants to know what’s going on or coming up. Every October Do-Pas-O publishes a Year Book containing all the members, new dancers, the year’s schedule, birthdays, anniversaries, committee assignments, phone chain for notifications, the Club Constitution, etc., about 25 pages in all. At least quarterly (more frequently, if needed), a newsletter named “Patter Call” is published, full of information about the Club and its members, and also about MWSD in general. And, we urge you to visit the Club’s website: www.dopaso.org. We’ll let it speak for itself.

All three products not only reflect the talents and dedication of their respective authors/designers, but they also help to make every member feel pretty good (and maybe a little proud?) about the organization that they’ve chosen to be part of.

18.) A lot of clubs regularly lose their more capable and experienced dancers to the higher levels (Advanced and Challenge). Sometimes these people just want new stimulation and growth, and sometimes they’re simply fed up with the weak, unimaginative, monotonous, even downright incompetent dancing and calling they’ve encountered all too often. Once in the higher level, most stop supporting their original clubs. This is a real loss: The Club is now without its potentially most competent Angels, and what could have been its most experienced and savvy leadership.

In the 15 years I’m familiar with, not one dancer or couple has left Do-Pas-O in favor of Advanced. In fact, a few Advanced dancers have joined the Club. As its dancers become more experienced and competent, those who wanted to challenge themselves more branched into arky, no hands, or phantom dancer tips. 2 1/2 years ago, two Do-Pas-O couples founded an entirely separate Dance by Definition Club, named “Unconventional Squares”. Do-Pas-O’s strongest dancers (joined by some from other clubs up to 1 1/2 hours away) have chosen this as their rejuvenation and stimulation. With DBD as their creative outlet, all remain loyal and active in their original clubs.

19.) Do-Pas-O has been wise enough from its beginning to never have allowed term limits to be placed on its offices/officers. As a result, the Club has enjoyed remarkable stability and consistency in its leadership, philosophy, and direction. The membership is free to re-elect as often as they wish those who have shown a talent for, effectiveness in and dedication to an office. The Club’s leadership is entirely proactive rather than reactive. Everything the Club does is revisited and reevaluated regularly, even if it’s working just fine at the moment. Potential problems are headed off or minimized or, if they couldn’t be anticipated, when they do arise, they are dealt with promptly and decisively. Bottom Line: Even though the purpose of the Club is entirely fun and recreation, and it is a nonprofit organization, it is managed with the same attention to detail, goals, and sense of responsibility (fiscal and other) that would be needed to make a business successful.

20.) Last, but far from least, are some characteristics that quickly become evident when this Club as a whole is observed. One is that, whereas in many
organizations it's common to have a small minority do a great majority of the work, in this one a great majority willingly steps forward to do its share, and more, whenever needed. Also, it has been and is a group that is astonishingly free of politics, factions and/or egos. From the officers to the newest dancers, all strive together harmoniously for the same goal: To get as much enjoyment out of this activity as they can, for themselves, their fellow dancers, and their Club.

A legitimate question (for which I admittedly haven’t an answer) is, has the Club just been dumb lucky in attracting such a cooperative, harmonious group, or is there an attitude and atmosphere in the organization that everyone buys into and adopts as their own attitude and behavior? I certainly hope it’s the latter. Dumb luck you don’t have any control over, but when something is the result of something else you’re doing, you can keep on doing it!!!

So, does any of this appear useful to you? We hope a lot of it does. We just want to stress again that these articles weren’t written to applaud Do-Pas-O or hold it up as a model for everything done right. But we do hope the readers will look at and think about these things that work for us, and try any that might help their clubs. And we hope other clubs will continue to share what works effectively for them. We’ll take all the help we can get.

We are all in this together, and if we want to dance in full halls and at flourishing festivals, we all have to be successful in reversing the continuing net loss of dancers. It does not have to be that way! But we all have to work harder and a whole lot smarter than ever before! If we care enough, we will!

---

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EASY LEVEL

From
Bob Howell

Nora and Otto Warteman of Trinity, Texas, presented a rendition of Cotton Eyed Joe at one of the sessions of the CALLERLAB Convention this past Spring. It is one that I have played at school-camp dances for the past couple of years, but have never taught it, in that it seemed to be quite difficult, but the kids all knew it. Well, the Wartemans shared a direction sheet of the routine with me and here are the instructions. Enjoy.

Cotton Eyed Joe

Formation: Line Dance

Music: Cotton Eyed Joe by REDNEX

Routine: Start position: Weight on the balls of both feet.

<table>
<thead>
<tr>
<th>Count</th>
<th>Steps</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Two Pigeon Toes</td>
<td>Spread heels and elbows outward and return back to heels closed and elbows at sides</td>
</tr>
<tr>
<td>5-6</td>
<td>Two Right Heels</td>
<td>Extend right foot forward and hit floor twice</td>
</tr>
<tr>
<td>7-8</td>
<td>Two Right Toes</td>
<td>With right foot, hit the floor behind you twice with the right toe</td>
</tr>
<tr>
<td>9</td>
<td>One Right Heel</td>
<td>Extend right foot forward and hit floor once</td>
</tr>
<tr>
<td>10</td>
<td>Step on Right</td>
<td>Place weight on the right foot, next to the left foot</td>
</tr>
<tr>
<td>11-12</td>
<td>Stomp Twice w/Left</td>
<td>Weight on right foot, stomp twice with the left foot next to the right.</td>
</tr>
<tr>
<td>13</td>
<td>One Left Heel</td>
<td>Extend left foot forward and hit floor once</td>
</tr>
<tr>
<td>14</td>
<td>Step on Left</td>
<td>Place weight on the left foot next to the right</td>
</tr>
<tr>
<td>15-16</td>
<td>Stomp Twice w/Right</td>
<td>Weight on the left foot, stomp twice with the right foot next to the left</td>
</tr>
<tr>
<td>17-20</td>
<td>Vine to the Right</td>
<td></td>
</tr>
<tr>
<td>21-24</td>
<td>Vine to the Left</td>
<td></td>
</tr>
<tr>
<td>25-28</td>
<td>Vine to the Right</td>
<td></td>
</tr>
</tbody>
</table>

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29-32 Vine to the Left
REPEAT TILL MUSIC ENDS
Alternative Music: Rock in a Weary Land by Buddy Greene - Rufus Music Co.

At the same CALLERLAB convention, Stew Shacklette, President of the Kentucky Dance Foundation presented the following mixer. It is called the - - - Swanee River Mixer

Formation: Double circle, Gents on inside facing out facing partner, holding both hands.

Music: Swanee River, Honor Your Partner, Album #13, By Ed Durlacher. Available from The Kentucky Dance Foundation.

Routine:

PART 1 Slide, And, Slide, And, Slide, Slide, Slide;
Slide, And, Slide, And, Slide, Slide, Slide;
All take two slow sliding steps, followed by three fast slides. Moving to the gents left, ladies right. Same steps are reversed moving to gents right, ladies left

PART 2 Step, Tap, Step, Tap, Step, Tap, Step, Tap;
Gents step to the left with the left, ladies to the right with the right, tap the other foot behind, then reverse this step tap three times. A total of 4 times

American Square Dance, June 2005
PART 3 Do-Sa-Do, And Move Up To New Partner:
All do-sa-do partners with the gents going to the next lady on their left for a new partner.

Chuck Jaworsky of Chicago, Illinois also presented the following basic square dance. It is foolproof. It is one of his - - -

Easy Squares

Opener
All circle to the left, all circle to the right
Face your partner, turn your partner right,
Turn your partner left,
Two hand swing your partner
Do sa do
All promenade

Figure
Head couples go forward and back
Head couples go forward again and make an arch with the person across
Side ladies tunnel thru the arch, swing the opposite
Tunnel on back and swing your own partner
Repeat with side couples.

