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Some people say that Square Dancing started with the mountain dances of the southern region of the United States. Imported from England we had a combination of Kentucky Running Sets, Tennessee Mountain Dances and Appalachian Circles. These dances started in a big ring, did circle left and right, swinging, promenading and more. The dancing included odd and even numbered couples. Some say that Square Dancing started with the Quadrilles. A drill for four couples or a square of dancers doing drills. We find dance drills in books dating back to the 1800’s. Square Dancing began to slow down in the early 1900’s until Henry Ford set up Square Dancing Programs in Michigan. Then in the 1930’s Dr. Lloyd “Pappy” Shaw began to teach dances to his high school students and published his book “Cowboy Dances”. Square Dancing became popular and continued to expand even during WWII. Lloyd “Pappy” Shaw opened a school for callers and taught many a person how to teach and call Square Dancing. A visit to the Kentucky Foundation reveals the presence of many old records with Square Dance calls that were used by GI’s overseas when there was no one available to call. As Square Dancing evolved over the years we found that many callers kept their traditional calls of the area. This led to some confusion for dancers going from one part of the country to another, hence a list of calls was to be established so dancers could understand and dance in any part of the country (world). All of this said, Square Dancing continues to exist because we move to the music. We have fun. We have fellowship. As people watch “Dancing With the Stars” on television they become interested in dancing. This might be a time for us to mention Square Dancing to our friends. Sure there is a learning curve, but look at the professional stars who spend thousands of dollars for lessons, just for the chance of dancing with a professional to make them look good. We might spend a hundred dollars and can dance for life. It started in Ohio, Kentucky, the Virginias, the Carolinas, Tennessee, Georgia and Alabama (I hope I didn’t leave any one out), it has expanded throughout the world. It is our recreational activity, it is Square Dancing.
Peek Into a Caller’s Record Case

Lottie Ainsworth and husband Ray are avid Louisiana square dancers since 1995. Lottie has been calling since 2000. In May 2000, Lottie surprised friends by calling a tip with her club caller. A week later, she filled in for that caller on a club night; and then decided she wanted to be “good” at calling. She attended the Lone Star Caller’s College conducted by Jon Jones, Tony Oxendine, and Jerry Story in 2000 and again in 2001. She also attended the CALLERLAB Foundation Caller School in 2002. She attributes early success and development to coaching by Jon Jones, Tony Oxendine, Jerry Story, Nasser Shukayr and other established callers who promoted her as an “up and coming” talent. Voice and command clarity (with an emphasis on FUN) soon led to bookings. She now travels nationally and maintains a healthy schedule of dances, festivals and special events.

Being a proponent of multi-cycle teaching, she taught Mainstream classes three times annually. She and Ray founded Music Box Squares (Eros, Louisiana) in 2001; the caller run FUN club dances Mainstream and Plus on Tuesday nights and on selected Saturday nights. Lottie, Ray and their club members built a square dance hall (known to all as The Music Box) in their back yard. Lottie and her club were featured in the inaugural issue of *Square Dancing Today* magazine.

Lottie also teaches classes and calls for Ouachita Squares (Monroe, Louisiana) on Monday nights. With USDA Youth Advisors, she introduced square dancing FUN to a group of teenagers and formed Dixie Swingin’ Teens in 2001. These teens were featured in Lottie’s “teach” video (mass-produced and distributed by the USDA) and in the USDA display at the Anaheim National Convention.

Lottie has called in 20 states, and hopes to call in every state. She has called at state conventions in three states and at five National Conventions including the afterparties of each NSDC she attended. She and Ray are registered for the next three Nationals. She is a member of the Texas State Callers Association, the North Texas Callers Association and the East Texas Callers Association. She is the recipient of numerous caller scholarships from various square dance organizations and callers. She is BMI/ASCAP licensed as a participating member of CALLERLAB. She and Ray have attended three CALLERLAB Conventions. In 2003, Lottie and Ray started Lottie’s Louisiana Hoedown, an annual square and round dance weekend event, featuring Lottie and nationally recognized traveling callers and professional cuers. The Ghost Riders Square Dance Band played in 2005, with dancers from 15 states and 1 foreign country attending.

*Continued on next page*
Hoedowns for Humanity

How will Hoedowns for Humanity help square dancing? The most obvious answer is the direct exposure of non-square dancers to square dancing. There are about 1,600 local Habitat for Humanity affiliates, so the potential is huge. I think a reasonable goal is to have 500 events per year. An average of 150 “civilians” at each event will translate into 75,000 new people experiencing square dancing in one year. At that rate, as many as 750,000 people will try square dancing in a ten-year period.

Obviously, not everyone is going to become a full-time square dancer. However, it will give us a better chance to convert 10-15% of them. That might mean as many as 7,500-11,250 new dancers per year...or even more if we rethink our current criteria for participation in square dancing. Particularly, we should be providing square dance opportunities for people who may not wish to take lessons and become full-time dancers, but instead are interested in occasional recreational dancing.

A Hoedown for Humanity emphasizes community participation, and the benefits of this approach are more difficult to quantify. Square dancers taking a leadership role in a fund-raising event that includes the community will increase our visibility and prestige in that community.

Another benefit that is difficult to quantify is the coordinated effort. I believe that by coordinating our efforts, we can multiply our impact. For example, if we raise an average of $5,000 at 500 events in a year, we have a potential annual total donation of $2.5 million to provide decent, affordable housing to people in need. The impact of that amount is so much more than the individual reporting of $5,000. It will lead to a flood of positive advertising for square dancing. Working together is always better than working separately. Square dancers have always cared – now let’s prove it to the world.

Good things happen to those who do good things!

Continued from page 6

Lottie is one of six vocalists on the SquareDancers4Katrina fund-raiser recording “When The Saints Go Marching In” produced by Grand Square, Inc. with all proceeds going to hurricane victims. She has also recorded a square dance CD featuring a variety of favorite tunes.

Lottie feels privileged to have developed skills as a FUN caller and to have found many new friendships among callers and dancers alike. Her immediate and ongoing goal is to promote square dancing as a wholesome family activity and to provide square dancing FUN for all ages.

**Favorite Singing Calls:**
- When The Saints Go Marching In - SD4K 001
- Get Down Tonight - Royal 249
- Wonderful Tonight - Global 945
- Here For The Party - ESP 1083
- New York New York - Blue Star 2511
- Sweet Country Music - Royal 244
- Merry Christmas Everyone - Aussie 1026

**Favorite Patter Music:**
- Girls, Girls, Girls - Double M 142
- Two Times - Music for Jogging CD
- Calcutta - Marble 202
- Get Rhythm - Prairie 1116
- P Trap - Castle 201
- Funky Town - Chaparral 1268
- Swamp Thing - 4 Bar B 6118
Square Dance Federation Donates Almost $35,000 to Hospice of North Carolina

At the November 19, 2005, meeting of the Folk, Round & Square Dance Federation of North Carolina, the Federation completed its’ 27th Annual Presidential Charity Drive, culminating in a donation of almost $35,000 to the Hospice of North Carolina and some 38 local area Hospice organizations, ranging from Avery County in the west, to New Hanover county in the east.

This marks the 16th year North Carolina Hospice and the various local areas have been the recipients of the North Carolina Folk, Round & Square Dance charity drive, with donations totaling more than $525,000, since 1990. Hospice of North Carolina has been designated as the Federation charity for 2006 and 2007.

In all, the Federation charity has been in operation since 1979, and has contributed over $850,000 to six charitable projects across North Carolina.

Also at the Fall Federation meeting, Federation President Mary Ann Kornegay presented Susan and Tommy Morgan the 2005 President Service Award. Susan and Tommy serve as the current president of the Wheel & Dealers Square Dance Club, of Shallotte, North Carolina. This award can be presented each year, by the Federation president, for a person or persons who have given service to the president and the Federation, without any desire for personal recognition or reward. The award was established, in 1985, by then president Ralph Kornegay and his wife Mary Ann Kornegay.

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Vinyl Releases

Girls, Girls, Girls (Seven C’s 7C215)  
David Cox

Leona (ESP925)  
Steve Kopman
A guitar, with a touch of twang, steel, piano, and percussion. Some good pickin’ on this one. Key change in closer. Available on CD and MP3. Hds (Sds) Square Thru, R & L Thru, Flutterwheel, Veer Left, Chain Down the Line, Dixie Style OW, U Turn Back, Swing Corner, Promenade.

Monday Morning Secretary (JR Records JJRIOS)  
Robert Kennedy

Swing C.O.D. (MacGregor MAC2458)  
Wayne West
Lots of energy from an accordion, percussion, piano, guitar and banjo. A good mix. Available on CD and MP3. Hds (Sds) Promenade Half, Lead Right, Veer Left, Bend the Line, Tch 1/4, Coordinate, Bend the Line, R & L Thru, Slide Thru, Swing Corner, Promenade.

Lonely Women (MIR102)  
Fred Walker

Girls, Girls, Girls (Double M MM142)  
Ingo Schumacher
A driving beat with horns, guitar, electronic keyboard, bass and drums. Try it for patter. The second release of this tune this month. Check them out on your tape service. Available on CD and MP3. Hds (Sds) Promenade Half, Sds (Hds) Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.
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Daryl Clendenin ......................................... 7915 N Clarendon, Portland, OR 97203, 503-285-7431
Deborah Carroll-Jones ................................. 1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
Larry Cole .................................................. 3302 N 500 W, Marion, IN 46952, 765-384-7089
Ed Foote .................................................... 140 McCandless Dr., Wexford, PA 15090, 724-935-2734
Randy Dougherty ......................................... 3058 E. Des Moines St., Mesa, AZ 85213, 480-924-1309
Betsy Gotta .................................................. 2 Laurel Pl., North Brunswick, NJ 08902, 732-249-2086
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Mike Jacobs .................................................. 1523 Bluebonnet Trail, Arlington, TX 76013, 817-469-1179
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John Kaltenhauer ........................................... PO Box 679, Pocono Pines, PA 18350, 570-646-2945
Joe Kromer .................................................... Stankert Str. 35, D-78052 VS-Tannheim, Germany, +49-7705 97044
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Tim Marriner .................................................. PO Box 320, Register, GA 30452, 912-764-5185
Randy Page .................................................... 40 Orchard St. #3, Danbury, CT 06810, 203-794-0053
Kenny Reese .................................................. Friedruch-Ebert-Str 116, 64347 Griesheim, Germany +49 6155-828-6046
Ken Ruticcl ...................................................... 132 Autumn Rd., W. Springfield, MA 01089, 413-734-0591
John Saunders .............................................. 3303 Travelers Palm Dr., Edgewater, FL 32141, 386-428-1496
Al Stevens ..................................................... Broetzingerstr, 56 75180 Pforzheim, Germany, +49 7231-76 6704

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The High Road (Pioneer PIO 6029) ................................. Brian Hotchkies

Till I'm Too Old To Die Young (Platinum PLM223) ...................... Jerry Biggerstaff
Piano, steel, mandolin, guitar, bass and drums with an electronic keyboard. A good mix with the instruments moving from lead to fill. Available on CD and MP3. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, Reverse Flutterwheel, Dixie Style OW, Boys Crossfold, Swing Corner, Promenade.

