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### Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editorial</td>
<td>5</td>
</tr>
<tr>
<td>Peek Into a Cuer's Record Case</td>
<td>6</td>
</tr>
<tr>
<td>Peek Into a Caller's Record Case</td>
<td>7</td>
</tr>
<tr>
<td>Healthy Advice</td>
<td>7</td>
</tr>
<tr>
<td>Square-Up</td>
<td>8</td>
</tr>
<tr>
<td>On The Record – Squares</td>
<td>9</td>
</tr>
<tr>
<td>American Callers’ Assoc. Viewpoints</td>
<td>14</td>
</tr>
<tr>
<td>Are You A Couch Potato Or An Active Chip?</td>
<td>16</td>
</tr>
<tr>
<td>Flutterwheel Banana Pudding Pie</td>
<td>17</td>
</tr>
<tr>
<td>Our National Anthem</td>
<td>18</td>
</tr>
<tr>
<td>Easy Level</td>
<td>20</td>
</tr>
<tr>
<td>Creative Choreography</td>
<td>23</td>
</tr>
<tr>
<td>The Koreo Korner</td>
<td>26</td>
</tr>
<tr>
<td>Your Rovin’ Corner</td>
<td>28</td>
</tr>
<tr>
<td>Notes In A Nutshell</td>
<td>30</td>
</tr>
<tr>
<td>On The Record – Rounds</td>
<td>31</td>
</tr>
<tr>
<td>Cue Tips</td>
<td>35</td>
</tr>
<tr>
<td>All Things Considered</td>
<td>39</td>
</tr>
<tr>
<td>The Country Line</td>
<td>40</td>
</tr>
<tr>
<td>Miracle On The Square Dance Floor</td>
<td>42</td>
</tr>
<tr>
<td>What Is The Arts Dance Foundation?</td>
<td>43</td>
</tr>
<tr>
<td>Robert Gordon Van Antwerp</td>
<td>44</td>
</tr>
<tr>
<td>Callerlab Viewpoints</td>
<td>46</td>
</tr>
<tr>
<td>Round Dance Pulse Poll</td>
<td>49</td>
</tr>
<tr>
<td>Point Of Order</td>
<td>50</td>
</tr>
<tr>
<td>What’s Ahead</td>
<td>52</td>
</tr>
<tr>
<td>Advertiser Index</td>
<td>55</td>
</tr>
<tr>
<td>Classifieds</td>
<td>56</td>
</tr>
</tbody>
</table>

**AMERICAN SQUAREDANCE**

Volume 60  
Number 9  
Sept. 2005

"The International Magazine of Square Dancing"

**Publishers/Editors**  
William and Randy Boyd

**Cartoonist**  
Corben Geis

American Square Dance, September 2005
I asked a group of Scottish dancers about their costuming. I was informed that costuming was left up to the club for their club activities, dances and practices. However, whenever the Scottish dancers got together for demonstrations, conventions, or other public gatherings, they were expected to be in costume.

In today’s square dance environment we have discussions on proper clothing. Some clubs have relaxed dress standards, other clubs still require proper costuming for all dances. I am not taking issue with either. JoAnn and I always wear square dance attire to all dances. Sometimes she is in a prairie skirt, however, we are always recognized as dancers. Even if a club has “relaxed” dress standards, before long other dancers join in the costuming.

Something that I would like to see is club leaders, club callers and even national callers do is set the example. Callers and cuers should be on time, in proper clothing and ready to start calling. Club leaders should be in proper clothing, have the halls open and be ready to have a dance. This sounds so basic I shouldn’t even have to put it in writing. In today’s environment, both local and national callers are late for their starting times. In many cases they are not properly dressed and unshaven. Callers are paid professional entertainers and should conduct themselves as such. Like it or not, callers are the leaders and examples that dancers follow. If callers do not work with timely, professional standards, dancers will follow suit. I feel that the caller, even if the club has a “relaxed” costume rule, should always wear square dance attire, be on time and look like the professional he or she is supposed to be, then dancers will follow suit.

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Dorothy was caught up in the excitement of the moment, whirled around a few times, and subsequently landed in an unknown and somewhat befuddled world called Oz. With a mere click of her heels, she was enlightened in the wondrous ways of her new world.

Oh, if it were really that simple!!! Twenty-nine years of clicking our heels together, each other - not just our own, inspired us to take time out from the dance floor long enough to try our hand at creative writing and tell you a little bit about us and our dancing career.

Did we say career??? How about hobby turned insanity!!! We started out square dancing in 1976, learned to round dance in 1979, and wore out many pairs of dancing shoes for the next many years. We lessoned, workshopped, danced, home-studied, picked brains, and traveled unbelievable miles in search of our own little Oz. We started dancing ballroom in 1980, teaching basic ballroom classes in 1985, and have taught couple dancing to over 500 couples during the 12 years we taught through the Lincoln City Parks and Recreation program. In 1983 we were fortunate enough to be chosen as the 1st place winners of the ballroom waltz contest sponsored by Lincoln's Playmor Ballroom. Both of us are involved in teaching as a profession (Jim for 32 years as a special educator/special education coordinator and Carol for 17 years as a media center specialist with the Public Schools). Realizing we enjoyed dancing, and since teaching was in our blood, it wasn’t long before the “cue” bug hit us in 1985. We have taught countless groups of beginner classes and enjoy watching the “light bulbs” come on as music, terms and footwork, and body mechanics come together as they learn Phases I and II.

We presently cue phase 2 to 6 and teach phase 2 to 5+. We most enjoy teaching phase 2 thru a very soft 5 as this is, we believe, the very heart of our activity. We started Rainbow Rounds, phases 2 to 4, in Lincoln in 1989 and were granted the charter, by national founders, Frank and Iris Gilbert, for NCC #250, Rainbow Carousel Lites, in 1993. We serve as round dance leaders for Chix and Chasers Square and Round Dance Club. We cue part time for as many other area clubs as time and schedule will permit. We have served as the featured round dance clinicians for each of the Federations in Nebraska, the Single Wheelers Memorial Day Weekend, the Council Bluffs, Iowa Festival, the Snowball Classic at Hayes, Continued on page 13
Peek Into a Caller’s Record Case

In 1960, Yumiko and I (Masaru Wada of Japan) came across Square Dancing at the age of 18. In Japan of those days, American military families took a leading part in enjoying Square Dancing. Thanks to the introduction from our friend, we completed the new dancers’ school course at a Square Dance club on the U.S. military base in the neighborhood of Tokyo. And then, taking this opportunity, I started working at calling. I learned calling from the caller attached to my club. In 1962, I founded “Tokyo Square Dance Club” mainly consisting of Japanese members, and made a start in my calling life.

Meanwhile, American military callers and coaches returning to U.S.A. went in increasing numbers. Accordingly in 1966, “Japan National Square Dance Leaders Liaison Conference” was established under the leadership of Japanese callers and leaders. Naturally I was one of the founding members of this organization.

In 1974, I attended the 23 National Square Dance Convention in San Antonio, Texas for the first time as a Japanese Square Dance fan leading a party of about 80 persons, and learned a lot.

In 1976, at the 15th Japan National Square Dance Convention, the special recognition award was presented to me by His Highness Prince Mikasa, praising me for my distinguished services for the spread and growth of Square Dancing. In 1980, “Japan Square Dance Association” aimed at Square Dance fans in Japan,

Continued on page 12

Healthy Advice

1. Avoid riding in automobiles because they are responsible for 20% of all fatal accidents.
2. Do not stay home because 17% of all accidents occur in the home.
3. Avoid walking on streets or sidewalks because 14% of all accidents occur to pedestrians.
4. Avoid traveling by air, rail, or water because 16% of all accidents involve these forms of transportation.
5. Of the remaining 33%, 32% of all deaths occur in Hospitals. So, above all else, avoid hospitals. BUT, you will be pleased to learn that only .0000001% of all deaths occur during square dancing. Thus logic tells us that square dancing is the safest place to be. It could save your life!

American Square Dance, September 2005
September in the Square Dance world has been designated for New Dancers to come into our great activity. If per chance your club has been working hard to attract enough new dancers for lessons, just what is the extent of your involvement going to be to keep the new dancers coming back for more? If you as a dancer enjoy the activity enough to reap the benefits of the activity, you will have enough pride in the activity to do your best to welcome the new dancers. That involves much more than a polite welcome at the door or a handshake. To keep people interested in the activity you as a dancer, caller or club officer, must be interested in the new dancers by following some of the helpful hints we have obtained through the years.

**Club Involvement:**

1. **Assign a Beginners Committee.** The committee will be in charge of organizing the Angels that will help. They will make sure the Angels understand what is expected of them and how much help the caller/instructor requires. (From our experience there can be only one instructor and the Angels are not qualified.) The committee should select several couples to

   A. Fix new dancers nametags.
   
   B. Have an information sheet for new dancers to complete. This sheet should include their name, address, telephone, email, birthday, anniversary & etc. This can be made into a membership book for the class several weeks down the road.
   
   C. Have the following handouts available. The history of square dancing. A club history if available with the current club officers along with the Angel’s names and telephone numbers. A list of the 10 Commandments of Square Dancing. A copy of America’s Best Kept Secret.

2. **Form a Sunshine Committee.** One of most important times will be those first few weeks of beginner sessions. It is crucial to call the new dancers if they miss a session to find out why they missed. This committee could recognize birthdays, anniversaries, or other special occasions. Try to keep the new dancers laughing, and feeling good about themselves.

3. **Serving some refreshments adds to any session.** Have a candy dish on the sign in table. Have available drinks, cookies, popcorn, etc. In a couple of weeks have a party that may include ice cream, popsicle’s or chip and dips. Keep it simple. This is important to make the new dancers feel wanted and welcome.

**Current Dancer Involvement:**

1. Be willing to dance with beginners. So many dancers don’t remember that they

   Continued on page 45
Vinyl Releases

Gimme Three Steps (Royal RYL 1008) by Tim Marriner
Light rock from a guitar, piano and fiddle with good solid percussion. This one says let's dance. Key change in closer. Signature Royal sound. Hds (Sds) Flutterwheel, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.

Behind Closed Doors (Ocean OR 79) by Mack Yokum
A cover of an old Charlie rich hit. Steel, piano, guitar and fiddle with drums. The intro, break and closer are not a full 64 beats. Available on CD and MP3. All 4 Ladies Chain, Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Turn Thru, Left Allemande, Promenade.

Jambalaya (Rawhide RWH 221) by Steve Sullivan
This one will add some zip to your dance. Banjo, Keyboard, guitar and clarinet. Lots of energy in this old Hank Williams number. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Veer Left, Crossfire, Walk & Dodge, Pass Thru, Allemande Left, Promenade. To get the karoke, sing-a-long order RWH 823. This also includes a cue sheet for a Phase II two step by Mike & Michelle Seurer. Also available on CD and MP3.

All I Do Is Dream Of You (Desert D106) by Hanns Pettersson
A contemporary sound with a smooth swing to it. Good full sound. Thirty two beat musical interlude in the middle break. Available on CD and MP3. Hds (Sds) R & L Thru, Slide Thru, Pass Thru, Slide thru, Pass Thru, Tag the Line, Face In, Tch 1/4, Boys Run, Swing Corner, Promenade.

Back In The Swing (ESP 1090) by Elmer Sheffield
An energetic mix from a piano, steel and guitar with just enough percussion. This one will make people smile as they dance. Check it out on your tape service. Signature ESP music. Available on CD and MP3. Hds (Sds) Square Thru, Sds
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(Hds) Rollaway, Swing Thru, Boys Run, R & L Thru, Pass Thru, Wheel & Deal, Square Thru 3, Left Allemande, Keep Her Promenade.

