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This Month's Line Up

Editorial .................................................. 5
Peek Into a Caller's Record Case ..... 6
Saint Pattys Corn Beef & Cabbage ... 7
Round Dance Pulse Poll ............... 8
On The Record — Squares ............. 10
Notes In A Nutshell ......................... 15
American Callers' Assoc. Viewpoints .. 17
55th National Square Dance Convention ................ 19
Peek Into a Cuer's Record Case .... 20
Easy Level ............................................. 21
Creative Choreography .................. 24
The Koreo Korner ......................... 27
Your Rovin’ Corners ..................... 28
I Want To Hold Your Hand ............. 31
On The Record – Rounds ............... 32
Cue Tips ............................................. 35
All Things Considered ................. 38
The Country Line ......................... 39
Moore On Contra ......................... 42
CALLERLAB Viewpoints ............... 45
Corben’s Jargon ......................... 46
Point Of Order ......................... 48
Dance Day Preparations .............. 50
What's Ahead ............................... 51
Advertiser Index ....................... 54
Classifieds ............................... 56

AMERICAN SQUAREDANCE Volume 61
Number 3 March 2006

"The International Magazine of Square Dancing"

Publishers/Editors Cartoonist
William and Randy Boyd Corben Geis

American Square Dance, March 2006
Some time in the past, I learned that in salesmanship there was one vital and important ingredient that could make the difference. I learned that this ingredient was available to all and I learned that it was easy to attain. This ingredient is enthusiasm. Enthusiasm is contagious. Enthusiasm can inspire. Enthusiasm can lead to great benefits and rewards. Enthusiasm in a caller can lead to an enthusiastic club. Enthusiasm in a club can lead to more dancers. In sales you are taught that every person will have down times. You must learn to recognize that as a fact. You are also taught that on your next sales call, you should work to overcome the humdrum doldrums that led to not being enthusiastic and at least pretend to be excited about your product. How many times has a caller stood in front of the microphone and just went through the motions? How many times has a caller just called the same dance over and over to the same dancers? How many times has the caller failed to inject a little humor in the patter? I am not saying that the blame is all on the caller. How about the door greeter when a dancer enters the hall. Is your greeter smiling? Does your greeter make visitors feel welcome? Does your greeter make your regular dancers feel welcome? And the big question, does your club even have a greeter? If a non-dancer visited your club, what would they see and think? Are your dancers smiling and having a good time? Are your dancers outgoing and friendly? Are your dancers enthusiastic about the activity? For the caller, a little preparation to change the dance for the club; a greeter to yellow rock and make people feel welcome; for the dancers, smile greet your friends and friends to be and give them an enthusiastic welcome to your club.

Deadlines For American Square Dance

<table>
<thead>
<tr>
<th>Date</th>
<th>Issue</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 15</td>
<td>March issue</td>
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<tr>
<td>February 15</td>
<td>April issue</td>
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<td>February issue</td>
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Peek Into a Caller’s Record Case

Mark Clausing of Fairfield, Ohio, began calling in 1972, while in the Navy at Memphis, Tennessee. In 1987 he retired as a Chief Petty Officer with 20 years service and has since been calling full time both nationally and abroad.

In 1981, Mark began recording with Prairie Mountain Desert Ocean (PMDO) Records. This proved to be a major contribution in launching his calling career. Many of his records, such as “Smokey Mountain Rain”, “Mountain Music” and “Fisherman’s Luck” became hits, spreading his name throughout the world. In 1998 Mark bought PMDO Records, as well as Mar-Let Records and has been producing square dance tunes since that time.

Mark has been featured at numerous special Square Dance events throughout the United States and abroad. He has called at many National and State Conventions which gives him the opportunity to return something to the dancers who have been supportive of him over the years. He has been employed by major corporations to perform in country western shows and hosted many square dance tours and cruises. One such cruise to the Bahamas brought on board more than 600 dancers from 12 states and Canada. In November 1992, he was a featured entertainer with Roy Clark of Hee Haw fame on a cruise.

Throughout 30 plus years of Mark’s calling career, he has conducted classes for new dancers, workshops for experienced dancers, and served as club caller for local square dance clubs wherever he has resided. He takes great pride in being able to provide a fun and interesting dance from Mainstream through A-2.

Presently, averaging more than 200 dances per year, Mark’s local programs include a two night a week program in Columbus, Ohio, and a weekly informal advanced group.

Mark has been employed by many caller associations to conduct custom designed caller seminar weekends and training classes. Because of his showmanship abilities he is sought after to orchestrate and conduct special square dance events and public dance demonstrations. His Navy career gave him experience in electronics, instructor techniques, personal counseling techniques and management. He has studied sound techniques for many years and presently operates a professional sound studio in conjunction with the record companies.

Continually striving to improve his knowledge of the activity, he firmly believes if you take care of the activity, the activity will take care of you. Mark is

Continued on next page
Saint Pattys Corn Beef & Cabbage
A “Yee-haa” recipe by Jennifer Thomas

One 3-pound corned beef brisket (uncooked), in brine
16 cups cold water
2 bay leaves
2 teaspoons black peppercorns
4 whole allspice berries
2 whole cloves
1/2 large head green cabbage (about 2 pounds), cut into 8 thick slices
8 small new potatoes (about 1 1/4 pounds) cut in half
Freshly ground black pepper

Preheat oven to 300° (or you can do this in the crock pot and let it cook on low all day). Place the corned beef in a colander and rinse well under cold running water. Place the corned beef in a large Dutch oven with a tight-fitting lid (or a pan with enough aluminum foil to cover it and seal it, or your crock pot) add the water, bay leaves, peppercorns, allspice, and cloves. Bring to a boil, uncovered, and skim off any grease that rises to the surface. Cover and place pan in the oven, and cook until very tender, about 3 hours and 45 minutes. Transfer the corned beef to a cutting board and cover tightly with foil to keep warm. Add the cabbage and potatoes to the cooking liquid and bring to a boil. Lower the heat and simmer until the vegetables are tender, about 20 minutes. Using a slotted spoon, put the cabbage on a large platter. Slice the corned beef across the grain of the meat into thin slices. Lay the slices over the cabbage and surround it with the potatoes. Ladle some of the hot cooking liquid over the corned beef and season with pepper. Serve immediately with mustard or horseradish sauce. Leftover corned beef makes great corned beef hash.

Continued from previous page
BMI/ASCAP licensed and has been a member of CALLERLAB, the International Association of Square Dance Callers, since 1975. His hobbies include fishing, golfing, singing, various collections and sight seeing.

Patter Records:
1. Swamp Thing ................. MR-5021a
2. Rocky Tech ................. MR-5022a
3. Sasquatch ................. MR-5023a
4. Angel .................. DR-94
5. Sailing .................. OR-43
6. Mr. Magoo ................. MR-5019a
7. Smootches ................. MR-5022b
8. Amy .................. OR-3007b

Singing Calls:
1. Lagi Nom Ai ................. MR-143
2. Wear My Hat ................. MR-139
3. Boogie, Woogie Bugle Boy .. OR-76
4. Get Rhythm ................. PR-1116
5. Rose of My Heart ............ OR-77
6. Fisherman’s Luck ........... MR-70
7. Three Wooden Crosses ...... MR-141
8. I Always Dream of You .... DR- 106

American Square Dance, March 2006 7
CHICAGOLAND ROUND DANCE LEADERS' SOCIETY

Teach of the Month January '06
Submitted by Jayne and George Sheldon
Phase II ...... Lets Go Hopping (Heiny) Star 105 American Bandstand
Phase III ...... The Way You Jive (Oren) Coll 450 Temptations Flip: My Girl
Phase IV ...... Disco Cha (Ashenden) R50-889
Phase VI ...... Right Here Waiting (Goss) Richard Marx Repeat Offender Tk 5

Teach of the Month, November '05
Phase II ...... Ruthless (Baldwin) Col 13-33134 Statler Bros.
Phase III ...... Slow Walk (Kincaid) Coll 4819 Sil Austin
Phase IV ...... No Walls (Worlock) CD Moods Barbara Mandrell Tk 3

Teach of the Month, October '05
Phase II ...... Java (Gilder/Tranked) Col 4586, RCA 47-8280 Al Hirt
Phase III ...... Love Potion #9 (Huckbey)
Phase IV ...... River of Love (Jaworski) CD Lone Stary Night

DIXIE ROUND DANCE COUNCIL POPULAR TEACHES
As reported in the newsletters for October and December 2005

October
1. My Heart Will Go On (Vogt) Bolero/IV/Celine Dion CD
2. Carnival (Rumble) Rumba/IV/CD
3. Tequila (Shibata) Mambo/VI/SP CD Shall We Round Dance
4. Intrigue (Robinson) Waltz/IV/Peyton Place Best of Ballroom
   No Walls (Worlock) Waltz/IV/CD
   The Human Thing To Do (Sheridan) Foxtrot/V/CD
5. Sleeping Beauty (Moore) Bolero/IV/Col 38-14217 Julio Iglesies
   Todo III (Rotscheid) Cha/III/Star 124
*8 Dances In 6th Place

Send your Round Dance Pulse Poll information to:
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Phone 865-690-5498 • Email: bevbobdance@knology.net
December
1. Til Then (Easterday) Rumba/IV
2. Carnival (Rumble) Rumba IV
3. Amparita Roca (Schmidt) Pasa Doble/V/SP CD
   No Walls (Worlock) Waltz/IV/CD
   Tormento de Amor (Worlock) Rumba/VI/CD
4. Big Spender (Vogt) Foxtrot/VI/Peggy Lee CD
*29 Dances Tied For 5th Place

WISCONSIN ROUNDS OF THE MONTH FOR FEBRUARY/MARCH '06
From Ray and Marilyn Steinich

<table>
<thead>
<tr>
<th>Dance Name</th>
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<th>Choreo</th>
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<tr>
<td>Ph. II .. Down In The Boondocks...</td>
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<td>Feb. 06</td>
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<td>Its All In The Game</td>
<td>STAR 203</td>
<td>Healea</td>
<td>March 06</td>
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<td>Bonus . First Day Of Spring</td>
<td>STAR 131</td>
<td>Baldwin</td>
<td>Feb/Mar 06</td>
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<td>Ph. III . Sound Of Music</td>
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<td>Ph. IV . I’m Alive</td>
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what to wear and bring, and how to prepare to get the most from this California Caller College.