Kiss Him Goodby (S2K2012) ........................................ Jack O'Leary
A modern contemporary sound. Try it for patter. Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Ladies Trade, Bend the Line, Square Thru 3, Swing Corner, Promenade.

When The Saints Go Marching In (SD4K 001) ......................... P. Greene, L. Ainsworth, J. Wass, L. Clayton, W. Burr, T. Oxendine
Proceeds from these sales go the Benefit for Katrina. A good mix of instruments for this upbeat Dixieland number. Trumpet, clarinet, bass, steel, guitar, sax and...
percussion. The musicians let loose on this one, it will get the dancers moving. Key change in closer. Available on CD. _Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, Pass Thru, U Turn Back, Weave the Ring, Swing Corner, Promenade._

**That Summer** *(Sting SIR346)*  
**Paul Bristow**  
A cover of a Garth Brooks hit. Signature Sting music in a quality mix of steel, harmonica, guitar, fiddle, piano, bass and percussion. Available on CD and MP3. _Hds (Sds) Square Thru, Swing Thru, Follow Your Neighbor & Spread, Split Circulate, Boys Run, Square Thru 3, Swing Corner, Promenade._

**Uptown Girl** *(Snow SNW706)*  
**Maarten Weijers**  

**Auld Lange Syne** *(Square Tunes ST1026)*  
**Brian Hotchkies**  
Welcome the New Year with the sounds of a rolling banjo, steel, bass, guitar and percussion. Check it out for next year’s celebration. Key change in closer. Available on CD and MP3. _Hds (Sds) Lead Right, Circle To A Line, All Join Hands, Circle Left, Allemande Left, Pass Partner, Swing Next, Promenade._

**Beautiful Lady** *(Tarheel TAR150)*  
**Chuck Mashburn**  
An energetic piece from a fiddle, bass, piano, mandolin and drums. This one will get the dancers moving. Available on CD and MP3. _Hds (Sds) Promenade Half, R & L Thru, Flutterwheel, Sweep 1/4, Pass Thru, R & L Thru, Swing Thru 2 X's, Boys Run, Promenade._

**Hoedowns**

**Debbie** *(ESP426)*  
**Steve Kopman**  
Mix a fiddle, banjo, bass and percussion and you have a driving upbeat hoedown. Steve calls interesting plus on the vocal track. Available on CD and MP3.

**Love Is In The Air / Cherokee Shuffle** *(TNT300)*  
Love Is In The Air is an upbeat contemporary sound. Cherokee Shuffle has a rolling banjo, bass, fiddle and drums. Both usable. Available on CD and MP3.

**CD's**

**Julia** *(Toddty’s Tunes TT0013)*  
**Thorsten Dudziak**  
A gentle rendition from a steel, guitar, piano, bass and drums. Available on MP3. _Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Centers Trade, Centers Run, Half Tag, Boys Trade, Swing Thru, Girls Run, Girls Fold, Swing Corner, Promenade._

Recordings reviewed are supplied by  
**Hanhurst’s Tape & Record Service** 800-328-3800
**Gentle On My Mind** (Big J 1006)  
Ivan Koehn  

**Red Hot Cabbage / McReel** (Black Mountain Valley BMV3082)  
Red Hot Cabbage is an upbeat traditional sound from a fiddle, guitar, bass and drums. McReel is traditional music from a fiddle, banjo, bass and drums. Available on MP3.

**HAPPY VALENTINE’S DAY!** Until next month keep your dances upbeat and **FUN.**

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John’s Notes

John Saunders (johnnysa@aol.com)

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

In the Workshop Ideas section John features a new call written by Bill Harrison called “Anything and Fire”. It is a variation of Crossfire, but called from Ocean Waves. The ‘Anything’ call can be any call that ends in an Ocean Wave. The Fire part of the call is similar to Crossfire but instead of the ends doing a Cross Fold, they just do a Fold.

Starting Formation: Ocean Waves. Definition: Dancers to the ‘Anything’ call, and then the centers of the wave Trade, the ends Fold and the centers Extend to form a mini-wave.

The Mainstream (1-53) Program call this month is the Turn Back family, including U-Turn Back and Backtrack. In most cases the direction of the turning action of the U-Turn back is towards your Partner. The exceptions to this are if body flow dictates otherwise, or if there is no partner adjacent.

Dixie Style to an Ocean Wave is the highlighted call in the Dancing the Mainstream Program. “This call is the best way to set up left hand ocean waves.”

Dancing the Plus Program this month looks at the call Crossfire.

The Advanced and Challenge Supplement includes: Explode the Line; Recycle from Facing Couples; and Triple Cross.
Clubs, Dancers and Callers
Can Find a Way to Save Square Dancing

A recent U.S. Census showed that 250 million people live in the United States. What does this mean to square dancing? It means there are approximately 249 plus million people in the country who are not square dancing. Recent data has shown that the number of square dancers has decreased by 78% since our high periods in the 1970s. In fact, the numbers of square dancers are decreasing by 11% per year. What does this tell us? Square dancing’s continued existence is in nothing short of crisis despite the fact that square dancing can be the most fun-filled and rewarding activity in the country.

The American Callers’ Association like other square dance associations is frustrated as we sit on the sidelines watching the square dancing road to extinction. In the classic novel “A Christmas Carole” by Charles Dickens, The central character Ebenezer Scrooge asks the Ghost of Christmas to Come “Are these the signs of things that will happen or might happen if things are left unchanged?” The answer comes not by words from the Ghost of Christmas to come, but by changes in attitude and action on the part of Ebenezer Scrooge.

The same thing is true for square dancing. We can change our actions and rescue square dancing from extinction. This message further tells us that now is the time for all callers, dancers’ associations, and square dancers to come together to save our beloved activity. Just as we, as Americans are standing together in a war against terrorists, we as square dancers, club leaders, and callers must stand together to find a way to save our activity.

Square dancing is a locally based activity. It appears that the saving strengths of square dancing will not come from organizations at the top. National and international organizations may inspire a renaissance but a reversal of decline in the numbers of square dancers must take root at the club level not the national level. According to the book In Search of Excellence, this is precisely what happened with Harley Davidson Motorcycle Corporation.

ACA was formed over ten years ago
and has continued to grow steadily and has found a respected place in square
dancing. Despite ACA's growth in membership, square dancing has continued to
decline each year as square dancers have voted with their feet. Square dance
clubs, square dancers, and callers are the victims along the way.

Today as we continue into the twenty-first century with the numbers of square
dancers diminishing rapidly despite a rapidly growing economy, the American
Callers' Association believes that it is critical to the survival of square dancing for
clubs, dancers, local associations, and callers to actively work together to stop this
tragic decline of square dancing into extinction. We must move forward together
to gain new dancers, retain current dancers and retrieve former dancers back to
square dancing. If we as square dancers, club leaders, callers, and local associa-
tions do this we can stop the decline, attract new dancers and become once again
optimistic and joyous about the future of our beloved activity.

ACA is laying down the challenge to all square dance groups, callers, and
square dancers to come together for the benefit of square dancing.

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

Until next time, Happy Dancing.

On behalf of the Executive Board of the American Callers Association, I would
like to wish all square dancers and callers a very Happy New Year in 2006.
55th National Square Dance Convention®
San Antonio, Texas – June 21-24, 2006
“Circle Eight in the Lone Star State”

For the latest information about the 55th National Square Dance Convention®, visit the Convention Website at: www.55thnsdc.org

Caribbean Gala Square Dance Post Convention Cruise

Be sure to check out the 55th NSDC website for information on the post convention cruise aboard the Royal Caribbean. The seven day, six night cruise will be one to remember. The original cruise has been changed to include Montego Bay, Jamaica instead of Key West, Florida. Be sure to check it out! For information go to www.55thnsdc.org, click on Convention Tours.

Keynote Speaker Tim Marriner – Square Dancing: Past - Present - Future

National and International caller Tim Marriner from Register, Georgia, will give the Keynote Address Friday morning June 23, at 10:30am in the Lila Cockrell Theater. This will follow the Bid Session. There is plenty of comfortable seating for all to attend.

National Squares

Going to the 55th National Square Dance Convention® in San Antonio, June 21-24, 2006? Subscribe to National Squares Magazine for $7.00/year and receive all the detailed information. Subscription form available on the Convention Website at: www.55thnsdc.org (click on National Squares). Send payment to: National Squares, 532 Walnut Point Drive, Matthews, NC 28105-1558.

What Can I Expect at the 55th National Square Dance Convention®

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The National Square Dance Convention® is planned to:

• Promote the square dance activity
• Promote good, sound, leadership training
• Include well planned, quality panels and discussions
• Present square dancing to the general public as a wholesome, enjoyable, relaxing family recreation
Get Your Kicks In 2006
Camping + Dancing = NSDCA 48th International Camporee

Last July 230 National Square Dance Camper Association families, who combine camping with square dancing, from 21 states and provinces, agreed with the theme of the 2005 International Camporee and went “Dancing on the Prairie” in Hastings, Nebraska. All four Nebraska chapters worked together in putting on this annual International Camporee event.

Forty NSDCA members were part of the “Lewis and Clark Trail Caravan” which followed the Lewis & Clark Trail of Discovery to the 54th National Square Dance Convention in Portland, Oregon. Afterwards three of the couples in the Caravan did some sightseeing in the area before working their way eastward to Hastings, Nebraska for the NSDCA International Camporee. Several couples took the Alaskan cruise after attending the 54th NSDC before coming to the International.

While special tours were available Monday and Tuesday in the Hastings, area, quite a few went on their own to visit the Stuhr Museum, the Archway Monument over I-80 and to Pioneer Village in nearby Minden. For some, those early days are R & R days for visiting with long time friends and making new friends. At the Trail In dance Monday night each caller and cuer had a turn at the mike.