Juke Box And A Country Song (Square Tunes ST 1017)  John Eubanks
Easy country rock from a steel, twangy guitar, bass and percussion. Available on CD and MP3. Standard Ferris Wheel Figure.

California Girls (Shakedown SD 319)  Vic Kaaria
A rockin’ contemporary sound. A cover of a Beach Boys number. Not a strong melody line. Good solid beat. Try it for patter. Available as an MP3. Hds (Sds) Square Thru, Slide Thru, Left Tch 1/4, Zoom Once and a Half, Fan the Top, Spin the Top, Explode and Square Thru 3, Swing Corner, Promenade.

Down on the Bayou (Solid Gold SG 214)  Tom Manning
A little cajun music. Piano, bass, electronic keyboard, xylophone and drums in a well rounded mix. Key change in closer. Available on CD and MP3. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.

Soul Man (Shakedown SD 318)  Charlie Robertson

Help (Royal RYL 332)  Jerry Story/Tony Oxendine
Extra juice for your dance with a solid bass beat and a mix of banjo, fiddle, guitar and gentle percussion. List for the background musical harmonies that add fullness to the sound. Good Harmony record. Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.

Without You (Snow SNW 2005)  Francois Lamoureux
A bright mix of a piano, horns, bass, guitar and drums. A toe tapper. All Four couples Promenade Half, Hds (Sds) Square Thru, Tch 1/4, Scoot Back, Boys Run,
Pass Thru, Tag the Line, Leaders Turn Back, Swing Corner, Promenade.

**Come On Ring Those Bells (Double M MM139)**

Doug Phillips  
Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, R & L Thru, Square Thru 3, Swing Corner, Promenade.

**Two Timing Two Stepping (Double M MM134)**

Tom Wallace  
Solid country sound from a guitar, fiddle, piano, bass and steel with just enough percussion. Available on CD and MP3.  
Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

**Hoedowns**

**Ripple (ESP 425)**

Bill Harrison  

**Bright / Breezy (Sting SIR 520)**

Bright has lots of rhythm with a thin melody line from a guitar, fiddle and piano.  
Breezy is a perky, peppy modern electronic sound. Both useable.

**River Hoedown / LeGrange Hoedown (Solid Gold SG 106)**

River Hoedown is a modern rhythm number. Drums, guitar, bass and drums.  
LeGrange Hoedown features a banjo, fiddle, bass and drums.

**CD's**

**Sharp Dressed Man (Mesa Apache Productions MAP 108)**

Mike Sikorsky  
Modern uptown sound from a keyboard, guitar and drums. Available on MP3. Track 2 features the same tune as an extended play hoedown. Track 4 has a plus figure called by Charlie Robertson.  
Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Girls Trade, Couples Circulate, Bend the Line, Pass the Ocean, Boys Fold, Girls Turn Back, Swing Corner, Promenade.

**Love She Found In Me / Levi (Dance Ranch DR1060)**

Darin Keith  
A bright relaxing contemporary sound. Check it out.  
Hds (Sds) Square Thru, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Track II, Swing Thru, Boys Trade, Swing Corner, Promenade  
Levi has a melodic sound from a fiddle, guitar, banjo, bass and drums. Darin calls Mainstream on the vocal track.

**Rest Of the World Go By / Put On Hoedown (Dance Ranch DR 1061)**

Buddy Weaver  
Dancers will glide around the floor on this one. Full orchestra sound. Listen to it.  
Hds (Sds) Promenade 3/4, Sds (Hds) R & L Thru, Flutterwheel, Pass Thru,
DoSADo to an Ocean Wave, All 8 Circulate 2 X's, Swing Corner, Promenade.
Put On Hoedown is an uptown arrangement of Put On Your Old Gray Bonnet. Buddy calls Mainstream on the vocal track.

CD Hoedowns

**A Little More Cabbage / Get On My Train (Square Tunes STCD 2043)**
A Little More Cabbage is a traditional sound with a fiddle, bass, banjo and drums. Energetic.

**Maggie Valley Blues / Devil’s Dream (Black Mountain Valley BMV 3079CD)**
Maggie Valley Blues has an old time feel with a fiddle, guitar, mandolin, banjo and bass.
Devils Dream is totally traditional with a fiddle lead, bass and drums. Available on MP3.

Fewer release this month as the producers take a breather from the big push for the National Convention. Hopefully your recruiting efforts are now in the final follow stage. Til next month – keep it FUN.

Continued from page 7

that is leaders, callers, dancers and some cuers, was established, receiving His Highness Prince Mikasa as president in the association. I was elected to the board of directors. In 1988, I took up the post of chairman of the board of directors, and then went on fulfilling my duties up to the present. I am also the president of both the Tokyo Callers Association and Tokyo Square Dance Club.

Since 2004, I have been a part of Callerlab’s window to Japanese Square Dance society as vice-chairman of the overseas advisory committee in charge of Japan. I am currently active in calling MS to C-1 programs at four clubs as full-time caller. Moreover, I came into play as staff caller on New Hi Hat Records. Yumiko and I are going to try our best continuously to deepen our friendship with Square Dance fans in every corner of the world, and promote the further spread and growth of Square Dancing.

**Patter Records**
Rhythm Ho, Chinook 515
Right, Rhythm 309
Irish Dew, Global Music 509
B.J., Sting 502
Macarena Hoedown, Blue Star 2462
Rhythm Special, Rhythm 301
Matuken Samba, TNT 298
Fireball Mail, Hi Hat 5134

**Singing Records**
I Wrote a Song, Esp 322
Are You on the Road to Loving Me Again, Rhythm 210
Who’s Your Daddy, Royal Record 141
Diana, Double M 107
Goodnight Sweetheart, Red Boot 3067
Mountain of Love, Royal 216
Swanee, Blue Star 2477
Livin On Love, Hi Hat 5263
Continued from page 6

Kansas, and the Wichita Square and Round Dance Festival. We have also served as the featured round dance clinicians for the Kansas State Square and Round Dance Convention, the Wheatland Classic round dance festival, the Y2K Rounders 3rd and 6th Anniversary Festivals, the Wichita Round Dance Festival, and the Lincoln Nebraska Square and Round Dance Festival. We have taught and cued at many state conventions and weekends in the Midwest.

We are members of ROUNDALAB, where we serve as the Coordinator of ROUNDALAB’s MiniLab program. We are ROUNDALAB’s Chaircouple of the phase 3 Round of the Quarter selection committee and are members of the phase 4 Round of the Quarter Selection Committee; the teaching progression manuals committee; the standardization of classic dance cues committee; the Unphased figures committee; the cuesheet writing guidelines committee; and the phase 3 standardization committee. We are members of the Nebraska State Callers and Cuers Association, the Kansas Round Dance Association, URDC, the National Carousel Clubs, DRDC, Lincoln Council of Square and Round Dance Clubs, the Southeast Federation of Square and Round Dance clubs. We are also members of the Southeast Nebraska Callers Association (SENCA), an organization of callers and cuers in the SE Nebraska area where we have served as president, past president, vice-president, and Lincoln Council consultant.

We are proud to be founders, and host clinicians of the Cornhusker Sweetheart Classic, a phase 2-4+ round dance weekend held around Valentine weekend, in Grand Island, Nebraska. We designed this weekend with the purpose of introducing “skeptical” round dancers to the world of the round dance weekend. We engage the very best leaders in the round dance field (within our financial limits) to do the teaching at this weekend. We feel this has been a great success!

We are nationally recognized for the round dances we have choreographed, 29 over the past 15 years. Six of these dances, “Quietly Foxtrot”, “I’m Confessin’”, “The Song From Moulin Rouge”, “Won’t You Be My Girl”, “Dreamer’s Cha”, and “Un P’Tit Foxtrot” have been recognized as being a RAL Round of the Quarter or runner up. Two others, “Foxtrot Shereen” and “Flirting with the Moon”, along with “I’m Confessin’” and “Quietly Foxtrot”, have been included in RAL’s teaching progression manuals.

We continue to dance, workshop, home-study, pick brains, travel unbelievable miles, and explore round dancing for ourselves in the hope that we can share a little of our meager knowledge with those of you who have been most gracious in welcoming us into your circle of round dance friends.
Dress Code

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment for most of the years 2001 – 2005. The American Callers Association appreciates the positive comments, encouragement to continue, and contributions from callers all over the country and from abroad to continue these initiatives. American Callers Association will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome dance programs.

The American Callers' Association would like to thank Member Kevin and Sherry Onslager, also Linda S. Curran and May Wagner in Kansas for providing the story behind this article. Kevin is a caller for a very popular square dance club called the “Tons of Fun”. He argues that his club is popular because it is OPEN, meaning that everyone is welcome to dance where old, young, married, single, traditional attire or casual attire. It seems that some may have forgotten what “social” dancing is all about. We are not in this for a competition to see who has the fanciest clothes, who dances the best or anything else. We are here to create a social and interactive environment in communities and a society that has lost that type of function. Towns and cities across this country complain that they have lost their sense of neighborhood and social recognition. Most people don’t even know their next door neighbors. Square Dancing is one activity that all can share as friends on an equal plane.

Unfortunately negative and self-defeating situations often surface their ugly heads. People are hurt and end up leaving square dancing. This sad story goes as follows. A couple took lessons this past year with a group that does not care if the dancers wear jeans to their dances. In addition, this couple brought three more couples with them. A square dance friend, May Wegner, encouraged them to attend a Tenderfoot dance. They drove an hour and a half and were turned away because the lady was not wearing square dance apparel. They were told “you’re not welcome because you’re not wearing the correct clothing.” Being new dancers, they were not aware that the woman would not to be admitted in jeans, but the men were wearing jeans. These new dancers made the simple mistake of not seeing a flyer, beforehand and were penalized and embarrassed.

Maybe it is time for each square dancer to examine his or her conscience and look out the window and see the “lack of dancers.” I know the “old guard” likes
the petticoats etc, but new dancers may not. At the same time this couple was dressed neatly and, they were eager to join the square dance community at a square dance function. Are our floors so full that we turn people away? The managers at the tenderfoot dance could have admitted them to the tenderfoot dance and told them that square dance clothing would be required in the future. May and Kevin ask the question: “What do you think they are going to go back and say about their first dance to the complete square of new dancers that they talked into taking lessons? How would you have reacted?”

In the middle 1970s we estimated that there were approximately 400,000 square dancers in the country. Today we are looking at approximately 70,000 active dancers with a 10% loss each year. Look at the dance floors and the lack of people taking lessons. Look at the dance floors with very few young people taking lessons. Square dancing has “ironclad levels or programs” that are as outdated as the Edsel and Studebaker automobiles which make it very difficult to enter square dancing. Are outdated and ironclad dress rules on Petticoats and Square Dance dresses going to contribute to losing dancers and close more clubs?

Taiwan has an interesting and creative answer which could help solve the dress “problem.” Some of the women learn the men’s part in lessons, wear jeans to the dances, and dance the men’s part. This has eliminated another problem, as women are not coming and sitting all night, and jeans are not an issue at all. Square dancing is prospering in Taiwan.

The American Callers’ Association would like to ask member and caller Kevin Onslager to offer American Callers’ apologies to this couple for their rejection and embarrassment on behalf of our member callers and urge callers and dancer organizations to begin to be more flexible in a dress code in changing times.

Either the current organizations figure out that being against change is what is causing this activity to die or they can live with the death of their organizations. American Callers’ would also like to thank Linda Curren and May Wagner for sharing this tragic story so that some of us might learn from it.

