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6th Annual Youth Square Dance Competition Set For April

“Promenade Down Memory Lane” when you travel to Riverside and join the fun as youth dancers from throughout the State participate in the 48th Annual California State Square Dance Convention and the 6th Annual California Youth Square Dance Competition.

The 6th Annual Competition will be held on Saturday, April 14, and is open to all youth dancers from 5 to 21 who are registered to attend the California State Square Dance Convention in Riverside. Dancers can enter as a couple or as singles, with organizers making every effort to match up the solo dancers so all may participate. All dancers will compete together in the “Open” Division, with only figures 1-60 on the Callerlab Basic/Mainstream list allowed during the competition, thus allowing even newer dancers to participate. Registration will begin on Friday night, with final team pairings announced at 2:15pm on Saturday. A practice/get-acquainted/coaching session will begin at 2:30pm to make sure all participants are familiar with the rules and their teammates.

Hoping to increase the interest among current youth dancers in California, as well as create a way to attract more youth into the program, the California Square Dance Council, Inc. introduced its inaugural competition during the 2002 State Convention in Ventura. Since then, several youth from throughout the state have earned the bragging rights as “Champions” for the California Youth Square Dance Competition, while making many new friends.

“We started out small,” noted Youth Advisory Committee chair Bonnie Abramson when speaking about the formation of California’s competition. Two squares of dancers, ranging in age from 9 to 17, participated in 2002. Since then, the competition has been fine-tuned and interest has grown. If there is enough interest and participation in 2007, there will also be a “Team” competition, allowing clubs to send their own pre-established team to participate in a Plus-level competition.

There will be a full weekend of dancing activities planned during the State Square Dance Convention in Riverside, coordinated by Youth Program Chairman Shirley Delp and her committee. For more information on specific youth activities at the convention, contact Shirley at 562-428-3096 or via email at sdelpl@earthlink.net.

To learn more about the California Youth Square Dance Competition contact Bonnie Abramson at 916-213-3640 or via email at CAYouthSqr@aol.com, or download a copy of the rules and guidelines from the California Square Dance Council, Inc.’s website, www.squaredance.org.
Two Scholarships Available To Youth Square Dancers

Two college scholarships are available for youth square dancers, and the deadlines for application are coming up soon!

United Square Dancers of America, Inc. (USDA), the national dancers organization, is offering a $1000 college scholarship through their Founders Memorial Youth Fund. Deadline for application is February 1, 2007. This scholarship will be awarded to an active square dancer who is a high school senior or a college freshman planning to continue their education.

Candidates for the USDA Scholarship will be evaluated on their extent and quality of service to square dancing; leadership record; their dedication to the promotion and perpetuation of the total square dance movement; and future leadership potential and communication skills, their likelihood of “making a difference” in square dancing.

Applications can be downloaded from the USDA website, www.USDA.org, or from John and Alitia Becker, USDA Youth Chairmen, (318) 665-9085 or via email at usda.youth.advisor@usda.org.

The California Square Dance Council, Inc.’s $500 Scholarship will be presented April 14, 2007 at the California State Square Dance Convention. Under the guidance of the Council’s Youth Advisory Committee, this award will be presented to a California youth dancer currently active in the modern square dance movement, which includes all forms of called, cued and prompted dance.

To be eligible for this scholarship, the student must be a current active member of a dance club belonging to the California Square Dance Council, Inc., through one of its member affiliates. The student must have been a member of the dance club for a minimum of one year prior to application. This scholarship will be awarded on merit to a youth dancer who has a record of volunteer service in the square dance movement, and has outstanding leadership potential and communication skills.

To qualify for the California scholarship, students must be the equivalent of a high school senior or above who has not reached the age of 21 by May 1, 2007. He/she must be planning to continue their education at an accredited university, college, professional, vocational or technical school. Applicant must be enrolled as a full-time student, (12 units).

Applications for the California scholarship may be downloaded from the Council’s website, www.squaredance.org, or by calling Scholarship Chairmen David and Susan Cleek at 805-473-8892 or Youth Advisory Committee Chair Bonnie Abramson at 916-649-2714. Deadline for submission is April 1, 2007.

Funding for the California scholarship program, as well as other activities promoting youth square dancing, is coming through private donations and the sale of door prize tickets promoting the California State Square Dance Convention, April 13 to 15, 2007 at the Raincross Square Convention Center in Riverside. To learn more about how you can support our efforts, please contact Youth Advisory committee Chair Bonnie via email at CAYouthSqrs@aol.com.

We would love to send you complimentary copies of American square Dance for your graduating class! We just need to know when and how many!
My wife JoAnn and I recently received an invitation to a singles dance. What makes this unique is that the invitation made sure that we knew that couples, married couples and singles were welcome. JoAnn and I love to attend dances, festivals and conventions so we naturally took this opportunity to attend. I am writing about this dance because in previous years, married couples were not especially warmly received at this singles dance. Now, some of the singles clubs are learning what other organizations have realized – the more the merrier. Square dancing provides an exceptional opportunity for singles to meet, greet and socialize. Square dancing cost less than dating services, much less than some of the “so called” dance lesson clubs and is certainly more fun. Why then invite married people to a singles dance? As some dance groups lessen, some of the fun seems to diminish; as a result clubs are being more open to sharing their once closed activities to attract more dancers. Rarely today do we here about a “closed” club, members only. Rarely now do we find a dance where square dancers are not welcome. What we look for is what square dancing is all about, “Friendship set to music”. If your singles club or convention is looking to attract more dancers, make sure that you advertise that singles, couples and married couples are welcome. Even if you choose not to let married couples join your club, make sure that they know that they will always be welcome at your dance.

### Wisconsin Rounds Of The Month
#### February and March 2007

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*American Square Dance, March 2007*
Let's take a look at the remainder of the things I listed in the first part of this article that are right with square dancing. I guess there's much more to say when we just shift our reference point and "Accentuate The Positive."

Square dancing is aerobic and heart healthy. Square dancers exercise not only their bodies, but their minds as well. A number of studies concur that square dancing is an excellent form of aerobic exercise. A recent article in "Cardio Sense," a monthly newsletter dedicated to publishing information about being heart healthy, says this about square dancing. "Square dancing has the advantage of exercising your mind as well as your body. Since dancers must not only learn and remember the various movements, but have to be able to respond swiftly to the caller's directions during the dance. Some square dancers claim that this form of dance is also a great depression buster since you become so totally absorbed by the dance, and the need to respond to calls, that you have no time to think of anything else. One study even showed that square dancers could expect to live up to 10 years longer than the average life expectancy! Since it offers physical, mental, and social benefits at the same time, square dancing is ideal for older people, as well as younger generations."

Another study from State College in Pennsylvania made the conclusion that brain exercise in mid-life makes a difference later. Dr. K. Warner Schaie said that word games and square dances are good activities to keep people sharp. "Square dancing is a good example of an activity which not only has aerobic value, but also exercises mental skills."

Researcher Dr. Aaron Blackburn from Lubbock, Texas, writes in a study that, "it is clear that square dancing is the perfect exercise. It combines all the physical aspect of intense physical activity with none of the negative elements." The study was based on physical examinations which indicated that both male and female dancers could expect to live well into their 80's. Conversely those getting their exercise from strenuous sports were not expected to live more than 72 years. Dr. Blackburn believes square dancing to be a low impact activity requiring constant movement and quick direction changes that help keep the body in shape by loosening and toning muscles, yet not so severely as to cause injury.

Quoting again from the article, Dr. Blackburn makes the following statements, "Square dancers suffer very few injuries but almost all basketball and tennis
players get sprained ankles or twisted knees at some point. Anytime the body is injured, it takes away from life expectancy. In square dancing, when dancers aren’t moving, they are clapping their hands and tapping their feet. Tennis players spend much more time standing around then, expend their energy in short bursts which does not contribute to long-term fitness.” Dr. Blackburn also concludes that, “square dancing can add 10 years to your life!” Would you agree that this is something that is right with square dancing?

Finally, and this may be the most important for me personally, square dancing promotes friendships. Just consider the life-long friendships that have been generated for each of you because of square dancing. Without square dancing most of these people would never have become a part of your life, and never have been included in your circle of friends. Square dancing promotes teamwork, cooperation, and fellowship. It is my view that we do not give enough credence to this fact. Square dancing requires and teaches patience, consideration, kindness, cooperation, tolerance, and unselfishness. Anyone with those qualities can’t help but make a great friend.

There is one illustration of the friendliness of square dancers that has been experienced by many of us. How many of you have been in an unfamiliar city, parked beside a car with a square dance emblem or flag, and immediately struck up a conversation? Is there any other recreation that you would even consider doing that? Not only would you have a conversation, but you would very likely be invited to their club dance that evening. These are total strangers! Instantly we have added someone to our circle of friends. Ed Gilmore called this the “spirit” of square dancing. For me, there is nothing more valuable than the friendships I have made in this activity. In my opinion, there is no price that can be placed on the value of a friend.

I am very proud to say that square dancing has given me friends in every state of the United States, every province of Canada, in Japan, Taiwan, Great Britain, Europe, New Zealand and Australia. For a small town guy who grew up in little Carroll, Nebraska, square dancing has opened the world for me. It can for you, too.

To quote from Ed Gilmore again, “The spirit of square dancing creates fellowship through the promotion of dancing. It provides a medium where people can discover the fun to be had through teamwork and cooperation, as opposed to
competition or exhibition." Generally, with few exceptions only, nice people square dance. Think about it. Give some thoughts to all the friends that we have developed in this wonderful activity. Would you agree that this is something right about square dancing?

It should be evident that there are a great many things right about square dancing. Square dancing is a wonderful activity, full of dedicated, friendly, people with an affection and passion for the activity. Perhaps we have spent far too much time discussing our challenges, when we should have been spending our time and energy promoting the positive aspects of the recreation. It is my hope that we can adjust our attitudes and channel our efforts into letting people know what is right about square dancing.

Let’s be positive, especially in our writing and conversation. Let’s be positive with each other, and excited about our recreation. This is a wonderful activity, with so many wonderful people. Most of us involved in square dancing, share a passion and affection, for the activity. Let’s share that passion and affection with people not now a part of the recreation. Let’s enjoy square dancing, and more importantly, let’s enjoy each other. I think it will only take a small change in attitude. Let’s “Accentuate The Positive.”

Now the important information: Dinner will be across the street in 15 minutes.

American Square Dance, March 2007
Minnesota Recruiting

We have lessons at two locations. Monday nights in Rosemount Minnesota, to try and introduce the South East part of the twin cities to square dancing, (Rosemount, Hastings and Farmington area.) This year we have six new dancers at our Rosemount location. Tuesday nights we have ten new dancers from the St. Paul area taking lessons at our South St. Paul location.

With the help of Caller Mike Driscol teaching the Rosemount group and Caller Dave Murray teaching the St. Paul group everyone is having fun learning to square dance.