Among the many facilities at the Adams County Fairgrounds is a huge building that has four large, separate, delightfully air conditioned halls for dancing plus many other rooms for registration, crafts, meetings, displays and vendors. This amazing building even included a place to get a quick bite to eat. The round dancing was in a nearby hall, again with air conditioning, but with a wooden floor. All this plus water and electric hookups for all campers!

The three official days of the International Camporee were very active. Mornings were busy with sports and some great craft projects. Afternoons were devoted to informational seminars, square and round dance workshops and various meetings of Chapter and Area Representatives. Every evening all the three halls were open for Square and Round dancing with an After Party in the largest hall to wind up the day’s activities. Every night at 5:00pm crowds gathered for the daily newspaper, the “Snooper”, to note any schedule changes and check their name for a door prize. In spite of a busy schedule dancers still found time to shop at the many vendors and enjoy chapter potluck meals.

The youth program was even busier! Besides sports, crafts, square dancing and water fun, the youth program had all sorts of different activities and speakers, made ice cream with nitrogen and even presented an After Party Skit.

For the second year nonmembers were allowed to join us camping and participate in all the festivities. Once again it was interesting to see many now have become NSDCA members.

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

The next International Camporee will be in Crescent City, Illinois in mid-July, 2006. Plan now to “Get Your Kicks In 2006”. For more information please write: NSDCA, PO Box 224, Little Chute, WI 54240-0224 or visit our website at www.NSDCA.org. We hope to see you around the Square Campfire.

American Square Dance, February 2006
Peek Into a Cuer's Record Case

Earl and Anne Helm

Earl and Anne (Marion, Indiana and Tavares, Florida) started Square Dancing in September of 1976, Round Dancing in 1980, and teaching in 1989. They are currently teaching phases II-V and have two round dance clubs. They also cue for 14 Square Dance clubs.

Earl is retired from General Motors, but now works as a contractor at General Motors. Anne is retired from the insurance business. They are members of: ROUNDALAB, Round Dance Council of Indiana, DRDC, Indiana Square Dance Callers’ & Cuers Association. Indiana Dancers Association, and Central Florida Dance Association.

They have served ROUNDALAB in many areas. They were the 1999 After Party Chairman of the ROUNDALAB Convention, on the Ballot Committee for Three years. They are now Membership Chairman, and the Recognition & Awards Chairman. They are also on the Phase II Round of the Quarter, and the Phase III Round of the Quarter Committees. They were on the Board of Directors for four years (2000 to 2003).

Earl and Anne have served as officers in the Round Dance Council of Indiana as Fall Workshop Chairman, Program Chairman, Treasurer, and Spring Workshop Chairman. They were on the Indiana Square Dance Convention committee as board members for eight year, where they served as Chairman of Ways & Means, Round Dance Program and Vendors Committee. They were on the Convention Program Committee, Booster Committee, and Sew & Save Committee. They are now Education Chairman. They were the Vice Chairman of Rounds for the 48th National Square Dance Convention. They have taught, organized, and cued for a number of events in the Indiana, Illinois, and Ohio areas. Some of these annual events have been organized and run by Earl and Anne for ten years. They now are in charge of the Week End at the Ritz in Wabash, Indiana on Labor Day. They are now President of the Indiana Callers & Cuers Association.

Earl and Anne have been instructors on many weekend festivals: Eagle Records Festival, Festival of Stars, ISDCA Jamboree, Indiana Square Dance Convention, ten years, Michigan State Convention, Ohio State Convention (three years), and the Illinois State Square Dance Convention (three years). They have attended 22 National Square Dance Conventions, cued at 14, performed at the Showcase of Continued on next page
Bill,

I’m hopeful that sometime in the not too distant future that you will mention the ease at which email can help clubs to communication to their members and with others interesting in visiting their club. In today’s world it would seem that every club would realize the benefit of having a database of members email addresses and list an email address for their contact person, but apparently many do not.

I assume that you are aware of my Picture Trail web site since you have used photos from the site in Bow & Swing. I recently opened a new album on the site, “Clubs We Have Visited”, which I use to showcase individual clubs that we visit. We have been well received by each club that we visited and the members have enjoyed their moment in the spotlight. This is our small way of helping to promote square dancing. Currently this album has photos from our visits in Tallahassee, Florida and Albany, Georgia plus a banner saying that we will be dancing and photographing the Lakeland Buttons & Bows.

Bow & Swing has been our main source of contact information in Florida and is an invaluable tool. Playing telephone tag with answer machines and then finding out that it’s a bad number, takes time and uses to many of my limited number of minutes. So, we only contact clubs that have an email address listed but there are far too few of these. We have also found that many of the email addresses aren’t current, mail is returned undelivered, and others go unanswered. If in an editorial you could stress the need for clubs to keep their contact information current and to reply to request for information promptly, it would be a much needed reminder and very helpful.

Novis and Evelyn

Continued from page 18

Rounds and taught at 12.

They have five children (including twins) and seven grandchildren. Anne’s Hobbies include dancing (#1 of course), sewing and roller skating. Earl is busy with golfing, fishing and they both love camping in their motor home. Their favorite dances that they have written are: Only If, Rocky Top Two Step, Ice Castles, Just As I Am, Watermelon Craw, Little Duce Coupe, Engine Engine #9, Behind Closed Doors, True Love, Wheels Cha III, Who’s Your Daddy, The Long Black Train and their new dance Melody of Love.

They also live in Tavares Florida four months each year. (December to April) They have cued at “Top of the World” in Ocala, Florida on Wednesday, and “Hoedowners” on Sunday afternoons in Casselberry. They have done many fill-in dances for other cuers.

American Square Dance, February 2006
February being the month for lovers, following are some suggested dances that take very little time to get going. The titles are quite suggestive. Enjoy them.

The first offering this month is a circle mixer. It is called — — 

**Gal In Calico**

**Formation:** Couples in circle facing center. Lady on the gentleman’s right.
**Music:** Little Old Log Cabin in the Lane. Record: Western Jubilee No. 588.
**Routine:**
Now bow to your partner
Join hands and circle left
Walking on your heel and then your toe
Do-sa-do your corner girl
Come back and swing your partner.
Swing that pretty lady high and low
A left hand ‘round your corner
Do-so-do your partner
Promenade your corner gal
Promenade around the ring
Walk that lady home again
You promenade that Gal in Calico.

Next is a couples mixer. It is called the — —

**C. C. Mixer**

**Formation:** Circle of couples facing LOD, open position. Footwork: opposite.
**Music:** Grand Colonel Spill. Kalox 1112
All figures are done in counts of eight. Dance goes through seven times.
**COUNTS:**
8 Intro-Wait
1-8 Walk forward 4 steps, turn to face partner on 4th, do 2 side-closes
   (Step L, close R, step L, close R.)
9-16 Repeat as above. On second side-close, pivot to face RLOD.
17-24 Same as 1-8 above in RLOD.
25-32 Same as 9-16 above in RLOD, end facing partner.
33-40 Hook left elbow with partner, turn full around in 6 counts, back away on 7-8.
41-48 Hook right elbows as above.
49-56 Two hand turn as above.
57-64 Face slightly to your right, do-sa-do with next person on right. End facing LOD with new partner.

Still keeping with the sweetheart theme, following is a quick-teach square dance called — —

**Your Girl’s Pretty**

**Formation:** Square
**Music:** Climbing Up de Golden Stairs. FDCD-017

**Routine:**
1. Standard introduction
2. First couple out to the right;
3. Your girl’s pretty, so is mine;
   I’ll swing yours and you swing mine.
4. My girl’s pretty and so is yours,
   Now I’ll swing my girl and you swing yours.
5. Circle up four half way around, pass thru and on to the next.
   Repeat with third and fourth couples.
6. CHORUS CALL (Home you are, etc.)
   Repeat with 2nd, 3rd and 4th couples leading.

And let’s wind this month’s theme up with a contra named — —

**Honeymoon**

*By Becky Hill*

**Formation:** Alternate duple. 1, 3, 5, active and crossed over
**Music:** Any 32 bar tune.

**Routine:**
A.1 Balance and swing neighbor (16)
A.2 Men allemande left 1-1/2 (8)
   Swing partner (8)
B.1 1/2 promenade (8)
   Star left (8)
B.2 Star right (8). Partners are still on the same side of the set. With the men in the lead, actives move down the set and the inactives move up the set until they meet a new couple. With this new couple, circle left 3/4 (8).

Teaching tips: Have the couples mark their spot before they begin the first star. This limits confusion later on when they star right and move to a new couple. This is an easy dance with a nice flow.
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The Florida Sunshine Festival is offering the Peg O'Grady Memorial Fund to 1 Club in Florida and 1 Club out of State a Trophy and Certificate along with $200.00 to use for promoting our activity. The Club that has the most full weekend pre-registration for the 2006 event will be selected at the Friday evening in the Festival Hall at 10:30 pm.
This month let’s have some fun with cast off 3/4 from a position you don’t ordinarily hear it from (inverted lines).

(1p2p = heads lead right and circle to a line of 4)

1) HEADS square thru 4
   SIDES roll away
   centers in
   cast off 3/4
   CENTERS square thru 3
   ends fold
   pass to the center
   CENTERS star thru
   You’re home

2) SIDES star thru
   CENTERS pass thru
   centers in
   cast off 3/4
   CENTERS pass thru
   tag the line
   cloverleaf
dixie grand, left allemande

3) HEADS touch 1/4 & walk
   and dodge

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CENTERS pass thru
tag the line, face in
star thru
trade by
square thru 3
left allemande

6) SIDES star thru and spread
ENDS pass thru
cast off 3/4
ENDS pass thru
1/2 tag
linear cycle
square thru 4
right and left grand

7) HEADS square thru 2
centers in
cast off 3/4
ends fold
zoom
CENTERS pass thru
LEFT touch 1/4
girls trade
split circulate
\{lefty\} scoot back
left allemande

8) HEADS star thru
double pass thru
leads u turn back
centers in
cast off 3/4
CENTERS right and left thru
ends fold
CENTERS square thru 3
left allemande

9) SIDES square thru 3
separate around 2 to a line
ENDS pass thru
cast off 3/4, centers run
star thru
If your looking out, cloverleaf
Centers partner trade
You’re home