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Phone: (909) 229-3031 FAX (714) 525-6846

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American Square Dance, March 2006
Vinyl Releases

I'm Little But I'm Loud (Tarheel TAR 148)  
Chuck Ashburn  

Merely Tokens (Tarheel TAR 151)  
Jim Cosman  
Energy provided by a piano, banjo, mandolin, guitar, bass and drums. This one says let's dance. Available on CD and MP3. Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.

Summer Of '69 (Sting SIR 1205)  
Carsten Nielsen  
Harmonica, drums, guitar, bass, electronic keyboard, steel and fiddle in a well balanced mix that will get the hands clapping and toes tapping. The middle break is a different piece of music. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scootback, Boys Run, R & L Thru, Slide Thru, Pass Thru, U Turn Back, Swing Corner, Promenade.

Ma She's Making Eyes At Me (Rawhide RWH 225)  
Craig Abercrombie  
The dancers will move to this oldie. Piano, horns and percussion. For a Sing A Long and round dance arrangement order RWH 827. The round dance is a 2 step written by Mike and Michelle Seurer. Both available on CD and MP3. Hds (sds) Square Thru, Swing Thru, Boys Run, Girls Trade, Half Tag, Split Circulate, Single Hinge, Boys Run, Promenade.

Can't Buy Me Love (Snow SNW 602)  
Thorsten Hubmann  
A Big Band sound with horns, piano, guitar, organ and percussion. Another quality mix from Sting/Snow. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Keep On Smiling (MacGregor MAC 2459)  
Ivan Koehn  
A happy sound that will bring smiles. A mix of banjo, accordian, guitar, bass, organ and percussion. Available on CD and MP3. Hds (Sds) Promenade Half, Tch
1/4, Walk & Dodge, Circle to a Line, Pass Thru, Wheel & Deal, Zoom, Centers Swing Thru, Turn Thru, Swing Corner, Promenade.

**Have You Loved Your Woman Today (Fine Tunes FT 130)**  
Rick Hampton  
*Hds (Sds) Promenade Half, R & L Thru, Sds (Hds) Square Thru, 8 Chain 4, Swing Corner, Promenade.*

**Elizabeth (MIR 103)**  
Fred Walker  
Gentle relaxer from strings, piano, bass and percussion. Features a Star Track on the opener, break and closer. Has vocals on the instrumental side. Available on CD and MP3.  
*Standard Ferris Wheel Figure.*

**Your Man (ESP 1094)**  
Elmer Sheffield  
Good country pickin’ from a steel and guitar, with guitar fill plus a piano, fiddle, bass and drums. Easy dancing rhythm. Available on CD and MP3.  
*Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Ferris Wheel, Square Thru 3, Left Allemande, Roll, Promenade.*

**She Called Me Baby (Crown CR 165)**  
Asanuma and Okumura  
Lots of energy from a guitar, bass, piano, steel and drums. Available on CD and MP3.  
*Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Star Thru, Slide Thru, Pass Thru, Swing Corner, Promenade.*

**Does Fort Worth Ever Cross Your Mind (Coyote COY 815)**  
Elmer Sheffield  
*Hds (Sds) Promenade Half, Lead Right, Circle to a Line, R & L Thru, Pass Thru, Wheel & Deal, Swing Thru, Turn Thru, Left Allemande, Keep Her Promenade.*

**Any Dream Will Do (Snow SNW 704)**  
Maarten Weijers  
Dancers will glide on this arrangement from a steel, harmonica, guitar, fiddle, Bass, and drums. Available on CD and MP3.  
*Hds (Sds) Promenade Half, Lead Right, Circle to a Line, Pass Thru, Swing Thru, Turn Thru, Swing Corner, Promenade.*

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Hey Baby (Royal RYL 335) Story and Oxendine
A driving number from a sax, piano, steel, fiddle, bass and percussion. This will have the dancers rockin'. Key change in closer. Hds (Sds) Pass the Ocean, Extend, Swing Thru, Boys Run, Couples Circulate, Chain Down the Line, Star Thru, Dive Thru, Square Thru 3, Swing Corner, Promenade.

Best Things In Life Are Free (Blue Star BS 2517) Elmer Sheffield
A cheery arrangement featuring horns, electronic keyboard, strings, bass and percussion. Key change in closer. Available on CD. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, Square Thru 3, Chase Right, Swing Corner, Promenade.

Just A Closer Walk With Thee (Royal RYL 319) Story and Oxendine
A repress of an old favorite Gospel tune. Harmonica, steel, piano, fiddle and banjo providing the energy with lots of runs and fill. Good harmony number. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.
CD's

Black Or White (Toddy's Tunes TT014)  Thorsten Dudziak
The toes will tap and hands clap with this one. Guitar pickin', harmonica, piano stylings, bass runs with just enough percussion. Available on MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

I'd Rather Go On Hurtin' (Seven C's 216)  David Cox
Steel, piano, guitar and drums. Available on MP3. Vinyl is CBC 556. Hds (Sds) Reverse Flutterwheel, Sweep 1/4, Veer Right, Veer left, Spin the Top, Boys Run, Chain Down the Line, Half Sashay, Turn Thru, Left Allemande, Promenade.

Daydream Believer (Sting Sir 1203)  Carsten Nielsen
Smooth string background in a gentle arrangement of a guitar, piano, steel, fiddle, bass, harmonica and percussion. A relaxer. Key change in closer. Available on MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Kiss Your Gal In The Moonlight (BMV 3010)  Eric Kelly
Trumpet, guitar, bass and drums in an upbeat arrangement of an oldie. This one has Eastern Calls. Use it for those party nights. Available on MP3.

Out Behind The Barn (Dance Ranch DR 1074)  Brian Hotchkies
A lively arrangement of an oldie. Steel, fiddle, bass, guitar, piano and drums. There is also a hoedown track – Outback. Hds (Sds) Pass Thru, Partner Trade, Sds (Hds) R & L Thru, Square Thru, 8 Chain 4, Swing Corner, Promenade.

Somewhere Over The Rainbow (Dance Ranch DR 0074)  Buddy Weaver
Another oldie made popular by Judy Garland many years ago. The dancers will sing along. A contemporary sound. There is also a hoedown track – Summer Reel. Hds (Sds) Square Thru, Spin the Top, Turn Thru, Bend the Line, R & L Thru, Pass Thru, Wheel & Deal, Square Thru 3, Swing Corner, Promenade.

Vinyl Hoedowns

Popcorn / Royal Hawaiian (Royal RYL 413)
Popcorn – Peppy nontraditional sound. Royal Hawaiian – Listen to the steel, mandolin and xylophone and see the palm trees sway. Different sound from Royal. Both usable.

Chicken Plucker / Ramble (Pioneer 5038)
Chicken Plucker – Guitar, banjo, bass and percussion. Ramble – guitar, bass and

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American Square Dance, March 2006 13
percussion in a rhythm arrangement. The CD has an extended track for Chicken Plucker and a vocal track by Brian Hotchkies. Also available on MP3.

**Popcorn / Dixie (TNT 301)**

Another month of good releases. Check them out on your tape service. Until next month, have FUN and Happy Dancing.

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NOTES IN A NUTSHELL

A Review by

Frank Lescrinier

After reviewing the various Note Services for the ASD Magazine over the past 10 years or so, it saddens me to say this will be my last review. The last issue of John Saunder's publication, "John's Notes", appears below. For the past several months he was the last and only note service in existence, and now that he has published his last issue, there are no note services that I am aware of.

I want to thank Jon Sanborn, Ed and Pat Juaire, and Bill and Randy Boyd for giving me the opportunity to encapsulate the contents and sharing with the American Square Dance readers. I hope that the content was beneficial to some of you.

The following Note Services have come across my desk over these years. I would like to thank the following callers and organizations for taking the time and effort to share their talents with the calling and dancing community:

CALL SHEET, Publication of the Gay Callers Association, Kris Jensen and Bill Eyler
CALLER'S NOTES, Norm Wilcox
CALLERLINK, Australian Callers' Federation
CALLING, Magazine for Square Dance Callers and Teachers, Jirka Scobak and Jiri Slaby
CHOREO-WISE, David Cox
JOHN'S NOTES, John and Linda Saunders
MIKESIDE MANAGEMENT, Stan and Cathie Burdick
MINNESOTA CALLERS' NOTES, Warren Berquam
NOTES FOR EUROPEAN CALLERS, Al Stevens and Rudi Pohl
WESTERN CONTRA, Hal and Diane Rice

Now for the good news. There is a new website being developed with the caller's needs and interests in mind. The following text was taken from the web page in early February.

"This site will provide downloadable written text covering the art of square dance calling. Whether you are a novice or seasoned performer, you will have opportunity to gain infinite wisdom from the writings offered on sdcallers.com

This site will be operational by the end of February 2006 and feature caller notes, how-to manuals, articles on understanding choreography and music, so much more. Authors like Jack Lasry, John Saunders, Ernie Kinney, Les Gotcher with text thought to be lost or in some cases never before published, will appear as FREE downloads on sdcallers.com"
Thanks again to everyone, and I look forward to seeing some of you at future dances and conventions.