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.

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 AmericanCallers.com/news.

Until next time, Happy Dancing.

American Square Dance, September 2005
Are You A Couch Potato Or An Active Chip?

By Corben Geis

"Honey! Come here quickly! Omigosh! I can’t believe this happened to me! Oh my...Hurry up, dear! Major crisis! What did I do? What was I thinking? Where did it go? Woe is me! Honey...!?"

"What’s wrong, dear? I’m here. What’s the problem?"

"I can’t find the remote control!"

"That’s it, Harold...we’re gonna learn how to square dance!"

Has this ever happened to you? Are you a victim of “couch potato-itis”? If so, don’t panic, consult your local square dance caller and they will assist you with the proper information concerning square dance lessons in your area.

Wouldn’t that be an absolutely fabulous commercial? Radio, TV and magazine ads everywhere telling the average “Joe and Jane American” to get off their rumps and get into the activities!

Here’s a little quiz to test yourself or a friend.

Are You A Couch Potato Or An Active Chip?

1. How many times have you sat on your sofa, viewing a sitcom on the tube and...
   A. Discovered at least 85 cents behind the seat?
   B. Found your car keys under the pillows?
   C. Came across nachos from last night’s sitcoms?
   D. Had deja vous at least five times in an hour?
   E. Recited entire episode because you’ve seen it before?
   F. Realized your hair is getting thinner and your waist is getting thicker?

   If the above look familiar, your new name is Mr./Mrs. Needaliferealbad and you are what people refer to as a “couch potato”. Cure: square dancing several nights a week

2. Have you done at least 5-6 planned activities for the entire day?
   A. Walk or any exercise program?
   B. Then shop or what about meditate?
   C. Maybe onto golf, tennis or swimming?
   D. Play cards or work a crossword puzzle, read?
   E. Paint a picture, knit, whittle, or build something?
   F. Garden, attend a concert, go to a square dance?

   Sound familiar? You fit the qualifications of an “active chip”! Keep up the good work and maybe try something new soon like round dancing, contra or clogging.

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Flutterwheel Banana Pudding Pie

A "Yee-haa!" recipe by Jennifer Thomas

After you kick up your heels, kick back with some of this.

**Pudding**
- 1 box vanilla wafers
- 3 bananas, thinly sliced
- 1 1/2 cups white sugar
- 1/4 cup all-purpose flour
- 2 cups milk
- 3 egg yolks (save whites)
- 2 teaspoons butter or margarine
- 2 teaspoons vanilla extract

**Meringue**
- 3 egg whites
- 1/4 cup white sugar
- 1/2 tsp vanilla extract

**Directions**
1. Preheat oven to 350 degrees F (175 degrees C).
2. Line the bottom and sides of a 9 inch pie plate with a layer of vanilla wafers and then a layer of banana slices.
3. To Make Pudding: In a medium saucepan, combine 1 1/2 cups sugar with flour. Mix together well and then stir in half the milk. Beat egg yolks and whisk into sugar mixture. Add remaining milk and butter or margarine.
4. Place mixture over low heat and cook until thickened, stirring constantly. Remove from heat and stir in vanilla extract. Pour half of pudding over vanilla wafer and banana layer while still hot.
5. Make another layer of alternating vanilla wafers and banana slices on top of pudding layer. Pour remaining pudding over second wafer and banana layer.
6. To Make Meringue: In a large glass or metal bowl, beat egg whites until foamy. Gradually add 1/4 cup sugar, continuing to beat until whites are stiff. Add vanilla extract and fold into meringue. Spread meringue onto pie, making sure to completely cover pudding layer.
7. Bake in preheated oven for 15 minutes, just until meringue is browned. Chill before serving.
Our National Anthem

I have a weakness—I am crazy about our national anthem.

The words are difficult and the tune is almost impossible, but frequently when I’m taking a shower I sing it with as much power and emotion as I can. It shakes me up every time.

I was once asked to speak at a luncheon. Taking my life in my hands, I announced I was going to sing our national anthem—all four stanzas.

I explained the background of the anthem and then sang all four stanzas.

Let me tell you, those people had never heard it before—or had never really listened. I got a standing ovation. But it was not me; it was the anthem.

More recently, while conducting a seminar, I told my students the story of the anthem and sang all four stanzas. Again there was a wild ovation and prolonged applause. And again, it was the anthem and not me.

So now let me tell you how it came to be written. In 1812, the United States went to war with Great Britain, primarily over freedom of the seas. We were in the right. For two years, we held off the British, even though we were still a rather weak country. Great Britain was in a life and death struggle with Napoleon. In fact, just as the United States declared war, Napoleon marched off to invade Russia. If he won, as everyone expected, he would control Europe, and Great Britain would be isolated. It was no time for her to be involved in an American war.

At first, our seamen proved better than the British. After we won a battle on Lake Erie in 1813, the American commander, Oliver Hazard Perry, sent the message “We have met the enemy and they are ours.” However, the weight of the British navy beat down our ships eventually. New England, hard-hit by a tightening...
blockade, threatened secession.

Meanwhile, Napoleon was beaten in Russia and in 1814 was forced to abdicate. Great Britain now turned its attention to the United States, launching a three-pronged attack. The northern prong was to come down Lake Champlain toward New York and seize parts of New England. The southern prong was to go up the Mississippi, take New Orleans and paralyze the West. The central prong was to head for the mid-Atlantic states and then attack Baltimore, the greatest port south of New York. If Baltimore was taken, the nation, which still hugged the Atlantic coast, could be split in two. The fate of the United States, then, rested to a large extent on the success or failure of the central prong.

The British reached the American coast, and on August 24, 1814, took Washington, D.C. Then they moved up the Chesapeake Bay toward Baltimore. On September 12, they arrived and found 1000 men in Fort McHenry, whose guns controlled the harbor. If the British wished to take Baltimore, they would have to take the fort.

On one of the British ships was an aged physician, William Beanes, who had been arrested in Maryland and brought along as a prisoner. Francis Scott Key, a lawyer and friend of the physician, had come to the ship to negotiate his release. The British captain was willing, but the two Americans would have to wait. It was now the night of September 13, and the bombardment of Fort McHenry was about to start.

As twilight deepened, Key and Beanes saw the American flag flying over Fort McHenry. Through the night, they heard bombs bursting and saw the red glare of rockets. They knew the fort was resisting and the American flag was still flying. But toward morning the bombardment ceased, and a dread silence fell. Either Fort McHenry had surrendered and the British flag flew above it, or the bombardment had failed and the American flag still flew.

As dawn began to brighten the eastern sky, Key and Beanes stared out at the fort, trying to see which flag flew over it. He and the physician must have asked each other over and over, "Can you see the flag?"

After it was all finished, Key wrote a four stanza poem telling the events of the night. Called "The Defense of Fort M'Henry," it was published in newspapers and swept the nation. Someone noted that the words fit an old English tune called "To Anacreon in Heaven"—a difficult melody with an uncomfortably large vocal range. For obvious reasons, Key's work became known as "The Star Spangled Banner," and in 1931 Congress declared it the official anthem of the United States.

Now that you know the story, here are the words. Presumably, the old doctor is speaking. This is what he asks Key:

Oh! say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars, through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air,
Gave proof thro' the night that our flag was still there.
Oh! say, does that star-spangled banner yet wave,
O'er the land of the free and the home of the brave?

Continued on page 27
Square dancing lost another of its great leaders a few months ago. Andy Pennock, from Edmonton, Alberta, Canada was a real “pied piper” in gathering dancers into the square dance community with his leadership, calling and choreographing of dance routines. He helped create the book “Dancing For Fun” and fostered the theme that, “Community Dance Program Ties People Together”. I always admired Andy’s dedication to keep dance routines simple enough for everyone and anyone to accomplish in a short period of time. The book is full of his dances. Here is a sample of his creativeness. Andy named it - - -

California Special Circle Dance

*By Andy Pennock*

**Formation:** Circle of couples, facing LOD, lady on man’s right.

**Music:** Any consistently phrased music

**Beats**

1. 4 4 WALK FORWARD
2. 4 CALIFORNIA TWIRL – Raise joined hands,
   TO FACE RLOD – lady walks under arch as man walks behind her to face opposite direction;
3. 4 4 WALK FORWARD
   RLOD
4. 4 CALIFORNIA TWIRL – Same as # 2 and turn to
   AND FACE PARTNER – face partner;
5. 2 FACE TO FACE – Hands joined, step LF to L side, close RF to LF, step LF to L side, and swivel 1/2 L;
6. 2 BACK TO BACK Repeat # 5 opposite feet swivel 1/4 to face LOD;
7. 4 CIRCLE AWAY – Men circle L,
   AND TOGETHER – ladies circle R, end facing
8. 4 STAR THRU – Lady’s LH, man’s RH touching & raised, lady walks under arch, man walks behind, man turns 1/4 R, lady 1/4 L;
9. 4 CALIFORNIA TWIRL – Repeat # 2 to face LOD.

Otto Warteman and his wife “Hot Rod” of Trinity, Texas, are currently enraptured youth and adults with dancing programs throughout his area of the country. In dealing with large groups, sometimes in limited areas, he uses very basic moves featuring “quick-teach” routines. He features one-night-stands to
thousands of people every year. He has choreographed many dances, one of which he shared with me using the tune - - -

**Swing Low Sweet Chariot**

**Formation:** Four persons standing side by side, facing counter clockwise around the room, as spokes on a wheel. Can be danced with two couples next to each other or with no sex identification. Pair closest to the center begins on Left foot, outside pair starts on the Right foot.

**Music:** Otto enjoys using “Swing Low, Sweet Chariot”, Roper 233, “City of New Orleans” or “It’s a Good Day for Singing a Song”.

**Routine:**

1-8 All walk forward eight steps in line of dance.
9-16 All back up four steps
17-20 Pairs separate, Left pair vineing to the Left, Right pair vineing toward the wall
21-24 Pairs moving together again with the vine step.
25-28 Pairs again vine away from each other, the outside (RT) pair moving away and diagonally forward.
29-32 Pairs vine again with the outside pair moving diagonally forward moving up to begin the dance with a new inside pair.

A few months back, Ridge Kennedy of West Orange, New Jersey included in his offering on the computer, yet another version of a dance that I have called for over 50 years with a slightly different twist. He stated that he got the routine from, “Sandy Bradley’s ‘Pot Luck Tonight’ recording”. It is fun.

**Cheat Or Swing**

**Formation:** Square
**Music:** Hoedown

**Routine:**

First lady out to the Right and circle 3
And it’s up to the gent to cheat or swing (gent 2 can swing his partner or lady 1)
Now two ladies on to the next and circle 4
And it's up to the gent to cheat or swing (gent 3 has a choice of 3 ladies to swing)
Now three ladies on to the next and circle 5
And it's up to the gent to cheat or swing (and gent 4 has a choice of 4)
Now all four ladies on to the next and circle around with the gent all alone
He won't cheat, he'll swing his own
Now three ladies go on to the next, and circle around with the gent all alone
He won't cheat, he'll swing his own
Now two ladies go on to the next and circle around with the gent all alone
He won't cheat, he'll swing his own
Everybody home and everybody swing

The sequence repeats with each lady leading and then each gent leading. At the beginning and end, and between the women and men's 1/2, there is a grand R&L. Swings are quick - got to keep it moving.