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(1,2,3) THREE WOODEN CROSSES ............... MR-141
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(1,2) START OF SOMETHING BIG ................. BS-2513
(1,2,3) STORMS NEVER LAST ................. ESP-1089
(1,3) YOU’RE SIXTEEN ............................. FT-127
(1,3) NA NA NA NA, HEY HEY GOODBYE ........ GWR-109
(1,2,3) IS THE GRASS ANY BLUER ............... COT-812
(1) ONLY MAKE BELIEVE ......................... RYL-245
(1) ROGER ROYAL / ROYAL ROGER (HD) .......... RYL-149
(1,3) 1-800 / 911 (HOEDOWNS) RE-RELEASE .... SIR-504
(2,3) TEN O’CLOCK POSTMAN .................... BVR-104
(2,3) SNOWBIRD ....................................... TAR-144
(1,2) HELLO MARY LOU ............................. BS-2467
(1,2) LIFE GOES ON / DUKE IT OUT (HOEDOWNS) .. BS-2468
(2) DO WHAT YOU DO WELL / SAINTS HOEDOWN ... DR-1057
(2) CALIFORNIA DREAMING / SKILLET LICKIN’ .... DR-1058
(2,3) TUNE UP (HOEDOWN) ...................... FT-109
(1,3) FIVE PIECE BAND .......................... GWR-103
(1,3) A COIN IN THE FOUNTAIN ............... SNW-703
(1,3) HERE COMES THE NIGHT ................. SNW-324
(1,3) HOME BREW / MOONSHINE (HOEDOWNS) .... FT-126
(1,2) CHEESEBURGER IN PARADISE ............. RHY-257
10) SIDES pass thru
   separate around 1 to a line
   box the gnat
CENTERS pass thru
   cast off 3/4, ends fold
CENTERS box the gnat
dixie grand, left allemande

11) Heads lead right and circle
to a line
ENDS pass thru
   cast off 3/4, centers run
   star thru, centers pass thru
   single circle to a wave
   right and left grand

12) SIDES square thru 2
   centers in
   cast off 3/4
   CENTERS square thru 3
   ends cross fold
   pass thru

13) HEADS square thru 4
   SIDES roll away
   centers in
   cast off 3/4
   circulate
   centers run
   star thru
cloverleaf
dixie grand, left allemande

14) SIDES box the gnat & slide thru
   centers in
   cast off 3/4
   CENTERS pass thru
tag the line
   peel off
   box the gnat
   ENDS load the boat
centers back up
   you’re home

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Let's stay with the cast off 3/4 theme from an inverted line but add a roll at the end.

HEADS square thru 2
centers in
cast off 3/4
roll
THEN:

1) square thru 3
trade by, left allemande

2) single circle to a wave
acey deucey
recycle
right and left grand

3) touch 1/4
girls trade
right and left thru
dixie style to a wave
{ squeeze your left hand }
left allemande

4) swing thru
spin the top
GRAND swing thru
box the gnat
{ change hands } LEFT
square thru 2
left allemande

5) relay the deucey
explode the wave
bend the line
square thru 4
trade by, left allemande
Jim and Betsy — Your Rovin’ Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to continue our story of square dancing in Russia.

Last month we introduced you to Eberhard Walz and the German-Russian Friends Square Dance Club. What this group of Germans and Russians has accomplished and is accomplishing to spread square dancing to a region of the world where square dancing has never been is remarkable.

There are now three square dance clubs up and running in Russia: St. Petersburg, Petrosovosk, and Pskov. Eberhard wanted the first club to be in St. Petersburg, but no one there came forward to serve as leader until September of last year. Svetlana Stern, English teacher and English Expert in St. Petersburg stepped up and took the reins of the newly formed club.

Although Svetlana had no square dancing experience, she was an experienced Russian “folk” dancer and greatly loves to dance. When Kenny Reese, renowned caller and caller-coach from Germany, brought a group of Germans to St. Petersburg on a square dance tour, she was the interpreter for the group. Svetlana saw how much fun the German dancers had and how they loved the activity and decided to learn to call and start the St. Petersburg club. Her calling experience was limited to about 10 minutes on microphone, working from a prepared script!

In June, Svetlana will travel to the US to participate in the 55th National Square Dance Convention. Because her school is not out until early June, she should arrive in Texas about June 10 or 11. She will almost immediately plunge into the square dance activity in and around Livingston, Texas. She will dance each night until June 15 when the “Trail Thru Caller College” will begin. This caller college is open to new callers and experienced callers. There are only 12 spots remaining and we expect them to be filled quickly.

At present, Svetlana and the St. Petersburg group are dancing to pre-recorded...
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Ron Schneider & Virgle will be Staff Callers for the mountain.

square dance tapes. She carefully transcribes the calls, teaches all of the moves, and then the members of the club dance to the tape. She has never experienced what it is like to dance with a really good caller who “sight calls” an evening of square dance fun. Of course she will see that when she comes to Texas!

The German “Friends” have held benefit dances, gathered equipment and supplies and square dance clothing and sponsored several expeditions to Russia. Now there is an opportunity for enthusiastic square dancers from all over the world to join in. The German-Russian Friends are sponsoring a trip to St. Petersburg!

The German Russian Square Dance Friends will offer a five-day trip to St. Petersburg from the 10th to the 14th of May. The cost of the trip is 499 Euros round trip from Frankfurt to St. Petersburg. There will be an additional cost for Visa and touring in St. Petersburg. There will be dancing every night as the Russian students prepare for their graduation at the special dance on May 13. For more information, contact Eberhard Walz at E.Walz@gmx.de.

May 13 2006, St. Petersburg, Russia, will be the first Special Dance in St. Petersburg! This dance will feature Uli Schingen, from Germany. Uli is one of the best-known callers in Germany and we have seen him present a great program. The St. Petersburg students will graduate then.

A trip of this type could well be combined with a European tour with a number of square dance clubs and several other special dances. We have considerable dance experience in Europe and would be glad to share our knowledge. You can contact us at jimbetsy@aol.com.

Now about the 55th National Square Dance Convention in San Antonio! If you are not quite up for European travel, the San Antonio convention is exactly suited for you. Besides dancing all day and evening every day, there will be numerous special events, such as various tours, the biggest square dance market you’ll ever see, opportunities to dance with callers from across the country and around the world. Jim and Betsy will be there with Svetlana and a considerable German contingent. One of the features will be a special opportunity to dance with callers from outside the US.

Square dancing is the world’s best activity. We have begun talking with a number of people locally about learning to dance next year. We are always in the recruiting mode. If we all are going to see square dancing grow and prosper, it is important to recruit all the time, and retain all the time.

We will look for you across a square!

Jim and Betsy Pead, Your Rovin Corners

American Square Dance, February 2006
As most of you by now know, Square Dancing has lost one of our most talented Square Dance Callers, Bob Fisk. On the night of Thursday December 8, 2005, Bob was returning home after singing karaoke in Nampa, Idaho, something he enjoyed doing. Bob had such a nice singing voice and I know his karaoke friends loved him as well. On his way home that night, Bob had a heart attack, while driving, lost control of the vehicle causing an accident. The coroner stated that Bob died from the heart attack and not the accident. I have known Bob as a friend and Square Dance Caller since 1961. I first met Bob at a Square Dance in Savannah, where he was calling a dance for one of our clubs. Right off I knew he was a great person and caller, such bubbly enthusiasm had this man, with a personality that you could not overlook. Always with his big smile, he made you feel welcome at his dance. I had spoken with Bob several times trying to get him to turn into a professional singer but his heart was in Square Dancing and that’s where he stayed. I am thankful that Bob stayed in Square Dancing and gave Square Dancers many enjoyable dances.

Bob traveled the United States calling dances wherever they wanted him and I think he enjoyed every day doing what he liked. Sometime later Bob moved to Mesa, Arizona to continue his calling and entertaining the dancers. After that Bob moved to Boise, Idaho where he lived until that tragic night.

There will be a void in my life without the smiling face and great calling of such a good friend. Last year Bob recorded a singing call for my Tarheel Records and I guess that was the last record he recorded. Several months ago Bob told me that he would make me a CD of some of his Karaoke songs and send it to me. I guess he didn’t finish the CD. He also stated he might do another recording for me. The name of the recording he did for me was, “Wait For The Light to Shine”. When I see that Shining Light, I’ll know it’s SOB, short for “Sweet Old Bob”.

Bob you will be with us forever and thanks for all your help in calling and hope someday we can call a dance together in that great Square Dance Hall in the sky.

Reggie Kniphfer Owner/Producer Tarheel Records

Bob Fisk

American Square Dance, February 2006
I Want To Hold Your Hand
By Tone Howard, May 2005 – Continued from January ‘05 ASD)

So move by move

1 Dancer names: A: Partner, corner described earlier. B: Heads and Sides on first night. C: Couple numbers hold that until after graduation. D: Boys, girls – yes! E: Centers and Ends an Italics move so much later and never when you can use boys/girls, so that’s most of the time. F: Add one more – Outfacers, and infacers are much better understood by new dancers than you might think, keep in mind for later in classes, e.g. with tradeby.

2 Hold Hands: Then describe the five hands of square dancing. A: The right hand, the one we shake when we join the set. B: the left hand — the one we don’t shake hands with its left down there! C: The handy handy — the boys right, the girls left that we hold before, after and sometimes during most Mainstream moves. D: The helping hand — the one the caller gives you in word pictures and positions as you dance E: The hold on to hand when half sashayed or boy boy girl girl unfamiliar situations for safety.


4. Forward and Back: A hand holding, feel good move and a chance to make a lot of noise – great for atmosphere!

5. Promenade: A: Single file not a hand holder but with the words “Indian style” another chance to make some noise. B: Promenade couples, a good hand holder used right from the first tip.

6. Swing Partner: If you have angels, they’ll soon get the buzz swing, if you don’t, let them have their way for now and show and describe later. Swing corner: I am not a great believer in singing calls on the first night, but for progression an essential.

7. Do sa Do: (the partner) the no hands gives it a disadvantage. Do sa do to an Ocean Wave is a real time waster. If you count the number of times new students do sa do partner, corner to an ocean wave in a class, it will add up to over two hours that time could be so much better used, so dump the dough. One advantage for an ageing population with singing calls, you can leave the do sa do to wave out and still make the record flow without slowing it down!

8. Wheel Around (Number 31) on Callerlab list It was the late J King who had the idea to use in the first tip the first night an underused move that can be taught on the hoof and a good hand holder – try it – it works!

That concludes the first tip, first night big circle so now we move on to the squares.

9. Right hand star – left hand star: This is the first square you introduce heads and sides, forward and back before you put the music on. Do heads/sides star left/right, boys/girls star without stopping the music. You might want to do pack-saddle wrist holds for the men before doing the boys star.

10. Right and Left Grand: A good hand holder, a little worrying the first time, but can be done on the hoof just circle right, go single file, girls turn back shake right hands and you are away. Don’t forget boys turn right, girls turn left when starting from home, or lines, another waste not, want not.

Continued next month

American Square Dance, February 2006
Take a look at what is just released...