Middle Break
Same as opener

Figure
Repeat figure with men tunneling

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Closer
Same as opener.

Our contra this month is an old timer. I have enjoyed it for years, but can't remember the source. If anybody can tell me who wrote it, I'd be happy to give them credit in a future column. It is named the - - -

**Studio Reel**

**Formation:** Alternate Duple. 1,3,5 and every other couple active and crossed over. It is a double progression contra.

**Music:** Any 32 bar tune. I have used the last band on the Country Fiddle Band LP, entitled the "Silver & Gold Two Step".

**Routine:**

A1 Actives down the center two by two  
   Turn alone and come on back  
A2 Cast off half - go down the center in lines of four  
   Wheel turn - come back  
B1 Bend the line - two ladies chain  
   Chain them back  
B2 Pass thru and you turn back  
   New right hand lady - half promenade.

That's it for June.

---

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This month, we are throwing you two curves. We will call Centers In from a position we don’t normally call this from and we are not going to Cast Off 3/4 every time. Not hard to execute but it might add some spice to your calling.

1. HEADS square thru 4
centers in
centers run
square thru 4
right and left grand
(1/2 promenade)

2. SIDES square thru 2
centers in,
CENTERS trade
star thru
dixie grand
left allemande
(1/2 promenade)

3. HEADS star thru
double pass thru
leads trade
centers in
cast off 3/4
CENTERS pass thru

4. SIDES star thru
CENTERS square thru 3
centers in
cast off 3/4
ENDS face in
at home

5. HEADS pass thru
separate around 1 to a line
pass thru
wheel and deal
CENTERS pass thru
centers in
cast off 3/4
ends fold
GIRLS LEFT square thru 3

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touch 1/4
extend
right and left grand (at home)

6. SIDES LEFT touch 1/4
side girls run
centers in
cast off 3/4
ENDS circulate star thru
CENTERS pass thru
left allemande (1/2 promenade)

7. Heads 1P2P
star thru
centers in
centers run
slide thru
left allemande (3/8 promenade)

8. SIDES square thru 4
right and left thru
centers in, centers run
square thru 2
right and left grand (At home)

9. Heads 1P2P
square thru 2
trade by
centers in
centers cross run

touch 1/4
girls run
double pass thru
leads trade
right and left grand
(7/8 promenade)

10. SIDES touch 1/4 &
walk and dodge
centers in
centers run
box the gnat
fan the top
circulate
girls trade
swing thru
right and left grand
(5/8 promenade)

11. HEADS lead right
centers in, cast off 1/2
CENTERS U turn back
touch 1/4, circulate
girls run, swing thru
circulate, explode & star thru
left allemande (1/4 promenade)

12. HEADS right & left thru
and lead left
centers in
cast off 3/4
CENTERS pass thru
1/2 tag
circulate
LEFT swing thru
right and left grand
(7/8 promenade)

13. SIDES pass the ocean
ping pong circulate
CENTERS explode &
square thru 2
ENDS roll away
centers in
boys trade
CENTERS trade
touch 1/4
circulate
girls U turn back
swing thru
right and left grand
(1/8 promenade)

14. HEADS star thru
double pass thru
leads U turn back
centers in
girls trade
CENTERS california twirl
star thru
trade by
swing thru
circulate 1 1/2
right and left grand
(1/2 promenade)

15. HEADS right and left thru &
roll away & star thru
centers in, cast off 3/4
circulate, centers run
star thru, trade by
pass to the center
CENTERS square thru 3
left allemande (At home)
This month let's expand a little on the Centers In and Cast Off 3/4. After the Cast Off 3/4 we’re throwing another curve by adding a circulate from a position we don’t ordinarily call this from.

HEADS star thru & pass thru
centers in, cast off 3/4
ALL 8 circulate
THEN:

1. centers run
   square thru 2
   right and left grand (at home)
2. ENDS pass thru
   wheel and deal
   CENTERS square thru 3
   star thru
   ferris wheel
   CENTERS pass thru
   left allemande (1/2 promenade)
3. CENTERS trade
   star thru
   CENTERS pass thru
   left allemande (1/2 promenade)
4. ALL trade & roll
   pass to the center
   CENTERS square thru 3
   left allemande (1/2 promenade)
5. cast off 3/4
   circulate
   centers run
   star thru
   trade by, left allemande
   (at home)

It looks the New Mexico Spring Fling had a great cake!
Fourscorey
By Corben Geis

1. When there is a square of dancers inside a square of dancers, what is it called?
   A. Siamese
   B. Abreast
   C. Tandem
   D. Moral Support

2. What is BARSTOOL Square Dancing?
   A. Chair dancing
   B. When one dancer stands in place, but can only swivel turn
   C. The kind of dancing you do after the square dance
   D. Dancing for people 21 and older

3. Who recorded the singing call “Fisherman’s Luck” on the PMDO label?
   A. Jerry Story
   B. Ken Bower
   C. Mark Clausing
   D. Andy Griffith

4. If you dance in a square with 3 or more callers, what should you receive?
   A. The red badge of courage
   B. A pat on the back
   C. A kick in the butt
   D. A purple heart fun dangle

Answers to May’s Fourscorey
1. B. Sandra Boynton
2. C. Sounds 2000
3. C. Rotary Teacup Chain
4. D. Palomino Records

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Rovin' Corner

Jim and Betsy have traveled across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we are looking at Square Dance 50th Anniversaries.

This seems to be the decade of the Golden Anniversary - showing 50 years of continuous activity, and we congratulate everyone and every organization that is/has celebrated recently.

We just love to participate in these grand celebrations of the longevity and popularity of square dancing. Square Dancing has given so much to so many people over the years and we are pleased and proud to be a part of it. The warm memories of the good times, good friends, and good feelings are renewed whenever we come together with our fellow square dancers, anywhere in the world. Square dancing cuts across national and cultural boundaries and draws people together in friendship and good times.

We were just invited to the 50th Anniversary of the Rafter Rockers in San Jose, California, founded in 1955. On April 20th they will celebrate at their regular club night, having urged all former members to join them. Though not their first, Ken Kenmille was their caller for 20 years and Gary Carnes followed in 2000 when Ken retired and moved to Montana. We danced with the Rafter Rockers for several happy years when we lived in California. Congratulations to the Rafter Rockers.

On April 2, Gary Kendall, Wade Driver and the Ghost Riders Square Dance band celebrated the 50th anniversary of the Concord Stompers with an afternoon of APD Plus and Advanced dancing, Rounds and a Plus evening dance. Congratulations and we wish you another 50 years of dancing in Concord, California.

Just four years ago we enjoyed the 50th National Square Dance Convention in Anaheim California, and this year we will be in Portland for the 54th National Square Dance Convention, June 22, 23, 24, 25.

In 2002 we attended the 50th Anniversary of Square Dancing of the BAASDC (the British Association of American Square Dance Clubs) in the United Kingdom (England).

This year in September, the EAASDC (European Association of American Square Dance Clubs) will celebrate their 50th Anniversary.

Many other clubs and square dance organizations have celebrated their Golden Anniversaries - throughout the U.S. and Canada, Europe and the rest of the world. We congratulate you too.

Many of us remember the 1950’s when Square Dancing was in its heyday - and joining a group for fun and entertainment was the thing to do. That was before television was in every home, and computers and game boys had yet to be
invented. Families often joined together in dancing and other groups. In the seventies it was still quite popular, and the attendance at the Nationals in our bicentennial year of 1976 was at an all time high of almost 40,000 dancers. Numbers may be down today, but the enthusiasm lives on!