On January 16, 2007 all of our new dancers were combined for a post holiday get together at our South St. Paul location for dancing, pot luck, style show and a used clothing sale. For the last three years our club has put this on for the new dancers. It was a night of fun, frolic and dancing for everyone.

We encourage all our new dancers to go out dancing with the encouragement of the seasoned dancers to go with them.

Keeping square dancing fun for everyone is contagious and draws new dancers to our fun activity.

Dale and Emmilee Dennison, Student Coordinators South St. Paul, Minnesota
Art and Dorothy Janota, Student Coordinators Rosemount, Minnesota

Rosemount Class

South St. Paul Class

American Square Dance, March 2007
Not Your Daddy’s Square Dancing
By Jerry Maurice (Rev 3/28/06)

The square dance caller steps up to the microphone, turns on his high-powered computer, and selects the music for the next series of songs he will use in the dance. He selects the modern and contemporary “A Lover’s Concerto” by Sarah Vaughan for his patter selection – the first part of a two-song set called the “tip” – because it’s well known and will get the people in a dancing mood. For the second song he uses the crowd-pleasing, soft-rock “Piano Man” by Billy Joel. He will balance the rest of the evening with a wide variety of music, that might include contemporary, folk, modern, country, rock, big band, swing, Latin, Americana, patriotic...and – yes – even rap, if he thinks the people want to dance to that sound. For he knows that square dancers come in all ages and from all walks of life, and have wide-ranging tastes in music.

To illustrate this, let’s take a look at the front square, the four couples who are dancing at the front of the hall near the square dance caller:

Couple number one, Donna and Jerry, started dancing in their late twenties. Jerry is a regional sales manager for a company in California and Donna is an aerobic instructor. They have been square and round dancing for 18 years.

Couple number two: Tony and Dot, late forties, just recently came back to square dancing after their two children finished school. Tony is a computer technician and travels the country for his company troubleshooting complex computer problems, and Dot is a former nurse who now works in the education field.

Couple number three, Scott and Diane, about thirty, are brand new, first year dancers. They got tired of doing nothing and started taking square dance lessons. They found out how much fun they can have together as a couple and how much exercise they can get by square dancing.

Couple number four isn’t really a couple, they just dance together. They are Betty and Mona, two ladies who don’t have permanent dancing partners, so they team up together and dance so they can enjoy the good fun and social atmosphere of the square and round dance.

As you can see from this typical square, you find a wide variety of people from all sorts of professions and age groups in square dancing. There are no barriers. Everyone mixes together to dance and have a good time.

The dress at a square dance varies, and the dress code today is greatly relaxed. Though boots and cowboy hats are no longer accepted as standard wear in modern square dancing, the Western style, with the ladies in full skirts, is still common. The men wear long sleeve shirts, relaxed dress pants, slacks, or even jeans. The ladies often wear a prairie skirt, pant suit, modern dress, or dress jeans,
which are becoming more common. The key is to wear whatever makes you comfortable, with the only guideline being to dress neatly and respectably.

Most everyone wears a name badge, as a courtesy, so that it’s easy to learn other people’s names. Courtesy, in fact, is a major part of the square and round dance. There is no competition at any level. It takes eight people, four couples per square, working together, to succeed in the dance. I think it may well be because of this courteous, team-building nature of the activity, that square dancers tend to be friendly people who build lasting relationships and strong friendships.

Today’s square dancing is not the dancing you may have done in grammar school. It’s not your Daddy’s Square dancing. Instead of sitting home watching TV or playing with their computers, today’s square and round dancers are out getting both physical and mental exercise, while socializing with other fun-loving people. So if there’s stress in your life, or if you’re not getting enough physical exercise or mental stimulation, you might want to give square dancing a try. It costs much less then a night at the movies or dinner out, and it’s a great wholesome, fun-filled social activity you can do with your significant other or by yourself.

NOTE: Round dancing, the counterpart of square dancing, is similar to Ballroom dancing, and the two types of dancing are frequently done alternately during a dance. For more information go to www.dosado.com, Click on Clubs and then your state to find the closest dance group. Or go to www.squaredance.ws Click on Web Links and then your state to find the closest dance group.

American Square Dance, March 2007
Hi Bill,

As you know, I am passionate about selling our activity to the general public. Here is an idea for informing people about square dancing.

My son sold a 45' motorhome to a preacher that was vehicle wrapped with the message of Christ. Why not sell the idea to camping square dancers to wrap their RV’s with a message about square dancing and have a web address to make contacts to. Callers that have vans or SUV’s, could advertise. The vehicle wraps can be removed for trade-ins and does not damage the vehicle.

It’s just another idea to help get the word out.

Thanks,
Otto Warteman
warteman@aol.com

Sad News

Please join me in remembering a great icon of the entertainment community. The Pillsbury Doughboy died yesterday of a yeast infection and trauma complications from repeated pokes in the belly. He was 71.

Doughboy was buried in a lightly greased coffin. Dozens of celebrities turned out to pay their respects, including Mrs. Butterworth, Hungry Jack, the California Raisins, Betty Crocker, the Hostess Twinkies, and Captain Crunch. The grave site was piled high with flours.

Aunt Jemima delivered the eulogy and lovingly described Doughboy as a man who never knew how much he was kneaded.

Doughboy rose quickly in show business, but his later life was filled with turnovers. He was not considered a very smart cookie, wasting much of his dough on half-baked schemes. Despite being a little flaky at times he still was a crusty old man and was considered a positive roll model for millions.

Doughboy is survived by his wife Play Dough, two children, John Dough and Jane Dough, plus they had one in the oven. He is also survived by his elderly father, Pop Tart.

The funeral was held at 3:50 for about 20 minutes.

(If this made you smile for even a brief second, please rise to the occasion and take time to pass it on and share that smile with someone else who may be having a crumby day and kneads it.)
Berea Charity Dance

January 7, 2007

Nearly 200 square dancers opened their hearts and pockets for the Annual Charity Dance for the benefit of the Berea (Ohio) Children’s Home and Family Services on January 7, 2007, held at Berea High School, Berea, Ohio.

Over $2,300.00 was donated to the home. The funds were raised from donations, admissions, Chinese auction, silent auction and ‘split the pot’.

Since 2003 all of the monies have gone into a permanent Northeast Ohio Charity Square Dancers Endowment Fun. Funds in the endowment fund are invested wisely, with the principal allowed to grow from year to year. Each year, only a portion of the interest earned is distributed for current priority needs BCHFS, such as graduation expenses, emergency utility payments and more. Since 2003, this Endowment Fund has grown to over $14,000.00

BCHFS serves over 9,000 children and families a year through 37 social service programs; 94% live at or below the poverty level. Founded in 1864, BCHFS operates on the belief that children and families have hopes and dreams that can one day be the reality of their future.

Callers and cuers donating their time and talents were: Danny Beck, Norwalk, Ohio; Charlie Brown, Mantua, Ohio; Phyllis Burdette, Howard, Ohio; Ken Campbell, Chardon, Ohio; Gene Hammond, Struthers, Ohio; Bob Howell, Fairport Harbor, Ohio; Dennis Kalal, Brunswick, Ohio; Bud Kryling, Bellevue, Ohio; Ray Miller; Middlefield, Ohio; Tom Rudebock, Leetonia, Ohio; and Al Wolff, Brunswick, Ohio.

In addition to the callers and cuers, there were many clubs and individuals that assisted by selling tickets, conducting the auctions and with donations to the auctions. All dancers helped with refreshments by donating a plate of cookies.

The 2008 Charity Dance will be held January 6, 2008.

The coordinating committee where callers Ray Miller and Tom Rudebock and Laurel Wirtanen, Special Gifts officer from the BCHFS.

Where is everyone? It’s been 15 minutes.
Dance classes and workshops: Contra, Squares, Rounds, English, and International Folk for the adult level dancer, beginner through experienced – fun for all!

If you have attended RMDR in previous years, and are returning in 2007, for each NEW dancer you convince to attend, your fees will be credited $25.

**Enjoy Dance, Music and Fellowship!**

There's no better way to have a relaxing and fun-filled vacation than to attend RMDR - at the base of Pike's Peak - under a Colorado blue sky.

**Staff:** well known leaders such as Paul Moore, Enid Cocke, Rusty Wright, Onie Senyk, Bob Riggs, Justin Judd Del Sol and others.

**Live Music** provided by talented musicians such as Lew Cocke, Dale Sullivan, Joe Fairfield, Ron Tomicek and others from Colorado.

**Program:** The dance week starts with dinner on Sunday evening followed by the first of six (6) evening dances. Each day Monday through Friday consists of a series of sessions that span the diversity of American folk dance and its music. Our staff provides a wealth of knowledge that dancers and leaders are encouraged to mine through leadership sessions and casual discussions, which are encouraged throughout the week. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music for all dancers. Saturday morning we say our farewells to return to our individual adventures.

**Facility:** Colorado College is located near the center of Colorado Springs and provides an intimate connection with Lloyd Shaw's home. Free local shuttles, easy airport and highway access, and minutes away from hotspots such as the Air Force Academy, Cheyenne Mountain Zoo and more, make this the perfect Colorado vacation.

**Cost:** Adult room, board and tuition $645.00. See registration form for single occupancy, offsite and teen packages. First 2 adult LSF Members will receive a discount of $25.00. If you have any questions please contact us.

**Registration & Information:** Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, (303) 239-8772, lbradford@comcast.net or Bob Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 808-7837, RLRiggs@aol.com or visit the web at www.LloydShaw.org for additional information.
Lloyd Shaw Foundation’s 30th Annual

ROCKY MOUNTAIN DANCE ROUNDUP
Sunday, June 17th — Saturday, June 23rd 2007
Colorado College, Colorado Springs, CO

To Register: Mail this form to the Registrar: RMDR, c/o Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401

ENTER NAMES (as you want them on name badges)  Gender

Adult: ___________________________________________ M F
Adult: ___________________________________________ M F
Youth: ___________________________________________ Age: M F
Youth: ___________________________________________ Age: M F
(There is no “youth or teen” 5-18; program or supervision - all dancers are most welcome)

Address: _________________________________________
City: _____________________________________________
State/ZIP: _________________________________________
Phone: ___________________________________________
Email: ____________________________________________ OK to Publish eMail Y / N

ENTER FEES

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After June 1st Late Registration Fee $30 x

TOTAL DUE: $______________

We HAVE NOT attended a previous RMDR week, and we decided to attend based on the efforts of:

To guarantee your participation please remit a deposit of 50% of total due with registration. Balance due June 1st 2007. For further information or custom packages please contact Linda Bradford (303) 239-8772, l_bradford@comcast.net or Bob Riggs (303)808-7837, RMDR@SDE-CO.com.
Youth Music Project

The 2007 SharpShooter Youth Music Project has some openings for callers or gift subscriptions for callers who call to youth/call demos/call one night parties. If you would like to subscribe to the follow up to the hugely successful 2006 project please visit sharpphooterrecords.com to hear an audio montage of the 2006 tunes (Real Audio). NOTE THE MUSIC IS DESIGNED TO APPEAL TO YOUTH! It may not appeal to us Old folks! If you have any questions about the Youth Music Project - feel free to ask. The whole reason for this project was to increase awareness of s/d to the 15-25 year old crowd and it really worked. Many of our 2006 subscribers who used the music at demos/one-niters have reported a huge increase in this class season's youth numbers - and an unexpected bonus was - they brought their parents. In my case, at two of my classes (one Sept one January), I’ve seen a HUGE increase in youth (and younger family) participation. At the 20 or so Square Dance Parties I’ve called-using this music, I’ve seen more young folks singing along. At the five major demos I’ve called in the public arena (Malls), I have seen a noticeable increase in time spent “watching” and that has translated into many more flyers given out and a dramatically better response to our asking for an address/phone number, etc. Any questions please email me via sharpshooterrecords.com or rickhamptoncaller.com. Please support our Youth Outreach!