I am writing this column in mid July and have already been hearing on the radio of the approaching hurricane season in the state of Florida. It is my most sincere hope that any that arrive will not be as disastrous as some of those last year. But I was reminded of a contra that was written by the late Don Armstrong. He called it the - - -

**Caribbean Contra**

**Formation:** Alternate duple, 1, 3, 5 active and crossed over

**Music:** Any well phrased 32 bar Reel or Hornpipe

**Routine:**

- **Intro** ---- , Everybody forward and back
- 1-8 ---- , Corners do sa do and bow
- 9-16 ---- , Actives march down others march up
- 17-24 ---- , Turn and then come back to her
- 25-32 ---- Allemande left, ---- Ladies chain
- 33-40 ----, With the music chain them back
- 41-48 ----, All pass thru and turn alone*
- 49-56 ----, Take the girl and half promenade

*The automatic crossover occurs at this point each time through the dance.

That's it for September.
This month, let's look at Pass the Ocean from a position it's rarely called from.

1) HEADS (1/2 sashay & pass the ocean)
   extend
   swing thru
   girls trade
   load the boat
   left allemande

2) SIDES (1/2 sashay & pass the ocean)
   extend
   split circulate
   circulate
   scoot back
   extend, right and left grand

3) HEADS (1/2 sashay & pass the ocean)
   extend
   cast off 3/4
   centers trade
   boys run
   square thru 2

   trade by, left allemande

4) SIDES (1/2 sashay & pass the ocean)
   extend, spin the top
   cast off 3/4
   circulate, boys run
   centers veer left & bend the line
   at home

5) HEADS (1/2 sashay & pass the ocean)
   extend
   centers trade
   girls run
   box the gnat
   touch 1/4
   coordinate
   bend the line
   box the gnat
   fan the top
   right and left grand

Kopman's Choreography

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6) SIDES (1/2 sashay & pass the ocean)
    ping pong circulate
    extend
    split circulate
    swing thru
    recycle
    left allemande

7) HEADS (1/2 sashay & pass the ocean)
    SIDES 1/2 sashay
    extend
    acey deucey
    boys run
    couples circulate
    1/2 tag
    face your partner
    right and left grand

8) SIDES (1/2 sashay & pass the ocean)
    extend
    acey deucey
    boys trade
    split circulate
    right and left grand

9) HEADS (1/2 sashay & pass the ocean)
    boys pass thru
    centers wheel and deal
    Head boys run
    centers pass thru
    right and left grand

10) SIDES (1/2 sashay & pass the ocean)
    extend
    swing thru
    scoot back
    boys trade
    ends face in
    at home

11) HEADS (1/2 sashay & pass the ocean)
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.

Sides 1/2 sashay
ping pong circulate
extend
acey deucey
recycle
right and left grand

14) SIDES pass thru
separate around 1 to a line
pass the ocean
split circulate
scoot back
extend, right and left grand

12) SIDES 1P2P
box the gnat
pass the ocean
right and left grand

15) HEADS pass thru
separate around 1 to a line
pass the ocean
cast off 3/4
centers trade
scoot back
[follow your neighbor] and spread
acey deucey
swing thru
right and left grand

13) HEADS 1P2P
(right & left thru & 1/2 sashay)
pass the ocean
swing thru
spin the top
explode & right and left grand

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This month, let’s stay with Pass the Ocean idea from 1/2 sashayed couples. Have fun.

HEADS lead right
Circle 4 to a line
pass thru
tag the line, face in
Pass the Ocean

THEN:

1) swing thru TWICE
   right and left grand

2) boys trade
   recycle
   right and left grand

3) scoot back
   split circulate TWICE
   right and left grand

4) boys trade
   boys run
   1/2 tag
   face your partner
   right and left grand

5) swing thru
   linear cycle
   pass the ocean
   swing thru
   right and left grand

The Florida Dance Web

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

http://floridadanceweb.com

Clubs, Vendors, Callers, Cuers - You can have your own web site on the Squaredancing.org for only $35.00 per year. (http://squaredancing.org/yourclub)
This includes club officers, pictures and schedule with annual updates.
Visit http://squaredancing.org/web_design.htm for all the details
Tomperry@tipiproductions.com
"Ramparts," in case you don’t know, are the protective walls or other elevations that surround a fort. The first stanza asks a question. The second gives an answer:

On the shore, dimly seen thro’ the mist of the deep,
Where the foe’s haughty host in dread silence reposes,
What is that which the breeze, o’er the towering steep.
As it fitfully blows, half conceals, half discloses?

Now it catches the gleam of the morning’s first beam,
In full glory reflected, now shines on the stream
’Tis the star-spangled banner. Oh! long may it wave
O’er the land of the free and the home of the brave!

“The towering steep” is again, the ramparts. The bombardment has failed, and the British can do nothing more but sail away, their mission a failure.

In the third stanza, I feel Key allows himself to gloat over the American triumph. In the aftermath of the bombardment, Key probably was in no mood to act otherwise.

During World War II, when the British were our staunchest allies, this third stanza was not sung. However, I know it, so here it is:

And where is that band who so vauntingly swore
That the havoc of war and the battle’s confusion

Continued from page 19

Continued on page 38
Jim and Betsy — Your Rovin’ Corners

Your 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 the 50th Anniversary of the EAASDC dancing at the IAGSDC, and recruiting and training dancers.

We just love to participate in large gatherings of square dancers! The National Square Dance Convention celebrated 50 years in 2001 in Anaheim, and this year’s convention in Portland, Oregon was the 54th.

In 2002 there was a big celebration in England – 50 years of the BAASDC (British Association of American Square Dance Clubs). The 54th Square Dance Convention in Portland was a great success. Over 8,000 dancers from all over the USA and around the world gathered to dance, shop, learn, and share their love of the activity with one another.

This year the EAASDC (European Association of American Square Dance Clubs) will have their 50th celebration in Germany. Each year the EAASDC holds two large “Jamborees” so that the dancers get to enjoy dancing with some of the best callers in Europe. Often, special callers from the USA will join them. This year, our friend Ingeborg Keuber-Leucker, a caller from Bergheim, near Cologne is head of the organizing committee for the EAASDC. They decided to give it special emphasis.

We met Ingeborg in 2002 on our last big trip to Europe. After we danced at her club, the Bergheim Happy Hoppers, we connected with her again in England at the 50th Anniversary there and invited her to come to Portland. She came to promote the special dance in Bergheim. It will be on the first weekend of September. I hope you get this in time to join us there!

From Bergheim, we will go to Hamburg, one of the hotbeds of square dancing in Germany, to dance with various clubs for several days. Then on to Berlin to meet with friends and dance some more! Then on to Stuttgart to dance with several clubs there.

When we were in Europe in 2002 we enjoyed dancing in Nurnberg and thought we would go there again this year. When we wrote our hosts there Karin and Earnst Schott of the Kuni Hill Runners, they said they will be away. They are going to St. Petersburg, Russia as part of the “Russian-German Square Dance Friends Club” to work with the first square dance club in St. Petersburg. They plan to do tourist stuff during the day and dance every night and graduate the new dancers on the last night there. They invited us to join them – how could we not go! We will report our adventures there to you next month.

After the convention we worked our way down to San Jose California.
where we formerly lived and where we knew that the IAGSDC was having their annual convention. (For those who don’t know, IAGSDC stands for International Association of Gay Square Dance Clubs.) The gay community has adopted square dancing in a big way and our experience is that they are often quite good, high-energy dancers. This year they sponsored a free dance on Friday night with Bronc Wise, Mike Jacobs, and Andy Shore and invited all dancers to join them. Their hall was filled to capacity. It was a great dance and we felt welcomed and well accepted. The IAGSDC website indicates that they dance the Callerlab specified levels of Modern Western Square Dancing. They also point out that their square dancing is often high energy dancing because many dancers dance both the men’s and women’s parts, and tend to be strong dancers with an excellent sense of position and set orientation. Their club membership is open to all square dancers and we know a number of non-gay dancers who really enjoy dancing with gay clubs because of the excellent quality of the dancing.

Our experience in San Jose bore this out entirely. The dance rotated between mainstream, plus, advanced and challenge dancing and certainly welcomed all comers. We felt particularly gratified to see so many of our old friends from San Jose who came to the free dance. With callers like this, who would not? One of our friends said he felt uncomfortable with same-sex dancing, but he quickly adapted and had a lot of fun.

Of course, that is what square dancing is all about – having fun and friendship. Our motto is “Square Dancing is Friendship Set to Music,” and the Europeans motto is “Friendship is Square Dancing’s Greatest Reward.”

This is September, National Square Dance month. This is when we traditionally welcome non-dancers to our clubs and introduce them to the fun and friendship of square dancing. If your club has not done enough advanced planning, please look through the back issues of American Square Dance and learn about the many square dance clubs that are being successful, attracting new dancers, and helping our wonderful activity grow.

Square Dancing has seen a decline in numbers for ten years or more, but the numbers seem to be stabilizing and the warm, welcoming, energetic clubs that are actively getting out and recruiting are growing. Your club can as well. Here in East Texas our clubs all plan strong efforts to grow and retain dancers. So can you!

Jim and Betsy Pead, Your Rovin Corners
Caller’s Notes

Norm Wilcox (norm.wilcox@sympatico.ca)

After publishing Caller’s Notes for the past 14 years, Norm Wilcox has decided this will be his last issue. The good news is that he will still continue to call the Basics through A-2 programs, and is available for dances, workshops, caller clinics, festivals and weekends. (Ed. – Thanks for sharing your choreographic knowledge and ideas during the last 14 years. F. L.)

All of the previous issues have been listed in an index, both alphabetical and creative. Back issues are still available for purchase, in MS-Word and pdf format, via the Internet or by postal mail. If interested, contact Norm at: R.R. #4, Georgetown, ON Canada L7G 4S7.

This month’s subject of “Adding Creativity To Your Choreography” contains a compilation that Norm hasn’t used over the years. The calls used, among others, are Chain Down the line; Lead Right/Left; Zoom; and Spin the Top.

The Mainstream 53 (Basic) section discusses the program used by the Rio Grande Valley Caller’s Association. This program consists of four short lists.

The ‘Common List’ consists of a dozen or so calls and naming conventions, not in a teaching order. The ‘A’ List has 4-5 calls, the ‘B’ List adds 4 calls, and the ‘C’ list contains about the same amount of material.

The best part of this program is that non-dancers can attend each and every dance. Several pages of choreography are included to give you an idea of what sequences might be used.

The Mainstream featured call is Recycle. Here are some teaching tips from a CALLERLAB session 1) Ends solo Wheel & Deal while the Centers Fold and follow to adjust Ends and become partners with them. 2) From R/H waves, it feels like a Centers Run, Half Tag, and Face In. 3) Each half of the wave will end up facing each other. In the ‘Dancing the Mainstream Program’, several dance sequences with Recycle and Dixie Style to a Wave are included.

This month’s Plus Program section includes a couple of pages using various calls from the Plus program, as well as some left-hand choreography (Spin Chain & Exchange the Gears). A couple of 62-beat singing call figures with a very short Promenade home are also listed. Also included is a workshop on the call Peel Off, from the ‘Z’ formation, box circulate formation, and completed Double Pass Thru formation.

In the Advanced Section, Norm shares some of his Zero Box Get-Outs, and choreo using Square Chain Thru, followed by many sequences using the entire Advanced program.

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
Take a look at what is just released...

Go On By Quickstep
Phase IV – Qstep – CD the Magic of Alma Cogan track 7 or Download on Internet – George and Pamela Hurd
Great music, Charleston points, qtr turn, prog. chasse, heel pull, wig wag, step hop. Nice routine, this is a strong Phase IV quickstep.