Frank Lescrinier

John’s Notes

John Saunders

(Email: johnnysa@aol.com • Web: squaredancing.org/johnsnotes)

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

Linda takes a trip down ‘Memory Lane’, sharing the ups and downs of the past 12 1/2 years (150 issues) of the notes.

The “Blast From The Past” section includes two Quadrille dances by Don Armstrong, and one by Jerry Helt.

In the Workshop Ideas section is a call suggested by Buddy Weaver called “Spin Chain and Exchange the Shadow.” This call is geared for the Advanced dancer in mind. Starting position: Ocean Waves. Definition: Each end and the adjacent center dancer turn one-half. The new centers of each ocean wave turn three-quarters to form a new ocean wave across the set, as the other four dancers do a U-Turn Back (turning towards 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 if the call started from ocean waves in the side positions or through the heads if the call started from ocean waves in the heads position. Dancers #1 and #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.

The Mainstream (1-53) Program call this month is Lead Right. Calling Lead Right (Left) from facing lines or from an 8 Chain Thru formation will add variety in your calling program.

Tag the Line is the highlighted call in the Dancing the Mainstream Program. “This call is very popular and of course it can also be followed by other calls than facing direction, such as Cloverleaf or Leaders Trade among others.”

Dancing the Plus Program this month looks at Facing Diamond choreography. “Dancers aren’t as accustomed to doing calls from facing diamonds as from normal diamonds but in some instances such as Cut the Diamond the facing diamond variation works very well.

The Advanced and Challenge Supplement includes: Clover & (Anything); Zig Zag; and Cross Your Neighbor.

Even though the first two calls are on the Advanced Program, they can be cued directionally at any of the programs preceding it.
Economic and Marketing Theory in Square Dancing

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

This month’s ACA Viewpoint discusses applying Microeconomic and Macroeconomic theory to marketing creating terms such as Micromarketing and Macromarketing theories to bolster square dance recruiting. Microeconomic theory relates to what a club can do to help recruit new students. Macroeconomic theory relates to the overall status of square dancing throughout. The Arts Alliance is trying to use Macromarketing relating to increased promotion at the national/international level to increase square dance recruiting. Successful applications of Macromarketing are complicated and may be a long time in coming.

Micromarketing may be used when one evaluates the economic forces in the increase of gasoline for cars, pick up trucks and sports utility vehicles. Historically, square dancing does well as do university enrollments during periods of downturn in the economy. Although, we are in a solid economic situation nationwide, one area is weak. It costs more to heat and cool our homes and operate our vehicles while salaries remaining constant. The result is that people may not be able to afford many leisure activities that they enjoyed before.

Square dancing is a fun-filled activity that is extremely reasonable in cost. Perhaps, it is the most reasonable leisure activity in existence. Why not market
square dancing as an inexpensive leisure activity that will make many new friends?

We can tell our friends and acquaintances about the values and the traditions of square dancing. Square dancing prospects might ask or think: “Why should I become a square dancer?” “What would I gain from square dancing?” We can communicate that square dancing is the best value for a leisure activity in existence. Point out the fun, new friends, and a variety of area places to dance; all of which are very affordable in these times of the hyperinflation of the price of gasoline. Tell them about the exercise and health benefits of square dancing which are a significant benefit of square dancing. Ask them to come to an open house and bring their families and friends. Micromarketing theory can help recruit new dancers as the rapid increase in fuels for homes and cars eliminates people from more expensive leisure activities. This would motivate people to come and try it. Church groups and home school groups are very good to invite to open houses. Try using economic theory to bolster marketing theory. If it works, tell everyone. Focus on this before other activities do as well.

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

Until next time, Happy Dancing.

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14. EASY LEVEL ROUNDS

(12 TWO STEP, 6 WALTZ)
15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
19. PHASE IV FOXTROT
20. PHASE IV CHA CHA/RHUMBA
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Youth Dancing At The 55th

Hello from the great State of TEXAS!

The youth of Texas are ready to welcome the youth from the USA and the World. Come to the Youth Hall in San Antonio and become part of the FUN, FELLOWSHIP, and MEMORIES.

The Fun and Fellowship starts on Wednesday, June 21, with a youth Trail End Dance. This dance is for the whole family, all ages. Come and get your Convention off to a RIP N’ SNORT great start, you may learn the call Rip N’ Snort among other little used/known calls.

The Youth hall will open daily at 10:00 a.m. featuring a host caller MC from 10:00 till noon, who will introduce the youth callers who sign up to call. For these two hours we invite all youth callers to come to the youth hall and call. There will be a daily lunch break from noon to 1:00 p.m. Gather with your family and have lunch then bring your family back to the youth hall at 1:00 p.m. for the Family Dance Hour. The youth will sign in their parents or guardian and square up till 2:00 p.m.

Don’t miss the Youth Challenge Squares Competition from 2:00 p.m. to 3:00 p.m. daily. Round 1 is Thursday, Round 2 Friday, with the finals on Saturday where the winning square will receive a dangle for their badge and bragging rights.

There will be open youth square dancing from 3:00 p.m. to 4:30 p.m. daily. The hall will close for dinner from 4:30 p.m. till 6:00 p.m. daily. The evening youth square dancing will start at 6:00 p.m. and the youth hall will close daily at 10:00 p.m. For all youth square dancers attending the evening dance schedules they will receive a door prize ticket, there will be a drawing every hour and the winner needs to be present to claim their prize.

Saturday will bring to a close the 55th National Square Dance Convention® and in the Youth Hall from 9:00 p.m. to 10:00 p.m. there will be a youth fellowship hour. During this hour the youth can bring or purchase an autograph stuffed animal and get their fellow youth dancers to sign it. The fellowships and memories you make from square dancing will stay with you for a lifetime.

BE YOUTH FRIENDLY AND PROUD

Come to the Youth Hall and see us we will miss you if you don’t.
Sandy and Clark met and were married in Springfield, Massachusetts in 1970. They moved to Long Island (New York) to care for Sandy’s ailing grandmother about a year later and have been on Long Island ever since. They recently celebrated their 35th wedding anniversary and consider dancing to be an integral part of their relationship.

Sandy and Clark took up square dancing in 1989 when they were looking for an activity to do together. Sandy, who tends to jump into things with both feet, soon began studying to become a Caller, and even attended Caller’s School with Al Brundage, Randy Page and Ken Ritucci in Sturbridge, Massachusetts. Eventually Sandy managed to get Clark to agree to round dance lessons, and rather to his surprise, he enjoyed it. Calling didn’t work out well for Sandy, but (already having the equipment) she took up Cueing and taught three couples some of the finer arts of round dancing in their living room. (These were the same long-suffering friends who had been marched through lots of square dance figures on the same living room carpet a few years earlier.) Clark and Sandy attended The Pinnacle Cuer’s School with Doc and Peg Tirrell in Vermont. With that experience, plus coaching from Paul Utz and Jeanette Green, before long Sandy was Club Caller for both Lee Kopman’s and Ginny Reaske’s A1 clubs, and teaching a weekly round dance class as well.

Clark had been programming computers long before he started dancing, so of course he had written a program to keep track of Sandy’s records fairly early on. As the record collection grew (and grew and grew), Clark’s grumbling about lugging them around grew proportionately, until he decided to do something about it. A mini-disk player was one option, but he decided it would be more interesting to see if he could put all the music and cue cards on a laptop computer. (Plus, that would provide a nice excuse to buy one.) In 2001 he unleashed DanceMaster on an unsuspecting world, and has continued working on it ever since. Today it is “lightening the load” for hundreds of cuers around the world.

Sandy experienced some major health issues in 1992 and we almost lost her altogether in 1996. But after months of rehab and hard work, she resumed her duties as Club Cuer for the Star Thru Squares and her weekly round dance class, in addition to hosting a monthly round dance party. Sandy also edits Long Island’s Continued on next page
Here is about the simplest “quick-teach” routine for getting a group going that I have ever used.

**Irish Washerwoman**

**Formation:** Circle of couples, all facing center with the lady on gents right.

**Music:** Irish Washerwoman. Kentucky Dance Foundation. FCDC-056

**Routine:**

Measures

1-2 Oh, we all join our hands and it’s into the middle

3-4 And we tap our foot to the tune of the fiddle (Tap either foot four times)

5-6 Back out and swing your corner maid

6-8 Swing her once and promenade

9-16 Promenade.

And following is a couple’s circle mixer that certainly fits the season.

**Wearing Of The Green (Mixer)**

**Formation:** Double circle, lady on man’s right facing line of direction (counter-clockwise). Man begins on left foot, lady on right. Opposite footwork throughout the dance. Open position.

**Music:** Wearing Of The Green. Kentucky Dance Foundation or any good hoe-down, hornpipe, or singing call that is phrased in 32 count segments.

**Routine:**

Count:

1-4 Walk four steps forward (Turn to face partner on fourth count)

5-8 Sashay three steps to man’s left, lady’s right with hands joined.

Continued from previous page

quarterly square and round dance newsletter: the *Long Island Promenader*.

They joined Roundalab in 1992 and in 1999 Clark became the Chairman of the Roundalab Technology Committee. They have taught at the National Convention as well as at numerous regional conventions. In 2005, Clark and Sandy were honored with an award for Distinguished Service to Round Dancing at the Roundalab convention in Portland, Oregon.

