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A man was talking to God, he said, “God, can I ask you a question?”

God looked at him and replied, “Yes, of course you can ask.”

The man queried, “God, how long is a million years to you?”

God replied, “Just a second my son, a million years is just a second.”

The man then asked, “How about a million dollars, how much is that to you?”

God answered, “It is nothing, just a trifling some to Me.”

The man then asks, “God, will you give me a million dollars?”

To which God replied, “In a second.”

I wonder if humor can teach us patience. In many parts of the country classes are graduating, new dancers will be joining clubs and attending festivals for the first time in their lives. Most new dancers are nervous and maybe a little apprehensive about attending that first event. When will they get over these feelings? As God said, “In a second”, or maybe sooner. Experienced dancers should always make an extra effort to make new dancers feel welcome. Every dancer I know danced for the first time somewhere. Every dancer I know attended a first festival somewhere. Every dancer I know was made welcome by another dancer, caller or cuer, because if they were not made welcome, they probably left the activity. I have often said that the difference between a new dancer and an experienced dancer is that when an experienced dancer makes a mistake they laugh about it, a new dancer feels self conscious. Make sure that you teach new dancers to laugh.

This month there will be a dance in Charlotte, North Carolina. In case you haven’t heard, Charlotte is hosting the National Square Dance Convention. I still think we should change the name to International as there will be dancers, callers and cuers from all over the world. I always try to caution new dancers to pace themselves. There is so much to see and do it is easy to become exhausted. There will be vendors galore, there will be dancing to live music, there will be after parties so you can dance til you drop. You have the opportunity do dance from early morning to late night. You have the opportunity to go sight seeing. You have the opportunity to meet and greet people from all over the world. Most of all you get to have a lot of fun.
This is my Chairman’s speech delivered at the most recent CALLERLAB Convention in Colorado Springs:

CALLERLAB has offered me so much throughout the years. I have learned a great deal about our activity by getting involved.

As a member of committees I have been able to debate issues that have made a positive impact on our activity. As a Caller Coach I have learned to critique in a way to invoke positive results. First tell them what they want to hear; all the things they are doing right, and then focus on the things that need improvement. Lastly follow up on something good to properly motivate them to keep working. On occasion the only thing positive might be as fundamental as “I really liked the way you were able to place the needle on the record!” A critique is positive reinforcement, belittling is purely demeaning. So I would like to take a moment to critique our organization.

In my opinion, the organization of CALLERLAB has done a tremendous amount of good for our activity. It took years of hard work to standardize the programs, develop teaching orders, and define calls. The same work is on going today by a group equally dedicated. The overall contributions are many. Just go down the list of all our committees to see first hand the marvelous achievements made over the last 33 years. Special interest groups are organized and are working on things that might not directly affect you and I, but it is important enough for them to figure out ways to improve their portion of the activity.

CALLERLAB also provides the most current educational materials available to anyone that wishes to learn the art of calling Square Dances. This is the end product all of our committees are working towards. CALLERLAB excels as an organization whenever we make it easier for callers to do their job.

What we don’t do well is trying to mandate rules and regulations or dictate change on an activity that does not want it. Oh, we can suggest teaching hours and what is to be the entry program, but without any way to truly enforce the issues it’s a wasted effort. In spite of all our work there are still fewer dancers and callers today than 20 years ago.

Our market research told us we need to have multiple entry points for potential new dancers. Multi Cycle teaching methods were developed and have seen good success in areas. The same research told us we needed to reduce the teach time to see significant growth in our product. Hence Blast and Fast Track methods have evolved and are achieving success.

Are these efforts too little too late? Are we still trying to teach the same amount
of material? Shouldn’t we be working on trimming down our product, cutting out the fat, making it leaner and easier for others to learn? We have the tools to train our leaders to be efficient teachers and better entertainers, but end up trying to sell the same over weight product. Our own members are deeply entrenched with the current content of program material and want no significant changes. The long-term outlook will not change until we do. I am here to tell you tonight we are going to continue to see fewer and fewer new dancers and callers if we don’t start taking a good hard look at the contents of our entry programs.

The Program Policy Initiative allows flexibility in teaching methods and teaching orders with the assumption there might be a better way to provide Square Dance entertainment with fewer calls. It basically allows experimentation to take place. If anyone achieves a breakthrough they have been asked to report back and share the success stories, so that others might be able to follow suit. I believe it’s possible to have a smaller entry program. Basic was added back as a Program but it has not been reduced. Within CALLERLAB we need to make this happen. Fundamental essential calls necessary to achieve a shorter entry program might just make it easier for others to learn and enter the club dancing we have today.