I know of no clubs who still have their original caller, although some notable callers have been holding forth for 50 years or nearly so. Marshal Flippo, Wayne Morvent, Al Stevens and others come to mind. Many have been calling for 25 years and many clubs have survived a quarter of a century or more.

We are particularly looking forward to the 50th Anniversary of the EAASDC (European Association of American Square Dance Clubs). Square Dancing is older than 50 years in Europe, but this will celebrate the existence of the association. It promises to be a grand affair. It will take place in Bergheim, Germany, near Cologne organized by our good friend Ingeborg, a noted German square dance caller. They have six halls, over three days, with twelve of the best German, British, and American square dance callers and a plethora of round dance cuers, cloggers and contra leaders. The Europeans really like to dance and this should be a really grand affair. It will be September 2-4, 2005 coinciding with the Labor Day weekend for Americans. More information in available at the web site for EAASDC: http://eaasdc.de/50years.

We plan to follow up with a dancing tour of Germany, including a side trip to St. Petersburg, Russia. The Russian/German Square Dance Friends Club will be dancing for a week in St. Petersburg, culminating in the graduation of the first group of dancers in St. Petersburg!

Our tour will end in Paris at the 7th Annual “Special in Paris” on Sept 30, October 1-2, featuring dancing at the Eiffel Tower!

Of course we would love to see you in Portland, Bergheim, St. Petersburg, or Paris! Our email is jimbetsy@aol.com.

Jim and Betsy Pead, Your Rovin Corners

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**Deadlines For American Square Dance**

<table>
<thead>
<tr>
<th>Month</th>
<th>Issue</th>
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</thead>
<tbody>
<tr>
<td>January 15</td>
<td>March issue</td>
</tr>
<tr>
<td>February 15</td>
<td>April issue</td>
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<td>December 15</td>
<td>February issue</td>
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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.

The Blast From The Past section looks at Quadrilles. ‘Quadrilles are danced in a four couple square, but they preceded square dancing by several hundred years. Quadrilles can be done to many different kinds of music. Jigs, Hornpipes and Reels are popular. The music needs to be strongly phrased and organized into 64-beat tunes unless otherwise noted. Singing call records are often used. In prompting Quadrilles you can use square dance calling techniques by simply starting the call on count one of each line and filling in each line with patter as needed.’

The Workshop Ideas section features a presentation made by Steve Turner at the Canadian National Convention. The title of the presentation was “Left Allemande”, working off the general rule of Left Allemande: From lines facing in, the man’s corner should be on his left; From lines facing out, the man’s corner should be on his right. With this knowledge, the goal is to discover formations and setups in which to call a Left Allemande.

The Mainstream (1-53) Program call this month is Couples Trade. Cast Off 3/4 is the Mainstream Program call for the month. Besides following the call ‘Centers In’, it can also called from many other formations, such as Waves, 3 in 1 Lines, Two-faced Lines, Tidal Waves and Lines and Inverted Lines, and others.

Dancing the Plus Program this month looks at the call Explode and (Anything). For dancer success, it works better if the ‘Anything’ call starts with a right hand, or a no-hand call such as Slide Thru.

The Advanced and Challenge Supplement includes: Horseshoe Turn; Checkmate; and Split Square Thru Variations.

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
This & That Squares

In the southern tier of Erie County we celebrated St. Patrick’s Day at the Lakewood Nursing Home in Hamburg, New York. This line dance was the “Alley Cat.” Notice our one dancer with the hat she wore with the floppy ears. She forgot to paint on her whiskers. Tied around her (but hidden) is her tail.

(L to R) Norm Kluck, Pat Zimmer, Vera Bunch, Roy Hankin, Dotti Tomczyk, Pat Parker, Harriet Lindemann and a volunteer staff member, called “Pudgie.”

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Owner

38
American Square Dance, June 2005
Take a look at what is just released...

**Tres Palabres**
Phase III+2 (Aida, Switch Rock) - Rumba - Roper 268B - Desmond and Ruth Cunningham
Good music to a nice rumba... Suggest you slow down to suit for comfort. Underarm turn, chase done in tandem and basic Phase 3 figures in this routine.

**Your So Smooth**
Phase IV+2 (Double Cubans, Single Cuban) - Cha Cha - CD Ross Mitchell Dancing In Time Track 10 - Ron and Mary Noble.
Great Cha Cha beat. Open Break Aida, kick to a 4, flirt, and a wheel sequence. Ending is aida in 3 with hip pumps.

**Land Of Enchantment**
Phase III+2 (Alemana, Aida) - Rumba - New Mexico by Michael Buble - Bob and Jackie Scott
Rev. u/arm turn, chase, New Yorker, fenceline. Ending is aida, no surprises. Nice phase 3 rumba.

**Pass The Bananas**
Phase II+1 (unphased) - Polka - Yes We Have No Bananas Medley by Klaus Wunderlich - Bob and Jackie Scott
4 side closes, triples, lace up, walk and kick sequence. "The square", open vine. Ending is vine 4 and point.

Who Needs You
Phase III+1 (Telemark) - Foxtrot - The 4 Lads 16 Most Requested Songs Col. CK/CT46185 Track 2 - Larry and Marg Clark
Nice basic foxtrot to good music. Impetus, box finish, hover fallaway, foxtrot vine. Cross hovers, ending is slow side and chair.

A Perfect Year
Phase IV+2+1 - Rumba - STAR 158B - Bob and Jackie Scott
Cross body, back basic to a spiral, hockey stick, curl, alemana to a rope spin. Nice routine to great music.

While We Dance 4
Phase IV - Waltz - Grenn 17202 - Allemande Al and Martha Wolff
Balances, weaves, cross pivot, diamond turn, twinkle, telemark, nice flowing routine.

There's Still Times
Phase III+1 (Alemana) - Cha Cha - Merc. 868 892 - Nancy and DeWayne Baldwin
Basic Phase 3 cha cha, crab walks, lariat, sliding door. Basic cha figures, good intro for beginners.

Makin' Eyes
Phase II - 2 Step - Belco 316 and 423 - Dorothy Sanders
Charleston, circle away, strut 4, hitch, box, broken box. Ending is apt. and point.

Java
Phase II - 2 Step - RCA 447-0712 Al Hirt - Coll. 4586 - Dorothy Sanders
Suggest you slow for comfort. Struts, face to face, back to back sequence, lace sequence, roll with slap hands. Ending is apt and hands up.

I Do 2 Step
Phase II+1 (Side Corte) - 2 Step - STAR 205B - Les and Anne Tulloch
Wheel, face to face and back to back, twisty vine, circle chase in tandem, basketball turn. Ending is side corte.

Remember When
Phase II+1 (1/4 turns, prog. Chasse) +1 Unphased (sombrero rock) - 2 Step/Single Swing - Decca 31882 flip Bye Bye Blues Bert Kaempfert - Vernon 010 - Al Howland
Dance has basic quickstep amalgamation, whaletail, strol. vine. single swing has change hand behind back, good job on choreography on combining both rhythms.

Vaya Con Dios
Phase II - 2 Step - Rawhide 818 - Mike and Michelle Seurer
Basic 2 step, pure vanilla no surprises..has broken box and wheel, hitch 6, ending is twirl vine and apt. pt.

Life Turned Her That Way
Phase II - 2 Step - Rawhide RWH 819 - Mike and Michelle Seurer
Face to face, back to back, basketball turn, side 2 step left and right, broken box, ending is 2 side closes and apt. pt.

Walkin’ My Baby Back Home
Phase IV - Foxtrot - Rawhide RWH-CD-907 - Mike and Michelle Seurer
2 Left turns, box, diamond turn, hover fallaway, slip pivot, hover in and out runs. Nice basic foxtrot.