Rick Hampton, Full Time Caller/One of the SharpShooter/FineTune/GoldWing Team (Phone 559-909-1232)
Let's Focus On The Dancers

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations has provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls that drive square dancers away. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over North America and 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.

I would like to thank an old caller friend, Gary Murphy, from Zaragoza, Spain, who now lives and calls in Jacksonville, Florida, for his viewpoint. Gary recently wrote an article for a Florida Regional Callers' Association pointing out that the focus of square dancing, if it is to survive, must go from the Caller to the Dancer. He also points out why resistance to change is severely damaging square dancing. ACA advocates that square dancing has the potential to be of interest to all dancers and does not have to fail if we all begin to change our ways by focusing on the dancers' needs and preferences and let go of the "sacred cows" such as the outdated and debilitating dance programs with their long periods of instruction.

We must focus on a positive side of Square Dancing. Many square dancers have gone unnoticed, unrecognized, and un-thanked for helping when needed. Let us as callers and national, state and local association and federation leaders remember them and help them.

Who are they?
- Square dancers who have helped support church activities and entertained the infirmed.
- Square dancers and square dance clubs who have helped raise funds to support such worthy activities as the Handicapable Square Dancer Activities.
- Square dancers who take offices in clubs and associations because no one else will take them.
• Square dancers, who work to recruit new dancers, retain current dancers and retrieve former dancers.
• Square dancers who work as volunteers, unrecognized, in support of square dance activities such as jamborees.
• Square dancers who are not callers but fill in for callers for extended periods of times often taking no compensation.
• Square dancers who start new square dance activities where there were none.
• Square dancers who are willing to try new ideas as the old traditional ones are ineffective and outdated.

During these times of conflict, unrest and decline in Square Dancing, let us focus our attention to service on the dancers. They are a source of pride and the reason we have jobs.

Once again a very special thank you to Mr. Gary Murphy, a very special Caller, who’s viewpoint touched the “heart” of square dancing, the Dancers. It is by focusing on their needs that square dancing will survive.

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

Until next time, happy dancing.

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**56th National Square Dance Convention**

**June 27-30, 2007, Charlotte, North Carolina**

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<th>First Name For Badge</th>
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**56th National Square Dance Convention®**

Registration Office 704-636-2007
Email: registration@56thnsdc.org
P.O. Box 2007, Salisbury, NC 28145-2007
www.56thnsdc.org
Keeping Our Activity Alive and Well

For many years, callers and dancers alike have expressed grave concern over the future of square dancing — classes are smaller, there are fewer classes and clubs are getting smaller. Many clubs have stopped dancing altogether.

The most common “excuse” is: It takes too long to learn. The “solution” that has been getting the most attention is: Shorten the list of calls.

But that discussion has not really gone anywhere for years probably because it’s not really a good solution. Shortening the list would “dumb down” the activity for the thousands of hobby dancers currently involved. And, all of the calls in the current Mainstream list have been accepted as a standard for the better part of thirty years. Calls that one group of callers feel are not needed are the very calls that another group feel are absolute necessary.

My feeling is that any significant change in the current programs will destroy the Square Dance activity. If the number of calls were the issue there should be large groups of dancers all over the country dancing the Basics program in street clothes (another subject in itself). That is not happening. What would be accomplished by eliminating ten or even fifteen calls? These changes would not significantly reduce teaching time. And, I can assure you that everyone will never agree to the changes so callers would not be sure what calls to call as they visit a club and dancers would not be able to dance some calls if they visit another club. It would become a disaster for the whole Square Dance activity. Imagine the confusion at a state or national convention. We cannot go back, the ship has sailed. So, let’s make the programs we have right now work for us. It is being done, very successfully in many parts of the country.

The following is the description of a method that works. Try it, modify it and make a plan that works for you.

Plan Your Work and Work Your Plan

Over the last 10 years or so I’ve developed an approach and teaching plan that is working well. Our club has over 120 dancers on the roster and our new dancer program graduates 12 to 18 new dancers every year. Some of the keys to this approach are: Recruiting younger dancers, a 10-week “Introduction to Square Dancing Program,” a progressive teaching plan that insures people start dancing and having FUN the very first night, creative recruiting techniques, a 12 week Mainstream teach program, the use of Contra lines to practice and reinforce new skills and the smooth integration of new dancers into the club, I don’t mean to imply that this is a better way than anyone else’s.
just different. But it works. If you have new dancers coming into your club every year and the club roster is growing you probably don’t need any of these suggestions. If not, here are some ideas to try.

**Offer Manageable Bites**

Another important factor is to break down the entire list into bite-sized pieces so that people don’t have to make a year-long commitment up front. Using an unusual variety of advertising and promotion techniques, we recruit people into a 10-week program called “Introduction to Square Dancing.”. We usually get started by the end of September or the beginning of October. Sure, we send out press releases to every free publication and public bulletin board (radio and TV) in the area. But we DON’T promote a free dance to start each session.

**Valuable Coupon**

Instead, we provide a card that is 1/4 of an 8 1/2 x 11 sheet of beige card stock. (Sample available upon request.) It is big enough not to loose and small enough to put somewhere handy. It states that the card is worth $8.00 to you and a partner for an evening of fun. The evening is a one time Introduction to Square Dancing for non-dancers. Remember a Free Card is not worth anything but a card with a value of $8.00 will not be thrown away casually. These cards do have additional information about the location, Instructor/Caller, starting and ending time and some basic information indicating Square Dancing is done by several groups in the area. (We stay away from the word ‘club.’) Current dancers are ask to put a few under a thumb tack on bulletin boards in the area and give them to friends, relatives and people they meet.

About half way into the first session we explain that there will be a 10-week Introduction to Square Dancing Session beginning the following week at this same time. People are welcome to take one for the cards along to give to friends, inviting them to come the next week. Their friends’ dance evening will be paid for with the card.

A person can pay $35.00 for the 10 weeks up front of pay $4.00 each night they attend. Out of 10 couples, usually only one couple will pay up front.

The 12 week Mainstream program can be a great benefit to seasonal groups that only have about 3 months to introduce people to Square Dancing. When they go home they can easily find a local group to join and worse case is that they may have had more calls than that group and the review is always good. It is a win, win situation.

At the end of January we start another 10-week Introduction Session. It’s a great opportunity for the new dancers to get friends to join them. For the first 3 weeks of that new session we generally cater to the new people plus about 30 to 45 minutes is spent reviewing material with the folks who started in September. After about 3 weeks everyone will dance the entire evening and some material will be introduced that neither group has had.
Don’t Scare ‘Em Off

Just as important as the method of teaching, is to get new people to come back the second night. These people are never told about anything other than the initial 10-week Introduction to Square Dancing session. The important thing is to get them dancing and having fun. Clubs, dress, length of time to do the full program is never discussed and is not important. This is only an introduction to Square Dancing.

As we progress through the 10 weeks people are having fun and learning something at the same time. Along the way someone will always ask what happens at the end of the 10 weeks. I tell them that there are additional calls that are part of the full Square Dance program and that they will have danced well over half of them by the end of the 10 weeks. I suggest that if they like what they are doing and are having a good time then, at the end of the 10 weeks, they may simply continue on a pay-as-you-go basis. I tell them that by the beginning or middle of May everyone will be dancing everything in what is called the Mainstream Program and a few figures of what are known as Plus Program Routines.

Around April the question usually arises: What happens at the end of May? I explain that we will continue to have a dance (or what become workshops) every week all summer and I invite them to join us. I tell them that new dancers from other areas will be coming as well as dancers that want to brush-up on some of their dancing skills. Over that three-month period I cover the Plus program routines. I introduce all of them by the middle of July. Then the additional repetition, over six or eight weeks, helps dancers remember them and prepares them to join the club dancers in the fall. I always look at the more complex calls in June so that dancers have a maximum number of weeks to practice them. It is okay if dancers miss a week or so for vacations and such because we continually review and re-teaches figure for several weeks.

Repetition, Repetition, Repetition

When I do a Party program for non-dancers I introduce these people to about fourteen calls that are on the basic list and close to ten more that are part of specific dances, what some would call traditional dance material, within about two hours. These people always succeed in everything that evening. I would not expect them to come back next week and be able to any of the material without a review. But if they did, the review teaches would be significantly shorter than the first time because they would be familiar with the terms, unlike the first week when they had never heard Square Dance calls before. If they came back a third
week some calls would have been retained so well that only brief instruction would be needed as they actually did the figures.

Why not apply this logic of ‘lots of calls in short amount of time’ to the full Mainstream list? Why couldn’t we have the new dancers in a new dancer program dance through eight or ten new figures each night? We would have no reason to expect them to remember all of the calls at the end of the night; but next week the re-teach process would require significantly less time because again they would be a degree of familiarity with the call on the second teach.

Sure enough, my experience of over 10 years now has confirmed my suspicions. By the third or fourth week after the initial call is taught, most all of the dancers have no problems. I still always use verbal helps as they dance the calls and as the weeks pass I use less and less of them. I found that mixing the calls they have done for several weeks with a couple of new figures each tip and not making the dancer remember anything but what was being covered in that tip does not cause any frustration. The secret, I found, was to always let the dancer win and have fun. Squares occasionally break down but I pick them up and get them back into the dance quickly.

**Try Contra Lines/Long Lines**

Another way to have fun and do lots of drill and practice at the same time is in a pair of long line. For the first 20-25 minutes of each session I review calls over and over in a pair of long lines some would call Contra Lines. (Usually in the Head position but in our summer workshops the lines are in the Side positions because of the shape of the hall.) Almost all calls can be reviewed from these lines. The added benefit is that there is never a square of weaker dancers dancing together that first tip which we have all see many times over the years.

In addition, I often have dancers who, for good reason, just can’t make it on time. With the long lines we really never have a situation where, for the first tip, we can’t form a square, even with angels. With the long lines if a couple comes in late they just hook on the end of the line with a spare angel couple or an angel couple drops out and the new dancers take their place. Dancers and the caller never have to worry about corners or partners.

Using the lines always draws rave reviews from both experienced dancers that come to help and dancers from other new dancer programs that visit. And it’s a great icebreaker. Dancers will usually meet more than half of the people at the dance the very first tip.