**You Are Love**  
Hip rocks, slow spiral wrap for lady, shadow crabwalks, adv. sliding door with sit line, stop and go hockey stick, natural top, ending is lady spiral to wrap. Music and routine blend to produce a lovely dance.

**Heartaches**  
Phase III – Cha Cha – Roper JH 420 – Denis and Ginny Crapo  
Nice basic cha, with New Yorker, u/a turn, dbl peek a boo, and nice flowing phase III amalgamations.

**Don’t Color Me Blue**  
Phase IV+1 – Slow 2 Step – GMP DK A100101 Pray for Rain CD Track 7 by Lone Blume – Denis and Ginny Crapo  
Sweetheart wrap with transition, sweetheart runs, traveling cross chasses, triple traveler, and standard slow 2 step figures. Ending is a leg crawl.

**A Mother’s Song**  
Phase II – Waltz – GMP DK A100101 Pray For Rain CD Track 5 by Lone Blume – Denis and Ginny Crapo  
Basic waltz with wrap sequence, twinkles, canters, solo turns, ending is side corte.

**Those endearing Young Charms**  
Phase IV – Waltz – CD Phil Coulter Sea of Tranquility Track 10 – Jim and Vonnie Spence  
Phase III/IV figures are included in this choreography. Hover fallaway, slip pivot, hover, locking sequence, diamond turn, telemark, ending is dip back with leg crawl.

**Rumba Fantasy**  
Phase IV+2 (Cuddles & Sweethearts) – Rumba – CD Mambo Kings 2 Track 2 Fantazja – Jim and Vonnie Spence  
Great rumba music to this nice routine.

*American Square Dance, February 2006*
Some of the figures included in the dance are, serpiente, aida, umbrella turns, sliding door, ending is leg crawl and hold. A goodie for your record box.

Dum Dum Jive
Phase IV+2 – Jive – American Pie 9098 Dum Dum By Brenda Lee – Bob and Jackie Scott
Cute jive, link rock, jive walks, pretzel wrap and unwrap, side breaks, stop and go, and merengue steps that fit the music perfectly. You’ll want to sing along with this one.

Playin’ Spoons
Phase III+2 (Fan & Alemana) – Cha Cha – CD Mesa Apache Productions Arizona Track 12 by Mike Sikorsky – Chuck and Sandi Weiss
Basic cha cha, with traveling doors, circle cha, fence line, sand steps, chase with peek a boo, ending is side change point.

Arizona
Phase III+1 (Weave to Banjo) – Waltz – CD Mesa Apache Productions Arizona by Mike Sikorsky – Steve and Lori Harris
Solo turns, impetus, hovers, wrap sequence, weave to banjo. Can be danced on cues, figures flow very nicely.
Chesapeake Round-E-Vous Round Dance Weekend
August 25, 26, 2006 – Cherry Hill Campground, College Park, MD; Phases III-V and Soft VI
Staff: Filardo, MD - Collipi, NH
Contact: Dom Filardo - domfil@gmpexpress.net - Tel. 301-862-4928

Holiday Round Dance Ball
Staff: Pierce, AL, - Balckford, FL & AZ - Collipi, NH
Contact: Barbara Harrelson - bharrelson@juno.com; www.geocities.com/bharrelson1

Arizona V
Phase V+1 (Double Telemark) – Waltz - CD Mesa Apache Productions Arizona by Mike Sikorsky – Chuck and Sandi Weiss
Hover telemark, double reverse, mini telespin, contra check and switch feather, diamond turn. Part B has double telemark, cross hovers, and locking sequence. Part C has canter and twist vine, and left turning box. Ending is side to hinge line and extend.

Gypsy Feet
Phase II+1 (Strolling Vine) - 2 Step - CD Mesa Apache Productions Gypsy Feet By Mike Sikorsky – Mike Sikorsky
Basic 2 step with strolling vine, lace sequence, slow twist vine, broken box, ending is side close and lunge. Can be danced to cues.

I’m Coming Home
Phase V – Bolero – Best of Tom Jones, The Complete Tom Jones, Tom Jones’ Greatest Hits – Bob and Jackie Scott
Underarm turn, turning basic, shadow breaks, half moon, contra check, sweethearts, horseshoe turn, and the good old hip lift. Good bolero music to a nice basic bolero routine.

Pina Coladas
Phase III+1 (Triple Cha) – Cha Cha – CD 1056 by Dance Ranch – Paul and Ruthannis Rogers
Shadow New Yorker, underarm turn, circle chase, triple cha’s and basic Phase III figures are included in this choreography.

Goodnight Sweetheart
Phase II – 2 Step – Blue Star BS 2420 or CD 1056 by Dance Ranch – Ellen and Les Robertson
Scoot, circle chase, vine and wrap, basketball turn. Can be danced to cues.
Daddy's Little Girl
Phase III – Waltz – DARRCD 528 by the Carolina Boys – Jack and Genie Whetsell
Two right turns, hover, whisk, man and lady roll across, tamara wheel with an unwrap to butterfly. Ending is dip twist and hold.
Nice choreography.

Harbor Lights
Phase IV – Foxtrot – DARRCD537 by the Carolina Boys – Fran and Jim Kropf
This is a soft Phase IV foxtrot. Chassee's, in and out runs, drag hesitation, promenade weave, diamond turn, cross hovers. Ending is prom. Sway change sway.

Melody Of Love
Phase III+1 (Diamond Turn) – Waltz – Ranwood Records 22 Greatest Waltz by Lawrence Welk CD #3 – Anne and Earl Helm
This is a lovely waltz, written to nice music. Spin turn, box finish, locking sequence, twinkle sequence, cross hovers, canters, ending is side and corte.

Let Me Call You Sweetheart
Phase II – Waltz – DARRCD536 by the Carolina Boys – Fran and Jim Kropf
Left turning box, twisty balances, lace sequence. Waltz to a wrap, prog. box, canter and dip twist. Can be danced to on cues. Good pure vanilla routine.
“Answer Me My Love” will I still be dancing, and your sweetheart “When I’m Sixty-Four”?

Answer Me My Love

Comp Yasuyo Watanabe, 24 Nakaseko Toyohashi4 44-0815 Japan
Music Answer Me My Love CDE – 1010 Shall We Dance Track 6
Seq Intro-A-B-A-B-END Phase 2 Waltz
Intro Op/LOD both trail foot free, Dance OP/LOD

INTRO
WAIT 2 MEAS;; THRU TCH; RK APT & REC WITH ARM CIRC;

PART A
CIRC AWY 2 FWD WZ;; CIRC TOG 2 FWD WZ TO CP/WALL
DIP & HOLD; REC; TWSTY VIN 3; FWD FC CL;
BOX;; TWIR/VIN 3; THRU FC CL TO BFY/WALL;
BAL L & R;; SD CANTER TWICE;;

PART B
WZ AWY; THRU TWNKL TWICE;; THRU FC CL TO BFY/WALL;
STP SWING; SPN/MANUV TO CP/LOD; 2 R TRNS TO BFY/WALL;;
WZ AWY; WRAP FC LOD; FWD WZ; THRU FC CL TO BFY/WALL;;
BAL APT & TOG;; SOLO TRN 6;;

END
WZ AWY; THRU TWNKL; THRU FC CL; THRU APT PT;

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When I'm Sixty-Four

CHOREO: Mary and Scott Parsons, 1031 93rd Ave. S.E., Olympia, WA 98501
RECORD: Capital CD 243-5-21481-2 Track 13 (Beatles Yellow Submarine) or Capital CD CDP 46442 2 Track 9 (Sgt Pepper)
RHYTHM: Two Step  PHASE: II+1 (Fishtail)  SPEED: 45 (100%)
FOOTWORK: Opposite, directions for man except where noted.
SEQUENCE: Intro, A, B, Bridge, C, A, B, Bridge, C, End

INTRO
[OP/FCG] WAIT ;; APT. PT. ; TOG TCH [OP/LOD] ; STRUT 4 ; ;

PART A
2 FWD TWO STEPS ;; CHARLESTON ;; B’BALL TRN [OP] ;;
HITCH 4 ; WK 2 ; 2 TRNG TWO STEPS [CP/WALL] ;; TWRL VIN 2 ;
WK & FC [CP/WALL] ; LFT TRNG BOX ; ; ;

PART B
LACE ACROSS ; FWD TWO STEP ; LACE BACK ; FWD TWO STEP ;
OPEN VINE 4 ;; SIDE DRW CLOSED TWICE ;;
LACE ACROSS ; FWD TWO STEP ; LACE BACK ; FWD TWO STEP ;
OPEN VINE 4 ;; SIDE DRW CLOSED TWICE ;;

PART C
PROG SCIS [BJO/CKG] ;; FISHTAIL ; WK & FC ; VIN 8 ;; B’BALL TRN ;;
2 TRNG TWO STEPS ;; TWRL VIN 2 ; WK & FC [CP/WALL] ;
LFT TRNG BOX ; ; ;

BRIDGE
WK & PU [CP/LOD] ; (2nd TIME) WK 2 [OP/LOD] ;

END
VIN 3 & TCH ; WRAP UP ; UNWRAP ; REWRAP & HOLD ;

American Square Dance, February 2006
Spin Chain and Exchange the Shadow

A new call by Buddy Weaver

Starting formation - Ocean Waves

Each end and the adjacent center dancer turn one-half (180°). The new centers of each ocean wave turn three quarters (270°) to form a new ocean wave across the set, as the other four dancers do a U Turn Back (turning in toward the center). The centers of the wave Trade and then release hands with each other. Four dancers on each side of the square now form a four-hand star (but before turning them, the out-facing point should raise a hand, indicating “follow me” – they will be the “leaders of the exchange” and turn the stars 3/4. The “leaders of the exchange” will now lead the star out to the right, around the outside of the other star, like an “S” pattern, then into a momentary column of four, single file through the sides position. Dancers #1 & #3 slide away from the adjacent dancer one position. Dancer #1 Zoom back to #3, Arm Turn 3/4, and Spread, to become the ends of the resulting formation. The centers facing out Cloverleaf to step in between the casting dancers. The centers facing in Double Extend, Hinge, and Extend to fill the vacant spot.

Teaching tips: Spin Chain & Exchange the Gears to a column then #1 and #3 dancers act as Ends (except that #3 waits for #1 to come to them) while #2 and #4 dancers act as Centers of Parallel Two-Faced Lines, and all Cast A Shadow. Dancers not familiar with stopping Spin Chain Exchange in a column should dance that alone a tip before proceeding with the rest of the call.