Beautiful Women Cha
Phase IV+1(Dble Cuban Brks) - Cha Cha - Capitol/Starline 6302/Coll. 6055 - Bob and Judith Haworth
Spot turn, umbrella turn, sandstep, triple cha’s forward and back, ending is bolero wheel, apt. pt.

First Day Of Spring
Phase II+1 (Imp.) - Waltz - STAR 131 - Nancy and DeWayne Baldwin
Nice basic waltz to great music. Waltz away, prog. Box, open impetus, prog. Twinkles, box, lace sequence, canters, ending is side corte.

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6. A - 1 PART A
7. A - 1 PART B
8. A - DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2
11. DANCE BY DEFINITION
23. DBD PLUS

ROUND DANCING
11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
15. PHASE III WALTZ/FOX Trot
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOX TROT
20. PHASE IV CHA CHA/RHUMBA
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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American Square Dance, June 2005 41
The End Of The World
Phase IV+1 (Chn. Of Sway) - Waltz - STAR 156 - Nancy and DeWayne Baldwin
Diamond turn, leg crawl, vien. turns, drag. hest., in and out runs, whiplash. Ending is change of sway.

She’s A Lady
Phase IV+1 (Opn. Hip Twist) - Cha Cha - STAR 156 - Nancy and DeWayne Baldwin
New Yorker, umbrella turns, open hip twist, fwd. Triples, aida, lariat, time step. Ending is open break and hold.

A Happy Morning
Phase III - 2 Step - TNT 265 - Nancy and DeWayne Baldwin
Side stairs, lock sequence, hitch sequence, strolling vine, fishtail, traveling box, ending is 2 side closes and step apart.

My Heart Is A Violin
Phase IV - Argentine Tango - Roper 233A - Desmond and Ruth Cunningham
Reverse turn, outside swivel, prom. sway and o/sway, criss cross, flick, left whisk to and unwind. A very nice Argentine Tango.

What Do You Want Of Me
Phase VI - Bolero - CD Jose Feliciano “Ayer, hoy y siempre” Track 17 - Ron and Mary Noble
This dance is so beautiful and so well done. It is a challenging routine, because of the syncopation, but it fits the music to a “T”. Syn. pivots, cuddle breaks, high line lady spins, start 3-3’s, opposition lunge lady swivel and points. It’s a winner.

Recordings reviewed are supplied by Palomino Records, Inc.
800-328-3800
Square Dance Music

I read with considerable interest Tom Rudebock's column "On the Record - Squares" every month in American Square Dance magazine. As a musician, (I learned to play the guitar.) I thought I would share what I look for when purchasing square dance records.

Singing Calls

I look for a strong melodic introduction to start calling. This may involve an eight, sixteen or thirty-two beat introduction. I look for an introduction that leaves no doubt in my mind about when to start. I have purchased a few records with excellent music, but a very poor introduction. I could not get with the start, so I listened to the called side, only to find the caller had to make an adjustment to get into the melody!

I also might mention I like a strong melody to help stay with the rhythm and phrasing in the break and figure. This would involve a strong melodic lead instrumental, plus an added bonus of a key change and voices singing along on the chorus, or some real energetic instruments joining in at the middle and the end.

Hoedowns

When I started calling in 1957, 48 years ago, all hoedowns were recorded on 78 R.P.M. A metal box containing 50 or more records was heavy. The choice of hoedowns was fairly limited. The hoedowns included, Heck Amongst the Yearlings, Up Jumped the Devil, Boil the Cabbage Down, Blue Mountain Rag, among others. What was common back then was, all had an 8 beat, 16 beat or 32 beat phrase, and a melody that covered 32 beats, was repeated for 32 beats before it changed to a slightly different melody for two 32 beat phrases.

I have found some great singing calls and hoedowns in all these years, (my record collection has reached thousands, it fills a whole room. ) I also collected a few, a very few, I considered so bad, I purchased them to show/demonstrate to new callers and some regulars why they did not add to the dancers enjoyment, and how different they were from better dancer/caller enjoyment of the music.

From Don Niva
We eat “Burgers And Fries” so we can be “Footloose” and Fancy Free.

**Burgers And Fries**

Choreo: Max King 4910 Brownwood, Midland, TX 79703  
Music: “Burger and Fries” by Charlie Pride  
Rhythm: Two Step  
Roundalab level: Phase II  
Footwork: Directions for man, lady opposite footwork, except as otherwise noted.  
Sequence: Intro A B A B A End – Speed: Normal Speed

**INTRO:** WAIT 2;
**PART A:** TRAV DR 2X to OP LOD;;;; WK 4;; FC-FC BK-BK;; LACE ACRS; FWD 2STP; LACE ACRS; FWD 2STP; BBALL TRN;; HTCH 6;; VIN APT/TOG W/ PU;;
**PART B:** BRKN BOX;;;; PROG SCIS 2X;; HTCH FWD; HTCH/W SCIS SCP; CIRC AWY 2 2STPS;;;;STRUT TOG 4;; TRAV BOX;;;;
**END:** 2 FWD 2STPS;;;; HTCH 6;; 2 FWD 2STPS to FC WALL;; TWRL VIN 2; APT PT;

Some Florida Dancers have a weird way of passing the time waiting for the dance to start.
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Footloose

Choreographers: Ron and Ree Rumble, 43 Charles Ave, Manchester, NJ 08759

Music: “Footloose”, STAR-509CD (Contact Palomino Records)

Original source: “30 Top Jives”, Dance & Listen Label, CD #DLD-1084

Rhythm/Phase: Two-Step, Phase II

Sequence: INTRO A B A B INT A(MEAS 17-24) B ENDING

INTRO: WT;; TOG 4 WITH SNAPS;;

PART A: BROKEN BOX;;; SCIS TO SCAR; SCIS TO BJO; DBL HITCH; (W SCIS THRU); (BFLY) FC-TO FC; BK-TO-BK; SLOW BASKETBALL TRN; (TO FC); SD TCH TWICE; SD TWO-STEP & TCH; SD TCH TWICE; SD TWO-STEP & TCH; FC-TO FC; BK-TO-BK; SLOW BASKETBALL TRN; (TO OP); STRUT FWD 2; CIRC AWAY 4;; SWVL TO FC & HOLD;

PART B: SD TWO-STEP & SLAP; DO IT AGAIN; BOOGIE TOG 4; (NO HNDS); SD TWO-STEP & SLAP; DO IT AGAIN; TWO SD CLOSES; SD & THRU TO SCP; LACE ACROSS;; STRUT FWD 4;; LACE BK;; STRUT FWD 4;; [Note: Blend to BFLY Wall the 2nd time thru this part. Stay in OP LOD the 3rd time thru this part]

INTERLUDE: SD TCH TWICE; SD TWO-STEP & TCH; SD TCH TWICE; SD TWO-STEP & TCH; BK AWAY 4 WITH CLAPS;; TOG 4 WITH CLAPS; (TO BFLY);

ENDING: STRUT FWD 2 MORE; CIRC AWAY 4;; SWVL TO FC & PT;

American Square Dance, June 2005
Why Can’t Round Dance Cuers Hum A Tune?

Why don’t cuers ever sing any notes when they cue? Once square dance callers have learned the mechanics of calling, they are taught to partially sing their patter by finding the melody line of the record. They hum that note, along with a note or two on either side, as they give commands, and they also talk some of the calls. By humming the melody line of the record, callers immediately sound 1000% better.

Cuers don’t do this. They talk everything. It is extremely rare to ever hear a cuer hum one note. I have asked a number of cuers why this is, and the response is varied. Many cuers can not even comprehend what I am talking about - they think I am suggesting they should sing every note, like on a singing call, which is not what is being suggested at all.

Other cuers can not comprehend this, because they never realized that callers sing their patter by humming a few notes. I have had to demonstrate what I mean by having them listen closely to patter calling.