(I am familiar with the Caecilian Circle, but the lines seem to relate to the
positions in a square much better for the new dancer and it works in a room that may not accommodate a Caecilian Circle very well. They also learn that they can’t depend on facing their corner if they Square Thru 4. They also seem to learn the ending positions of some calls more quickly.)

**Go Right On To Plus?**

It has been accepted policy for years that new dancers should dance a year of Mainstream before going on to Plus. Yes, that would be ideal. And, yes, my experience is that they do have to dance a year or so to be able to immediately react and dance most all of the calls. But in many areas like ours there is nowhere for any of the new dancers to dance for a full year before they are exposed to Plus.

All the other clubs in the area except one small club at the far end of the Dancer Association map, 40 miles, dance the Plus Program. They dance Mainstream but many new dancers will not travel that far to dance. New dancer dances are scheduled throughout the dance year but the January group can’t take advantage of these dances. We all know what the ideal situation would be but in many areas of the country that is not possible and in those instances not necessary. In our case there are not enough nights in the week to have a feeder group or club. So a solution is, work with the program we have.

Honestly, if the material is presented in a way to keep the evening FUN and not create frustration for these new dancers they can be successfully dancing vanilla Plus by the following September. The caller must give head cues to maintain the success rate and as the fall months progress they can be weaned from this extra help. So why not let them dance with everyone in the activity in the local club programs for that year or two? Surely every caller and club can adjust their program each fall to accommodate the new dancers. When I look at the clubs in our area that are thriving it’s clear that the caller and long time dancers understand the importance of creating an environment to welcome new dancers each fall.

**Welcome New Dancers**

At the end of the summer workshops, all new dancers are invited to dance with our local square dance group/club. I assure the new dancers that they will fit right in. Our club dancers understand that new dancers are the secret to the success of the Square Dance activity everywhere. In September, I remind them that we have new dancers with us and to be sure to have one new dancer couple in each square. If I see two or three new dancer couples in a square I will force the mix.

**No Cliques**

For the new dancers, being encouraged to mix is the norm. They have been mixed, as couples, each tip since they began their 10 introduction sessions. In fact, I discourage cliques in our club by reminding them often to dance with people they have not danced with yet that evening. (It’s been my experience that all four couples in what is referred to as a clique do not want to dance with each other all evening, but they don’t know how to escape. Many times it is the pressure from one or two of the couples. If the caller gives the instruction to mix, the dancers that do not want to be trapped in one square have an out. We as callers tell them everything else to do during a dance so why not to mix?)

*American Square Dance, March 2007*
Does It Work?
Well, this year our club roster hit 130 members. There are three clubs in our dancer Association with over 100 members. We are all drawing from the same populous. The three clubs are 20 to 50 miles apart with 12 other clubs of various sizes within an 80-mile radius. It is interesting that the three clubs recruiting methods vary widely but each method works. While there is no one program that is going to fit everyone’s situation, it seems to me that the continuing debate about lists is not the solution.

New Dancers Needed
Remember any club or organization looses about 10% of its members every year. So a club of 100 dancers needs to bring in 10 new dancers just to offset the 10% loss they will experience in any given year. That is why a club that stops having a new dancer program every year is doomed.

Callers need to realize that part of their dues to the Square Dance activity is to bring in new dancers regardless of the pay. Callers that are not teaching need to teach. They should have at least one new dancer program every year no exceptions, no excuses. Callers can’t look at how much money they need to make to teach new dancers. If they are good teachers and make the session FUN the numbers will grow.

For the dance activity to grow in a local area, clubs and callers must work together. Dancers and callers need to refer potential students to other new dancer programs if the night or distance is inconvenient for people. Callers must work together coordinating their teaching programs. New dancers need to be encouraged to visit other clubs. Being selfish with dancers does not make the activity healthier it causes it to die a slow death. Dancers or callers that attempt to lure the good dancers from other clubs should be ashamed.

If you have a small or very small group to teach find a small room somewhere at little or no charge even a dancers basement will work. Places to dance exist in every town that require little or no rent. You will not find a sign out in front of them encouraging you to come in and use the facility, it is free. It takes work and sometimes salesmanship to find a location.

We use a hall that is free for one of our teaching programs. Another hall costs us $1.00 per new dancer per night. Another hall for our larger dances is $50 to $75 per night and we have a key to the building.

Conclusion
As you read this you may not agree with some of these ideas. That’s okay. I hope we can disagree without being disagreeable. The methods are working well for several clubs in Central Pennsylvania. Each one has their own unique recruiting methods and club structure but they all share their dancers and the callers work together. As a result of the dancers traveling, they all become more competent in their dancing ability. Isn’t that great?

The people that want to change the lists have very good intentions and they are respected leaders in the Square Dance community. But, making any major change in the existing programs regardless of who makes them may well divide the

Continued on page 27
Rick and Kathy Utter started beginner lessons in 1985. Three short weeks later Rick became fascinated with the idea of calling and with the help of borrowed equipment and records, he began practicing and studying the art of calling five to six hours a day. One month before graduation from beginner classes they called their first dance and their career started.

Previously a singer in a country western band, Kathy was a natural for doing singing calls and duets with Rick.

Rick and Kathy travel throughout the Western US and Canada for club dances, festivals, U.S. and Canadian National Conventions, and State and Provincial Conventions.

Rick’s patter calling, at Mainstream, Plus or Advanced level is quick and challenging. Rick and Kathy’s singing calls vary from Rock N’ Roll to Big Band and Country Western. Their duets are lively and have them interacting with one another providing a very entertaining dance.

Rick joined CALLERLAB in 1986 and has been to two conventions. One in 1991 and one in 1994.

Kathy has been teaching and cueing rounds since 1991 and cues at the “square dance” level of Phase II+.

**Singing Calls:**
Achey Breaky .................. ESP
Brown Eyed Girl ................. Royal
Pretty Woman .................. Chaparrel
Fisherman’s Luck ............. Mountain

**Patter Records:**
Steppin’ Out .................. ESP
Kayla Ray ...................... Royal
Hilo ............................ Hi Hat
Real Good ........................ Rawhide

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*Continued from page 26*

activity in a way that cannot be repaired.

Please do not get bogged down in the list and even the dress debate. Dwell on these words: If you want things to get better you must get better. If you want things to change you must change. Change your approach to recruiting and teaching and see that what we have right now is working for many dancers and callers around the country and it can work for you.

*Good Dancing*  
*Dan Prosser*
60th SILVER STATE SQUARE & ROUND DANCE FESTIVAL

May 11, 12, & 13, 2007

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Special room rates and reservations: 1-800-648-5080 (Deadline: 9 Apr '07)
Mention: Silver State Square & Round Dance Festival (Account FEST 7)
KOA RV Spaces: 1-888-562-5698 – mention Square Dance Festival for discount

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Chairman Don Swartz (775) 883-2937
Email: shefree2@pyramid.net
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P.O. Box 2716
Reno, NV 89505-2716
Contact: gary-celeste@hotmail.com
Here is a simple routine that can lend itself to as much flirting as couples would like. I found it in Hugo’s International Folk Dancing Repertoire while browsing on my computer. One could “schmaltz” it up too if they prefer. It is called - - -

Die Woaf
From Austria

Formation:
Couples face anticlockwise round the room, with the lady on the gentleman’s right. Couples join hands with each other, the lady puts both hands in the air at about head height and the man holds her left hand with his left hand in front of his chest and he holds her right hand with his right hand just to the right of her head, taking hold of her hand from behind.

Hugo’s International Folk Dance Repertoire

Instructions:
1. Do 2 side steps towards the center, and look at each other in the eyes from the lady’s left.
2. Do 2 side steps out of the center, men taking bigger steps than the lady from the lady’s right.
3. Ladies twist round the back of the man without letting go hands ending up in the same position to when you started the dance. Try to keep looking into each others eyes all the time.
4. Start the dance again.
And to help the Irish celebrate this month, here is yet another Progressive Circle dance using the tune of the Irish Washerwoman. I have it in my file cards entitled - - -

**Irish Washerwoman 1968**

**Formation:** Any number of couples facing alternately clockwise and counterclockwise in a large circle to form sets of two couples. Each man has his partner on his right. At the end of each sequence, the two couples pass each other (promenade by) or pass through and go on to the next to form new sets of four.

**Music:** Irishwasherwoman FDCD-056

**Routine:**

**Counts:**

1-8  Right hand star  
9-16  Back by the left  
17-24  Double balance partner  
25-32  Partner swing  
33-40  Ladies chain  
41-48  Chain back  
49-56  Go forward up and back  
57-64  Pass thru and bow

And sticking with the Irish theme, following is a standard square or quadrille figure that fits the tune - - -

**Back To Donegal**

**Formation:** Square

**Music:** Back to Donegal

**Routine:**

Head two couples right and left thru  
Side two couples right and left thru  
Head two ladies chain them too  
Side two ladies chain you do  
All four ladies chain across, join hands  
Circle left, then take that corner and promenade
Our contra this month is one that has been around for several years, but I have just begun to prompt it. It has proved to be a winner. It is entitled the

**Shindig In The Barn**

**Formation:** Proper six couple set, whole set progression  
**Music:** Shindig In The Barn

1-8   Lines go forward and back  
9-16  All pass thru and U-turn back  
17-24 Lines go forward and back  
25-32 All pass thru and U-turn back  
33-40 Top couple down the center  
41-48 Wheel right, arch over the men’s line  
49-56 Wheel right, arch over the ladies line  
57-64 Swing at the foot others move up

---

**CALLERLAB**

**International Association of Square Dance Callers**  
Established in 1974

- World wide dance programs  
- Membership of over 2,000 callers (U.S., Canada and 15 foreign countries)  
- Convention once a year  
  - callers from all over the world discuss the activity  
  - see what is going on in other parts of the world  
  - get better understanding of the Square Dance Activity  
  - interest sessions for all callers and their partners  
  - individual voice sessions  
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- Full line of publications for the beginner caller and the accomplished caller  
- Scholarship programs  
- Association Affiliate membership available  
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For further information contact:  
Jerry Reed, Executive Director  
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Phone: 321-639-0039 • Fax: 321-639-0851  
E-mail: Callerlab@aol.com; On The Web: www.callerlab.org
CREATIVE
CHOREOGRAPHY

From
Lee & Steve Kopman

Let's have some fun with the emphasis call wheel around. Hopefully we'll have some positions you hadn't consider.