They currently belong to the Northern New Jersey Round Dance Leaders Council (NNJRDLCC), and Connecticut Area Round Dance Teachers (CARTS). They are happy to give back whatever they have gleaned from these organizations and have willingly served in various capacities as needed throughout the years.

*American Square Dance, March 2006*
9-12 Walk four steps in reverse line of direction. (Open position). Right foot lead for man.

13-16 Sashay three steps to man’s right, with hands joined.

17-20 With hands still joined, step to the side, left with the left foot, and swing right foot in front of left. Then step to the right with the right foot and swing left foot in front of right.

21-24 Repeat action of counts 17-20.

25-32 Do-sa-do partner and then move to the left for a new partner.

And here is an old-timer that fits the same tune as above.

### Wearing Of The Green (Square)

As called by Bill Caster, Alameda, California

**Formation:** Square

**Music:** Old Timer 8071

**Routine:**

**Intro:**

Now honor to your partner and to your corners all
You all join hands and circle left just circle left the hall
You circle left go all the way round and then what do you do when there
You circle back right the other way round, go round and around that square
You circle right till you get home and swing your partner round
It’s swing your partner any old way, any old way but upside down
Now allemande left your corner and a grand right and left around
And when you meet your pretty little girl you promenade her around

**Figure:**

Now the gentlemen swing with the corner girl just swing her round and round
You go back home and swing your partner round and up and down
Now you allemande left on your corner, just turn her twice around
And you allemande right with your partner and you turn her twice around
Now do-sa-do on your corner on your corner do-sa-do
It’s see-saw round your partner, oh your partner see-saw round
Now you swing the corner girl again you swing her round and round
You take that same little corner girl and you promenade the town.

**Repeat Figure Three More Times.**
Glen Nickerson, one of the Deans of the contra movement has sent me a copy of his new book, entitled, "On Contra Dancing" and if you want to enlighten yourself with a most knowledgeable book on most of the facets of contra, the book is available from him. Glen Nickerson, 32292 1st Ave. South, Unit 5. Federal Way, WA 98003-5736. Cost is $15 plus $2.50 for shipping and handling in both the USA and Canada. It is a gem.

Glen has been sharing his dances with me for several years in this column and following is a contra written by Susan Morris for the Laurelaires Square Dance Club of Laurel, Mississippi. She named it the - - -

**Laurelaires Contra**

**Formation:** Improper duple, couples 1, 3, 5, etc. crossed over.

**Music:** Any strongly phrased music with a strong beat.

**Routine:**

A-1 Corner swing  
Half promenade

A-2 Right & Left thru  
Ladies chain

B-1 Star left. (Men must turn back to get to long lines)  
Long lines forward & back

B-2 With the couple across circle left 3/4 and pass thru  
Dosado new corner
CREATIVE CHOREOGRAPHY

From

Lee & Steve Kopman

This month let’s really blow your mind with the call Spin The Top. We’ll present it in a way you’ve probably not experienced.

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

1) SIDES star thru
double pass thru
track 2
acey deucey
girls run
Begin with a partner trade
& spin the top
girls run
GRAND swing thru
recycle
square thru 4
trade by, left allemande

2) SIDES lead right
veer left
Begin with a partner trade
& spin the top
boys run
explode the wave
left allemande

3) Heads lead right and
circle to a line
pass the ocean
boys run
Begin with a partner trade
& spin the top
wheel and deal, sweep 1/4
square thru 3
left allemande

4) HEADS star thru
double pass thru
leads trade
right and left thru
veer left
Begin with a partner trade
& spin the top
boys run, fan the top
explode & slide thru
left allemande

Kopman’s Choreography

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24

American Square Dance, March 2006
5) HEADS lead right
   veer left
   Begin with a partner trade
   & spin the top
   wheel and deal, sweep 1/4
   square thru 3
   left allemande

   boys trade
   square on the 4th hand
   left allemande

9) HEADS square thru 2
   right and left thru
   veer left
   Begin with a partner trade
   & spin the top
   bend the line
   swing thru
   circulate 1 1/2
   right and left grand

6) SIDES star thru
   double pass thru
   track 2
   boys run
   Begin with a partner trade
   & spin the top
   girls run
   {left} cast off 3/4
   girls run
   pass to the center
   CENTERS pass thru
   left allemande

10) SIDES square thru 2
    single circle to a wave
    acey deucey
    girls run
    Begin with a partner trade
    & spin the top
    1/2 tag
    boys u turn back
    right and left grand

7) HEADS star thru & pass thru
   veer left
   Begin with a partner trade
   & spin the top
   boys run
   fan the top
   spin chain thru
   right and left grand

11) SIDES pass the ocean
    extend
    boys run
    Begin with a partner trade
    & spin the top
    wheel and deal
    pass the ocean
    swing thru
    circulate 1 1/2
    right and left grand

8) SIDES star thru
   double pass thru
   track 2
   girls trade
   girls run
   Begin with a partner trade
   & spin the top
   wheel and deal
   boys walk girls dodge

12) HEADS square thru 2
    pass the ocean
    boys run
    Begin with a partner trade
& spin the top
couples circulate
chain down the line
dixie style to a wave
circulate, left allemande

13) SIDES right and left thru
& lead left
veer right
Begin with a partner trade
& spin the top
wheel and deal
boys walk girls dodge
cast off 3/4
right and left grand

14) SIDES pass the ocean
extend, boys run
Begin with a partner trade
& spin the top 2X
bend the line, square thru 4
trade by, left allemande

15) HEADS right and left thru
& lead left
veer right
Begin with a partner trade
& spin the top
boys run, fan the top
swing thru
split circulate TWICE
right and left grand

---

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American Square Dance Has Email!
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26 American Square Dance, March 2006
THE KOREO KORNER

From
Steve Kopman

Let's stay with the theme of 2 face line calls usually done from ocean waves. Enjoy!

HEADS lead right
veer left
fan the top

THEN:

1) bend the line
   pass thru, left allemande

2) Each side: 1/2 tag
   walk and dodge
   left allemande

3) wheel and deal
   pass the ocean
   swing thru
   right and left grand

4) boys run
   fan the top
   swing thru 1 1/2
   right and left grand

5) Each side: 1/2 tag
   coordinate
   ferris wheel
   centers pass thru
   left allemande

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American Square Dance, March 2006

27
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 are looking at the issue of communication in square dancing.

Once, I had a friend who was a printer. He had been a printer for many years and knew typefaces and ink quality well. He had set many thousands of lines of copy in his long career and understood it well. He would often look at a piece of copy and point out what made it work. He rather lamented the revolution of computerized printing, but was stoic about it. He said, “Printing is just a means of communication – getting a thought from one mind to another.”

Communication is the great bonding agent in our lives. The president of our Texas local club does a wonderful job of communicating with the members and using email to do it. Not everyone remembers the announcements at club. We worry together with emails about members’ illnesses and celebrate their recovery. We get up to the minute reminders of dancing visitations and changes. We are really well informed on the activities of the club. In Northern California there is a “round robin” sort of “yahoo” email message board, open to everyone. Dances, changes, reminders, opinions and so on are frequent. These frequent communications keep us all in each other’s lives and consciousness.

One of the great puzzles and challenges in human interaction is keeping communications open and transferring thoughts and ideas from one mind to another. We have all experienced the difficulty of getting people to “just try” dancing. It is a challenge to share with them our love and interest in our activity. We all know from seeing the commercial world how difficult it is to convey an idea—once is never enough! Just count the number of times a television commercial is run and re-run, and re-run forever! It is said that the public does not become aware of an ad for a product the first 10-15 times it is shown! We have all had the experience of trying to
persuade new folks to join us, again and again, then finally they do come to a fun night and want to know why we never told them what fun square dancing was!

Herbie and Heidrun, friends from Berlin, emailed us that they are now dancing with the Hippo Hubbubs and having a ball – after we kept after them for nearly ten years!

Various square dance publications go on and on about “what to do” about the numbers of newer dancers. You are reading this right now in a square dance publication and we are proud to be part of it. And yes, we try to persuade each dancer to go out and bring someone new to the party! I seldom speak to anyone more than a few minutes before I start in on square dancing and how wonderful it is. Grocery clerks, doctors, dentists, bank presidents, clerks in businesses, and everyone you run into in your daily life. All are fair game, and all need square dancing.

Square dance publications are good for us to use to exchange information. We read the ads to find out where the dances are. We read the “club news” to see how our friends in other clubs are and what the clubs are doing. We write and read articles to try to better understand our activity and ourselves. Sometimes we engage in discussions about the best way to do things. All are valuable.

We subscribe to a number of square dance publications to keep track of activities and people. It is enlightening to learn what people in Europe, England, and all across the USA are thinking and doing.

Recently in “Squares Round The Bay,” the square dance magazine of Northern California, there were excellent articles on becoming a caller and about club leadership. Our (Rovin’ Corner) article is usually about more unusual places to dance and how we manage to accomplish it, so you can try new and different experiences as well. (Hope you do!)

In that vein, we have spent the past couple of months telling you about the newly minted square dancers and the new club in St. Petersburg. We have told you a lot about how Eberhard Walz and Ernst Schott and friends are working to bring our favorite activity to Russia. We will tell you more about that in future columns, but right now we want to encourage you to think about some of the great upcoming events in square dancing. Local associations and states have various celebratory dances throughout the year, and there is a National Convention each year. Winter Festival and Bakersfield in California and Mid-America are three terrific big dances annually. In the winter there is a regular hotbed of dancing around McAllen,
Texas where the “World’s Biggest Square Dance Class” kicks off in January. All these and many more are listed on DOSADO website and in various square dance publications. Check them out; you’ll be glad you did!