Finally, the response always is: “I don’t know why cuers don’t sing notes, I never thought about it, it’s always been done this way.”

In my calling career I have only heard about four cuers hum notes while cuing. The top cuers in the country will have perfect timing, but they will talk everything.

If callers immediately sound much better as soon as they begin to hum some of the notes in their patter, isn’t it logical that the same would be true for cuers? Note: I am not suggesting that cuers sing every note of a round dance, merely that they hum some of the notes as they give their commands - ie. the notes that would be most comfortable for their voice range. The improvement in the sound of the cuing would be dramatic.

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2005 Square Dance Directory Available
The 2005 Edition of the National Square Dance Directory is now available. This latest edition has updated listings for thousands of square, round, contra and clogging clubs from around the world. The Directory is used to find dances and other dance related information. Club listings in the National Directory are a friendly invitation to dancers around the world to join in the fun and fellowship.

The National Directory has many sections to aid dancers, callers and leaders alike. The club listings include type of club, program of dancing, when and where dances are scheduled and a contact name, address and phone number. The listings include the United States, Canada and over 40 other countries. Sections on festivals, conventions, publications, organizations, callers and leaders are included. Details on square dance related products and services add to the usefulness of this annual publication.

The Directory is published in January each year with the deadline for information August 15th. It may be ordered directly from N.S.D. for only $9.95 (plus $4.00 postage). Life subscriptions are available for only $50.00 (plus $4.00 shipping & handling). Discounts are available on orders of six or more copies. Inquiries and information should be directed to:
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Brandon, MS 39043
Phone: (601)825-6831
Howdy folks. Good music is such an integral part of the dance activity. Because of the lack of upbeat tempos in today’s country music, many choreographers select music from a wide variety of music genres. Producers of Square Dance music have always selected music from all genres of music. Many popular line dances are being done to Latin, Rock, Disco, and even 50’s-60’s music. Every once in a while though, a country artist releases a song that really makes you want to dance. I, personally, choreograph very few dances. However, there are two reasons why I would choreograph a dance. First, I use the opportunity to teach my dancers a new step or reinforce a particular concept or technique. Secondly, the music must jump out of the speakers and say, “Hey, this song needs a dance choreographed for it.” When I heard the song for this month’s dance, the planets must have aligned because I had a pattern that I wanted my students to learn, and the music was great. I hope you enjoy the dance. 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: Bodonkadonk

Basic Steps (Official NTA Definitions):

Coaster Step: A Triple Step that changes direction forward and back. A syncopated rhythm with 3 weight changes in 2 beats of music, counted 1&2. Coaster steps can begin with either foot and move either forward or backwards on Count
1. Bring the feet together and transfer weight on the & Count. Step in the opposite direction of the first step.

Drag (Draw): To bring the free foot slowly up to the supporting foot, knee flexed or bent.

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.

Hold: To perform no movement; to do nothing for a specified time.

Paddle Turn: A turn, either left or right, using a series of ball changes (weight changes) with three quarters of the weight staying over the turning foot. The other foot is executing a pushing movement to make the turn.

Point: To point the free foot forward, backward, sideward, or crosswise.

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

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.

Syncopated Movement: A variation of a normal pattern.

NAME: Badonkadonk
DESCRIPTION: 32 Count, 4 Wall Intermediate Line Dance
MUSIC TEMPO SUGGESTIONS:
Slow: “Steam” by Ty Herndon (99 BPM)
Medium: “Go Away” by Lorrie Morgan (108 BPM)
Fast: “Honky Tonk Badonkadonk” by Trace Adkins (116 BPM) or Any Moderate WCS Tempo
COUNTS/STEP DESCRIPTION
Walk Right, Walk Left, Rock Side and Cross, Rock Side and Cross, Rock &
1/2 Turn Right
1-2.) Walk Right Foot Forward, Walk Left Foot Forward
3&.) Rock/Step Right Foot to Right Side, Step Left Foot in Place
4.) Cross/Step Right Foot in Front of Left Foot
5&.) Rock/Step Left Foot to Left Side, Step Right Foot in Place
6.) Cross/Step Left Foot in Front of Right Foot
7&.) Rock/Step Right Foot Forward, Replace Weight and Pivot a 1/2 Turn Right on Ball of Left Foot
8.) Step Right Foot Forward

360° Paddle Turn Left, Point Right, Hold, Point Left, Hold
Note: Begin 360° Paddle Turn Left.
9.) Step Left Foot Forward with Toe Turned Left (Extended 5th Position)
&.) Turning Slightly Left, Step Ball of Right Foot to Right Side Parallel to Left Foot (2nd Position)
10.) Step Left Foot Forward with Toe Turned Left (Extended 5th Position)
&.) Turning Slightly Left, Step Ball of Right Foot to Right Side Parallel to Left Foot (2nd Position)
11.) Step Left Foot Forward with Toe Turned Left (Extended 5th Position)
&.) Turning Slightly Left, Step Ball of Right Foot to Right Side Parallel to Left Foot (2nd Position)
12.) Step Left Foot in Place with Toe Turned Left (Extended 5th Position)
Note: Complete 360° Paddle Turn Left.
13-14.) Point Right Toe to Right Side, Hold
&15-16.) Step Right Foot Beside Left Foot, Point Left Toe to Left Side, Hold

Left Sailor Step, Rock & Step, Walk Backwards Left, Walk Backwards Right, 1/4 Turn Coaster
17&.) Cross/Step Left Foot Behind Right Foot, Step Right Foot to Right Side
18.) Step Left Foot to Left Side
19&20.) Rock/Step Right Foot Forward, Step Left Foot in Place, Step Right Foot Backwards
21-22.) Step Left Foot Backwards, Step Right Foot Backwards
23&.) Step Left Foot Backwards, Step Right Foot Beside Left Foot
24.) Turn 1/4 Left on Ball of Right Foot, Cross/Step Left Foot in Front of Right Foot

Syncopated Vine Right, Rock/Step Side, Cross, Long Step, Drag
25-26.) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
&27.) Step Ball of Right Foot Behind Left Heel, Cross/Step Left Foot in front of Right Foot
28-29.) Rock/Step Right Foot to Right Side, Step Left Foot in Place
30.) Cross/Step Right Foot in Front of Left Foot
31-32.) Long Step Left Foot to Left Side, Drag Right Foot to Left Foot and Touch

Repeat

American Square Dance, June 2005
Program Policy Initiative New & Exciting

Last year the Board Of Governors approved a proposal from the Program Policy Committee (PPC) to support experimentation with the CALLERLAB Dance Programs. This proposal has been named the “Program Policy Initiative” or “PPI.” This initiative was introduced at the 2005 CALLERLAB Convention in Louisville, Kentucky and the information below provides more detail. The basic idea of the PPI is to encourage callers, clubs, associations, and others to conduct “experiments” of ways to get more people involved with square dancing. It must be stressed that these experiments are NOT intended to impact the current dancing community, they are intended to be a way to introduce square dancing to a large number of people. Some of these people MAY, at some future time, wish to join the activity as we know it today. The remainder of these people, it is hoped, will continue to enjoy the activity in a new way. Please read the following information carefully and if you have questions or concerns contact the CALLERLAB office (800-331-2577) or E-mail: CALLERLAB@aol.com

WHAT?

In close cooperation with the CALLERLAB Board Of Governors (BOG), members of the Program Policy Committee (PPC) have developed a new and exciting way of looking at our wonderful activity. It’s called the Program Policy Initiative (PPI).

The PPI encourages callers to use their imagination in bringing new dancers into the activity. The PPI urges us to experiment. Try something new. Teach in a different way.