Making it tough: Any variation (other than 0 arrangement) of Right Handed Ocean Waves, Left Handed Ocean Waves,

Figures:
Box 1-4
Spin Chain and Exchange the Shadow
Cross Over Circulate (Trade Circulate)
– Technical Zero –

Heads Lead Right – Circle to a Line
Pass the Ocean
Swing Thru
Spin Chain and Exchange the Shadow
Girls Cross Run
All Eight Circulate
Grand Right & Left

Buddy Weaver • 760.744.5233 • www.buddyweaver.com

Please note this is not a CALLERLAB approved Call and is purely optional to teach. I just thought it would be nice let dancers know that callers are always looking for more ways to let dancers have fun. – Randy Boyd, Editor
At the end of last summer my wife and I flew to Anchorage, rented a car, and drove 4000 miles in four weeks throughout Alaska and the Yukon Territory, Canada. I had several dances in various areas along with a caller seminar, and it was my 50th state for calling. We stayed with dancers for half of the trip.

Clubs in Alaska are small, but enthusiastic. Most dances are Mainstream, but there are also Plus clubs and workshops. There is one A-1 club in the state. The two major cities, Anchorage and Fairbanks, each have their own square dance hall – beautiful buildings that are owned by the city but run by the dancers.

My dance in the Yukon Territory was cancelled, because most of the club was away for moose hunting season. That's a first.

One of the major things we learned is how much you don’t see on a cruise to Alaska. If one takes the cruise only, with no land package (ie. doing only the Inside Passage), the experience is scenic, but very limited. Many cruises offer the option of a land package through the Yukon, visiting Whitehorse and Dawson, as well as Fairbanks, Denali Park and Anchorage in Alaska, and this should definitely be taken.

But even then, according to several people we talked to, you don’t see key sites, because the cruise lines will not tell you something exists if they can not make money from it. There is one major highlight in Fairbanks that only selected cruise lines show you and another that you are never told about even though it is easily accessible in your free time. In Anchorage some cruise lines give you no sightseeing time at all, and one is rarely told about all the sites on the Kenai Peninsula south of the city - an area we found to be one of the most enjoyable parts of the state.

If you are going to Alaska on a cruise and will be taking the land package, feel free to email me your itinerary. I will be glad to let you know which cruise line is best for land packages, along with what important sites are omitted by all cruise lines, and how you can easily work these sites in. My email is: edcall@zoominternet.net.
For years, I have been searching for the answer as to why square dancers have a difficult time picking up line dances. Not all mind you, but it seems a higher percentage of square dancers have trouble than dancers in my regular line dance classes. I have seen dancers at a square dance execute many intricate pieces of choreography with split second recognition and response. So, what is the problem with these same dancers during a line dance?

Well, I finally figured it out. The answer came to me at my New Year's Eve dance. As part of my New Year's Eve dance, I taught a dance that I presented in this column a few months ago. A little longer dance than I usually teach, but I taught it over the course of three tips. Some dancers picked it up easily while others had a difficult time. They were all very competent square dancers, but as I watched them line dance, I saw frustration in the eyes of some. As I was talking to some dancers during a break, the conversation came around to something that square dancers are getting away from: dancing to the beat of the music. That is when it dawned on me. If the dancers do not dance on the beat of the music during the square dance, why would they during a line dance? When did we all stop dancing to the beat of the music? The most basic definition of dancing is movement to music. Are callers the problem? Are we not teaching this in our classes anymore, or is it simply a reflection of the age of our dancers? I have seen many dancers in their 80's dancing to the beat of the music and chugging away like "The Little Engine That Could." It used to be said that during a dance, you would walk three to five miles during the evening. That is based upon dancing to the beat of music at 124 to 128 beats (steps) per minute. Perhaps, if we get used to dancing to the beat of music during our square dancing, our line dancing will improve and vice versa. It is something to think about.

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

This Month's Line Dance: Blue Note

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.

Hook: The free foot moves as a pendulum in front or in back of the weighted foot and is kept off the floor. A Lock is sometimes called a Hook.
Jazz Box (Square): A dance pattern with four weight changes. It may start with a forward step or a cross step.

Pivot Turn: A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making a 180° turn, returning or replacing the weight to the original foot.

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

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

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

* Prompting Cues are in Bold Lettering

NAME: Blue Note
DESCRIPTION: 32 Count, 4 Wall, Beginner Line Dance
CHOREOGRAPHER: Jan Smith, UK.
MUSIC TEMPO SUGGESTIONS:
Slow - Six Pack Summer by Phil Vassar (100 BPM)
Medium – Drinkin’ Bone by Tracy Byrd (110 BPM)
Fast - Big Blue Note by Toby Keith (115 BPM) or Any Moderate to Cha Cha Music

COUNTS/STEP DESCRIPTION
Walk Forward 2, Forward Triple Step, Rock/Step, 1/4 Turning Triple Step
1-2) Step Right Foot Forward, Step Left Foot Forward

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3&4) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward
5-6) Rock/Step Left Foot Forward, Step Right Foot in Place
7& ) 1/4 Turn Left on Ball of Right Foot, Step Left Foot to Left Side, Step Right Foot Beside Left Foot
8) Step Left Foot in Front of Right Foot

**4 Step Weave, Cross/Rock Step, Side Triple Step**
9-10) Cross/Step Right Foot in Front of Left Foot, Step Left Foot to Left Side
11-12) Step Right Foot Behind Left Foot, Step Left Foot to Left Side
13-14) Cross/Rock Right Foot in Front of Left Foot, Step Left Foot in Place
15&16) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot to Right Side

**4 Step Weave with 1/4 Turn Right, Step, 1/2 Pivot, 1/2 Turning Triple Step**
17-18) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side
19-20) Step Left Foot Behind Right Foot, 1/4 Turn Right on Ball of Left Foot, Step Right Foot Forward
21-22) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
23&) Turn 1/4 Right on Ball of Right Foot, Step Left Foot to Left Side, Step Right Foot Beside Left Foot
24) Turn 1/4 Left on Ball of Right Foot, Step Left Foot Backward

**Step Back, Hook, Left Triple Step Forward, Jazz Box With A 1/4 Turn Right**
25-26) Step Right Foot Backwards, Hook Left Leg in Front of Right Leg
27&28) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward
29-30) Cross/Step Right Foot in Front of Left Foot, Step Left Foot Backwards
31-32) Turn a 1/4 Right on Ball of Left Foot, Step Right Foot Forward, Step Left Foot Beside Right Foot

Let’s dance it again and again!

*American Square Dance, February 2006*
Symmetry

During the Romantic period of literature (late 1700's/early 1800's), authors such as Wordsworth and Coleridge practically worshipped nature. While they recognized the dangers of nature, they idolized its beauty. The Romantics also had an obsession for emotion and idealism.

The Romantics wrote in response to and against the Age of Reason – also called the Neo-Classical period. The Neo-classicists consciously tried to apply the theories of the classic Greek and Roman authors to their style, form, and content. The Neo-Classicists believed in the power of the human mind to solve the problems of human-kind. The architecture of Washington, D.C. reflects Neo-Classical. And the United States Constitution is a marvelous example of the thinking of the Age of Reason.

In the realm of art, Neo-Classicists loved symmetry and balance. This is easily seen in the old formal gardens of England and parts of the Eastern US. The gardens illustrate the theory that Nature is beautiful, but man can improve on it. Therefore the symmetry of the gardens — Nature grows wild, but man can organize and control nature. Not only plant-life, but the human soul, as well.

This period is noted for elegance in dress and manner. It is the period of powdered wigs and extravagant style. It is fun to revisit the period's dances. The English country dance has moved from the country to the formal ballrooms, and the music moved from fiddles to violins (and violas and cellos and continuous keyboards, usually harpsichords). The minuet is perhaps the best example of the dance of the period: it has an elegant rhythm and form and style that has not been matched on the popular dance floor before or since.

On the other hand, to be accepted in polite society in the Age of Reason, a person had to be witty, knowledgeable, and graceful. To succeed at dancing, one must take dance lessons to learn the complex steps and patterns.

[I think it is good that we have become more egalitarian in dance. Most anyone can get on the floor to dance to swing or Latin or country music. Modern square dance, unfortunately, has become extremely complicated, and therefore it is unavailable to all but the most dedicated dancers. The victim of MWSD choreography has been smoothness, music awareness, and symmetry.]

A large portion of the contra dance world has kept the dances simple. If you attend a 15 to 30 minute pre-session to a dance, you can learn enough to dance all night. It is also great to see that contra music and choreography has kept some of the elegant symmetry that so attracted people in the early 1800's. For example,
most contra dance music is symmetrical: there are two melodies of eight measures each. The first tune is played twice, then the second tune is played twice. Back to the top. (I fully recognize that there are numerous exceptions to my description which works well enough for this column.) At the top of the printed music sheet you can see the notation AABB which means A melody twice, B melody twice. Very regular and symmetrical, and very pleasing.

So when a modern choreographer writes a dance that acknowledges the form of the music, our dancing pleasure is more than doubled. As dancers, we feel the “rightness” of the moves with the music. Here is a modern contra written by Jacob Bloom that is just “right.”

**Double Rainbow by Jacob Bloom**

Formation: alternate duple

Music: something that is in traditional form and the A and B melodies are strong, perhaps a rousing hornpipe.

Intro: - - - - 2’s mirror allemande above
1-8: - - - - - 2’s swing and face up
9-16: - - - 1’s mirror allemande below
17-24: - - - 1’s swing and face down
25-32: - - - 1’s center, go down in four
33-40: -- centers wheel, ends turn, -- return
41-48: -- bend, -- circle left full around
49-56: -- - balance the ring
57-64: -- 1’s California twirl, -- 2’s allemande handy-hand

Just take a look at the first four phrases and notice that the action is completely balanced: the 2’s do something, then the 1’s do exactly the same thing. What is unique is that the 2’s do it first. Most dances have the 1’s start the action. The
second half of the dance has a slightly looser symmetry, but it is there: lines of four down the hall, reform lines of four to come back up the hall, then progress.

The mirror allemande for the 2’s goes this way. The 1’s step apart so that the 2’s can split them, and all do an allemande with the “handy-hand.” The #2 man does an allemande left with the #1 lady, while the #2 lady does an allemande right with the #1 man. In other words, the 2’s step between the 1’s and cast-off 3/4 so the 2’s meet each other to swing and end facing the original direction. Then the 1’s get to do the same thing: the 1’s step between the 2’s to allemande with the “handy-hand.”