Si Senor
Phase V+1 (Rope Spin)+2 Unphased (Circular Cross Bdy, Shakedown) – Cha Cha – STAR 132A Eso Es El Amor flip My Foolish Heart – Peg and John Kincaid
Circular cross body, rope spin, alemana, cuddles, shakedown, spirals, merengue, hip bumps, circular cross body, shakedown. Ending is open out to pressline. Good music to a fun cha cha.

Rainbow “Round My Shoulder”
Phase III+1 (Weave) – Foxtrot – The Best of Slowfox Music CD, Casa Musica Code CGVASFOX, Track 19, There’s a Rainbow ‘Round My Shoulder by Bobby Darin or Columbia Wild, Cool and Swinging, the Artist Collection CD by Bobby Darin Track 4 – Bill Bingham and Bev Oren
Great rumba beat and good choreography are a great blend for a nice dance. Develope, sweetheart, shad. crabwalks, natural top, latin whisk, ending is a slight back in snuggle.

Romantic Interlude
Great rumba beat and good choreography are a great blend for a nice dance. Develope, sweetheart, shad. crabwalks, natural top, latin whisk, ending is a slight back in snuggle.

Dance And Dream
Phase VI – Foxtrot – CD We Play Requests by Gunter Norris – Bill and Martha Buck
We love this music and the routine fits it to a “T”. 3 step, outside spin and twist, inter. cont. hover cross, trav. contra check. Running open nat. bounce rev. fallaway. A solid Phase VI dance.
As You Like
Phase III+2 (Aida, turning Basic) - Bolero - STAR 130B ComoTú Quieres (Flip Wind Beneath My Wings) - Bill and Martha Buck
Opening outs, u/arm turn, fenceline, bolero banjo and wheel, hip lift. All basic bolero figures, pure vanilla. Excellent for introducing bolero figures.

Senza Fine VI
Phase VI - Waltz - CD Cinema Paradiso Track #10 Concord Records CCD-4988-2 - George and Pamela Hurd
This music also has a Phase IV routine written to it by the choreographers. Portion of the routine is done in shadow position. Shadow cross hovers, hairpin, outside spin, double reverse, curved feather, and other waltz figures at the V/VI level. Nice smooth routine, to nice waltz music.

Farewell To Roma V
Phase V+1 Unphased (Sole Tap) - Foxtrot and Jive - Roper 288A - Howard and Anna Hoffman
Quick feather finish, reverse turn, outside spin, nat. hover cross. Jive is Chasse rolls and rock and roll 'em back. Soft Phase V, nicely done.

Hide Nor Hair III
Phase 3+2 (Chi. Walks & Sail. Shuffles) - Jive - STAR 509 or Ross Mitchell DLD 1084 '30 Top Jives - Debby and Tim Vogt
Chicken walks, change hands behind the back, point steps, rock the boat, and all basic jive amalgamations. A Good one, don’t pass it up.

Carolina Sunshine
Phase II - 2 Step - Double M MM 128 CD by Carl Kaye - Penny Lewis
Box, reverse box, side touches, hitch, vines, left turning box, and lace sequence. A cue and do.

Running Bear
Phase 3+1 (Windmill) - 2 Step/Jive - Coll. 4356 by Johnny Preston - Olga and Bill Cibula

Round Dance with Ralph & Joan Collipi
Holiday Round Dance Ball
December 29-Jan. 1 - Landmark Resort Hotel - Myrtle Beach, SC - Phases III-VI
Staff: Pierce (AL), Blackford (AZ & FL), Collipi (NH)
Hard Surface Flooring - 2 Lovely Ballrooms, Dance Under 1 Roof
Contact: Barbara Hallelson - 803-731-4885; bharrelson1@juno.com
www.geocities.com/bharrelson1

17th Bennington Round-E-Vous Round Dance Weekend
January 27-29, 2006 - Bennington College, Bennington, Vermont - Phases III-VI
3 Ballrooms, all hardwood floors
Staff: Balckford (AZ & FL), Read (TX & AZ), Filardo (MD), Collipi (NH)
Contact: Ralph & Joan Collipi, Directors - 603-898-4604; ralph.collipi@verizon.net

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604

American Square Dance, September 2005
Good music by Johnny Preston, and a fun dance. 2 steps, tap toe to rhythm in the intro. Skate sequence. Part B is basic jive. Ending is what else? Bear hug.

**Persuaded III**  
Phase III+2 (Weave/Hest. Change) – Waltz – STAR 182 – Russ and Mary Morrison  
Nice easy waltz, with chasse moves, twinkles, impetus, weaves, hest. change, whisk. Ending has leg crawl, which is always a favorite.

**Just Dilly**  
Phase 3 – Foxtrot – Roper 293B – Jim and Nanci Oliver  
Great foxtrot music and a nice routine. Included in their choreography are open telemark, hov. Fallaway, diamond turn, twinkles, left turns. Ending is apart point.

**A Kiss**  
Waltz away, waltz wrap, hover, step swing, diamond turns. Wonderful music to a nice flowing routine.

**MoonDance 3**  
Phase III+2 (Dia.Turn/Back Whisk) – Fox/Jive – STAR 112 – Chris and Gail Johnson  
What a nice dance this is. Box finish, left turning box, diamond turns, progressive box, away 3 step, tog. 3 step to bolero banjo, wheel 6. Jive portion is basic jive figures.

**This Is Love**  
Aida, switch rock, triple cha’s, alemana flirt, chase with option of challenge chase. Ending is aida in 3 and hold. Good music for cha cha.
October 20-21-22-23
Fontana’s Back!

Squares: Guest Caller: Paul Marcum-Tennessee
John Paul Bresnan-Alabama
Jerry Handley-Alabama
Bobby Barber-Alabama

Rounds: Jackie & Juanita Smith-Alabama

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$25 per person for 2 days dance packages must be purchased from a staff member.
Packages only!

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$90/night for Willow Cottage – 1 bedroom
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While you are on vacation, take a trip to Missouri and be sure you dance the “Missouri Waltz” and “Please Mr Postman” take care of my mail while I am gone.

**Missouri Waltz**

**Choreographer:** Fran and Jim Kropf, 4015 Marzo St, San Diego, CA 92154

**Footwork:** Opposite Direction For Man unless Indicated

**Rhythm:** Waltz Phase 2, Speed to suit

**Record:** Dance A Round, DARRCD 540

Music By Carolina Boys CD may be purchased at Palomino Records

**Sequence:** Intro-A-B-C – A-B-C-Ending

**INTRO**

1-4 Wait 2 ;; APT PT; PKUP TCH;

**PART A**

1-4 TWO FWD WALTZ;; DRIFT APT; TWINKLE THRU;

5-8 TWINKLE THRU; MANUVER SD CL; DIP BK TCH; FWD TCH FC/W;

9-12 WALTZ AWAY; ROLL ACROSS; TWINKLE THRU; THRU FC CL;

13-16 WALTZ AWAY; ROLL ACROSS; TWINKLE THRU; THRU FC CL;

**PART B**

1-4 LEFT FC TRNG BOX BFLY;;;

5-8 TWIRL VINE; MANUVER SD CL; TWO RIGHT FC TURNS CP/W;;

9-12 LEFT FC TRNG BOX;;;

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✓ Fun & friends
13-16 CANTER TWICE ;; TWIRL VINE; THRU FC CL;

PART C
1-4 WALTZ AWAY & TOG ;; SOLO TURN IN 6;;
5-8 SD DRAW TCH BOTH WAYS;; TWIRL VINE 3; THRU FC CL;
9-12 WALTZ AWAY & TOG ;; SOLO TURN IN 6;;
13-16 CANTER TWICE;; TWISTY VINE 3; THRU TO PKUP; (Last time thru fc cl cp/w)

END
1-5 BOX;; BAL L & R;; APT PT;

Please Mr. Postman
Choreographer: Shigeyuki and Miwae, 1-12-5 Mizuochi, Sabae Japan
Record: A&M 75021
Footwork: opposite unless noted
Rhythm: Two Step/Swing Phase 3

INTRO
WAIT 2 MEAS;; APT & PT; TOG & TCH SCP;

55th National Square Dance Convention
June 21-24, 2006, San Antonio, Texas

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PART A
CIRC AWY 2 TWO STEPS;; STRUT TOG 4 BFLY;;
LACE ACROSS; TWO STEP TO FC; LACE BK; TWO STEP TO SCP;

PART B
WALK 2; HITCH 4; WALK & FC; VINE 4;
TRAVLING BOX ON LAST STEP W PKUP;;;;
LEFT FC TURNING BOX;;;;
PROG SCIS TO CP/WALL;; SD CL TWICE; SD & THRU;

PART C
SD TCH SD; CHG PLACES R TO L - L TO R;;;;
CHG HNDS BEH BK TWICE;;;; APT, REC, SD, REC;

END
CIRC AWY 2 TWO STEPS;; STRUT TOG 4 BFLY;;
LACE ACROSS; FWD TWO STEP TO FC; LACE BK; THRU APT PT;;

American Square Dance Has Email!
AmericanSquareDance@earthlink.net
Continued from page 27

A home and a country should leave us no more?  
Their blood has washed out their foul footstep's pollution.

No refuge could save the hireling and slave  
From the terror of flight, or the gloom of the grave,  
And the star-spangled banner in triumph doth wave  
O'er the land of the free and the home of the brave.

The fourth stanza, a pious hope for the future, should be sung more slowly than the other three and with even deeper feeling.

Oh! thus be it ever, when freemen shall stand  
Between their loved homes and the war's desolation,  
Blest with vict'ry and peace, may the Heav'n - rescued land  
Praise the Pow'r that hath made and preserved us a nation.

Then conquer we must, for our cause is just,  
And this be our motto--"In God is our trust."  
And the star-spangled banner in triumph doth wave  
O'er the land of the free and the home of the brave.

I hope you will look at the national anthem with new eyes. Listen to it, the next time you have a chance, with new ears. And don't let them ever take it away

Isaac Asimov, March 1991

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**CALLERLAB**

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*Established in 1974*

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- social gatherings
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For further information contact:  
Jerry Reed, Executive Director  
467 Forrest Avenue, Suite 118, Cocoa, FL 32922  
Phone: 321-639-0039 • Fax: 321-639-0851  
E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

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38  
American Square Dance, September 2005
I Won’t Dance To That Caller Because...

We have all heard dancers say: “I won’t dance to that caller because: (1) no one has any fun there,” or (2) “he always breaks down the floor,” or (3) “he is too stressful.”

This was brought into focus for me when I was in another part of the U.S. and heard these comments about a very successful caller in that region. I wondered how a caller could be successful if people were making these comments about him. So I decided to look more closely at the comments and who was making them.

It was immediately obvious that those making the comments wanted a very relaxed form of Plus dancing, or Advanced dancing if they were doing Advanced, and this caller was not providing that. He would push the floor a little from time to time, using some DBD. Now let’s look at each comment.

(1) “No one has any fun.” Of course there is fun, otherwise dancers would not go. All dancers want to have fun, and they will go where they get fun. What the person making the comment is really saying is: “It’s not my kind of fun.” Fine, go where you have fun. But don’t say that it is not fun at that caller’s dances, because that caller’s popularity proves he is providing fun for many dancers.

(2) “He always breaks the floor down.” Not true. Dancers want to dance, and they will not support a caller who “always breaks the floor down.” What the person making the comment is really saying is: “I can’t handle the level.” Fine, go where you can handle the level. But there is no way for a caller to be one of the most popular in a region if he always has the floor broken down.

(3) “He is too stressful.” Dancers do not want stress and will not support a caller who is stressful. So if a caller is popular, there must be a large group of people who do not feel stressed at his dances. What the person making the comment is really saying is: “He is too stressful for me.”