Mick Jagger’s song says, “You can’t always get what you want, but if you try, sometimes, you just might find you get what you need.” We may want to teach Mainstream in 26 weeks, but we may find our local dancers need a program of 25 calls in two nights and go no further.

The PPI says that CALLERLAB recognizes we may have to start thinking outside the box in order to bring our activity to today’s population. It is important to recognize that the PPI is outside the current program/teaching-order/teaching-season structure and will not impact the current structure until and unless we get data from PPI experiments that can contribute in a positive way. Those callers and dancers who are pleased with the current structure are not threatened by the PPI.

Yet the pre-CALLERLAB chaos must be avoided. That’s why the PPC is preparing a reporting system to share the successes and lessons learned, of new dance experiments. We try something new. We report the details to CALLERLAB. The reporting system collects and shares the info. From those reports we may be able to see trends that will help us make modern western square dancing as attractive as it once was, attractive to lots of people.
WHY?

CALLERLAB was originally formed to bring order to the hodgepodge of calls scattered everywhere. It did so. Programs were agreed upon and clubs developed that suited the population of that time. It seems, however, that much of today’s population is not willing or able to commit to a long period of training before they can dance. For those who are still able to make such a commitment, the CALLERLAB Mainstream and other dance programs remain just as they are. The PPI will have no adverse effect on today’s clubs. It may even result in additional dancers for those clubs. But its main intent is to encourage modern western square dancing to grow as an activity available to a majority of today’s population.

HOW?

The PPI is a grassroots operation. It will not be dictated by CALLERLAB or the PPC. Callers will make it happen. Indeed, we are starting to get reports that many are already trying abbreviated lists for local groups; different teaching orders; even mixing Mainstream (MS) and Plus calls to develop a list of what they consider their most popular calls. Some may find that MS 1-25 suits their local needs with new groups being started every three weeks. Whatever is tried, it will be crucial that both successes and difficulties be reported back to CALLERLAB.

The CALLERLAB BOG and the PPC will be working hard over the next months to develop the PPI. We look forward to reports and input from you. Let’s turn down the bickering on this issue, but continue to work together to tweak it into something more successful. Let’s channel our energies into more important areas like education of our existing caller and dance leaders, recruiting new and younger callers and dance leaders, changing our less than accurate image, positioning ourselves to afford and use modern marketing and promotional techniques, arguing less and just having more fun with one another.

There is more than enough room for all the associations and groups that make our activity go, so let’s all do what we do best, stop the duplication of efforts, promote each other, and most importantly, work together in harmony to make our activity more available and popular for future generations to enjoy.
Is 20 Or 30 Weeks Too Much?

From Mac Letson

(Reprinted from American Callers Assoc. April 2005 newsletter)

In this day of instant gratification, we ask too much of people when we ask them to commit to 20 weeks or 30 weeks when they aren't even sure they will enjoy dancing. Even for those that do enjoy it, that's too much of a commitment. Our current structure of dancing requires more commitment even after graduating. A new graduate cannot take a short time off and then start back dancing. The current dancers will not allow them that privilege, and as a result we never see them again.

How to accommodate the busy lifestyles of people that could and would square dance if we had a program that fit their lifestyle:

1) Basic lists of 30 to 35 calls that when completed, clubs would be formed to accommodate the new dancers.
2) A basic list that can be taught in 8 weeks. No more than 10 weeks
3) A place for the new dancers and other occasional dancers to go without the frustration of new calls, too many calls, and the fear that someone will look down on them if they can't Load the Boat or because they can only dance once or twice a month.
4) No pressure to move up, but facilitate this for those interested.
5) Teach a new call, but use it for that dance. If you use it at the next dance, teach it again. Eventually some dancers will want to learn all of the calls.

Nowadays where can anyone go on a monthly basis to enjoy square dancing? No where. The only place I know you can go without a 20 or 30 weeks commitment is Line Dancing or Contra Dancing. But, if we restructure the way we bring people into square dancing with a shorter basic program to accommodate these folks with a new dancer club in each area. Different clubs could host new dancer programs each year or two or three times a year. Think of how many new people we could bring into square dancing. Area clubs could schedule occasional dances so that new dancers of the short basic list would have a place to dance and feel welcome in square dancing. Some more experienced dancers might even enjoy a chance to meet new people. New dancers can have fun if we provide a place for them. We have to change to do that. One suggestion would be to take the One Floor Program and take half of the calls and make that the new dancer program; then use the next half of the program for the next step. This is kind of like the old Basic & Extended Basic Program. We could appoint a work committee to study this and suggest a new dancer list for all the members to vote on. I use the term New Dancer for lack of a better term, but I hate the term class or lessons.

I know of a very prominent caller that taught an 8-week 35-call program this year and graduated two groups and formed a club with them. He said that he will do this until he has a hall full of people. If we do nothing, where will we be this time next year? I know most of you do not have a free night, but if we keep going the way we are, all of our nights will be free.
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2005 Schedule

<table>
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<tr>
<th>MAY 15-19 -Plus</th>
<th>JUNE 5-9</th>
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<tr>
<td><strong>SPECIAL DANCE PACKAGE ONLY WEEK!!!</strong></td>
<td><strong>Intro. to DBD</strong></td>
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<tr>
<td>Jerry Story, Larry Letson &amp; Tony Oxendine</td>
<td>Larry Letson &amp; Tony Oxendine</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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| JUNE 19-23 | JULY 24-28 | JULY 31-AUG. 4 |
| A-2 w/ C-1 Tips | A-2 w/ C-1 Tips | Plus |
| Darryl Lipscomb & Jerry Story | Tim Crawford & Jerry Story | Larry Letson & Jerry Story |

| AUGUST 7-11 Plus | AUGUST 14-18 Plus | AUGUST 21-25 Plus DBD |
| Larry Letson & Jerry Story | Tony Oxendine & Jerry Story | Tony Oxendine & Jerry Story |

| SEPTEMBER 11-15 Plus | SEPTEMBER 18-22 | SEPTEMBER 25-29 |
| Marshall Filippo & Larry Letson | A-2 w/ C-1 Tips | C-1 w/ C-2 Tips |
| Johnny Preston & Jerry Story | Darryl Lipscomb & Jerry Story | |

For Reservations or Additional Information Call Linda or Kristy
1-800-926-8191 or 1-828-926-1645

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4394 Jonathan Creek Road Waynesville, NC 28785
Just 1½ Miles South of Exit 20 off I-40 on 276
Dear Readers and Friends,

June has approached us and it’s time for the National. Enjoy yourself there and let us know of your favorite new round dances to add to this article during the next month or so. We look forward to hearing from you.