1) HEADS pass thru & wheel around & lead left
   swing thru
   right and left grand

2) SIDES pass thru, wheel around & lead left
   right and left thru
   veer left
   1/2 couples circulate, bend the line you're home

3) HEADS pass thru separate around 1 to a line
   pass thru
   wheel around
   box the gnat
   slide thru
   CENTERS pass thru
   left allemande

4) SIDES pass thru separate around 1 to a line
   pass thru
   BOYS wheel around
   ferris wheel
   boys swing thru
   extend
   boys trade
   pass thru
   tag the line
   leads u turn back
   right and left grand

5) SIDES pass thru separate around 1 to a line
   pass thru
   wheel around
   touch 1/4
   boys run
   CENTERS pass thru
   left allemande

6) HEADS star thru double pass thru
   LEADS wheel around

Kopman's Choreography

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___ MS  ___ PLUS  ___ A2  ___ C1 (New "Soft" Set)
___ MS  ___ PLUS  ___ A2  ___ C1 (Hard Set)
pass to the center
CENTERS square thru 3
left allemande

7) SIDES star thru
double pass thru
LEADS wheel around
fan the top
recycle
square thru on the 4th hand
left allemande

8) HEADS square thru 2
right and left thru
CENTERS wheel around
zoom
CENTERS slide thru
at home

9) HEADS pass thru
separate around 1 to a line
pass thru
GIRLS wheel around
1/2 tag
swing thru
circulate 1 & 1/2
right and left grand

10) SIDES square thru 2
pass thru
wheel around
fan the top
square thru 3
wheel and deal
dixie grand, left allemande

11) HEADS touch 1/4 &
walk and dodge
right and left thru
ENDS wheel around
centers in
cast off 3/4
star thru
zoom
CENTERS veer left & bend the line
at home

12) Heads Lead right and
circle to a line
square thru 2
wheel around
pass thru, left allemande

13) SIDES pass thru
separate around 1 to a line
square thru 3
BOYS wheel around and roll
BOYS track 2
GIRLS trade & extend
girls LEFT 1/2 tag
explode the wave
wheel and deal
CENTERS square thru 3
left allemande

14) HEADS pass the ocean
extend
girls trade
girls run
boys trade
wheel around
circulate
bend the line
star thru
trade by
pass to the center
CENTERS square thru 3
left allemande

15) SIDES square thru 4
touch 1/4
follow your neighbor
LEFT swing thru
girls run
wheel around
chain down the line
box the gnat
square thru 2
right and left grand

American Square Dance, March 2007
THE KOREO KORNER

From
Steve Kopman

This month let's have some fun with the plus call 3/4 tag the line.

HEADS lead right
veer left
3/4 tag
THEN:

1) boys recycle
   Girls peel off
touch 1/4
circulate
boys run
CENTER LEFT square thru 3
square thru 3
left allemande

2) girls cloverleaf
   Boys explode the wave
   slide thru
   ferris wheel
   CENTER pass thru
   single circle to a wave
   right and left grand

3) BOYS swing thru
   girls trade
   extend
   boys trade
   square thru 2
   right and left grand

4) Girls cloverleaf
   Boys fan the top
   extend
   cast off 3/4
   extend, right and left grand

5) BOYS swing thru
   girls u turn back
   extend
   [follow your neighbor] and spread
   extend, right and left grand

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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!
Your Rovin’ Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts. This month we want to talk about square dance generosity, calls, and Blues Music.

We recently spent a weekend in Memphis, Tennessee at the 2007 International Blues Challenge. We haven’t been in Memphis since the National Square Dance Convention was held here in 1998 and find Memphis the same and changed for the better. This is a beautiful and vibrant city and an excellent venue for a large gathering. Perhaps we will get to come to a future National Convention here.

When we learned that my brother, Ross “Peadboy” Pead was competing in the IBC we decided to broaden our musical roots and come support him. Most of the venues were in clubs along the famous Beale Street, “Home of the Blues.” While the music was quite interesting, we found ourselves appreciating square dancing more and more. The performers worked hard in this competition and put on good shows, gradually winning over someone like me with a tin ear and no musical talent. Of course we don’t have competition in square dancing – there are no losers. Every one wins.

Unfortunately, the audiences had little to do while the performers were preparing, and nothing to do but listen and clap when the performers played and sang. (Compare this to the NSDC where each of us participates and is part of the show.) Each performer at the IBC had a 30 minute set and took about 5 or more minutes to set up. At the National Square Dance Convention each caller has a ten minute set and about one minute to plug in, set the squares and begin! We dancers see six performers an hour at the National SD Convention and we dancers have a good deal more ways to connect with one another than to drink, smoke, and talk loud. Yes, the clubs were smoke filled rooms as Tennessee has not yet banned smoking indoors. The vendors were selling food and drink, t-shirts and trinkets at a fast clip. A single ticket bought entry to all clubs and venues. At some of the more popular sites there was truly standing room only and you had to push and shove your way through the crowd. One fan found a way to clear a large circle around him by lighting up his stogie — everyone gave him room!

We enjoyed the weekend, but not nearly as much as we enjoy the NSDC with lots of people behaving well, enjoying themselves, and being part of the show—and smoking outside! We heard complaints about a decline in radio stations playing the Blues and again thought of square dancing and our struggle to gain adherents. Both activities pay great homage to the past; fondly recalling past leaders and participants, but Square Dancing is updating itself regularly. Like many activities rooted in history, both activities are struggling to attract new participants.
Some square dance updates have come in the form of more relaxed dress codes, more openness and acceptance, and coming to agreements about calls and dance customs. How well we recall when the question of dancing “hands up” (about shoulder height) or “hands down” (about waist high) was raging. We dancers seem to have solved that by recommending that dancers dance with hands at a “comfortable” height. The advanced dancers find it easier to dance hands down, almost no hands, and mainstream and plus dancers dance with higher hands to better position themselves. Of course the most important thing is to touch hands for placement.

We were at a National Convention a few years back when one young lady had been ejected from the convention (not just the hall) because she was dancing “boy” in Levis. At the time we thought that a bit of counseling was in order, rather than ejection. We well recall beginning dancers being thrown out of classes for learning too slowly. Today we have relaxed dress codes a bit, allowing many women to dress in “prairie skirts” with few petticoats and even t-shirts and shorts in summer with many clubs. We still like to put our best foot forward at the National Convention, but do allow spectators in the halls in casual attire. And the slower dancers? We make greater and greater efforts to help rather than eject. Most callers will really go the extra mile to make sure the dancers are progressing.

Wayne Morvent, our caller here in Texas, had this to say: “The true magic of square dancing was in the standardizing of the calls and the moves. It is important for every caller to teach every move right so that dancers can dance anywhere. If we want to change the program, it must be done uniformly. The uniform definitions to the calls make international square dancing work. Any dancer, from any country, can dance at square dances anywhere.” Many callers are working in different ways to teach our favorite activity, and experimenting with some variations, but all eventually toe the line and teach the moves as recommended by Callerlab or the ACA.

Enroute to Memphis we were surprised to get a call from Walt Burr, an American caller living in England. We last saw him in Bergheim, Germany at the 50th Anniversary of the EAASDC (European Association of American Square Dancers). He called to tell us that the British members of GSI (Grand Square Incorporated) had agreed to sponsor one of the callers from Russia for the summer GSI Caller School. They contacted Eberhard Walz to see who would benefit the most. Taking into account the ability to speak English and calling experience, he recommended Marisha from the newest club in Russia located in Murmansk.
(North of the arctic circle). Not only will the school be free (as it is for all participants) but the British callers will cover the cost of her transportation, lodging and incidentals while she attends the caller school. We all depend so much on our callers and it is in our best interests to “grow” new callers as fast as we can if our activity is to grow. This is the way to really support this infant activity in Russia.

Many will recall Jack and Martha Jaremko of Ponce Inlet, Florida, who generously donated square dance clothing and paraphernalia to the Russian dancers of St. Petersburg. They read that Eberhard and Traudel Walz were coming to Texas in February as our guests. You will recall that we accompanied Eberhard and Traudel to St. Petersburg to help start the club there. Martha offered to send a large box of her beloved square dance clothing, many new or nearly new, for Eberhard and Traudel to take to Murmansk with them when they return.

People like Walt and Martha demonstrate the best aspects of square dancers. We learn to work together for the common good, to help one another, and put the progress of our activity ahead of our own personal desires. “Square Dancing is Friendship, Set to Music” and friends help and support one another. Thanks, Walt Burr and Martha Jaremko.

Eberhard and Traudel will lead two groups of square dancers to Russia in support of the infant clubs there this year. They will visit Murmansk and St. Petersburg in May (graduation for the Murmansk dancers), and an inland waterway cruise and visits to Petrosavosk and St. Petersburg in September. We hope to join them in September. Either excursion will be memorable and rewarding. If you are interested, you can email us at jimbetsy@aol.com. We would love to hear from you. We would especially like to hear of special things square dancers are doing to further our favorite activity!

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Take a look at what is just released...

**I Like to Lead**
Phase 4+2 (Lilt & Dble. Rev.) – Foxtrot – I Like to Lead When I Dance, Frank Sinatra sings the songs of Van Huesen and Cahn Warner Bros. Trk 15 – Milo and Terry Molitoris
Great music and well written foxtrot. Has outside swivels, back twist vine, double lilts, in and out runs and basic foxtrot figures. Don’t pass this one up.

**Knock On Your Door**
Phase 5+2 (Turkish Towel, Roll Off Arm) – Jive – I’m Gonna Knock On Your Door by Alma Cogan – Milo and Terry Molitoris
Intro starts with a stamp. Has link fallaway, double whip to a cont. chasse, Turkish towel, kick ball change, triple wheel, man swivel down and up while lady hip roll. Fun jive.

**Midnight**
Phase 5 – West Coast Swing – Tennessee Sat. Ngt 2 Disk CD Set, Disk 2 Track 12 by Red Foley – Denis and Ginny Crapo
Great WCS music and the routine fits it to a “T”. Sugar push, u/a turn, turning triples, cheek to cheek, surprise whip, triple travel with roll. A solid Phase 5 routine.

**Cuando Calienta El Sol**
Phase 4+1 (Triple Traveler) – Slow 2 Step – Polydor Latino Classics CD Track 14 by Helmut Lotti – Denis and Ginny Crapo
Basic, left turn with inside roll, triple traveler, open basic, switches, sweetheart wrap, sweetheart runs. Nice flowing routine.

**Innamorata**
Phase 4 – Waltz – Jerry Vale sings the Great Italian Hits – Denis and Ginny Crapo
Beautiful waltz music accompanies this nice routine. Open reverse turns, open finish, hover corte, back whisk, in and out runs, weaves, ending is fwd and right lunge.
Round Dance with Ralph & Joan Collipi

Round-E-Vous At Woodbound • Round Dance Weekend
April 20, 21, 22, 2007; Teaching Ph. 3-5 Requests 3-6
Woodbound Inn - Rindge, NH
Staff: Bernie & Joel Porter, Ralph & Joan Collipi

East Coast Round Dance Leader’s College
June 29-July 2, 2007 – Salem, NH; Staff: Blackford & Collipi

Chesapeake Round-E-Vous Round Dance Weekend
Aug. 24-25, 2007 - Phases IV-VI (Soft); Staff: Filardo & Collipi
Chancellors Run Community Ctr, Great Mills, MD

Boogie Woogie Bugle Boy
Phase 4 – Single Swing – Atlantic OS 13155 by Bette Midler – Denis and Ginny Crapo
Nice to have a single swing routine written to this music. Change places, change hands, fallaway throwaway, pretzel turn, Spanish arms, shoulder shove. Ending is wrap and explode.