I am not trying to paint a doom and gloom picture. I am trying to get everyone to open their eyes towards the future. Do you see our current product growing by leaps and bounds? Do you care? Do you want to make a difference? Do you want an activity that is easier to learn and provide excitement and entertainment to attract others? We can do this! We have the committees in place and the organization to make this happen. What we need is the commitment and leadership to influence others not willing to change.

We are an international caller’s organization that many leaders look towards for answers. The biggest reason folks point to us is because they can! We are a working group organized with the common goal of making it easier to call Square Dances. Our leadership abilities are second to none. Each of us plays a vital role within our organization. We have the capability to affect change in a positive direction.

Thank You,
Tim Marriner

It is said that a picture speaks a thousand words. The This & That Squares of western New York are giving a “demo.” Oops!!!
All CD's and MP3’s are recorded in 3 keys unless otherwise noted.

Vinyl

*I'm From The Country* (Blue Star BS 2531)  
Buddy Weaver  
A cover of a Tracy Byrd hit from 1998. Country Rock with a good solid beat. Fiddle, guitar and percussion. A floor rouser. Available on CD recorded in one key. Standard Ferris Wheel Figure.

*Whiskey In The Jar* (BVR 102)  
Bodo Von Reth  

*Fools Rush In* (Coyote COY 818)  
Don Coy  

*It Looks Like The Suns Gonna Shine* (Crown CRC 176)  
Crown Staff  
Energetic music from a banjo, guitar, bass, piano, fiddle, and percussion. Harmonize the tag lines. Key change in closer. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Slide Thru 2 X’s, Pass Thru, Swing Corner, Promenade.

*Sunshine In The Rain* (Desert D111)  
Hans Pettersson  
Cutting edge electronic sound with a good driving beat. This will add some zest to your dance. Try it for patter. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Star Thru, Square Thru 3, Swing Corner, Promenade.

*Blowing In The Wind* (Elite ER 1048)  
Koji Harai  
Blue Clear Sky (Elite ER 1049)  
A cover of a George Strait hit. Smooth sounds from a steel, guitar, bass, fiddle, piano and drums. Check out the well placed runs and riffs. Good harmony spots. Listen to the vocal track for an alternative figure. Available on CD and MP3. 
Standard Ferris Wheel Figure.

Where Does The Good Times Go (ESP 1109)  
Written by Buck Owens. Rolling music with a Blue Grass flavor. Banjo, guitar, and bass with just enough percussion. Good harmony spots, Signature ESP music, Key change in closer. Available on CD and MP3. 
Hds (Sds) Square Thru, DoSaDo to a Wave, Ladies Trade, Swing Thru 2 X’s, Recycle, Veer Left, Veer Right, Left Allemande, Promenade.

Stand By Your Man (Gramophone GP 805)  
Hds (Sds) Square Thru, DoSaDo, Tch 1/4, Scoot Back, Boys Run, R & L Thru, Flutterwheel, Reverse Flutterwheel, Promenade.

Mr. Postman (Gold Wing GWR 114)  
The first Motown release to make #1 in 1961. Released by the Marvells and covered by many others including the Beatles. Electronic keyboard, sax, guitar, bass and percussion. Available on CD and MP3. The CD has an instrumental track, no melody track, background vocals track, background vocals with out melody and a vocal track. 
Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.

A Beautiful Life (Double M MM 150)  
A melodic recording from a piano, steel, bass guitar and drums. A good mix from lead to fill. The CD is recorded in 3 keys and has sing-a-long tracks. Also available on MP3. 
Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

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American Square Dance, June 2007
My Poor Old Heart (Ocean OR 80)  
Bob Price

A rolling haunting sound from a mandolin, banjo, guitar, bass and fiddle with just enough percussion. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Ferris Wheel, Pass the Ocean, Explode the Wave, Swing Corner, Promenade.

Thank God For Kids (Solid Gold SG 707)  
Don and Doug Sprosty

A cover of a hit by Kenny Chesney and the Oak Ridge Boys. An up tempo country arrangement with a solid beat. Guitar, keyboard, banjo and percussion. Good harmony number. The CD has a no melody track. Also available on MP3. Listen to the vocal track for an alternate figure. Short rhythm interlude in the break. Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Trade, Bend the Line, Reverse Flutterwheel, Square Thru 3, Swing Corner, Promenade.

Rockin' Country (Snow SNW 1106)  
Kenny Reese

Way up the energy scale – it says let’s dance. A good mix of fiddle, piano, bass, harmonica, steel, guitar and percussion. Quality Snow music. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Hello Darlin’ (Square Tunes ST 1016)  
Elmer Sheffield


This Land Is Your Land (Tarheel TAR 162)  
Ronnie Purser


I Just Want To Dance With You (Hi Hat 5220)  
Kip Garvey

A cover of a George Strait hit. A smooth rendition from a steel, fiddle, xylophone, bass, guitar and drums. A repress. Standard Ferris Wheel Figure.