Chicagoland Round Dance Leaders’ Society
Teach of the Month for May 2005
Phase II: The Last Waltz (Buckmaster/Reigel) London 88240-7
Phase III: Making Memories (Paull) MCA D2406 & Col 3702
Phase IV: Stardust (Ashenden) Telemark 887
Phase V: I’ll Never Love Again (R/M Noble) Mini Disc

Summer Teaches
Phase II: Java (Sanders) RCA 047-07124 & Coll 4586 Al Hirt
Phase III: Your Cares (Kincaid) I’ll Take Care of Your Cares flip; Making Memories

Round Dance Teachers Association of N. California
Round of the Month March 2005
Phase II: Java (Sanders) RCA 447-0712/Coll 4586 Al Hirt
Phase III: Dankeschon (Molitoris) Dancing 2000 Track #13
Phase IV: She’s a Lady (Baldwin) Star 156

Round Dance Teachers Association of N. California
Round of the Month April 2005
Phase II: First Day Of Spring (Baldwin) Star 131
Phase III: Moon River III (Doi) Col COCS 11734 CD Tk 8
Phase IV: Try to Remember (Molitoris) Rhino Records This Land Is Your Land Tk #2

Send your Round Dance Pulse Poll information to:
Bev & Bob Casteel, 1540 Hull Lane, Knoxville, TN 37931
Phone 865-690-5498 • Email: bevbobdance@knology.net
54th National Square Dance Convention
June 22-25, 2005, Portland, Oregon

Last Name Only ____________________________
Address __________________________________
City ____________________________ State ________
Nation ____________________________ Zip Code ________
Phone ____________________________ Fax ___________

First Name For Badge
Adult ____________________________________
Adult $40.00/delegate registration fee before April 30, 2004
Youth ____________________________
Youth $50.00/delegate registration fee after April 30, 2004
(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

Dixie Round Dance Council Popular Dances & Teaches
Newsletter for April 2005
1. They Can’t Take That Away From Me (Goss) IV/Foxtrot
2. Cherry Hill Park (Filardo) V/Jive
   Every Street’s A Blvd (Prow) V/Foxtrot
   I’ll See You In My Dreams (Slater) VI/Foxtrot
   Molly Maguire’s Waltz (Lamberty) IV/Waltz
   Right Here Waiting (Goss) VI/Bolero
   The Sun, Sea & The Sky (Bradt) V/Waltz
   Un Petite Foxtrot (Tucker) IV/Foxtrot
   Waterfall (Worlock) VI/Waltz
   You Took Advantage Of Me (Goss) V/Jive
36 Tied for 3rd Place

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, June 2005
From Kappie Kappenman

Responsibilities and Attributes of
A GOOD SQUARE DANCE CALLER

Bill Walker/Kent Washington – Sets in Order, August 1964

Did you, as a caller, ever stop to think what are your real responsibilities? Do you feel that going to a hall and calling a dance for three hours is all that is required of you? Think about it. You are a professional and because you are, you are obligated with certain responsibilities. Let's consider for a moment the word "professional," in the terms of an amateur. “Amateur” originally implied a taste of liking for some activity rather than an expert knowledge of it. Amateur nowadays means one practicing an art without mastery of its essentials. “Professional,” on the other hand, means (1) “conforming to certain standards of a profession”; or, (2) “engaging for livelihood or gain in activity sometimes pursued by amateurs,” Mr. Webster says.

Right off the bat you are saying to yourself, “I'm certainly no amateur because I know all the essentials of calling”.

You know how to breathe when calling; you know how to emphasize commands; you know that smiling while calling helps your enunciation; you know how many beats it takes to do each action; you always know where everyone is in a square, etc.

If you were in need of legal service some time you would get the best lawyer you could possibly find, wouldn't you? In essence you would expect the best possible service for your money. When a square dancer walks in the front door of your hall and plunks down his money, he expects the same thing – the best possible service.

He may have heard about your calling ability, but there are other things which will determine whether you have a successful dance and whether or not you will attract that dancer to your next dance. Let's take a look at some of them

1. YOUR ATTITUDE. If you stand up there looking down through your nose at these people, giving them the impression that you’re doing them a big favor by being there, you might as well stay home the next time. If you are friendly, they’ll be friendly too. In other words, you are the deciding factor in establishing the mood of your crowd. Your attitude is admittedly contagious.

2. FLOOR CONDITION. Maybe the club you call for has the responsibility of seeing that the floor is right for square dancing. But guess who is going to get the blame if things are not just right. If you floor isn’t good, it will take you dancers longer to complete the calls, some will sit out most of the evening; your timing may suffer; your dance will be slower. It is almost impossible to create enthusiasm when your dancers are either just concentrating on staying upright on a slippery floor or “picking 'em up and laying 'em down” on a sticky one. You make sure the floor conditions are right.

3. SOUND. You can be the best caller in the world, but if you dancers can't hear
or understand you, it couldn’t matter less. The kind, size, number and placement of your speakers or enclosures can solve your problem. If you can’t work it out yourself, don’t be too proud to ask for professional help from a good sound man, or from some other caller who’s an expert. Your dancers will be forever grateful and you’ll be a happier caller.

4. YOUR APPEARANCE. Most of you have clubs that you call for regularly. Are you aware of what influence you and your taw have on these club members? Let’s look at it. If the caller and taw are neat and attractively dressed at all times, the club is going to copy these attributes. If on the other hand, you dress without concern for your appearance, your dances will tend to do the same thing and it won’t be long before your whole club has a disheveled air. If you are professional, look it and you’ll have a nice-looking club, too.

5. SEQUENCE. How many times have you started out with a full floor only to find that after intermission snack your floor is only about one-half to two-thirds full? Don’t you find that you have to work like a pack mule to get the enthusiasm back to the point where it was before the break? If these things are true, consider changing your snack time to after the dance. This gives people a chance to visit without being hurried, to get better acquainted and to think about the next dance.

SET AN EXAMPLE

In summary, do the best job of calling on the best calls you can find. Set an example for your dancers in both dress and personality. Provide the dancers with good floor conditions and sound. Consider your sequence for the benefit of the dancers — not for your own.

Give them your best for their money. You wouldn’t be worth a cracked copy of Patty Cake Polka without your dancers. Your purpose, as a caller, is to provide the dancers the means by which they can most enjoy themselves. If you are a professional in the true sense of the word, you will make every effort to accomplish this at every one of your dances.
Attention!! Flash!!
Important "Parade of States" Info! Attention!!

The Parade of States will form Saturday, June 25, 2005 at 5:30 p.m. in the corridor between Halls C and D at the Oregon Convention Center. Due to lack of space, each State represented will only be able to have one Square or eight people participating in the Parade of States. The exceptions to this rule will be: Oregon/Washington (The reason we are including Washington with Oregon is because of the joint effort of dancers in both states helping put on the 54th National Square Dance Convention®); Texas, North Carolina, Kansas, (Future Convention States); California (Bidding City) and Foreign Countries.

Please let the Leaders in your State know of our plans. The 54th NSDC wants everyone to be aware of this before Convention so it will not come as a surprise.

Don’t Miss the Outdoor Parade

The Mayor of Portland has approved the 54th NSDC Outdoor Parade for Friday, June 24, 2005 from 11:30 a.m. to 12:30 p.m. The parade will start north of the Oregon Convention Center between Holladay and Multnomah Streets and 1st and 2nd Avenues and will end at the south entrance to the Lloyd Center (10 blocks). There will be dancing at the Ice Arena at Lloyd Center following the parade. Assembly for the parade will begin at 11:00 a.m.

There are no limitations for participation. The more participants, the better display of colorful Square Dancers there will be for Portlanders to enjoy. There will be signs for each State and Foreign Country represented at the 54th NSDC.

The NEC President, the NEC Advisors for the 54th NSDC, the General Chairman and Assistant General Chairman will lead the parade in horse drawn carriages. This a great opportunity for Square Dancers to show their skirts, ruffles, lace and colorful Square Dance attire to the Portland, Oregon area, because the parade will happen at lunch time in an area where there are many office buildings, restaurants, parks and open areas.
ARTS Dance Adds Seminar Opportunity

A three-part seminar on marketing and public relations for club leaders and all interested dancers, arranged by the new ARTS Dance (Alliance of Round, Traditional and Square Dance), will be on the agenda for the 54th National Square Dance Convention® in Portland, Oregon.

Members of the ARTS Governing Board will be on hand for the first session Thursday, June 23, from 11:30am to 12:30 in Room E142, on the Education Campus in the southeast section of the Oregon Convention Center. They will highlight plans to bring together all the major organizations related to the Square Dance family for interactive exchange of ideas and national marketing assistance.