The 55th National Convention will be in San Antonio, Texas on June 21, 22, 23, and 24. We are working on that committee and can tell you that a strong presence of dancers from outside of the USA will be there. One in particular will be Svetlana, the new caller for the St. Petersburg club. She will come to Texas early for the “Trail Thru Callers College” on June 15, 16, 17, 18, and 19 right here in Livingston, Texas! Among others in San Antonio will be the head of the Vienna Swingers, organizer of the annual Paris Special, and many, many others. There will be dancers from England, Australia, Japan, and many other places around the globe. One good place to contact them is the daily “international hour” with international callers. You will also find them in the International Hospitality Room, and on the dance floor. Talk with them about square dancing at their homes! They will be glad you did! So will you!

As I write this, the German-Russian Friends are in St. Petersburg, working with the Russian dancers. Eberhard spent a week there in September and has been coaching Svetlana by email since. He will work with the Russian dancers for a long weekend, and plans to return in May for a week to graduate this first class. Other dancers will be welcome, contact E.Walz@gmx.de. He will help you arrange a stay in St. Petersburg. You will have a wonderful time.

We will look for you across the square.

Jim and Betsy Pead, Your Rovin Corners
I Want To Hold Your Hand

By Tone Howard, May 2005 — Continued from January ‘05 ASD

11. Pass Thru: This is where you bring back the wheel around from the first tip, all promenade, heads wheel around and make lines of four, forward and back, pass thru, hold hands facing out.

12. You Turn Back: Done it before for girls and boys in the big circle. Don’t do it too often it might become a habit, it’s a reassuring move to rejoin hands even if they are half sashayed but don’t hang around or they might try and move the girls over, call pass thru again and U turn back to the safety of normal lines!

13. Lead Right: The next three moves I will suggest you call and teach all in one sentence, your half way thru before they know what hit them. “Heads lead right, that’s walk out to the couple on the right, face them, both couples

14. Veer To The Left: (a little foot work here) side close side step forwards, you are a two faced line (two faces one way, two faces the other.)

15. Bend The Line: and face the same two, forward and back. All pass thru, you’re facing out, centers back up, ends walk forwards, bend the line again and face the same two, forward and back with a great big yell (1p 2p line). Call a couple of times more with less smatter patter.

At this point quit while you are ahead and call circle left or circle right - try it - it works also can use boys quarter right girls quarter left and a right and left grand — Good luck. That concludes the first session.

WEEK 2

A little recap but start teaching half way thru first tip – can do from a big circle.

16. Rollaway: Roll your girl from your right hand side to your left hand side on the hoof, or teach Bingo Waltz.

17. Again Promenade All The Way Around: outside for heads and sides. Promenade half way around outside for heads and sides. Promenade half way around to the middle pass thru and a wheel around in preparation for right and left thru — think about ‘courtesy’ it is not a word understood by the young so modernize.

18. Right and Left Thru: from lines all touch right hands as you pass thru and wheel around (take left hand across, right hand behind). Practice some more from lines.

19. Four Ladies Promenade/Boys: They don’t even have a number or a listing on the Callerlab list but you’ll be doing singing calls by now and you will need some simple moves to use.

20. Allemande Left: (pure techno speak) but the dancers would think us crazy to change the name. Please don’t yet call Allemande left and a right and left grand, that’s too many directions in one go so stick to allemande left do sa do or swing for now.

20. Turn Thru: with the partner (55 on the Callerlab list) Use this instead of allemande right or partner by the right will save you a lot of hassle later. One other time saver when you allemande left at a box four position don’t keep doing right and left grand and promenade do some allemande left you’re home! The dancers will think what a wonderful job you’re doing and the students will think they are to!

Continued next month
Take a look at what is just released...

**Bumble Boogie IV**
Phase IV+1 (She Go He Go) – Tango & Single Swing Jive – Coll. 3151 flip Paper Roses – Bill and Lind Maisch
Nice blend of these 2 rhythms. Intro and part B are jive. Figures change places right to left and left to right, change hands behind back, she go he go, shoulder shove, American spin. Throwaway, chicken walks, pretzel wrap, triple wheel no spin, and marchessi. Part C is tango, with serpiente, gaucho turn, ending is corte and leg crawl.

**Travelin’ Man**
Phase IV+1 (Sweetheart +1 Mod chase 1/2 with Underarm Turn) – Rumba – Coll. Col. 6126 – Travlin’ Man by Ricky Nelson flip It’s Up to You – Jerry Buckmaster and Zodie Reigel

**I Miss You**
Phase III – Slow 2 Step – ATL 7-87044 – Nancy and DeWayne Baldwin
Basic slow 2 step, dip back and leg crawl, underarm turn, left turn with inside roll, switches. Ending is side corte.

**Flowers On The Wall**
2 Step – Mercury 088-172-152-7 by Eric Heatherly – Jerry Buckmaster and Zodie Reigel
Traveling door, struts, figure 8, lace sequence, lace sequence. Charleston, twisty vine. Nice figure 8 diagram on the cue sheet showing directions. Catchy routine.

**Still Standing Tall**
Phase II+1 (Fishtail) – Reprise 17384 – Nancy and DeWayne Baldwin
Basic 2 step, pure vanilla no surprises. Routine includes a fishtail. Can be done on cues.

**Texas Woman**
Phase II+1 (Fishtail) – Arista 12513 by Brooks & Dunn – Nancy and DeWayne
Baldwin
Left turning box, basketball turn, open vine, scoot. Nice basic 2 step.

You’ll Always Be Loved by Me
Phase III – Rumba – Arista 07822-13198 by Brooks & Dunn – Nancy and DeWayne Baldwin
Basic, fenceline, spot turn, cucaracha, open break, sliding door, time steps, spot turn, New Yorker in 4. Suggest you speed for comfort.

Trickle Trickle
Phase III+1 (Pretzel) – Jive – STAR 160 by Ross Mitchell & Singers – Nancy and DeWayne Baldwin
Part A starts with triples and swivel 4, throwaway, link to semi and pretzel wrap. Part B has change right to left, point steps. Ending is kick ball change twice and hold.

Lion Sleeps Tonight
Phase II – 2 Step – Coll. 3510 by the Tokens – Betty and Al Hamilton
Vine sequence with wrap and unwrap. Basketball turn, traveling doors, traveling box, open vine, box, reverse box. Catchy music to a nice routine.
Ruthless
Phase II+1 (Fishtail) – 2 Step - Col. 13-33134 by the Statler Brothers – Nancy and DeWayne Baldwin
Blend to semi close on the whistle, 2 steps, open vine, twirl and walk. Vine apart and together, box, quick vine 8, left turning box. Open vine 3 is in the ending to a point.

Gozo Cha
Phase IV+2 (Open Hip Twist & Double Cuban Breaks) – STAR 211 or Dance A Long 6113 – Robert and Elaine Friesen
Intro has swivel close twice, open hip twist roll and cha, roll back with lady transition to shadow. Double Cuban breaks, modified chase, time steps. Fence line spot turn. Ending is change point. Interesting choreography included in this routine.

Dream Of You
Phase III – 2 Step/ Foxtrot – Roper JH 408 -All I Do Is Dream Of You flip of Love Is A Many Splendored Thing – Yasuyo Waanabe
Broken box, lace sequence, pivot 2, hover, cross hover, pure vanilla combination of foxtrot and 2 step.

Return To The Grand Hotel
Phase II+2 – Waltz – STAR 144 Somewhere In Time – Sue Powell and Loren Brosie
Left turns, twinkle, maneuver, roll across thru twinkle, hover, spin maneuver, twisty balances. Ending is thru side and apart. Choreographer suggests you speed for comfort.
Love your neighbors and have a great St. Patty’s Day so “Mind Your Own Business” with that “Little Bitty Heart”

Little Bitty Heart

Choreo: Koy and John Prestridge, 2655 Hemlock Ct., Grand Junction, CO 81506

Record: “Little Bitty Heart” by Claude King, Columbia 4-4235; Flip of “Wolverton Mountain”

Footwork: Opposite except as noted

Rhythm: Two Step RAL Phase 2+2 (Whaletail & Strolling Vine) +1 Unphased (Cross Hops)

Sequence: Introduction, A, B, Interlude, A, B, End

Speed: 47 RPM

MEAS:

INTRODUCTION
BFLY WALL WAIT LEAD-IN NOTES + 2 MEAS ;; APT PT ; TOG TCH CP WALL;

PART A
TRAVELING BOX (with one twirl) ;;;
FC TO FC; BK TO BK;
CIRC AWY & TOG TO BFLY/WALL;;
TRVLG DRS [Blend to OP/LOD] ;;;
CRS HOP IN; CRS HOP OUT;
HTCH 4; WLK & PU;
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with
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PART B
PROG BOX;;
2 FWD TWO STPS;;
SCIS SCAR; WLK OUT 2;
SCIS BJO; WLK IN 2 CHKING;
WHALETAIL;;
HTCH; HTCH SCIS;
2 FWD TWO STEPS ;;
2 TRNG TWO STPS;;

INTERLUDE
STROLLING VINE;;;

END
BOX;;
2 SD CLOSES; SD CORTE;

Mind Your Own Business

Choreo: Dick and Shirley Whyman, 13 Orchard Lane, Penn Yan, NY 14527
Rhythm: Twostep RAL Phase II+1 (Fishtail)
Music: Warner Bros # 21958 — Available From Palomino Records or on Minidisc or free MP3 from choreographer
Footwork: Opposite, except where noted
Sequence: INTRO-A-B-A(9-22)-IN-A-B-A(1-8)-END
Speed: 44 RPM
INTRO
WAIT 2;; APT PT; PKUP & TCH;

PART A
2 FWD 2STPS;; PROG SCIS 2X;; LOCK 2X; WK & CHK BJO; FSHTL; WK & FC; OP VIN 4;;
BRKN BOX;;;;; TWRL 2; WK & PKUP; 2 FWD 2STPS;; 2 TRNG 2STPS BFLY;;

PART B
VIN 3; WRAP LDY; UNWRAP; CHG SDS TO OPEN REV; HTCH 6;; BBALL TRN TO BFLY;; VIN 3;
WRAP LDY; UNWRAP; CHG SDS TO BFLY; (LAST TIME TO A PICKUP) IN
OP VIN 8 TO A PICKUP;;;;;

END
TWRL 2; WK & FC; BOX;; APT P

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**American Square Dance, March 2006**
Don’t Call It “Graduation”

Many dancers seem to think “graduation” means “the end”. They’ll think: “I have mastered this activity, because I’ve “graduated”, so now I’ll move on to something else, like bridge, bowling, etc.” Could this be a reason why some people seem to stop dancing after they graduate?