Baby Don’t Get Hooked On Me
Phase 2+1 (Fishtail) – The Bests of Mac Davis CD Track 1 Available at www.walmart.com – Denis and Ginny Crapo
Traveling box, struts, broken box, basic 2 step routine with A fishtail. Can be danced on cues.

The following 7 Routines were written by Disuke and Tamae Doi. (All are available from choreographer on MP3 File or MD)

To Love Again
Phase 6 – Waltz – King KICS 2191 CD Track 20
Double Reverse overspin, tumble turn, hover telemark, telespin ending, rumba cross to eros line. Figures flow well in this routine

Lullaby of Schubert
Phase 4+2 (Open Hip Twist, Parallel Breaks) – Rumba – PEPE PD 0008 CD Track 17
Intro is cross and unwind, dance has open hip twist latin whisk, parallel breaks, hockey stick o/tnd, flirt and wheels to man’s skaters. Ending is an X line. Nicely done.

Dance of the Reed Flutes
Phase 4+2 (Stop & Go Hockey Stick, Double Cuban Breaks) – Cha Cha – PEPE PD 0008 CD Track 15
Alemana overtun to shadow, to shadow fenceline, shadow crabwalks, flirt, spot volta, triple cha’s. Interesting routine.

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604
Red Roses For A Blue Lady
Phase 4+2 (Contra check & Nat. Fallaway Weave) – Foxtrot – King KICS 2193 CD Track 19
Feather finish, hover corte, cross pivot, cross swivels. Part of this routine is done in shadow, shadow whisk, reverse turns, whiplash, heel pull, diamond turns, hesitation change. Good Foxtrot music.

Come Back to Sorrento
Phase 4+2 (Spiral, Sit Line) - Rumba – Teichiku TFC 5002 CD Track 2
Opposite fence line, spot turn to L shape to a fan, alemana, spiral walks, synco side walks, u/a turn, synco crab walks, flirt. Dance has transitions in routine.

Irish Lullaby
Phase 4 – Waltz – Columbia COCS 11734 CD Track 12
Open telemark, open natural, chasse twirl to left shadow, shadow left turns, cross walk to shadow and shadow right turns. Most of Part A is done in shadow position. Part B has open reverse turn, wing, open finish, develop. Interesting routine.

Mashed Potato Time
Phase 3 – Cha Cha – CAMEO 212A Dee Dee Sharp
Nice basic cha. Has reverse u/a turns, crabwalks, New Yorker in 4, traveling door, side walks, double chase peek a boo.

Spanish Flea Mambo
Phase 3+1 (Cross body) – Mambo – Spanish Flea by Herb Alpert A&M Records (No Record # was included on Cue sheet) – Ken and Sue Davis
Cross body, New Yorker in 4, cucaracha’s, fencelines, chase peek a boo double, ending is hip rocks. Nice mambo.

Greensleeves
Phase 6+1 Unphased (Continuous Double Reverse Spin) – The First Day Of Spring by Tony Evans Track 19 – Gert-Jan and Susie Rotscheid
Lovely waltz, written to great music. Left turns, spin and double twist, chair, telemark, double natural spin, rumba cross, and continuous double reverse spin. A solid Phase 6 waltz, but the dancers will enjoy it very much.

It Had To Be You
Phase 4+1 (Fwd tipple chasse) – Foxtrot – It Had to Be You by Kenny Rogers album Love songs as download available from www.Walmart.com – Gert-Jan and Susie Rotscheid
Dance starts in wrapped position, lady rolls out to a lunge line. Other steps in the routine are, chasse, feather finish, prom. weave, closed imp., in and out runs. Great foxtrot, to wonderful music.
Queen of Hearts

Choreographer: Chris Burdick, 1041 N Mill #102, Naperville, IL 60563
Record: Capital 4997 Promo or CD Juice Newton’s Greatest Hits (And More)
Footwork: Opposite unless noted
Rhythm: 2 Step, Phase II+1 (Fishtail)

Intro
WAIT;; 2 FWD TWO STPS;; BOX TO SEMI;; 2 FWD TWO STPS;; WALK & P/U;

PART A
2 FWD 2 STPS;; PROG BOX;; PROGRESSIVE SCISSORS;; 2 TRN TWO STPS TO FC WALL;; BROKEN BOX;;;; QUICK VINE 8;; BOX;;

PART B
VINE 3; WRAP; UNWRAP; CHANGE SDS; VINE 3; WRAP; UNWRAP; CHANGE SDS;

PART C
1/2 BOX; SCIS THRU; 2 TRNING 2S;; TRAVELING BOX;;;; WALK & P/U;

PART D
DLB HTCH;; 2 FWD TWO STPS;; FC TO FC; BK TO BK; BSKETBALL TRN;; 1 FWD TWO STP; P/U, SD, CL;

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PART E
PROG SCISSORS; CK FISHTAIL; WK 2; TRAVELING BOX;...; 2 FWD TWO STPS;; BOX;; QUICK VINE 8;; APT PT;

**Ridin’ On A Rainbow**

**Choreographer:** Koy and John Prestridge, 2655 Hemlock Court, Grand Junction, Colorado 81506

**Record:** “Ridin’ on a Rainbow” Connie Smith, Collectable 3-10277, Flip of “(’Til) I Kissed You”

**Footwork:** Opposite except as noted

**Rhythm:** Two Step, RAL Phase III  
**Speed:** 45 RPM

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

**INTRODUCTION**
OP-FCG WALL WAIT INTRO NOTES PLUS 2 MEASURES;; APT, PT; TOG, TCH BFLY; TWRL VIN 3; REV TWRL VIN 3; WLK & PU; DIP BK, REC;

**PART A**
TWO FORWARD TWO STEPS;; PROG SCIS BJO;; FWD LK FWD; FWD LK FWD; WHALETAIL;; HTCH; HTCH SCIS TO BFLY; SD TWO STP L & R;; SUSIE Q 1 1/2;;; SD DRW TCH CP/WALL;

**PART B**
TWO TRNG TWO STEPS;; TRAVELING DOORS;;; LEFT TRN BOX;;; BBALL TRN;; TWO FWD TWO STEPS;; SLOW OP VIN 4 TO CP/WALL;;

**INTERLUDE**
STROLLING VINE;;; R TRNG BOX 3/4 CP LOD;;; SD DRAW TCH;

**END**
STROLLING VINE;;; BOX;; DIP BK, TWIST, & HOLD, - ;
The Cheap Mentality

Square dancing has always prided itself as being inexpensive. This is a big selling point to new dancers. Two people cannot go anywhere for an evening of entertainment and food without paying at least two to three times the cost of attending a square dance.

Unfortunately, many dancers have become seduced by their own propaganda. So when club officers suggest raising admission by fifty cents or $1.00 per couple, dancers scream in protest. “Raise admission $1.00??!! That’s awful!!!” Of course, since club officers are a part of the total picture, many club officers will not even consider proposing a price increase. “Have a price increase during my term as president? Never!”

When a club will not raise admission, it tries to save money in other ways. So it cuts back on advertising, it cuts back on refreshments, it cuts back on the quality of callers. Then a few months down the road, the club says: “Where are all the dancers? We are such a friendly club.” Until there is a change in the cheapness mentality, clubs will continue to say “What happened” as things go downhill.

Recognizing that if this change occurs it will be a gradual process, there is one thing which can be done immediately: START QUOTING THE ADMISSION PRICE PER PERSON INSTEAD OF PER COUPLE. Sure, the price is the same, but psychologically it feels better. All other activities quote per person, only square dancing often quotes per couple. So when we hear the square dance price, we do not mentally say, “The per person cost is really half of that.” No, we simply focus on the dollar figure we see. Raising the dance price from $6.00 to $7.00 a couple may seem like a big jump, but if instead we say it is being raised from $3.00 to $3.50 per person, this does not seem like much of anything.

Likewise, if a club has annual dues, this should be quoted per person, not per couple, simply because it feels better to everyone.

Another advantage to quoting the admission price on a per person basis is that solo dancers will feel more welcome and more comfortable. Using a per couple system has a subtle message that says “our dance is for couples only.”

Once admission prices and dues are quoted per person instead of per couple, this should help people recognize how inexpensive our activity really is compared to everything else, and thus be willing to consider paying more if this is what is needed to maintain a healthy and vibrant club. The result will be a strengthening of our activity.
Greetings everyone. I just returned from a fabulous weekend event in Kansas City. My wife and I as well as dancers and instructors from as far away as France attended the Annual Dance Camp sponsored by the National Teachers Association for Country Western Dance (NTA). The event allows everyone to learn everything from the latest line dance to the coolest couples move. In addition, the event had six levels of technique class for the dancer or instructor who wants to know a little bit more. Dance events like this one occur all over the world throughout the year. If you get the chance to attend an event, even for part of one day, you will be a better and more informed social dancer. If you would like more information about the NTA, visit its website at www.nationalteachersassoc.com, or you can contact me at the address below.

This month's dance is an easy dance that my advanced dancers just love. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at 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:**

**Midnight Rendezvous**

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

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

**Coaster Step:** A triple step that changes direction forward and back. Stepping backwards in 4th position on count 1, stepping backwards with other foot bringing the feet together in 1st position on the & count, and stepping forward with the beginning foot in 4th position on count 2. The first two steps of the movement are executed on the ball of the feet with weight slightly forward.

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

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

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

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

**Together:** To bring the feet together with a weight change.
NAME: Midnight Rendezvous
DESCRIPTION: 32 Count, 2 Wall, Beginner Line Dance
CHOREOGRAPHER: Michael Barr and Michele Burton
MUSIC TEMPO SUGGESTIONS:
Slow – Listen to Your Woman by Steve Kolander (92 BPM)
Medium – Jezabel by Ricky Martin (102 BPM) - This is the choreographers suggested music.
Fast – Smooth by Santana (115 BPM) or Any Slow to Moderate Tempo

COUNTS/STEP DESCRIPTION
Walk, Walk, Walk, Locking Triple Step Forward, Rock/Step
1-3) Step Left Foot Forward, Step Right Foot Forward, Step Left Foot Forward
4&5) Step Right Foot Forward; Step Left Foot Beside Right Foot in 5th position, Step Right Foot Forward
6-7) Rock/Step Left Foot Forward, Step Right Foot in Place
Locking Triple Step Backwards, Rock/Step, Side Triple Step Right, Cross Rock/Step
8&9) Step Left Foot Backwards, Lock/Step Right Foot in Front of Left Foot, Step Left Foot Backwards
10-11) Rock/Step Right Foot Backwards, Step Left Foot in Place

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9. A - 2 PART 1
10. A - 2 PART 2
DANCE BY DEFINITION
23. DBD PLUS

ROUND DANCING
11. WALTZ BASICS
12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
14. EASY LEVEL ROUNDS
(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
21. PHASE IV JIVE/WEST COAST SWING
22. PHASE IV PASO DOBLE/QUICKSTEP

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12&13) Step Right Foot to Right Side; Step Left Foot Beside Right Foot, Step Right Foot to Right Side
14-15) Cross Rock/Step Left Foot in Front of Right Foot, Step Right Foot in Place

Side Triple Step Left, Rock/Step, Side Triple Step Right to Center, Touch Forward, Touch Side
16&17) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side
18-19) Cross Rock/Step Right Foot in Front of Left Foot, Step Left Foot in Place
20&21) Step Right to Right Side, Step Left Foot Beside Right Foot, Step Right Foot Beside Left Foot
22-23) Point Left Toe Forward, Point Left Toe to Left Side

Left Coaster Step, Touch Forward, Touch Side, Right Coaster Step, Step, 1/2 Pivot Turn
24&25) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward
26-27) Point Right Toe Forward, Point Right Toe to Right Side
28&29) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward
30-31) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot

Locking Triple Step Forward
32&) Step Left Foot Forward, Step Right Foot Beside Left Foot in 5th position
Note: The last step of the triple step is the first step of the dance.