Who’s Cheatin’ Who (Sting SIR 801)  
James Wyatt


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A Handful Of Songs (Sting SIR 1005)  Soren Lindergaard
A happy sound from a piano and guitar weaving in and out of the lead. A smooth fiddle, harmonica, steel bass and percussion fill out the mix. This one says dance. Key change in the closer. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

CD’s

Rose Of San Antone / Fugi Hoedown (Dance Ranch DR 1098)  Tac Ozaki
A cover of an old Bob Wills hit. A flowing number with a piano lead and rhythm sounds. Recorded in one key. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Ladies Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.

Fugi Hoedown is a traditional sound from a fiddle, guitar, bass and drums. It has an extended track.

I Just Want To Dance With You / Samba Hoedown (Dance Ranch DR 1099)  Buddy Weaver
This music is the same as Hi Hat 5220. Recorded in one key. Hds (Sds) Flutterwheel, Square Thru, R & L Thru, Veer Left, Crossfire, Girls Run, Turn Thru, Allemande Left Keep Her Promenade.

Samba Hoedown is an electronic alternative sound Try it for variety. Extended track.

American Square Dance, June 2007
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<table>
<thead>
<tr>
<th>VHS TAPES</th>
<th>$32.95</th>
<th>DVD</th>
<th>$39.95</th>
</tr>
</thead>
<tbody>
<tr>
<td>SQUARE DANCING</td>
<td></td>
<td>ROUND DANCING</td>
<td></td>
</tr>
<tr>
<td>1. BASIC 1 TRAINING (1-23)</td>
<td></td>
<td>11. WALTZ BASICS</td>
<td></td>
</tr>
<tr>
<td>2. BASIC 2 TRAINING (24-49)</td>
<td></td>
<td>12. TWO-STEP BASICS - #1</td>
<td></td>
</tr>
<tr>
<td>3. MAINSTREAM TRAINING</td>
<td></td>
<td>13. TWO-STEP BASICS - #2</td>
<td></td>
</tr>
<tr>
<td>4. PLUS TRAINING</td>
<td></td>
<td>14. EASY LEVEL ROUNDS</td>
<td></td>
</tr>
<tr>
<td>5. SINGING CALLS - MS &amp; PLUS</td>
<td></td>
<td>(12 TWO STEP, 6 WALTZ)</td>
<td></td>
</tr>
</tbody>
</table>

**ADVANCED SQUARE DANCING**

| 6. A - 1 PART A |
| 7. A - 1 PART B |
| 8. A - 1 DANCE TIPS |
| 9. A - 2 PART 1 |
| 10. A - 2 PART 2 |

| 23. DBD PLUS |

**I Want To Be In Nashville (Snow SNW 102B)**
Lars-Gorran Borgel

**Old Time Rock and Roll (Chicago Country CC 73)**
Curt Braffet
An upbeat electronic arrangement of this classic. Available on MP3. Standard Ferris Wheel Figure.

**Hoedowns**

**B.J. / Piece Of Cake (Sting SIR 502)**
B.J. is an upbeat traditional sound from a fiddle, bass, harmonica, guitar and drums.
Piece of Cake is a melodic flowing mix from a banjo, fiddle, bass, guitar, harmonica and percussion.
Available on vinyl, CD and MP3.

**Barbie Girl (C Bar C CBC607)**
An upbeat number with lots of drive. A rhythm hoedown with extended tracks. Contemporary sound. The CD has a quick track with no intro. Available on CD and MP3.
Y.M.C.A (C Bar C CBC 608)
An upbeat driving arrangement that will add some zest to your dance. Background vocals. Extended track. Available on CD and MP3.

No Bull / Barrel Clown (Chicago Country CC 81)  
Jack Berg
No Bull is a melodic country sound with percussion, banjo, bass and guitar. Barrel Clown is an electronic rhythm hoedown done in ethnic style. Jack calls interesting plus to both tracks. Available on CD and MP3.

Fiddlers Hoedown / Road Hog Take Two (Pioneer PIO 5029)
Fiddlers Hoedown is a traditional sound from a fiddle, banjo, bass and drums. Road Hog Take Two is in the traditional style with a banjo lead, guitar and bass. Available on CD and MP3.

New Tulsa / Funky Rider (Blue Star BS 2530)
New Tulsa is done in the traditional style with a fiddle, bass, guitar and drums. Funky Rider is a modern electronic sound that dancers seem to enjoy for variety. Available on vinyl and CD with extended tracks.