After the 1’s swing, they face down and step between the 2’s to form lines of four facing the back of the hall. The lines promenade down four steps, then the centers wheel (man backs up and the lady moves forward) and the ends turn alone. The lines coming back up the hall are now (from the caller’s left) LL/MM. When they bend the line, all the men are on one side and the ladies on the opposite side. Circle left full around changes the formation slightly: instead lines facing across, there are groups of two couples facing each other with the 2’s facing down with the lady on the man’s left. The 1’s are facing up with the lady on the man’s right. Balance the ring is simply all four dancers balance forward and back in four beats. They use the momentum of the balance to flow into the next movement.

To start the next sequence of the dance, the 2’s simply turn around individually to face a new #1 couple — that u-turn back puts the #2 lady on her partner’s right. The 1’s California twirl, ending up with the #1 lady on her partner’s right and facing a new #2 couple. As the 1’s finish the California twirl, they must push away from each other and be prepared to use that same hand to do the mirror allemande.

So, here is a modern contra dance that pays tribute to the tradition of older dances. It is an especially satisfying dance because of its almost Neo-Classical symmetry and its use of music to reinforce the dance movements. At the same time it is Romantic. Dance itself should be emotional, and during the allemandes and swings the dancers should make eye contact. What can arouse the emotions higher than to really see the people you are dancing with.
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SSR — 244 “WHAT’S A GUY GOTTA DO...”
Called by: Bruce Williamson

Silver Sounds Records, P.O. Box 1196, Ridgefield, CT 06877; (203) 894-1865

Boot Stompin’ Chili
A “Yee-haa” recipe by Jennifer Thomas

This is going to take all day to cook, so start it early! It’s perfect for cold winter days.

1 lb. cubed beef       1 16 oz jar of salsa
1 lb. cubed pork       1 tsp. salt
1 lb. cubed lamb       1 tbsp. tomato paste
3 handfuls of tortilla chips 1 bottle of beer
1 tsp. ground cumin    1 tsp. vegetable oil
1 tbsp. chili powder   2 of your favorite hot peppers to taste

Put all the meats in a bowl with the oil and stir around till the oil is distributed nicely. Put them in a large pot on high heat to brown. After all the meat is brown, remove it from the pot. Add the beer to the cooker to deglaze the pot. Scrape the browned bits from the bottom. Add the meat back to the pot along with the salsa, tortilla chips, peppers, tomato paste, chili powder, and ground cumin and stir to combine. Cover with a lid and cook on low for 8 hours, Stirring occasionally. When it’s done you can eat it plain or top with sour cream, cheese or johnny cakes.
The 2006 CALLERLAB Convention will be held April 10-12, 2006 in Charlotte, North Carolina. The theme for the 2006 convention is “Outside The Square.” This theme will be reflected in the major panel discussions during the convention. There will be interest sessions, demonstrations, Committee meetings, and discussions of ways to win the recruiting and retention challenges facing the square dance activity. Included will be sessions on competition dancing, various methods of teaching, how to entertain dancers, various locations for dances, and others. We will be asking attendees to provide input on not only dancing but also thinking “Outside The Square.” This is your opportunity to make your voice heard where it counts!

A Beginner Dance Party Leader Seminar will be held on Saturday and Sunday immediately prior to the convention. This seminar has been one of the popular attractions at our convention. This is your opportunity to learn from some of the best in the business as they demonstrate their skills and talents in entertaining non-dancers at a Beginner Dance Party. We are also planning Caller Training Seminars on Saturday and Sunday immediately prior to the convention. This seminar will provide lectures and demonstrations of many of the topics covered in a full 40-hour caller school. This seminar will be conducted by Accredited Caller-Coaches and is your opportunity to obtain this training for a minimum expense. Please plan to attend one of these OUTSTANDING seminars.

A MOTION (resolution) to add a dance program called “Basic” to the list of dance programs in the CALLERLAB Program Policy will be introduced, discussed, and voted on at the annual CALLERLAB business meeting on Wednesday, April 12, 2006. We encourage all callers who are interested in this VERY important issue to attend the convention to make your voice heard. This issue will be submitted to the entire Voting Membership for a mail vote after the convention. If the decision approved at the convention is NOT overturned by the mail vote, the vote of the convention will stand.

In Louisville, Kentucky in 2005, we continued the spirit of cooperation and
optimism as we reviewed and discussed marketing efforts and our goal of increasing the number of square dancers. In Charlotte in April 2006, we plan to again provide updates and information on our marketing research and efforts. We will again take a close look at ways to improve recruitment and retention through the application of techniques to entertain new dancers. If you have experienced successes through “Winning Ways” or thinking OUTSIDE THE SQUARE please plan to attend and share your experiences.

There will be updates from your Program Policy Committee on any experiments, which are being conducted in support of the Program Policy Initiative approved last year. With those attending, we will be taking a close look at ways to improve recruitment and retention though the application of techniques to entertain new dancers, even if this involves a new way of dancing which is Outside The Square of our current programs. We need your input and participation as we face the many challenges of this activity.

The seventh convention of the new millennium will build on our desire to not only recruit more dancers, but to retain them through our efforts to keep the FUN in square dancing. The dates of the 2006 CALLERLAB Convention are April 10-12, 2006. We will be meeting in the outstanding Renaissance Charlotte Suites Hotel. This is an ALL SUITES hotel where every room is a two-room suite. We have negotiated an outstanding room rate. The hotel is excited about our convention and stands ready to provide an enjoyable stay. We hope you are making plans to be there.

The Convention program will focus on ways to think and dance OUTSIDE THE SQUARE for recruiting and retaining new dancers. There will be sessions focusing on many of the aspects of successful recruiting and retention experiences. We will again offer a session specifically designed for the newer caller. This session will help members who have been calling less than 6-8 years with information of special interest for the new caller. Other sessions will discuss how to use digital music, a different choreographic management system, information from the National Dance Association, calling in schools and for handicappable groups, sound equipment issues, and other technical aspects of our trade. We will again offer the Progressive Voice Seminar with a structured look at how to use, protect, and improve our vocal presentations. There will also be a limited number of individual voice sessions. This year we will offer sessions of special interest to Advanced and Challenge callers. Of course, many of the most popular past sessions will be repeated.

CALLERLAB is you! The annual convention is your opportunity to meet and talk with others who share your interest. It is also an opportunity to sit in on committee meetings and become acquainted with others involved in the “hands-on” real work of CALLERLAB. Check our web site www.callerlab.org for more information about the convention, the hotel, and Charlotte, North Carolina.
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<td>Randy Dougherty</td>
<td>Mesa, AZ</td>
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<td>Gary Shoemake</td>
<td>Sevierville, TN &amp; Mesa AZ</td>
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People ask me where I get all my ideas for my cartoons for the square dance magazines. My reply is something like, 'try being a caller in the 21st century. I've got enough material to last me the millenium.'
Major ARTS-Dance Happenings in 2005...

TEACHING SQUARE DANCING IN SCHOOLS - The text and CD's in the “Teach the Teacher” materials created for the CA Ass’n of Health, Physical, Education, Recreation & Dance (CAHPERD) by the California SD Council, Inc. was well received and sold out with orders taken for more copies! They are thinking of expanding it to junior classes. Their contact is Bonnie Abramson – Bjabramson@aol.com

“Moving And Grooving” - a similar document with material and CD’s sponsored by the British Columbia S&RD Federation has also met with much success in Canada. It has been evaluated by the BC Teachers Federation and may also be purchased – www.squaredance.bc.ca.

PRESS RELEASES - At various times press releases have been distributed to all known publications dealing with our activity. Michael Streby has created an email listing for about half of these publications. Usually our PR’s are emailed, but they are also available in hard copy. We thank the many publications who use our PR’s.

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

New Dancers’ Bill Of Rights

The following New Dancers Bill of Rights was developed by the CALLERLAB Education Committee and adopted by the general membership at the 1988 CALLERLAB Convention in Reno.

A new square dancer has the right:  
1. To a class experience that is both educationally and socially enjoyable.  
2. To patient and dignified treatment by the class instructor(s) and sponsors.  
3. To gain experience dancing to other callers and, if possible, with dancers from other classes, prior to graduation.  
4. To receive advice and assistance in acquiring appropriate clothing for square dancing.  
5. To instruction and practice using the approved definitions, timing and styling for each listed call.  
6. To information about the history and heritage of our present square dance program.

As stated above, this “Bill of Rights” was approved by our entire membership. We encourage ALL callers and square dancers alike to help put the FUN and FRIENDLINESS back into Square Dancing!

Happy Dancing! Keep 'em smiling! Remember, Friendship is Square Dancing’s Greatest Reward.
Dancing is movement to rhythm or as we apply it to square dancing movement to music. Although music is something as we experience emotionally, when combined with movement it tends to deepen certain basic satisfactions, which must be gratified to meet human needs. Square dancing produces a satisfying experience when certain requirements are met.

If one were to trace the path of a dancer executing “Ends Turn In” or some other call without regard to speed of movement or a rhythmic pattern the result would resemble a similar pattern one might race while going through a maze. The informed square dancer, however, knows there is much more to dancing than simply going to and from without regard to speed or rhythm. The combination of proper speed, rhythmic pattern and movement can produce a most satisfying result. This might be termed “smooth square dancing”.

Smooth dancing is a result of a team-like relationship between the caller and the dancer. It is not something that “just happens”, but must be learned by the dancer as well as its leadership practiced by the caller. Both the caller and the dancer have certain responsibilities that must be carried out in order to insure smoothness in square dancing.

Following are some of the responsibilities that fall on the dancer’s shoulders.

The dancer must do his part to insure smooth dancing. Perhaps one of the most important facts about listening and executing the calls is never explained fully in learning to dance. This is “lead”.

The lead in square dancing is a term applied to the time difference between actually hearing the call and the start of the execution of the figure. It is physically impossible for a person to do any given action exactly the same time it is called.

If you want further proof, try it yourself on someone else. Ask them to try and do what you say at the exact instant you give a command: such as STAND UP or SIT DOWN. A lag develops as you can readily see. Yet, many dancers try to do a figure called in just this same manner without regard to previous commands and disregarding the fact that a lead is necessary. Generally, a lead consists of two to four beats.

1. DON’T RUSH: As explained above, expect a lead which may very depending on the sequence of figures and the number of words the caller has to say in directing the figure. Always complete the figure you are doing before you go onto the next. If the dancer does “goof” the figure and does not have enough time for its completion, it is the caller and not the dancer who is at fault.