Let's Dance It Again & Again
Every caller should have Cal Campbell, Ken Kernan, and Bob Howell’s “Dancing for Busy People” in his/her library; and it should be dog-eared and dirty. This is the best single source for easy dances with variety that has been published. It is ideal for school teachers to plan dance activities, and even better for callers who do “party nights” or “one-night stands.”

One-nighters are much harder to do than many callers realize. First (and this cannot be emphasized enough), one-nighters are not the first night of square dance class. The program should be entirely self-contained with no expectation of dancers moving on in regular dance classes. Second, one-nighters should be the maximum of dancing and the minimum of instruction or talking. Third, one-nighters need to catch the attention and sense of fun of all the dancers from the very first step. If the first steps sound and look too much like instruction or look too hard to learn, you have lost your audience.

The solution? It’s in “Dancing for Busy People,” though I admit I take some liberties with the dances. My very favorite first dance at a one-nighter, especially if there are children involved in a combination of “Phrase Craze” and “Wild Turkey.” “Phrase Craze” got its name from the recording – available from Lloyd Shaw Foundation. It is an older hoedown record that has a 16 measure (bar) melody. The tune plays for six bars (12 counts), then goes silent for two bars, and then plays the next eight bars (16 counts). Count up the number of measures or beats, and you will see that “Phrase Craze” is half the length of a standard singing call, jig, or reel.

The formation is groups of three in lines like spokes of a wheel, all facing counter-clock wise (Line of Dance). This formation is easy to set up, and for younger dancers, it takes away some of the discomfort of having a PARTNER. Also, really young kids can be sandwiched between parents for even more feelings of security.

Here is the dance: all walk forward eight steps, then back up four steps (6 bars). The music stops, but the dancers clap their hands three times then stomp their feet three times (2 bars). If you have a lot of youngsters, use this for the second part. The groups of three join hands and circle left (8 steps/ 4 bars) and circle right back to the lines facing LOD. That is the whole dance.
If there are not many little ones in the group, or all of the dancers can work independently, instead of doing the circles in the second part of the dance, have the center dancers turn the left hand dancer with a left elbow, then turn the right dancer with a right elbow, and back to place in line.

This is a fun little dance that teaches people from very beginning to pay attention to the music. Dancers who do not, will be embarrassed when they clap or stomp at the wrong time. Very quickly all of the dancers will be moving to the music. The dancers will memorize this very quickly, and the clapping will help keep them from racing (if you have ever worked with pre-teens and teens, you know how they like to show that they learned the dance and can do it faster than anyone else. This dance forces a little discipline on them, without robbing them of the fun.)

It takes only four or five times through the dance for everyone to have memorized it. When I am sure that everyone is comfortable with the pattern, I stop the music abruptly at the end of the sequence and say, “That’s too easy.” I give them a little chin music about how we can mix it up so it is not the same people doing the same thing all the time. If the people are circling in the second half, they may now circle a little more or a little less so that one of the ends goes to the center position. If they are doing the elbow turns, they have permission to turn either the left or right hand dancer a little extra to put someone new in the center.

So far, the dancers have had fun with the dance, but now the laughing begins because an element of chaos has been introduced, and they have permission to be a little goofy, but they must still get the walking and the claps on the beat.

After another four or five times through, I again stop the music and say, “It’s still too easy. So, when you finish your circle or elbow turns, the center person moves forward to be the center of the group in front. (By the way, dancers, this dance is sometimes called ‘Wild Turkey’ and everyone knows who the turkey is.) So the call for the center to move forward will be ‘Shoot the Turkey.’”

The level of chaos has gone up a notch, but it is still within the structure of the music. With another four or five times through the dance, filled with giggles and mistakes, the music stops again. “It’s still too easy. You know, we can slam the
door on the turkey. As the turkey goes forward, one of the ends steps to the center of the line, forcing the turkey to go to an end position.” This gets a little rough and boisterous, but you will be amazed with how many people will count the eight steps forward and the four steps back, and almost everyone will clap at the right time.

I have been lucky to be able to work with some outstanding musicians who can learn the pattern and play it with very little attention from me. Sometimes, at the end of the first 12 beats, I give the musicians the cut signal, to remind them to go silent for four beats. And one band changes tunes when the wild turkey is introduced. They start with a tune like ‘Ragtime Annie’ but change to ‘Turkey in the Straw’ when the turkey is introduced.

This dance sets the tone of just good fun in time to the music. There are a multitude of good dances for three dancers, or lines of three facing three (trios). Give them a try — and your best source for them is “Dancing for Busy People,” available directly from Cal Campbell (cal@eazy.net) or from the Lloyd Shaw Foundation (www.lloydshaw.org).

Happy dancing.

---

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*American Square Dance, March 2007*
POINT OF ORDER

From Kappie Kappenman

IT COSTS SEVENS TIME AS MUCH (IF NOT MORE) TO ATTRACT A NEW DANCER THAN IT DOES TO KEEP AN OLD ONE

What makes a club so special? Yes, it is the attitude of the people. There is a very real feeling of community in the special club. All pitch in to help in any way they can. Everybody there contributes to the well-being of the club. Nobody seems to wait for somebody else to do the work.

This club makes each person feel welcome, caller and dancers alike. Many hands help in bringing in and out caller/cuer equipment. Members take care of both guests and singles. They are very aware of who is at the dance and who needs partners. Missing members are noticed should they be ill or away. Mixers abide in the programs so everybody can dance with all the members of the club and nobody need feel shut out.

But the best part is the dancing. The program that is danced may be "mainstream" or above but it shows a spirit of cooperation in the squares that is uncommon. Everybody seems to work at helping each other for the successful completion of a tip. So all become winners.

There is the energy in the hall. Every dance is a party. It does not matter who is calling or what the choreography is, fun and fellowship reign. There is much noise and enthusiasm on the dance floor. A special club, that creates its own fun, really whoops it up and brings vitality to the squares. It's people that like being together.

A special club treats its members as very important guests in many creative ways. A basket of emergency needs left in the lady's room or at the main table holds: needle and threads, safety pins, aspirins, band aids, hand lotion, etc. At the start of a dance, host and hostesses welcome members and travelers and say good night at the close of a dance. Club announcements are brief and to the point. Flyers and annual schedules are made up for distribution. Fresh candy is always available. A bulletin board with pictures of the club's board, caller and cuer is present in the hall. It is a collection of bits and pieces that adds up and transforms itself into a special club.

If you are saying to yourself that's my club! You will know all of your club's efforts have not gone unrecognized. Congratulations!

From SEMCA S&RD Calendar, Massachusetts
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.)

USA National Square Dance Conv.
June 25-28, 2008 — Wichita, KS
June 24-27, 2009 — Long Beach, CA

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

MARCH 2007

9-10 FLORIDA — Central Association Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Avenue, Maitland; brucemorgan@earthlink.net
9-10 MINNESOTA — 22nd Annual Gold Plus Weekend, Moorhead; Jim and Sherry Zweerink, 218-734-2269; jszwrink@tvutel.com; Fax 218-734-2552
9-10 MISSISSIPPI — Sweetheart Festival, Wahabi Shrine Temple, Jackson; Ken and Bettie Millis 171 Walden Pond, Brandon, MS 39042; 601-825-1230
15-17 VIRGINIA — WASCA 48th Spring Square & Round Dance Festival, Hilton Alexandria Mark Center Hotel, Alexandria, VA. Daryl and John Davis, 301-490-9249; jandddavis@aol.com
16-17 TEXAS — TopTex, Senior Citizens Center, 1300 S. Polk, Amarillo; Denise Gulde 806-274-8118; denise@myrnahillcpa.com; www.toptex.org
16-18 COLORADO — Four Corners Fling, Cortez Middle School, 450 West 2nd Street, Cortez; Ken and Nancy Whited 970-565-4033; whited@fone.net
23-24 GEORGIA — Fuzzy Navel Dance, Buccaneer Beach Resort in Jekyll Island (on the beach); Mary Lou Pelz, 4815 Southland Drive, Jacksonville, FL 32207; 904-733-1869; maryloupelz@aol.com
23-25 WEST VIRGINIA — Party at Pipestem Square Dance Weekend, Pipestem Resort State Park, Pipestem; 864-901-5159; pipestem@epgv1.com; DSL Promotions, 821 Brielle Court, Simpsonville, SC 29681
30-April 1 ARKANSAS — Jambo-ree USA, Pine Bluff Convention Center, Pine Bluff; Ray and Juanice Jones, 306 Monk Road, Pine Bluff, AR 71602; 870-247-4848
30-April 1 CALIFORNIA — Spring
Jamboree, Amador County Fairgrounds, Hwy. 49, Plymouth; Info: 209-823-8675; erinbear@email.com

APRIL 2007

2-4 COLORADO — CALLERLAB Convention, Sheraton Hotel, Colorado Springs; 800-331-2577; CALLERLAB@aol.com; 467 Forrest Ave., Suite 118, Cocoa, FL 32922

13-14 IDAHO — 9th Annual Rocky Mountain Shindig, Elks Lodge, Salmon; Virginia Perry, 37 Lovers Lane, Salmon, Idaho 83467; 208-756-3166

13-14 IOWA — Iowa State Convention, Five Flags Civic Ctr, Dubuque; www.iasquaredanceconvention.com, www.iowasquaredance.org, bitofheavenin2007@yahoo.com


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

26-29 NEW ENGLAND — 49th New England Square & Round Dance Convention, Springfield Marriott & Sheraton Hotels

27-28 MASSACHUSETTS — 49th New England Square & Round Dance Convention, Springfield; Terry and Phil Maslon, 81 Bourne Street, Three Rivers, MA 01080; 413-283-8227; www.nesrdc.org

27-28 NORTH DAKOTA — 55th North Dakota Square & Round Dance Convention, Moorhead High School, 2300 4th Ave. South, Moorhead, MN; Peggy Moss, 3713-B 10th Street North, Fargo, ND 58102; 701-237-9156; pjnorthpole@aol.com; Roger or Bernadette McNeil 701-293-6620; rmcneil@ideaone.net