Isn’t there a better word to use that could show achievement but also clearly indicate that there is more ahead? Caller Dave Guille in Cheyenne, Wyoming has come up with a word that seems to be perfect: PROMOTION.

Dancers are not graduated, they are promoted. “Promotion” implies that they are to continue with the club into the future, and most of his dancers do so.

Consider if the activity would be better served if we replaced “graduation” with “promotion”. If you agree, encourage your club to do this.

ANOTHER TOPIC: Calls that are done wrong all the time, and no one seems to care.

1. RECYCLE: Dancers are not supposed to use hands, but the ends invariably drag the centers along.

2. FERRIS WHEEL: Those facing in are supposed to step ahead as a couple, meet the other couple in a two-faced line, and then do a Wheel & Deal. Instead the end facing in usually drags the adjacent dancer in a large semi-circle directly to the ending position.

3. LINEAR CYCLE: Dancers are not supposed to use hands after the initial Hinge, but the lead dancer on the Double Pass Thru portion usually drags the trailing dancer across the square.

Question: Who gets dragged the most — the boys or the girls. The girls know the answer – it’s the girls!

From standard ocean waves and two-faced lines (boys as ends and girls as centers), the boys are dragging the girls. Since these calls are called the majority of the time from standard positions, the girls are being dragged throughout the dance.

Question: Why do the girls put up with this? Two possible answers: (1) Some girls think the dragging is how the calls are supposed to be danced, because they don’t know the definitions. (2) The girls don’t care. Why do I say that? Because if the girls cared, they would dance the calls correctly, which would then force the boys to dance the calls correctly. Since most girls choose not to dance the calls correctly, it means they don’t care if they get dragged. Sad, but true.
In last month’s column, I groned about dancers not being on the beat of music. This month, I would like to present two concepts that will help you dance to the beat of music.

1. In order to dance on the beat of the music, you must move between the beats. We have forgotten how to execute the dancer’s walk. When dancers move, they transfer all their weight to the active foot with each step. There are few dance movements that require your weight to be equally distributed on both feet.

2. The faster the music, the smaller the steps. Slow music allows us to take a bigger step. When the music speeds up, it is necessary to shorten your steps to keep on the beat of music.

Using proper technique also helps. Correct foot and body positioning lets a dancer move more efficiently. Try these suggestions to help you dance to the beat of music.

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

This Month’s Line Dance: 432 Cha Cha

Basic Steps (Official NTA Definitions):

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

Lock Step: A tight cross of the feet in 1st or 2nd position.

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 3 weight changes in 2 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: 432 Cha Cha
DESCRIPTION: 32 Count, 4 Wall, Beginner Line Dance
CHOREOGRAPHER: Bracken Ellis, San Diego, California.
MUSIC TEMPO SUGGESTIONS:
Slow: I Am That Man By Brooks & Dunn (92 BPM)
Medium: Your Man by Josh Turner (101 BPM)
Fast: USA Today by Alan Jackson (117 BPM) or any moderate to Cha Cha

COUNTS/STEP DESCRIPTION
Rock/Step Forward, Replace, Triple Step Back, Rock/Step Backwards, Replace, Triple Step Forward
1-2) Rock/Step Left Foot Forward, Step Right Foot in Place
3&4) Step Left Foot Backwards, Step Right Foot Beside Left Foot (3rd Position), Step Left Foot Backwards
5-6) Rock/Step Right Foot Backwards, Step Left Foot in Place
7&8) Step Right Foot Forward, Step Left Foot Beside Right Foot (3rd Position), Step Right Forward

Left Diagonal Step, Lock/Step, Left Triple Step, Right Diagonal Step, Lock/Step, Right Triple Step
9-10) Step Left Foot to Left Diagonal, Lock/Step Right Foot behind Left Foot (Locked 1st Position)
11&) Step Left Foot Forward to Left Diagonal, Step Right Foot Beside Left Foot (3rd Position)
12) Step Left Foot Forward to Left Diagonal
13-14) Step Right Foot to Right Diagonal, Lock/Step Left Foot behind Right Foot (Locked 1st Position)

15&) Step Right Foot Forward to Right Diagonal, Step Left Foot Beside Right Foot (3rd Position)

16) Step Right Foot Forward to Right Diagonal

Cross, Step Back, 1/4 Turn Left, Side Triple Step, Step, Cross, Step Back, 1/4 Turn Left, Side Triple Step

17-18) Cross/Step Left Foot in Front of Right Foot, Step Left Foot Backwards

19&) Turn 1/4 Turn Left on Ball of Right Foot, Step Left Foot to Left Side, Step Right Foot Beside Left Foot

20) Step Left Foot to Left Side

21-22) Cross/Step Right Foot in Front of Left Foot, Step Right Foot Backwards

23&) Turn 1/4 Right on Ball of Left Foot, Step Right Foot to Right Side, Step Left Foot Beside Right Foot

24) Step Right Foot to Right Side

Left Cross/Rock, Side Triple Step, Right Cross/Rock, Side Triple Step With A 1/4 Turn Right

25-26) Cross/Step Left Foot Over Right Foot to Right Diagonal, Step Right Foot in Place

27&28) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side

29-30) Cross/Step Right Foot Over Left Foot to Left Diagonal, Step Left Foot in Place

31&) Step Right Foot to Right Side, Step Left Foot Beside Right Foot

32) Turn 1/4 Turn Right on ball of Left Foot, Step Right Foot Forward

Let’s Dance It Again & Again!
What do we mean when we talk about ‘traditional’ versus ‘modern’? A simple answer comes from looking at the CALLERLAB list of basic calls. Some of them have dates of when the call was written, while others have a question mark or a capital T. The T means a traditional movement. The call has been around for a long time and we do not know who first devised it.

We can find T figures in dance books from any era, from contemporary square dance books back to the Playford dances of the 1600’s. For example, Right and Left Thru is a call that Noah probably used on the Ark. But, depending on the tradition it came from, Right and Left Thru was done differently. In some settings it means over and back; in other settings it means ‘square thru.’ The timing of Right and Left Thru depends on whether it is used in a contra dance or a contemporary square dance.

‘Tradition’ is a slippery word because it defies definition. Some people will say that ‘traditional’ is the way they did it when they were young; or it’s the way Grandpa described doing it; or it is the way it’s described in some old book. We must remember, however, that ‘traditional’ comes out of the folk world, and that world is constantly changing. If it does not change to fit the needs and desires of people, what was traditional becomes a relic – something to look at out of curiosity, but it no longer has any life.

Square dancing in America comes from several traditional roots, the two main ones being the New England style and the Appalachian style. Though both came from the British Isles, they were the traditions of different people. New England dancing tended to be English and more courtly. Appalachian dancing tended to be Scots-Irish and more energetic. New England contras and squares featured set dances that timed out with the phrase of the music (the dances still had to be enthusiastic or the young would not have danced them). Appalachia had dances based on Scottish country dance, Irish set dance, and Irish step dance. Where New England had more trained musicians to play from sheet music, Appalachia had more self taught musicians. These musicians played tunes they remembered from home, but each musician remembered the tune a little differently.

This description of New England versus Appalachian dance and music is far too simplified to do justice to either tradition. Out of this simplified description, we can draw another generalization that will hold to be generally true (please do not inundate me with the exceptions). New England squares became what we now call quadrilles: pattern dances that are closely timed to the music. Appalachian
squares, especially as they traveled further south and west, took on a flavor of their own.

Here are what I see as the spices that were added to Appalachian dancing: 1) relaxed timing and styling; 2) the sound of the music; 3) traditional figures done with a rural style. Just the names of the dances give a hint of what the dances were like: Down the Rattlesnake Hole; Georgia Rang Tang; Rip 'n Snort; Texas Star; Dive for the Oyster. Some of these dances have gone gently into that good night; some get hauled out by demonstration groups; and some others are alive and well.

A dance I use on occasion at Modern Western Square Dances and at contra dances is called 'Right Hand High.' By the way, when I call this dance, I start by letting the dancers complete each figure before giving the next call. As the dancers get more fluent, I overlap calls; that is, some of the dancers are finishing one move while the others are starting the next. Timing is still there, but it is different, and it gives a real lift to the dancers.

Use an ad lib opener, break, and closer. The figure itself is this:

Couple #1 lead to the right and circle to a line with couple #2
#1 man leaves them there and circles three with couple #3
#1 man takes couple #3 with him to circle five with couple #4 to make a line of five. (#1 man is at the left end of the line, and #3 man is next in line)
#1 man and #3 man go stand at home

The formation now has a lonesome man at each head position, and there are lines of 3 at the sides. The lines have the side man in the middle of the line with his partner on his right and his corner on his left.
Lines of 3 forward and back
Lonesome gents dosado
Lines of 3 right hand high left hand low

The side men raise their right hands to roll the right hand lady from right to left. The left hand lady rolls under the man's arch to go from left to right. The ladies end up in lines of three with the head men and the side men are standing at home.