The psychology. It is interesting that you never hear any of the above comments about bad callers – you only hear them about successful callers. Why is this? Because people do not want to admit they can not handle the level of someone that many people like, so they make up what they believe are socially acceptable reasons for not supporting the caller.

Many dancers deceive themselves into thinking they are good dancers when they are not. If they are constantly successful because they only go to easy level dances, then when they find difficulty in dancing to another caller they will think: “I’ve always been successful before, but now I am not, so it has to be the caller’s fault.” The fact that everyone else in the hall is sailing right through and is having a good time means nothing – if they can’t handle the level, it’s because the caller is no good.

Summary. A caller can not be successful and attract people if he/she does not provide fun, constantly breaks the floor down, and causes stress. If dancers make the above comments about a successful caller, it is usually an indictment of their own dancing ability.
Howdy folks. It is September. New classes are forming and everyone is in the learning frame of mind. Each year when I start my session of square dance lessons, I always introduce the new dancers to line dancing. I always do some line dances at my regular club dances so I start the dancers out early incorporating line dances into lessons. They are generally simple dances to begin with and increase in difficulty as we go along.

This month's dance is a staple of my dance program, generally the first dance I teach in lessons, and the first dance I use in an evening dance. It is simple and great for the dancers to use as a warm up. I hope you enjoy this dance. If you have any questions about this 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 email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

**This Month’s Line Dance: Cowboy Stomp**

**Basic Steps (Official NTA Definitions):**

- **Grapevine:** Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and or in front in 3rd or 5th position.
- **Scuff:** To brush the heel forward.
- **Step:** The transfer of weight from one foot to the other.
- **Stomp:** To step with a change of weight
- **Stomp Up (Stamp):** To step without a change of weight, and lift foot upward.
- **Together:** To bring the feet together with a weight change.
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**NAME:** Cowboy Stomp
**DESCRIPTION:** 24 Count, 4 Wall Beginner, Line Dance
**CHOREOGRAPHER:** Unknown
**MUSIC TEMPO SUGGESTIONS:**
Slow – Put Some Drive in Your Country by Travis Tritt (108 BPM)
Medium – Rockin’ Pneumonia by Ronnie McDowell (114 BPM)
Fast – God Blessed Texas by Little Texas (130 BPM)
Old Time Rock & Roll by Bob Seeger (130 BPM)

**COUNTS/STEP DESCRIPTION**
**Vine Right, Vine Left**
1-2) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
3-4) Step Right Foot to Right Side, Touch or Scuff Left Foot Beside Right Foot
5-6) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
7-8) Step Left Foot to Left Side, Touch or Scuff Right Foot Beside Left Foot

Back up Three Steps and Touch, Step Forward, Touch, Step Backwards, Touch
9-10) Step Right Foot Backwards, Step Left Foot Backwards
11-12) Step Right Foot Backwards, Touch Left Foot Beside Right Foot

American Square Dance, September 2005
13-14) Step Left Foot Forward, Touch Right Foot Beside Left Foot
15-16) Step Right Foot Backwards, Touch Left Foot Beside Right Foot

Step Fwd, Stomp Up, Hold, Stomp Up, Step Back, Touch, Step Fwd
With A 1/4 Turn Left, Touch
17-18) Step Left Foot Forward, Stomp Up Right Foot Beside Left Foot
19) Hold
&20) Stomp Up Right Foot Beside Left Foot, Stomp Up Right Foot Beside Left Foot
21-22) Step Right Foot Backwards, Touch Left Foot Beside Right Foot
23-24) Step Left Foot Forward With a 1/4 Turn Left, Touch or Scuff Right Foot
Beside Left Foot

Repeat

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**Miracle On The Square Dance Floor**  
*By Berlon Graham – Shalimar, Florida*

For the past 12 years I have called the Christmas party for the Youth of the Edgewood Baptist Church in Columbus, Georgia. On December 17, 2004, the youth had invited the church family to be part of this Christmas fellowship. I began the dance by starting with a tip for teens through adults, then I asked for kids between the ages of 8-12 to form squares. I had noticed a couple sitting to my left with their son, who appeared to be about 9 years old. When the music started the young boy got up to dance and a young girl joined him. While they were dancing I noticed his parents were standing up and the mother was crying. I did not know why since their son appeared to be having a good time dancing. After the party when I began to pack my equipment to leave, the couple approached me. The mother gave me a big hug and said, "Mr. Graham, this has been the most wonderful night of our lives. You probably did not know but a miracle has happened here tonight. You see our son is autistic, he does not even talk. He has never played with other children, but when the music started and you asked his age group to get on the floor, we could not believe he got up to dance. It was as if we were watching our son come to life tonight!"
What Is The Arts Dance Foundation?

National dance organizations have joined together to form an “alliance” of related dance groups with the goal of improving our activity and increasing participation. This “alliance” has been named “Alliance of Round, Traditional and Square (ARTS)” Dance. These independent organizations retain their individual identity, character, mission and goals while supporting the goals of the Alliance. Governing Board Members are:

ACA – American Callers Association
CALLERLAB – The International Association of Square Dance Callers
CONTRALAB – The International Association of Contra Dance Leaders
IAGSDC – International Association of Gay Square Dance Clubs
NEC – National Executive Committee of National Square Dance Convention
NSDCA – National Square Dance Campers Association
ROUNDALAB – The International Association of Round Dance Teachers
SSDUSA – Single Square Dancers USA
URDC – Universal Round Dance Council
USAWest - USAWest Square Dance Convention Policy Board
USDA – United Square Dancers of America

The ARTS mission is to generate public awareness and promote growth and acceptance of contemporary Square, Round, and Traditional Folk Dance by encouraging and assisting a coalition of allied dance groups. The ARTS will provide the leadership and resources necessary to create an achievable marketing program. The ARTS will encourage, promote and support healthy lifestyles through dance programs and events that provide fun and effective exercise for both mind and body, all within a unique system of social interactions.

So what is the ARTS doing? ARTS Dance Foundation is gathering information through surveys designed to get demographic information on active dancers. This information will be used to target other non-dancing individuals with the same demographics as a part of achieving our mission of creating an achievable marketing plan. In other words, we want to help you find dancers like you. The ARTS Dance Foundation is also taking steps to develop the business relationships needed to receive corporate and government grants with plans to use these funds to implement the marketing plan being created.

The ARTS Dance Foundation recently introduced a new Toll Free telephone number, 1-866-455-ARTS (2787). This number will be used (and can be used by you) as part of marketing programs to non-dancers.

This fall the ARTS will be implementing the “Add a Buck” program to generate funding to achieve the ARTS’ Mission.

Additional information is available through the ARTS Dance website: www.arts-dance.org and a membership application can be found on our website.
Robert Gordon Van Antwerp
1920-2005

Robert Gordon Van Antwerp was born on November 8, 1920, in Oklahoma and passed away on July 15, 2005, in Lake Tahoe. His life was an adventurous journey, one that led him through a series of successful events. From college graduation to marrying the love of his life to war to world-wide square dance calling, one would say that Robert’s life was not shy of prominence. While attending college at Oklahoma University, Robert met the love of his life, Roberta, and after four short months, they eloped. He received a Bachelor of Science degree in physical education and a minor in business education. In his last year of college, Robert was the captain of the All-Oklahoma Football Team and received an offer from the Detroit Lions to attend its football camp as a new recruit. However, a knee injury changed his direction to recreation.

In 1944, During World War II, Robert was a bomber pilot and squadron commander with the USAF. He piloted a B-17 for 35 heavy bombardment missions over France and Germany totaling 207 hours of air time. On his 24th mission, he was shot down where upon he was given two weeks rest leave in Edinburgh, Scotland. Being shot down was an adversity that Robert persevered, and he continued to pilot 11 more missions.

After returning to Oklahoma, Robert coached football and taught in Edmond. In 1947, Robert and his wife Roberta moved to Long Beach, California where his first job was as playground director at Houghton Park. Four years later, he was promoted to assistant district supervisor. His full-throttle energy and positive attitude led him to ascend through the ranks until becoming director of parks and recreation. Robert put countless hours in civic and community services. In addition to involvement with the City’s Emergency Preparedness Program (as the Chief of Welfare Services), he was active on the Disaster Committee for the American Red Cross. He was a member of the National Parks and Recreation Association and the California Parks and Recreation Society.

His love of people guided him into square dancing. He was an internationally known square dance caller, one that was inducted into the Square Dance Callers Hall of Fame, an honor only given to a limited amount of callers. He was known throughout the country as one of the nations most popular and well-publicized square dance callers. With such a talent, he (with Roberta by

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<th>Deadlines For American Square Dance</th>
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<tr>
<td>January 15 .................. March issue</td>
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<td>February 15 .................. April issue</td>
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<td>March 15 ..................... May issue</td>
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his side) instructed over 17,000 dancers. Robert and Roberta guided dancers on tours throughout 29 countries, 34 states, and many provinces of Canada. During a tour to Tokyo, Robert called for 500 dancers, Prince and Princess Mikso among them. His square dance recordings number more than 150 singles and six play albums.

After his retirement from the City of Long Beach in 1977, Robert and Roberta moved to Lake Tahoe where he continued his square dance calling by calling weekly for Tahoe’s Cowboys and Petticoats and for the Carson City Capital Cutups. Robert called and choreographed square dances for over 40 years.

More personally, Robert was a role model for his family. He was one that, with his wife of 61 years, built a loving, devoted family that respected and admired his successes, his strength, his positive energy, and his genuine love of life itself and his family. One might say that Robert left his fingerprints all over the world, but more importantly, he left his fingerprints on the hearts and lives of all he came in contact with especially the family that he created. Robert is survived by his son and daughter-in-law, Robert and Linda Van Antwerp, his daughter and son-in-law, Len and Nanci Glogauer, his three granddaughters and their husbands: Jason and Marlo Patterson, Greg and Kim Riddle, Darrell and Michele Mize, and his four great-grandchildren: Brooklin, Mason, and Baby Mize and Ashlyn Riddle.

Continued from page 8

were beginners once and don’t want to dance or help with beginners today.
2. You could volunteer to be on a committee.
3. You could be full of enthusiasm, which shows you care about the new dancers and the square dance activity.

Instructor/Caller Involvement:
1. Meet with the committees to make it clear what the instructor/caller expects of the club and what the club expects of the instructor/caller.
2. Must be thoroughly knowledgeable and understand each movement from all positions in order to teach and gain the confidence of the students. If the instructor/caller is knowledgeable and presents this to his students in a relaxing manner then the new dancers will be relaxed, ready to enjoy and have fun.
3. Must take the responsibility seriously and be a leader for the new dancers are the future of square dancing.

With lots of enthusiastic, smiling, happy, willing, volunteering team effort, we can make our involvement in the square dance activity productive with new dancers.
Newer Ideas For Teaching New Dancers

Over the last ten or more years I’ve seen some great new ideas for making square dancing available to more people. Traditionally, we’ve seen most clubs and associations holding one class a year and most of those classes begin in September. September is Square Dance Month and it’s a good time to start, because people have usually completed their vacations and are ready to get back to a routine again. Some are looking for an activity to put into their routine of work, family duties, and recreational time and square dancing can be the perfect thing. For others, September is not the best time to start a new activity and in many areas, if you don’t start in September, you have to wait until September of the next year if you want to join square dancing.

Some areas have groups that start in January, so there is an opportunity to join if September is not the right time. If new dancers starting in September get behind or because of scheduling conflicts, miss a few classes, they can be encouraged to start again in a January class. This takes good coordination and the group that is sponsoring the September class really needs to be on the ball in keeping contact with those that drop out or get behind to guide them to a January class. Some areas have even coordinated the start times of each group almost every month of the year to make it easier to join throughout the year. This takes a large amount of effort on the part of an association of clubs, but can be a great way to grow the number of dancers in an area if done long enough to gain momentum.