27-28 KANSAS — The South Central Square Dance Spring Festival, Cessena Activity Center, 2744 S. George Washington Blvd, Wichita; David AND Charlotte Stone, stonedavid@cox.net; 316-942-6852, 3510 So. Hiram St, Wichita, KS, 67217

MAY 2007

4-6 OHIO — 47th Ohio Dance Convention, Akron; Dwight and Judy Witte, dwight-judy@sbcglobal.net; 330-490-3145

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

10-12 CANADA — International Square & Round Dance Convention, Brock University, St. Catharines, Ontario; Dorothy Budge, 111 Ontario Street North, Apt. #401, Milton, ON - L9T 2T2; 905-875-0268; budge@sympatico.ca

10-12 FLORIDA — Panama City Beach Ball, Panama City Beach Senior Center, 423 Lyndell Lane at Middle Beach Road, Panama City Beach; Ann McMillan 256-227-0912 or 256-340-9232; amcmillan43@aol.com

11-13 NEVADA — 60th Silver State Square & Round Dance Festival, Reno Hilton/Grand Sierra Resort, 2500 E. 2nd Street, Reno; Don Swartz 775-883-2937; shefree2@pyramid.net; www.SquareDanceNevada.com

12 NEW JERSEY — The 2007 Gathering: Dancers Getting Together To Share, Douglass College, New Brunswick; 973-838-0312; NJSquareDancers@Verizon.net

19 VERMONT — 31st Annual
Square and Round Dance Convention, Barre Town School, Barre; Bud and Judy Clifford, P.O. Box 54, West Danville, Vermont 05873; 802-563-2777; JClifford@Danvillek12vt.org; www.SquareDanceVT.org

25-27 FLORIDA — 53rd Florida State Square & Round Dance Convention, Lakeland Civic Center, Lakeland; Info: 227 Hughes Street, NE, Ft. Walton Beach, FL 32548; floridasquaredance.com/convention/index.html

25-28 COLORADO - Red Rocks & Purple Mountains, 24th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Hyatt Regency Denver at Colorado Convention Center, Denver; www.denver2007.com; Red Rocks and Purple Mountains, PO Box 470657, Aurora, CO 80047-0657

JUNE 2007

1-3 NEW ZEALAND – 41st National Square & Round Dance Convention, Memorial Stadium, 187c Gordon Road, Mosgiel; Keith Brock 31 Tay Street, Mosgiel, Christchurch 9024, New Zealand; Ph. (03) 484-7290; knbrock@xtra.co.nz

7-11 AUSTRALIA – 48th Australian National Convention, Adelaide, South Australia; David Armstrong; davlynproducts@optusnet.com; GPO Box 408 Adelaide, South Australia 5091; 2007national.squaredance.org.au

8-10 MINNESOTA – 55th Minnesota State Square & Round Dance Convention, Midwest Wireless Civic Center, Mankato; Kermit and Betty Twait, 528 19th Street, Windom, MN 56101; kbtwait@windomnet.com

15-16 WASHINGTON – 56th Washington State Square and Folk Dance Festival, Overlake Christian Church, 9900 Willows Road NE, Redmond; Dick and Earlene Beham 425-392-3863; Bob and Jan Emerson 425-255-5894

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

17-23 COLORADO – Rocky Mountain Dance Roundup, Colorado College, Colorado Springs; Linda Bradford, 15127 W. 32nd Place, Golden, CO 80401, 303-239-8772, l_bradford@comcast.net; www.LloydShaw.org

19-20 FLORIDA – Single-Rama, Kenilworth Lodge, 836 SE Lakeview Drive, Sebring; Mary Lou Pelz, 4815 Southland Drive, Jacksonville, FL 32207; 904-733-1869; maryloupelz@aol.com

20-23 WISCONSIN – 7th Annual Academy for Advanced and Challenge Enthusiasts Square Dance Convention, Four Points sheraton by Milwaukee Airport, 4747 South Howell Avenue, Milwaukee; AACE, PO Box 841, Los Olivos, CA 93441; 805-686-1108; aace@ceder.net

27-30 NORTH CAROLINA – 56th National Square Dance Convention, Charlotte; Wayne and Janice, 2616 Polo Club Blvd., Matthews, NC 28105; wayneandjb@carolina.rr.com; 704-847-8553

JULY 2007

6-8 CALIFORNIA – ASDSC Fun Weekend, Nevada County Fairgrounds, Grass Valley; Associated Square Dancers of Superior California, ASDSC@aol.com or www.asdsc.org

AUGUST 2007

3-4 NORTH CAROLINA – Queen
City Ball, Oasis Shrine Temple, 604 Doug Mayes Place, Charlotte; Grand Square Inc., 1100 East Morehead Street, Suite 100, Charlotte, NC 28204; 704-377-5554

5-9 MISSOURI – Kirkwood Lodge
Cl Challenge Dance, Kirkwood Lodge,
1192 Lakeshore Drive, Osage Beach;
PO Box 37, Osage Beach, MO 65065;
800-295-2794; Info@KirkwoodLodge.com;
www.KirkwoodLodge.com

8-11 IDAHO – 8th USA West
Square Dance Convention; Squares at
Red Lion Hotel and Rounds at Holiday
Inn, Pocatello; Steve or Judy Sullivan,
208-237-3609

10-12 WISCONSIN – 48th Wis-
consin Square and Round Dance Con-
vention; Dean and Pat Peterson, 118
South 27th St., La Crosse, WI 54601
6 0 8-7 8 2-8 5 0 5 ;
www.wisquaredanceconvention.org

17-18 MICHIGAN – Michigan
State Square and Round Convention,
Valley Plaza Resort, 5221 Bay City
Rd., Midland; Bob and Nicki
Townsend 989-271-9082;
ConventionChairman.MCSRDC@hotmail.com

17-19 PENNSYLVANIA – 14th
Annual State Convention, Penn Stater
Conference Center Hotel, State Col-
ge; Bob and Ellen Williams, 2159
Palomino Drive, Warrington, PA
18976; 215-343-2969; bob-ellen@juno.com; Pasquaredance.org

17-19 TENNESSEE – Galinburg
Advanced & Challenge Convention,
Riverside Motor Lodge, Gatlinburg;
Steve and Debbie Kopman, 865-691-
1580; 1021 Bridgestone Place, Knox-
ville, TN 37919; s.kopman@juno.com

24-25 COLORADO – 39th Annual
Peach Promenade, Mt. Garfield Middle
School, 3475 Front Street, Clifton; Pat
& Wanda McBride 970-434-3543

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**Deadlines For**
**American Square Dance**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Contact Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 15</td>
<td>March issue</td>
<td></td>
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<tr>
<td>February 15</td>
<td>April issue</td>
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<tr>
<td>December 15</td>
<td>February issue</td>
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</tbody>
</table>

30-Sept. 3 ARKANSAS – 37th
Dance-A-Rama, Little Rock; Brenda
Griffin 501-847-7851;
arkydancer@aol.com

31-Sept. 1 TEXAS – Evening in
Paris, Love Civic Center, Paris; Jerry
and Sherry Haag, 920 Pike Street,
Cheyenne Wyoming 82009;
sherryhaag@aol.com

31-Sept. 3 CANADA – Alberta Pro-
vincial Convention 2007, Strathmore,
Alberta (35miles east of Calgary);
anegodsman@shaw.ca or :
lcorneil@shaw.ca;
www.squaredancecalgary.com

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**SEPTEMBER 2007**

7-8 ALABAMA – Birmingham
Blast, BSDA Friendship Hall, 1024 Old
Walker Chapel Road, Fultondale; Pat
and Gale Davis, PO Box 10,
Cottondale, AL 35453; 205-454-1081,
205-394-2017; patgaled@yahoo.com

20-22 SOUTH CAROLINA –
Myrtle Beach Ball, Ocean Dunes Re-
sort & Villas, Myrtle Beach; Barbara
Harrelson, 1604 Grays Inn Road, Co-
lumbia, SC 29210; 803-731-4885;
bharrelson1@juno.com;
www.barbaraharrelson.com
OCTOBER 2007

4-8 NEW HAMPSHIRE – Northeast Callers School, Mill-a-round Dance Center, Manchester; Ken Ritucci 413-734-0591; KenRitucci@aol.com

12-13 ARKANSAS – Treasures From Heaven, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AR 72032

19-20 HAWAII – Hot Foot Stomp, Kilauea Military Camp (KMC) Volcano National Park; Bill Yoeman 808-968-6091; wmyoeman@hialoha.net

19-21 VERMONT – Tumbling Leaves Festival, Bennington College, Bennington; Red Bates (Nov.-May) 5134 Latham Terrace, Port Charlotte, FL 33981, 941-928-0481; (June-Oct.) PO Box 1197 Rangeley, ME 04970, 207-864-2524

26-28 CALIFORNIA – ASDSC Harvest Hoedown, Yuba-Sutter Fairgrounds, Yuba City; Associated Square Dancers of Superior California, ASDSC@aol.com or www.asdsc.org

26-27 KANSAS – South Central Kansas Festival, Cessna Activity Center, 2744 George Washington Blvd, Wichita; David and Charlotte Stone, 316-942-6852, stonedavidc@cox.net.

FEBRUARY 2007

23-24 UTAH – Swing Into Spring Square Dance, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470

APRIL 2008


JULY 2008

17-19 CANADA – “Make a date for 2008” 16th National Square & Round Dance Convention. London Convention Centre, 300 York Street, London, Ontario; 519-396-9877 or 519-396-7228; www.swosda.ca/2008; convention2008@squaredance.ca

Advertiser Index

American Square Dance .................................. 3, 30, 41
Aron’s Square Dance Shop ................................ 9
ARTS .................................................................. 49
BLG Designs ....................................................... 34
Callerlab ............................................................ 31
CaLyCo Crossing ............................................... 18
Canadian National Convention .......................... 31
Classified .......................................................... 56
Collipi, Ralph and Joan ...................................... 39
Cue Sheet Magazine .......................................... 36
Dot’s Western Duds .......................................... 50
Florida Dance Web ........................................... 48
Gold Star Video Productions .............................. 45
Hanhurst’s Tape & Record Service .................... 2, 60

Intl. Association of Gay Square Dance Club .......... 18
Ken Ritucci ....................................................... 37
Kopman’s Choreography .................................... 32
Lloyd Shaw Foundation ...................................... 16, 17
National Square Dance Convention .................... 20
National Square Dance Directory ......................... 19
Northeast Callers School .................................... 37
Palomino Records, Inc. ...................................... 59
Paul & Linda Place ............................................ 46
R&R Video .......................................................... 10
Rocky Mountain Dance Roundup ........................ 16, 17
Silver State Square & Round Dance Festival .......... 28
Suzie Q Creations .................................................. 13
Tic-Tac-Toes ....................................................... 42
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