Lines of 3 forward and back
Lonesome gents dosado
Right hand high, left hand low

The ladies are now with the opposite side man

Lines of 3 forward and back
Lonesome gents dosado
Right hand high, left hand low

The ladies are at the head position.

Lines of 3 forward and back
Lonesome gents dosado
Right hand high, left hand low.

Note: when the lines of three are first formed, the lady on the man's right will always be on a man's right. The other lady will always be on a man's left. As the ladies roll this fourth time, the side ladies are rolling directly toward their original partner, while the head lady is rolling under the arch and directly in front of her partner. So, on the fourth Right hand high, everyone swings the original partner and promenade home.

Repeat the pattern for Couple #2, middle break, repeat for Couple #3, then Couple #4, closer.

The dance is a pretty quick teach for contra dancers or square dancers. It is familiar enough to leave the dancers feeling comfortable and different enough to provide a great piece of variety. For music, try an old-timey hoe down. Some record companies have rediscovered the fun of those old time tunes and are re-recording them with modern instruments and top recording technology.
Let's Welcome Our New Dancers

This is a great time of year. The weather is getting warmer, the days are getting longer, the flowers are blooming, and we've got brand-new enthusiastic dancers entering our activity.

These new dancers are facing a difficult transition time, but it can also be the most wondrous time in their dancing career, because everything is so new. Think back to when you were a new dancer and remember some of the emotions you felt and remember those experienced dancers who helped you make the transition. Every one of us was a new dancer at one time, and hopefully each of us were blessed with someone who led us down a comfortable path when we were first starting out. We all have an obligation to help these new dancers and make a positive impact on them.

There are some real good ways to welcome these dancers. Clubs that sponsor classes should assign one or two couples in the club to act as guides/mentors to every new dancer or couple. Just the idea of having friendly faces around to talk to, confide in, and square up with, can make all the difference in the world. It's a good idea for these mentors to call the new dancers and offer them a ride to a dance or club function. Not only does this insure that the new dancers will attend, but it also lets them know that they're not alone. If new dancers miss an activity, these mentor couples should call their new dancers and let them know that they were missed. Be sure to invite them to the next event and keep them informed and "in the loop". Making sure new dancers get introduced to others is a great way to break the ice, integrate them into the activity, and make them feel more comfortable. Invite the new dancers out after the dance for a bite to eat. Ask them what they enjoyed most about the evening, encourage them, and most importantly, assure them that everyone was in the same boat when they were a new dancer.

Make sure to include new dancers in your square. Occasionally, new dancers will apologize for being new when everyone is in the process of squaring up. Graciously let them know that you'll pass on their apology and that you remember being a new dancer yourself. Encourage them in your dancing and set an example
If you don’t see your festival or convention information listed in the What’s Ahead section ask, “Did someone remember to send the information?” If you want, just send us a flyer!

by having fun, being smooth, and if you do breakdown, being able to laugh at yourself. Avoid over-directing or pushing if occasional misdirection’s occur. Just being where you should be in the square is the most important thing you can do to assist a new dancer. If a new dancer, or any dancer you share a square with, is slightly rough, smile, look them in the eye and let them know, in the nicest way possible, to ease up. Nervousness and enthusiasm can sometimes result in a less than smooth approach to dancing, but this will all even out as they become more experienced. It’s possible to be direct, tactful and still remain friendly at the same time.

In conversations with new dancers be sure to listen. No matter how long we may have been in the activity, very few of us know it all. Sometimes we can learn interesting things from those who are new and see things in a completely different way. Talk about our history and about the activity as a whole in a positive, upbeat way. If there are weekends, state conventions, and national events that the new dancers could attend, be sure to share that information. Remember, this is all new to them; flyers, announcements, sign-up sheets, etc., all need to be brought to their attention. Before long they’ll be right in the thick of things. On the other side of the coin, it’s important not to overwhelm the new dancer.

There are a few things that are important to avoid doing to new dancers. In my opinion, moving new dancers into club offices and other responsible jobs should be avoided in their first year after graduation. Give them a chance to experience the joy of dancing without any strings attached. If they seem like they may make a good club officer now, I’m sure they will still be a good candidate in a year or so. Including new dancers in various group projects, like decorations and refreshments, is fine, if done sparingly.

The social part of this activity has often been called the “glue” that holds it all together. Allowing new dancers to just dance and have fun is one way of cementing their involvement for many years to come. Encourage them to keep square dancing in perspective and avoid being over committed. Many new dancers want to learn the next program or even attend a round dance class. All of this is well and good, but there will always be time to do more once they become comfortable with the program they currently dance. In my opinion, adding round dance skills to their newly developed square dance skills is far better than learning more calls. It allows new dancers to enjoy more of each dance evening without the necessity of attending additional dances to become comfortable with an entirely new program.

We have an opportunity each time we see a new dancer, to make a positive impact on them. Don’t miss the chance to make a difference. You could be the very reason a new dancer becomes a dedicated square dancer who passes on their positive experience to another new dancer, and so on, and so on, and so on.
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Corben's Jargon
Comical Quotes From Our Cartoonist
If you are ever having a bad night square dancing, just repeat these words to yourself over and over again. "It's just a hobby. It's just a hobby. It's just a hobby."
On speaking on “Successful Square Dance Clubs” today, we are really going to look at the subject from the beginning “ground” on up. I am going to show you the details of really building a club and keeping it interesting and successful. Each club in its own way is a bit different in the way it operates and the way the dance program is put together. Keep in mind that what works for one club may not work for another. Many of us have seen very successful clubs go by the wayside because of one reason or another. We do not want to dwell on non-successful clubs today, but give you some ideas that you may want to try in your own clubs.

PICKING GROUND FOR SITE: Our square dance club must have an ideal site or location for the dances. Dancers “dance” where they like the locations, such as good and well-lighted parking, nice dance floors (preferably wood or tile over concrete), good access from all directions or free-ways, good lighting in the hall, adequate kitchen facilities, even the condition of the restrooms has a lot to do with the facilities. Some clubs are not aware of all the conditions of their facilities. Sometimes, good facilities help to cover some of the other flaws the club may have.

FOUNDATION OF OUR CLUB: Any club of any nature must have a good foundation to hold the “building” (club) in place. Our foundation for a Square Dance Club is the By-Laws, Officers and Club Administration. The foundation of a club holds the club together through successful, prosperous and bad times. Your club officer and By-Laws are of the utmost importance to your club. Through changes in membership through the years, your original By-Laws or Constitution lead the way for your officers. Your By-Laws will specify the name of the club, the purpose of the club, your membership rules and regulations.

It will also outline the club dues, officers duties, standing committees and their duties. The election of officers and any amendments will also appear in these written By-Laws. Your club name is an important segment of your foundation. It is you identity and your image. It is quite surprising the things other dancers will remember regarding your club. The badge itself, and the club name, or where you dance, or who is your caller and even the location.

WALLS FOR YOUR CLUBS: Our “walls” for our club are our dance plateaus. Our programs MUST be what works for our club, and the dancers. Our plateaus at the present are primarily guided by Callerlab (the National Caller’s Association), as far as what plateau for our club dances can also include different types of events, or special dances for various occasions. Whatever type of walls we have, these are the walls that hold our roof on!

ROOF OVER OUR BUILDING (or CLUB): Our roof, which makes our building or club, is our caller, or cuer. This person must be one of many talents and must have broad shoulders, to cover our club. Quite often, guidance comes from this person, but we must foremost remember that he, or she is employed by the club, and they, in turn make the controlling decisions (unless of course, he is requested to make the decision for the club). In many instances, in new clubs, the caller, and
sometimes his partner, are needed as assistants in laying the foundation for the new club and getting it in smooth working order.

**BUILDING:** There should be a good working arrangement between the club and their caller/cuer. If differences should arise, possibly it is time for the club to search out a replacement, or for the caller to look elsewhere for employment. This should be accomplished by mutual agreement, whenever possible. It is most common for clubs, and their caller/cuers to have yearly contracts to avoid possible misunderstandings. With a contract written and signed by each party prior to the next dancing season, all parties know where they stand before undertaking another year of dancing. On a yearly contracting basis, this enables the club and the caller an opportunity to review the proposed contract each year and the at that time make any additions, or deletions which are deemed necessary. Both facets of the organization, caller and club, change through the years and square dancing changes have been made through the years. Our main goal is to enjoy square dancing, and make it interesting and fun to belong to a club. Clubs can and do get stagnant, as well as callers without any changes in club or program format.

**UTILITIES:** Our utilities for our club could include the actual utilities, such as heat, air conditioning (in the summertime), kitchen facilities, as I mentioned previously. Our kitchens should be adaptable to whatever kind of potluck our club serves. This is a subject that becomes quite involved in some clubs. Many clubs, in the past used to have a full hot pot luck dinner during the dance, or immediately following every dance. With the economy changing, and sometimes the ages of our dancers even being a factor, many of these hot potlucks have been changed to finger/cold potlucks, or dessert potlucks. Some clubs even like to add variety to special themes by adding appropriate food for the occasion. Some clubs even go to the point of catering to their guests for the evening providing such items as pies, cakes and ice cream. Most guests and caravans check with a club as to what kind of potluck is appropriate for the dance. This is where up-to-date advertising is of utmost importance to a club. Nothing is more disheartening than to see a nice hot dish or jello salad come in and the club is having finger potluck that evening! Most important, put their food out regardless, and put out some spoons and forks. Usually it is a nice change for the evening potluck and it is better than disappointing your guests, who have gone to the trouble of bringing potluck to your dance.