Several clubs need to be working together with the attitude that keeping these new dancers dancing in the community is more important than possibly having those “referred dancers” join another club. Most of us, that have been dancing many years, know that dancers will eventually settle in a club that dances on a night convenient to them, is close to their home, or who they relate to socially. We know it’s about keeping our dancers happy and continuing to dance in our community that’s most important. There’s no need to be selfish or possessive with our new dancers.

We’ve discussed the Multi-Cycle Method of teaching new dancers for many years in this magazine, on web sites, and in seminars presented to callers, clubs, and associations. CALLERLAB has a great document on the subject on their web site at: www.callerlab.org. This document not only explains the concept, but discusses how flexible this method can be to fit your group. It has a great question and answer portion and lists many callers who are experienced with it and can give you additional information. The advantages of the Multi-Cycle Method are:

1. Starting classes more than once a year makes square dancing more available to potential new dancers.
2. Enthusiastic new dancers can encourage their non-dancing friends to join several times a year and can dance with them immediately.

3. Your new dancers become your primary recruiters.

4. Having two or three class groups on the same night increases class revenue making it easier to keep the new dancer program going and paying its own way.

5. Shorter class time in the beginning allows brand new dancers to increase their physical stamina and leaves them wanting more in the first part of class.

6. Those who miss class nights or need additional class time, can repeat a phase and not wait until the following year to join again.

7. Fast learners and former dancers can move ahead without being held back by those that need more dance time.

8. While the more experienced new dancers are “angeling” the brand new dancers, they have the opportunity to review calls and reinforce their skills.

The Multi-Cycle Method fits into a traditional class time frame and is easy to incorporate if a group is already running a new dancer program. Some of the newer ideas I’ve seen take some additional planning, but these innovations are working and provide us with more ways of making square dancing available.

Many years ago in the Orange County area of Los Angeles and in the Denver area, I was informed of clubs that actually taught the entire Mainstream Program to new dancers in what they termed a “Fun Weekend”. Starting on Friday night and continuing through Sunday, these groups would hold a new dancer party for the entire weekend with food and fellowship mixed in to bring new dancers into their club. Some were successful and some weren’t, but I couldn’t help but be impressed by this innovative way to make square dancing available to those that couldn’t make a long commitment, but could devote an entire weekend to learn to dance.

At the last CALLERLAB Convention, we learned of the “Fast Track” idea from Vernon Jones, a member of the CALLERLAB Executive Committee, from the Dallas/Fort Worth area. “Fast Track” involves having three to four Saturday “new
dancer dances” in a row to teach the Mainstream Program. As I understand it, these Saturdays would go from 9:00 or 10:00am to 3:00 to 4:00pm in the afternoon. Coffee and snacks could be served in the morning, and lunch provided by the sponsoring group, so the dancers wouldn’t have to leave, and could socialize with club members serving as “angels”. This innovative idea was initially met with resistance from some club leaders, but has proved successful and certainly can be another way to make our activity available to more people. More information about the specifics of “Fast Track” will be published as it becomes available.

In the July issue of American Square Dance Magazine, an article appeared that initially was printed in “USDA News”. It was titled, What Is A “Blast” Class? It goes on to say, “Blast Class refers to a fast-paced, one day, intensive class focused on a specific level of dance where participants are taught the dance moves usually taught during a series of classes held over several weeks.” This article describes in detail how this idea was used for teen groups, but also included several adults. In my opinion, this concept can be used several weeks after starting a traditional or Multi-Cycle new dancer program. It’s not only an effective way to provide a great review for existing new dancers, but can also be used to bring in brand new dancers and catch them up to where the existing class is dancing. What a great way to grow your new dancer program.

I applaud those callers and sponsoring groups that are experimenting with new ways to make square dancing more available to teens and adults that wouldn’t or couldn’t start dancing with our traditional new dancer programs. Market researchers told us long ago that unless we came up with more ways to help non-dancers join, we would be unsuccessful in growing our activity.

Our Program Policy Committee and Board of Governors released it’s Program Policy Initiative in March of 2005, encouraging those callers and dance leaders to experiment with shortened learn to dance programs as a way of making it easier for people to regularly square dance. The CALLERLAB Board encourages those using a limited number of calls for new dancers to submit the information so that successes can be evaluated and shared with others.

One experiment that is being tried is the “ABC Square Dance Concept.” I’ve seen a great deal of email discussion and square dance singing calls and note services are including choreography with the limited basic calls in the ABC experiment. There is a web site that explains this idea and a “Club Level 50” program that was authored by the Rio Grande Valley Callers Association at: www.squaredanceabc.com.

I encourage those that have had success with alternative ways of teaching new dancers to share their ideas by submitting them to the CALLERLAB “Winning Ways” portion of the CALLERLAB web site. Email our home office at: CALLERLAB@aol.com The more ways we can open up our arms to those that would like to join, the more dancers we’ll have to share in this fun and healthy recreation we call “Modern Square Dancing”.

**Free Stuff** Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. — Randy Boyd, Editor
Dear Friends and Readers,

Hope you are having a great summer and are ready for new dance classes. We are ready for our classes beginning September 13. Hope all goes well.

Dixie Round Dance Council

Popular Dances/Teaches for July/August 2005

1. No Walls ................................................................. Worlock ................ IV/Waltz
2. Right Here Waiting ....................................................... Goss ................ V/Bolero
    U Left Water Running .................................................. Read ................ IV/Jive
3. A Wink and A Smile ..................................................... Weiss ................ IV/Mixed
   Alice Blue Gown ......................................................... Utley ............... III/Waltz
   And I Love You So ..................................................... Childers ............... V/Rumba
   Axel F ................................................................. Mathewson ........ III/Cha
   Boom Boom .............................................................. Rumble .......... V/Cha
   Cavatina ............................................................... Barton ........ VI/Waltz
   Crazy Eyes .............................................................. Eddins .......... III/Mixed
   Dankelschon ............................................................ Molitoris .... III/Mixed
   Dark Waltz ............................................................... Vogt ........ VI/Waltz
   Every Street’s A Boulevard ........................................ Prow ............... V/FT
   Girl Of My Dreams ...................................................... Moore .......... VI/Mixed
   I Wanna Touch You ................................................... Valenta ........ VI/Rumba
   Lady In Red .............................................................. Read ........ IV/Rumba
   Looking Thru Your Eyes .............................................. Read ........ IV/Rumba
   Molly Maguires’ Waltz ............................................... Lamberty .... IV/Waltz
   Pata Pata ............................................................... Cibula ........ IV/Cha
   Perfidia Bolero ......................................................... Nolen ........ V/Bolero
   Si Senor ................................................................. Kincaid .......... V/Cha
   Singing Piano .......................................................... Paull ........... II/Waltz
   Tango Reverie .......................................................... Nelson .... IV/Tango
   The Happy Couple ...................................................... Hapeman .... V/Jive
   Why Don’ Cha Do Right ............................................... Moore .......... IV/FT
   Witchcraft .............................................................. Slater ........ IV/FT

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

American Square Dance, September 2005
Recreation Vs. Education
By Kip Garvey, Union City, California
Square Dancing, February 1981

As you all know the school systems across the country have recently passed through a experimental phase in education basically designed to make learning more fun while at the same time stimulating the interest of our children in hopes of motivating them to learn the basic disciplines required in primary and secondary education. Such programs blended the sometimes difficult concepts of education with “play routines,” as it were, in an effort too make these difficult concepts more palatable to our children. Some techniques worked well, others failed.

When the day of accountability arrived, it was evident that our children, generally speaking, were lacking in certain rudimentary skills. This was having a ripple effect all through our educational system. Colleges and universities were having to “simplify” their courses because of reading and writing deficiencies of the students coming their way. Scholastic Aptitude Test averages were dropping nationally.

Educators became aware that it was essential that our educational institutions revert back to the basics of education. Clearly recreational and education, though not mutually exclusive, must be blended with the emphasis heavily on education if the process of education was to take place. Back to the three R’s!

Now, let’s see if we can make certain observations regarding square dancing. What are we primarily interested in developing through square dancing? Isn’t our primary concern RECREATION? It’s true that education, as it were, is part of the square dance scheme, but shouldn’t the emphasis be primarily on recreation?

With the advent of definable levels of dancing, I think there is possibility that the emphasis in our activity has been swinging heavily toward education, sometimes to the detriment of recreation. This may be the single, most serious hindrance of our level’s structure. As we watch dancers scurry and clamor to find their respective levels, the emphasis seems to be on “learn, learn, learn”, instead of “dance, dance, dance.” As we watch clubs climb to the top of the Mainstream structure, all wanting to be “Mainstream Plus II” clubs, the question naturally arises, where will it end? How high will things go?

It has occurred to some of us to ask: Were the vague, undefined levels of dancing that existed before our current level listings, namely Basic, Intermediate, and Advanced, better suited for our activity than absolute, strict, basic-for-basic level listings that we now have?

Perhaps our accountability day is at hand.

While on the drawing board some seven or eight years ago, the levels’ system seemed to be the answer to a lot of problems the activity was facing regarding standardized levels of dancing nation-wide, especially at festivals and other large
events. And it certainly has accomplished this goal along with stemming the tide of experimental basics that inundated the square dance scene some four or five years ago.

But what are some of the less attractive side effects of the level systems?

**Points to Consider**

Clubs rushed to become “Plus II” type clubs. This certainly was their prerogative if they so desired. But in doing so, clubs may have pushed themselves beyond the level that newer dancers could reasonably expect to achieve in forty weeks’ time, making the transition from class to club very precarious and perhaps fueling the drop-out problem.

Dancers who successfully accomplished the transition became attuned to a high-paced, accelerated learning process and sought to continue this process as long as possible. They became more readily disenchanted with club level dancing and sought out an accelerated learning series outside their club. This feverish desire to learn more, along with their vacancy from the club scene, meant that they weren’t around long enough to make their single, most important contribution to the activity, that of bringing in newer dancers.

The recreational aspects of our activity were de-emphasized over the learning in educational aspects. Callers began to alter their basic philosophies somewhat, measuring people’s dancing ability, abstract list of basics instead of merely providing people with an evening’s entertainment. This loss of perspective as it existed did the caller more harm than the activity. And certainly it did not exist industry-wide. Some callers never lost their perspective and their clubs flourished accordingly.

Callers who were known for their ability to draw large crowds and generate considerable excitement in a floor were somewhat handicapped in that some of their choreographical latitude was diminished. Most of the good ones adjusted readily to this. Some didn’t. But why should any caller, especially one who is proven to be successful by popular demand, have to relinquish any of the tools of his trade? The peer pressure was incredible!

**Using A Tool Correctly**

I hope the tone of this message will not be misconstrued. The listing of identifiable levels of dancing has done much good for our activity. It has been a major stabilizing factor that has created organization where chaos once existed. It has increased the overall quality of the activity and generated much enthusiasm and continued participation in the activity of the square dance public in general. When used as it was originally designed, as a tool to enhance square dancing in general, the level system is indispensable.

But we must always remember that in using any tool, the tool should never become more important than the job the tool is to be used for. Levels of dancing should never take precedence over the basic objective of square dancing — that of recreation and sociability. Let’s not sacrifice square dancing — the greatest of all recreations — for the sake of education.
Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

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

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

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### NATIONAL CONVENTIONS (U.S.A.)