2. DO THE FIGURE PROPERLY: Smooth dancing depends on the dancers
properly executing the figure. Each figure has a starting place and an ending place. It is important that you take enough time to complete the figure called. Don’t take shortcuts. It is also important that you do not take too much time to complete the figure. Don’t put in extra “fancy twirls”, etc. Such twirls and extra turns require more time than if the figure is done correctly.

3. WALKING: Take one step for each beat of the music heard. Steps should be of average length, not too large and neither too small. Men should compensate for their partners, as the girls cannot take as large steps as the men. Also when you are on the inside during a figure (like promenade), the persons on the outside have farther to walk than do the inside people. Of course, one should walk with a sliding step and never, at anytime, should the feet leave the floor.

4. LISTEN TO THE CALL: It may seem strange that this hint is listed here, but smooth dancing depends on listening also. Many dancers try to anticipate the call with the result that they many times are ahead of the proper timing. However, if the caller changes the call (from what they thought he was going to say), then they are in real trouble. A good square dancer lives from one call to the next.

5. ADJUSTING TO YOUR SQUARE: The four couples in a square function as a team. Many times dancers contribute to jerky or rough dancing by not fitting their pace to the other members of the square. Pile ups and slow downs result from this practice. Observe the speed of movement of your square and adjust accordingly providing you are not getting ahead of the call.

6. THINK SMOOTH: Smoothness can receive a psychological assist by adopting an attitude of wanting to dance more smoothly. Evaluate the satisfaction of a square which you have just danced in relation to whether it was smooth or not and relate the factors which contributed to its smooth flow to your actions as well as the actions of the others in the square.

Smooth dancing is one square dancer’s greatest rewards. Square dancing is mainly made up of a habit of patterns, which are a result of training and experience. You too, can be a smooth dancer, if you want to and if you work at it. It’s fun.

(Although written over forty years ago by this nationally-known caller, it still applies today, as much as it did then. – Kappie)
Association/Federation festivals, conventions or benefit dances can be listed free of charge in What's Ahead.

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

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

NATIONAL CONVENTIONS (U.S.A.)

USA National Square Dance Conv.
June 21-24, 2006 – San Antonio, TX
June 27-30, 2007 – Charlotte, NC

Intl. Assoc. of Gay Square Dancers:
June 30 - July 3, 2006 – Anaheim, CA
May 25-27, 2007 – Denver, CO
July 3-6, 2008 – Cleveland, OH
May 21-24, 2009 – Washington, DC

FEBRUARY 2006

10-11 GEORGIA – Jekyll Island Ball, Holiday Inn, Jekyll Island; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885; bharrelson1@juno.com
10-12 ARIZONA – 56th Yuma Square Dance Festival, Yuma Civic & Convention Center, 1440 W. Desert Hills, Yuma; Marilyn Partiss 928-317-1476; mpartiss@juno.com
17-18 ALABAMA – 46th Annual Dixie Jamboree Mardi Gras Celebration, Montgomery; Crews and Suzanne Reaves 334-272-8194
17-19 CALIFORNIA – 49th Annual Squar Rama, Tulare Fairgrounds, Tulare; Doug and Kathy Row 559-673-2052; Douglas.row@sbcglobal.net
18-20 WEST VIRGINIA – B&B’s President’s Day Weekend, Cacapon State Park Lodge, Berkeley Springs; Dottie Hanners 703-396-8493; krykt@erols.com
24-25 UTAH – Swing Into Spring, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470; sgrandin@hotmail.com
27-29 OREGON – 2006 Mid-Winter Festival, Dancin’ Down Under, Linn County Fairgrounds, Albany; Dennis Marsh and Ilana Widders, wolfsqrd@aol.com; 503-726-1852; www.midwinterfestival.com

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 Memorial Civic Center, 1501 6th Street, Lubbock; Nettie Pritchard, 806-799-6734; netjop@hotmail.com; June Lange 806-762-2651; jlsolo2006@aol.com
16-18 VIRGINIA – WASCA Gold Jubilation, Hilton Alexandria Mark
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

17-18 TEXAS – TopTex Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde, 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

24-25 GEORGIA – Annual Fuzzy Navel Dance sponsored by the Florida and Georgia Singles Associations, Holiday Inn Beach Resort on the beach at Jekyll Island; Mary Lou Pelz, 904-733-1869 or maryloupelz@aol.com; Penny Green sqdncfan@aol.com

APRIL 2006

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

10-12 NORTH CAROLINA – CALLERLAB Convention, Renaissance Charlotte Suites Hotel, Charlotte; www.callerlab.org

20-24, AUSTRALIA – Australia’s 47th National Square Dance Convention, Gosford, Central Coast NSW; Amanda Kingsley, Publicity Manager, www.47ansdc.org.au

21-22 IDAHO – 7th Annual Rocky Mountain Shindig, Salmon Elks Club, Salmon; Virginia Perry, 37 Lover’s Lane, Salmon ID 83467; 208-756-3166; vpp521@yahoo.com

21-22 KANSAS – Spring Festival, Wichita, Wholesale Fireworks Building, 7150 So. Broadway, Haysville; David and Charlotte Stone, 3510 So. Hiram St., Wichita, KS 67217; 316-942-6852; stonedavidc@cox.net

21-22 OKLAHOMA – HASSDA’S 26th Annual Spring Festival, “Okie from Muskogee”, Muskogee, Oklahoma Civic Center; Dave Hitchcock, 918-409-8072; Varchl@aol.com; www.wesquaredance.com/HASSDA_Festival/

April 21-23 PENNSYLVANIA – Operation Pocono Manor; Sheila 610-799-6336 or Cathy 610-282-0436.

MAY 2006

5-6 OHIO – 46th Buckeye Dance Convention, Dayton Convention Center, 22 East Fifth Street, Dayton; Steve and Sharry Hayden 937-233-7180; steve@HaydenInc.com

5-7 NEW MEXICO – 26th Annual New Mexico Singles Square Dance Fling, ASDC Hall, 4915 Hawkins, Albuquerque; Kathi Raver 505-286-9000 or Kathleen Rogers 505-897-4313; kathiraver@earthlink.net or redoc99@aol.com

6 NEBRASKA – The 66th Annual Lincoln Festival, Lincoln Northstar High School, 5801 North 33rd Street, Lincoln; Ruth Tenopir 402-464-0368.; mema0601@netscape.com

11-13 CANADA – Toronto and District 45th Annual International Square and Round Dance Convention, St. Catharines, Ontario; Dorothy Budge, 111 Ontario Street, North, Apt. #401, Milton, ON. L9T 2T2; 905-875-0268; budge@sympatico.ca

12-14 NEVADA – 59th Silver State
Square & Round Dance Festival, Reno Hilton/Grand Sierra Resort, 2500 E. 2nd St, Reno; Registration: gary-celeste@hotmail.com; Website: www.SquareDanceNevada.com; Don Swartz 775-883-2937

20 VERMONT – Vermont 30th State Square & Round Dance Convention, Barre Town Elementary School, Barre; Bud and Judy Clifford, P.O. Box 54, W. Danville VT 05873; 802-563-2777; jclifford@danville-12vt.org

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 Trail 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; P.O. Box 160639, San Antonio, TX 78280; registration@55thsndc.org; 210-521-7185

30 - July 3 CALIFORNIA – Wish Upon A Thar, 23rd Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Anaheim Marriott Hotel, Anaheim; info@wishuponathar.org; www.wishuponathar.org; Wish Upon A Thar, 4335 Van Nuys Blvd. Ste 240, Sherman Oaks CA 91403-3727

JULY 2006

13-15 CANADA – Canadian National Convention, John/Abbott Macdonald College Campus, Ste Anne de Bellevue, Montreal; Earleen and Russell Biggs eandrbiggs@aol.com; 450-923-0412; www.geocities.com/convention2006

28-30 ILLINOIS – 23rd Illinois Square & Round Dance Convention, Northern Illinois University, Holmes Student Center, DeKalb, Illinois; Gail Deitz, gdietz03@msn.com; 815-459-4268

28-30 WASHINGTON – Summerama, Spokane

AUGUST 2006

4-6 COLORADO – New Hi Country Weekend, Westcliffe School Gym, Sponsored by Southeast Area Square Dance Council.

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

18-19 MICHIGAN – Michigan State Square and Round Dance Convention, Radisson Hotel, Kalamazoo; Louis Friedlander 517-322-2571; Luckeyracer@comcast.net

18-19 NEW MEXICO – 20th Summer Sounds Festival, ASDC Hall, 4915 Hawkins NE, Albuquerque; Del and Margaret Kercher 505-892-5576

18-19 NORTH CAROLINA – 17th North Carolina State Convention, North Raleigh Hilton, Raleigh

18-19 PENNSYLVANIA – 13th Annual Pennsylvania Square & Round Dance Convention, The Penn Stater Conference Center Hotel, State College; members.tripod.com/psrdf/convention.html or PASquaredance.org

25-26 MARYLAND – Chesapeake Round-E-Vous Round Dance Weekend, Cherry Hill Campground, College Park; Dom Fialrdo, 301-862-4928,
domfil@gmpexpress.net
31-Sept. 3 NEW YORK – 36th Annual National Singles Dance-A-Rama, Rochester Riverside Convention Center, Rochester; Nancy Mirabal: 585-621-5596; nancylm@localnet.com

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

OCTOBER 2006
5-9 NEW HAMPSHIRE – Northeast Callers School, Mill-A-Round Dance Center, Manchester; Ken Ritucci 413 734-0591; kenritucci@aol.com; www.kenritucci.com

DECEMBER 2006
28-31 - Jan. 1, 2007 SOUTH CAROLINA – Holiday Round Dance Ball, Landmark Resort Hotel, Myrtle Beach; Barbara Harrelson, bharrelsonljuno.com; www.geocities.com/bharrelson1

MARCH 2007
16-17 TEXAS – TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118; denise@myrnahillcpa.com; www.toptex.org

APRIL 2007
April 20-22 NEW HAMPSHIRE – Round-E-Vous At Woodbound Round Dance Weekend, Woodbound Inn, Rindge; Ralph and Joan Collipi, ralph.collipi@verizon.net; 603-898-4604

MAY 2007
4-6 NEW MEXICO – 27th New Mexico State Singles Fling. ASDC Hall, 4915 Hawkins NE, Albuquerque; Trail-In Dance Thursday, May 3, 2007; Kathi Raver 505-286-9000; kathiraver@earthlink.net

JUNE 2007
15-17 ENGLAND – Grand Square Inc. Festival, St. Ivo Center, St. Ives, Cambridgeshire, Walt Burr, PSC 41 Box 4284, APO AE 09464; 44-1842-827122, Burr2@sdcaller.fsnet.co.uk

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