To be continued
Dance Day Preparations

On the 29th of April, as every year since 1982, World Dance Day will be celebrated all over the world by the international community of dancers and dance enthusiasts. The International Dance Council (CID) has prepared the following guidelines as a useful checklist for persons institutionally involved in the wider field of dance: teachers, choreographers, group leaders, journalists, researchers, associations, suppliers, organizations, etc.

Object: The main purpose of Dance Day events is to attract the attention of the wider public to the art of dance. Special emphasis should be given to addressing a “new” public, people who do not follow dance events during the course of the year.

Events: Dance Day events may be special performances, open-door courses, public rehearsals, lectures, exhibitions, articles in newspapers and magazines, dance evenings, radio and TV programs, visits, street shows, etc.

Organizers: Events are primarily organized by dance companies, amateur groups, schools, associations and other institutions active in dance. Wherever possible, it is better for events to be organized jointly with a non-dance institution such as a government agency, a public school, a municipality, a business enterprise, a trade union.

Content: Organizers have full freedom to define the content of the event. Make sure that you include general information on the art of dance, its history, its importance to society, its universal character. This can be done in a short speech, a note in the program, a text distributed to those present. By adding this dimension you make the event different from dance activities taking place any other day. Read a message from a prominent personality, a poem, a passage from a text by a famous author.

Coordination: In order to achieve maximum success, it is important that preparations start early enough. It is imperative to inform the press and generally the media about your event. Notify an organization holding a central position at regional or national level, which should publish a list of events planned for Dance Day. Entrance to events should preferably be free, or by invitation. Invite persons who do not normally attend dance events.

Location: At best, events should take place in “new” places, such as streets, parks, squares, shops, factories, villages, discotheques, schools, stadiums, etc. By setting the event in original surroundings you stress the fact that this is an event dedicated to the universal family of dancers.

Prof. Alkis Raftis President of the CID

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

Association/Federation festivals, conventions or benefit dances can be listed free of charge in What's Ahead.

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

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

NATIONAL CONVENTIONS (U.S.A.)


MARCH 2006

3-4 NEW MEXICO – Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

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

10-11 FLORIDA – 6th Annual Shamrock Swing, Central Florida Square & Round Dancer’s Assoc.; First Presbyterian Church of Maitland, 341 North Orlando Avenue, Maitland; Jim/ Jan McConnaha 321-636-6841, jimjan@juno.com

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

12 CALIFORNIA – 16th Annual Square Dance Jamboree, Granada Pavilion, Granada Hills; Shirley Newman 818-366-8422

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

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

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

24-25 CALIFORNIA — Swing Into Spring, 38th Annual Jamboree, Red Bluff Community Center, 1500 South Jackson & Kimball, Red Bluff; Adeline 530-221-3555

25 CALIFORNIA — Shriner’s Benefit Dance, Browning Pearce Elementary, 100 Bear Blvd., San Mateo; Cecilia Hodges 904-692-2136

31-April 2 CALIFORNIA — Spring Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Walt and Donna 209-295-3568

**APRIL 2006**

7-8 IOWA — The Iowa State Square and Round Dance Convention, Cedar Rapids Marriott, 1200 Collins Rd., NE, Cedar Rapids; Dean AND Ruth Ann Deemer, 2622 Jordans Grove Rd. Marion, IA 52302; phone 319-377-5190; radfdd@netzero.net

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/

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

28-29 NORTH DAKOTA — 54th Annual Square, Round and Clogging Convention, Jamestown Civic Center, Jamestown; Harold and Sylvia Broeckel, PO Box 591, McClusky, ND 58463; 701-363-2464; SHBbroeckel@pocketmail.com

**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.
**JUNE 2006**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-3</td>
<td>NORTH DAKOTA — 47th Annual Square, Round and Clogging Convention, Bismarck; Ray Hall at <a href="mailto:47conv@bis.midco.net">47conv@bis.midco.net</a>; <a href="http://47th.rosenrose.com">http://47th.rosenrose.com</a></td>
</tr>
<tr>
<td>2-4</td>
<td>NEW ZEALAND — New Zealand National Convention, Palmerston North; <a href="http://www.geocities.com/sdnz01/convention">www.geocities.com/sdnz01/convention</a></td>
</tr>
<tr>
<td>9-10</td>
<td>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; <a href="mailto:b_heiny@yahoo.com">b_heiny@yahoo.com</a>; 303-420-8700</td>
</tr>
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<td>19-20</td>
<td>GEORGIA — 24th Anniversary Dance by Georgia State Singles, Crowne Plaza, 108 First Street, Macon; John Dean 770/971-8610; <a href="mailto:aojd60@yahoo.com">aojd60@yahoo.com</a>; Kay Reed 478/474-8827; <a href="mailto:kay.reed@robins.af.mil">kay.reed@robins.af.mil</a></td>
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<td>20</td>
<td>TEXAS — Waterloo Squares Trail In Dance, South Austin Activity Center, 3911 Manchaca Road, Austin; Brad 512-282-7402; <a href="http://www.asrda.org/clubs/waterloo">www.asrda.org/clubs/waterloo</a></td>
</tr>
<tr>
<td>30 - JULY 3</td>
<td>CALIFORNIA — Wish Upon A Thar, 23rd Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Anaheim Marriott Hotel, Anaheim; <a href="mailto:info@wishuponathar.org">info@wishuponathar.org</a>; <a href="http://www.wishuponathar.org">www.wishuponathar.org</a>; Wish Upon A Thar, 4335 Van Nuys Blvd. Ste 240, Sherman Oaks CA 91403-3727</td>
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**JULY 2006**

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<thead>
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<th>Date</th>
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<tr>
<td>10-14</td>
<td>TENNESSEE — Don’s Callers’ Schools, Charray Inn, Greeneville;</td>
</tr>
</tbody>
</table>
Don Williamson, 52 Crest Drive, Greeneville, TN 37745

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

23-28 CALIFORNIA — California Caller College, Clovis; Frank Lescrinier, Frank253@hotmail.com; Frank253.tripod.com; (909) 229-3031; FAX (714) 525-8845

28-30 ILLINOIS — 23rd Illinois Square & Round Dance Convention, Northern Illinois University, Holmes Student Center, DeKalb; Tim and Donna Cardwell, 28065 N. Spring Court, Mundelein, IL 60060; 847-526-5414; drtc28065@direcway.com; www.ilsquaredanceconvention.com

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

2-3 MONTANA — 51st Annual Knothead Jamboree, West Yellowstone Montana; George and Betty Moore, 459 Killarney St., Billings, MT 59105; 406-259-4965

15-16 NEW MEXICO — Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Homer 323-7098; larada@earthlink.net

26-Oct. 1 MISSOURI — Branson Swing 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

20-21 FLORIDA — Single-Rama, historic Kenilworth Lodge, Sebring

20-22 VERMONT — Tumbling Leaves Festival, Bennington College, Bennington; Red Bates,
redbates@juno.com, (thru March: 5134 Latham Terrace, Port Charlotte, FL 33981; 941-828-0481), (June thru October: PO Box 1197, Rangeley, ME 04970; 207-864-2524).

21 NEW MEXICO — Saturday with Pat!, ASDC Hall, 4915 Hawkins NE, Albuquerque, Larada Horner 323-7098; larada@earthlink.net

NOVEMBER 2006
10-11 FLORIDA — West Coast Fall Fun Fest, Lakeland Center, Lakeland
17-18 NEW MEXICO — Something 4 Everyone Weekend, ASDC Hall, 4915 Hawkins NE, Albuquerque; Gerri and Loren Dunbar 839-4962; DukeDancer123@aol.com; Larada Horner 323-7098; larada@earthlink.net

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

JANUARY 2007
10-14 CANCECUN, MEXICO — Winter Retreat, Moon Palace Resort; 888-448-4224; www.winterretreat.com

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

APRIL 2007
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
7-11 AUSTRALIA — Australian National Convention, Adelaide, South Australia
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

Advertiser Index

American Square Dance .................................................. 3, 17, 28, 40
Aron’s Square Dance Shop ............................................ 41
ARTS ............................................................................ 14
BLG Designs ................................................................... 19
Bow & Swing .................................................................. 11
California Caller College .............................................. 9
Callerlab ......................................................................... 26
CallLyCo Crossing .......................................................... 29
Canadian National Convention .................................. 45
Classified ....................................................................... 56
Collipi, Ralph and Joan .................................................. 34
Cue Sheet Magazine ...................................................... 40
Don Williamson ............................................................. 49
Don’s Caller’s Schools .................................................... 49
Dot’s Western Duds ....................................................... 25
Florida Dance Web ........................................................ 44
Geis, Corben .................................................................. 60
Gold Star Video Productions ....................................... 18
Gramac Printing ............................................................ 35
Hanhurst’s Tape & Record Service .............................. 2, 60
Int’l Association of Gay Square Dance Club ............ 22
Ken Ritucci ..................................................................... 36
Kopman’s Choreography .......................................... 24
National Square Dance Convention .......................... 33
National Square Dance Directory ............................. 39
Northeast Callers School .............................................. 36
Palomino Records, Inc. ............................................... 59
R & R Video International .......................................... 23
Silver Sounds Records ............................................... 43
Silver State Square & Round Dance Festival ........... 47
Suzie Q Creations .......................................................... 37
Tic-Tac-Toes .................................................................. 27
Tumbling Leaves Festival .............................................. 30
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