<table>
<thead>
<tr>
<th>Event Type</th>
<th>Name</th>
<th>Dates</th>
<th>Location</th>
<th>Contact Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>National Square Square Dance Conv.</td>
<td>June 22-25, 2005</td>
<td>Portland, OR</td>
<td>Velma Doyle, 614-837-6974; velma doyle @ ssdusa.org; dar2005.ssdusa.org</td>
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<tr>
<td>National Square Square Dance Conv.</td>
<td>June 21-24, 2006</td>
<td>San Antonio, TX</td>
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<tr>
<td>National Square Square Dance Conv.</td>
<td>June 27-30, 2007</td>
<td>Charlotte, NC</td>
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<tr>
<td>Intl. Assoc. of Gay Square Dancers</td>
<td>June 30 - July 3, 2006</td>
<td>Anaheim, CA</td>
<td>Ben and Lulline Cotton, 3114 Ave. G, Kearney, NE 68847; 308-237-5404; <a href="mailto:edebban@nebi.com">edebban@nebi.com</a></td>
<td></td>
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<tr>
<td>Intl. Assoc. of Gay Square Dancers</td>
<td>May 25-27, 2007</td>
<td>Denver, CO</td>
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<tr>
<td>Intl. Assoc. of Gay Square Dancers</td>
<td>July 3-6, 2008</td>
<td>Cleveland, OH</td>
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<tr>
<td>Intl. Assoc. of Gay Square Dancers</td>
<td>May 21-24, 2009</td>
<td>Washington, DC</td>
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</tbody>
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### SEPTEMBER 2005

<table>
<thead>
<tr>
<th>State</th>
<th>Event Name</th>
<th>Dates</th>
<th>Location</th>
<th>Contact Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>OHIO</td>
<td>35th Annual National Singles Dance-A-Rama</td>
<td>September 1-4</td>
<td>Hyatt Regency Hotel, Columbus</td>
<td>Velma Doyle, 614-837-6974; velma doyle @ ssdusa.org; dar2005.ssdusa.org</td>
</tr>
<tr>
<td>WASHINGTON</td>
<td>Labor Day Weekend Jubilee</td>
<td>September 2-5</td>
<td>Yakima Valley Square &amp; Round Dance Center, 207 E. Charron Road, Moxee</td>
<td><a href="mailto:DTandberg@aol.com">DTandberg@aol.com</a></td>
</tr>
<tr>
<td>MONTANA</td>
<td>50th Knothead Jamboree</td>
<td>September 3-5</td>
<td>Union Pacific Dining Lodge, West Yellowstone</td>
<td>George and Betty Moore, 459 Killarney Street, Billings, MT 59105; 406-252-4965; <a href="mailto:geebeesqmp@imt.net">geebeesqmp@imt.net</a></td>
</tr>
<tr>
<td>ALABAMA</td>
<td>Birmingham Blast</td>
<td>September 8-10</td>
<td>BSDA Fellowship Hall, 1024 Old Walker Chapel Road, Fultondale; Grand Square Inc., 1100 East Morehead Street, Suite 100, Charlotte, NC 28204; <a href="mailto:info@grandsquareinc.com">info@grandsquareinc.com</a>; 704-377-5554</td>
<td></td>
</tr>
<tr>
<td>GEORGIA</td>
<td>GSSDA 34th Annual Convention</td>
<td>September 15-17</td>
<td>Macon Centreplex, 200 Coliseum Drive, Macon; Ben and Lulline Cotton, 308-237-5404; <a href="mailto:edebban@nebi.com">edebban@nebi.com</a></td>
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</tr>
<tr>
<td>NEBRASKA</td>
<td>35th Nebraska Square and Round Dance Convention</td>
<td>September 16-17</td>
<td>Adams County Fairgrounds, Hastings; Harold and Eileen Debban, 3114 Ave. G, Kearney, NE 68847; 308-237-5404; <a href="mailto:edebban@nebi.com">edebban@nebi.com</a></td>
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<tr>
<td>NEW JERSEY</td>
<td>Delaware Valley Square &amp; Round Dance Convention Fiesta</td>
<td>September 23-24</td>
<td>Hilton at Cherry Hill; <a href="http://www.Fiesta2005.com">www.Fiesta2005.com</a>; Housing/Registration: Casey and Joe Bradshaw, <a href="mailto:registration@fiesta2005.com">registration@fiesta2005.com</a></td>
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<tr>
<td>NEW MEXICO</td>
<td>Something 4 Everyone Weekend</td>
<td>September 23-24</td>
<td>ASDC Hall, 4915 Hawkins NE, Albuquerque, NM; Larada Horner 323-7098 or <a href="mailto:larada@earthlink.net">larada@earthlink.net</a></td>
<td></td>
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</tbody>
</table>
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 — Smokey Mountain Memories, Fontana Village, Fontana Dam; Bob Price 919-467-8697 or 919-693-4852; www.clis.com/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, Roseville; Donna Byrne General Chair, 439 Betty Lane, West St Paul, MN 55118, 651-453-0944; waltzmaple@comcast.net

7-8 Texas — San Angelo Area Festival Association Fiesta Del Concho, Fort Concho Commissary, 630 S. Oakes Street, San Angelo; Nora Green, jngeen@wtxs.net; 3842 Butterfield Road, San Angelo, TX 76904; 352-944-1439

14-15 Arkansas — Arkansas State Square Dance Convention, The Robinson Center, Little Rock; Alvin and Ellen Gentry, 4078 Hwy. 5, Benton, AR 72015

15 Florida — The Donna Hicken Foundation Benefit Dance, Tynes Elementary School; Dee Dee Stovall, STOVALLDD@AOL.com; 904-744-7560; Jack McKinney 904-249-3224; JacknKathy1@wmconnect.com

16 California — 6th Annual Breast Cancer Square Dance, Beaumont Civic Center, 550 East 6th Street, Beaumont; Diane or Emil Welden 760-200-2027; Peggy or Cliff Simpson 760-343-0290

21-22 Florida — 27th Annual Single-Rama, sponsored by Florida Association of Square and Round Dancers at the Kenilworth Lodge, Sebring; Penny Green, 863-967-5004/pgreen@squaredancing.org or Mary Lou Pelz, 904-733-1869/maryloupelz@aol.com.

21-22 Kansas — Wichita Fall Square and Round Dance Festival, Cessna Activity Center, 2741 S. George Washington Blvd; David and Charlotte Stone 316-942-6853, 3510 Hiram St. Wichita, KS 67217; stonedavidc@juno.com.

21-23 Nevada — Bachelors ‘n’ Bachelorettes’ 56th Anniversary Dance, Four Queens Hotel, Las Vegas; Jeannie McKinney 626-446-0421 or 626-864-6686; mjknj3@global.net

21-23 Vermont — Tumbling Leaves Festival, Bennington College, Bennington; Red Bates, redbates@juno.com; Oct.-May 5134 Latham Terrace, Port Charlotte, FL 33981, 941-828-0481; June-Sept. P.O. Box 1197, Rangeley, ME 04970, 941-223-0987

21-23 Hawaii — Hot Foot Stomp, Kilauea Military Camp (808-967-8333), Volcano National Park; Bill Yoeman, 808-968-6091; wmyoeman@aol.com

NOVEMBER 2005

4-5 South Dakota — Hoedown XXV, Sioux Falls; Connie and Ray Luke, 921 S. Praries, Sioux Falls, SD
DECEMBER 2005

2-3 NEW MEXICO – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; dukecitydancer123@aol.com

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

JANUARY 2006

19-21 ARIZONA – Southern Arizona Dance Festival, Tucson Convention Center, 260 Church Ave., Tucson; Jim and Genny Young 520-885-6273; jimgeny@aol.com; www.sardasa.com

24-29 HAWAII – 41st Annual Aloha State Square & Round Dance Festival, Honolulu; Henry Staehle 808-672-3646; registrar@squaredancehawaii.org; www.squaredancehawaii.org

27-28 LOUISIANA – Lottie’s Louisiana Hoedown, Ruston Civic Center; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238; 318-249-4157; lotTNray@centurytel.net

MARCH 2006

3-5 CALIFORNIA – 25th Annual Central California Wing Ding, Merced County Fairgrounds, Martin Luther King Blvd., Merced; Tom and Henny deHaas, 17610 Scenic Heights Dr., Sonora CA 95370; 209-586-4060

10-12 TEXAS – 32nd Annual TASSD Round-up, Lubbock Civic Center, Bandstand, 1501 6th Street, Lubbock; Nettie Pritchard, 806-799-6734 or netjop@hotmail.com; June Lange 806-762-2651; jlsolo2006@aol.com

16-18 VIRGINIA – WASCA Gold Jubilation, Hilton Alexandria Mark Center Hotel, Alexandria; Arbell Thompson, 19375 Cypress Ridge Terrace #406, Lansdowne, VA 20176; 703-729-2109; arbellT@aol.com

17-18 GEORGIA – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island (1-888-868-5397 for room reservations); Mary Lou Pelz 904-733-1869, maryloupelz@aol.com; Penny Green sqdncfan@aol.com

APRIL 2006

7-9 ARKANSAS – 14th Annual Jamboree, Pine Bluff Convention Center, Pine Bluff; Ray and Juancie Jones, 306 Monk Road, Pine Bluff, AR 71602; 870-247-4848

MAY 2006

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

JUNE 2006
9-10 COLORADO – 51st Colorado State Square Dance Festival (Teddy Bear Picnic), Douglas County Fairgrounds, Castle Rock; Bill and Paul Heiny, 8256 Johnson Ct., Arvada, CO 80005; b_heiny@yahoo.com; 303-420-8700

20 TEXAS – Waterloo Squares Train In Dance, South Austin Activity Center, 3911 Manchaca Road, Austin; Brad 512-282-7402; www.asrda.org/clubs/waterloo

21-24 TEXAS – 55th National Square Dance Convention, San Antonio Convention Center, San Antonio; PO Box 160639, San Antonio, TX 78280; registration@55thnsdc.org; 210-521-7185

AUGUST 2006
9-12 HAWAII – 7th USA West Square Dance Convention, Honolulu; Tim and Melissa Voss, Ttvoss@aol.com; 808-668-1598; Tom and Elaine Ehrhorn, USAWest@TheEhrhorns.org

31-Sept. 3 NEW YORK – 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention CenterRochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

SEPTEMBER 2006
26-Oct. 1 MISSOURI – Branson Swang Holiday, Branson; Danny Robinson 407-671-7748

Advertiser Index
American Square Dance .......... 3, 10, 29, 45, 48
Aron’s Square Dance Shop .......... 40
BLG Designs .................. 15
Bow & Swing .................. 5
Callerlab .................. 38
CalYCo Crossing .................. 17
Classified .................. 56
Collipi, Ralph and Joan .............. 32
Cue Sheet Magazine .................. 42
Dot’s Western Duds .................. 22
English Mountain .............. 16
Florida Dance Web .............. 26
Fontana Village Resort .............. 34
Geis, Corben .............. 60
Gold Star Video Productions .............. 27
Gramac Printing ......... 13
Hanhurst’s Tape & Record Service .... 2, 60
Int’l Association of Gay Square Dance Club .... 35
John & Linda Saunders ......... 37
Ken Ritucci .............. 47
Kopman’s Choreography ......... 23
National Square Dance Convention .... 36
National Square Dance Directory .... 42
Northeast Callers School ......... 47
Palomino Records, Inc. ......... 24, 59
R&R Video .............. 33
Silver Sounds Records .............. 18
Suzie Q Creations .............. 41
Tic-Tac-Toes .............. 21
Tumbling Leaves Festival ......... 25

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