Dean Rodgers, Manager of the Portland Office of Weber Shandwick Worldwide Public Relations, will conduct sessions two and three on Friday and Saturday at the same time and room location as Session #1. For Session #2, Rodgers will speak on Blueprint for Club Relations: Creating a plan to raise the stature of your local club. Session #3 will cover executing your PR plan, working with ARTS, sample materials and a resource list. Preparation and presentation is a free pro bono contribution of Weber Shandwick Worldwide.

Completion certificates and a kit of sample materials will be provided for those who attend all three sessions.

"We're pleased to be hosting this creative new step to make clubs stronger and link them to national efforts proposed by the ARTS Dance", said Ed Warmoth, Education Chairman for the 54th National Square Dance Convention®. It fits in well with the Phoenix Marketing Plan developed by Jim Hensley of Creative Marketing Systems and surveys by CALLERLAB and others to determine public and dancer feelings about dancing.


Fashions To The Trails End

In squares of eight across the globe, people of all ages are gathering together in wholesome, healthy, family entertainment. In June 2005, the 54th National Square Dance Convention® will be hosted by the Square Dance clubs of Oregon and Washington under the banner of the Oregon Trail Board. One of the highlights of the Convention is the much-anticipated Fashion Show featuring models from throughout the world wearing the latest dance attire.

The show begins promptly at 1:00pm on Saturday, June 25 with 24 model groups comprised of individual dancers, husband and wife combinations and family units all participating. The show will conclude by 2:15 p.m. with close-up viewing of the model outfits available immediately after the show. Stage set will be provided by the Portland Opera Company and a professional narrator will provide the commentary. This show will also feature nationally known cowboy poet, Boyd Johnson, as entertainment. We have a number of door prizes for the audience and models ranging from Pendleton Wool Blankets to Charter Fishing Trips on the Columbia River to Lodging Gift Certificates to Diamond Lake Resort. If you would like more information about the 54th NSDC and the Fashion Show, please check out http://www.54nsdc.comext/main.
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

**JUNE 2005**

- 3-4 MONTANA - The Mountain Mixer for the Solo Stars, Lolo, Montana Dance Center; Ray McQueary sqdancer1437@msn.com
- 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; marymcfarland@aol.com; 507-288-5596
- 10-12 COLORADO - 50th Colorado State Square Dance Festival, “County Fair Days”, Island Grove Regional Park, Greeley; Tom and Sue Nelson 970-352-6850; tsnelsonsrdf@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 American Square Dance, June 2005
State Square & Round Dance Festival, Anchorage Square & Round Dance Center, 432 E. Harvard Ave., Anchorage; Norm Farmer 907-333-4682; norman.farmer@acsalaska.net; www.alaska.net/~charley/stfo5.htm

JULY 2005

1-2 NEW MEXICO - Something 4 Everyone Weekend — ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri & Loren Dunbar 839-4962 or dukecitydancer123@aol.com; Larada Homer 323-7098 or larada@earthlink.net

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; info!@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 630-834-0274; www.midsummermania.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, Marriott Hunt Valley Inn, 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


30-31 OKLAHOMA - The Singles 23rd Annual Float Trip at Sparrow Hawk Camp, Talequah; Robert Orman and Billie Davis 405-387-3126

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American Square Dance, June 2005 63
AUGUST 2005

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

5-6 TEXAS - Wichita Roundup. 812 Travis, Wichita Falls; Jerry and Tommy Jo Epley 940-761-2414

5-6 NORTH CAROLINA — Queen City Ball, Oasis Shrine Temple, 604 Doug Mayes Place, Charlotte; 704-377-5554, Info@GrandSquareInc.com

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/psrd; PASquaredance.org

12-14 WISCONSIN — 46th Wisconsin Square & Round Dance Convention, Appleton, www.wisquaredanceconvention.org/2005

19-20 MICHIGAN - Square & Round Dance Convention; Radisson Hotel in Kalamazoo; Norman and Cheryl Johnson, 517-646-6028, Cdjcrafts@hotmail.com; Lloyd and Linda Catey 517-646-6028 catey@msu.edu

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

1-4 OHIO - 35th Annual National Singles Dance-A-Rama, Hyatt Regency Hotel, Columbus; Velma Doyle 614-837-6974; velmadoyle@ssdusa.org; dar2005.ssdusa.org

3-5 MONTANA — 50th Knothead Jamboree, Union Pacific Dining Lodge, West Yellowstone; George and Betty Moore, 459 Killarney Street, Billings, MT 59105; 406-252-4965; geebeesqmup@imt.net

23-24 NEW JERSEY — 41st Delaware Valley Square & Round Dance Convention Fiesta, Hilton at Cherry Hill; www.Fiesta2005.com; Housing/Registration: Casey and Joe Bradshaw, registration@fiesta2005.com

23-24 NEW MEXICO — Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque, NM; Larada Horner 323-7098 or larada@earthlink.net

23-25 COLORADO — Colorado Singles Annual dance, YMCA camp, Estes Park; Ben Moore, 303-831-1730; GomarWump@aol.com or BDouglas0628@aol.com

24-27 NORTH CAROLINA — Smoky Mountain Memories, Fontana Village, Fontana Dam; Bob Price 919-467-8697 or 919-693-4852; www.clis.cotn/bobprice/jubilee.html

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

7-8 MINNESOTA — Minnesota's 5th Annual Singles Square and Round Dance Convention, Brimhall Community Center, 1744 West County RD B,
DECEMBER 2005

16-17 NEW MEXICO - 4th Annual Holiday Hoedown, ASDC Hall, 4915 Hawkins NE, Albuquerque; Larada Horner - 323-7098 or larada@earthlink.net

MAY 2006

5-6 NEW MEXICO - 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Cecilia Pounds 505-821-3597 or ckpounds@aol.com

AUGUST 2006

9-12 HAWAII - 7th USA West Square Dance Convention, Honolulu; Tim and Melissa Voss, Trvoss@aol.com; 808-668-1598; Tom and Elaine Ehrhorn, USAWest@TheEhrhorns.org

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Advertiser Index
Accredited Caller Coaches ........................................... 26
American Square Dance ........................................... 3, 14, 25, 36
Aron’s Square Dance Shop ........................................... 42
BLG Designs .............................................................. 48
Bow & Swing .............................................................. 63
California Caller College ........................................... 47
Callergirl ................................................................. 66
CalLyCo Crossing ......................................................... 34
Classified ................................................................. 66
Collip, Ralph and Joan ............................................... 39
Cruse Masters ........................................................... 27
Cue Sheet Magazine ................................................... 8
Dot’s Western Duds ..................................................... 17
Florida Dance Web ..................................................... 31
Foundation, The ......................................................... 18
Frank Lescrinier ........................................................ 47
Geis, Corben ............................................................ 72
Gold Star Video Productions ......................................... 41
Hanhurst’s Tape & Record Service, 2, 32, 70, 72
Hitlon Sound Systems ................................................. 59
Internation Assoc. of Gay Square Dance Club .................. 43
John and Linda Saunders ........................................... 45
John’s Notes ............................................................. 20
Kopman’s Choreography ............................................ 30
Maggie Valley Square Dance Vacations ......................... 54, 55
Meg Simkins ............................................................ 13
Nasser Shukayr ........................................................ 47
National Square Dance Convention .............................. 29, 57
National Square Dance Directory ................................ 48
Northern Lights Caller School ..................................... 21
Palomino Records, Inc. .............................................. 71
Pride RV Resort ......................................................... 54, 55
R & R Video International ......................................... 24
Red Rock Ramblers ................................................... 19
Silver Sounds Records ............................................... 7
Suzie Q Creations ...................................................... 38
Tic-Tac-Toes ........................................................... 49
Treasures of the Far East .......................................... 45
Tumbling Leaves Festival ........................................... 28
Western Squares Dance Ranch .................................... 52

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