Guantanamera / Everywhere Rhythm (MAP 115)

A lot of happy upbeat arrangements this month. Until next month keep it FUN!
Dancing Full Circle

The lights were dim and though there were many 7th graders in attendance, it was relatively quiet except for the music coming from the speakers set up on the dance floor. The DJ was trying his best to get us up dancing, but at this age not many boys were going to ask girls to dance.

After waiting impatiently through the first few songs of the evening, I decided if I were going to get a chance to dance, I would have to make the first move.

I walked up to the boy and without hesitation I blurted out, “Do you want to Dance?”

He looked at me and nervously replied, “I don’t know how.”

With a smile spreading across my face, I grabbed his hand and lead him onto the floor, “It’s easy. I’ll show you.”

Within seconds we were rocking to the beat of a fast tune. It wasn’t long until other students were joining us and that old middle school’s gym floor was full.

That was the first of many dances that we went to. We went steady for the remainder of our junior high school years, but for no other reason than we were too young and there was a big world before us, we broke up in the middle of our freshmen year of High School. We didn’t really talk to each other after that. He did his thing and I did mine.

Soon after graduation, I got a part time job and attended a Computer School. He enlisted in the USAF.

Twenty some odd years later, my marriage of 15 years, ended in divorce. I was now a single woman working as a secretary during the day and running my mobile disc jockey business at night. My career was keeping me more than busy, but there was something missing in my life.

One evening while working on my computer, I got side tracked and logged on to Classmates.com. I located the list of our high school class and noticed his name in big bold print. I thought of contacting him, but wasn’t sure if it was the appropriate thing to do. Maybe he wouldn’t remember me. But as I did that day in our old gymnasium, I reached down deep and found the courage.

He replied to my email the very next day and wrote he was happy to hear from me. He explained he was also divorced and was a crew chief in the Air Force.

We arranged to get together for dinner. It was so much fun that we decided to continue dating. I told him I liked square dancing and asked if he had ever tried it. He responded with a laugh and admitted he had never even thought of it. He reluctantly agreed to attend a Fun Night with me.

After waiting impatiently through the first few tips of the evening, I decided if I were going to get a chance to dance, I would have to make the first move.

I walked up to him and without hesitation I blurted out, “Do you want to Dance?”

He looked at me and nervously replied, “I don’t know how.”

With a smile spreading across my face, I grabbed his hand and lead him onto the floor, “It’s easy. I’ll show you.”

Within seconds we were shuffling to the beat of a fast tune. It wasn’t long until he was dancing at the basic level and, much to his prior disbelief, loving it.
We attended dances, festivals and even a convention. The more we did it the more it got under his skin.

We decided to join the club that had given the lessons. It was a small club but welcomed us with a big heart. We made so many new friends through square dancing.

And then the day came when he asked me to be his wife. We agreed to get married at the town hall by the Justice of Peace, but when we told our club members, they insisted we have the wedding at the January Club Dance. How could we turn down the opportunity to share our special day with our dearest friends?

We contracted a minister to officiate and one of our club members made a wedding cake with a square dance couple on the top. Several other members helped put up decorations at the middle school gym that our club danced at and our club caller agreed to sing “I Swear” by John Michael Montgomery immediately following the ceremony.

So on January 28, 2005...

...The lights were dim and though there were many square dancers in attendance, it was relatively quiet except for the music coming from the speakers set up on the dance floor. The Caller was waiting to get us up dancing, but first we had to say, “I do” as we vowed to be married till death do us part.

Denise Carbonell
April 9, 2007

At the time of the marriage her husband, Ken and she were living in Goldsboro, North Carolina, and were members of the Tar Heel Twirlers SDC. They now reside in Sanford, Maine, and are members of the Happy Time Squares in Rochester, New Hampshire, and also dance with The Nubble Lighthouse Keepers in York County, Maine, and The Mix 'N Mingle SDC in Scarborough, Maine.
ACA Fair and Balanced

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.

This article addresses offers a difference of opinion on the April ACA Article Pride in Ownership and Participation by Charlie Holley in Montgomery, Alabama. Charlie encouraged people to take more of an active participation in their square dance associations and clubs.

Charlie believes that there is a very serious decline in the number of people who will serve and/or hold office in clubs and associations. Square dancers are failing to realize that when they belong to a square dance club or association that they also hold an ownership interest in that organization including the building, land, equipment, good will, etc.

Recently I was contacted by Ms. Nancy Ballogg from Delaware disagreeing with some of Charlie Holley’s viewpoints. On the subject of people not wanting to serve square dance clubs and associations, Nancy asks “Who are they?”, meaning the ones who are not recognized. She states that she and many others she knows, have done much for square dance groups but most do not expect recognition. Nancy argues that most people who take offices because no one else will, often don’t do a good job. Nancy advocates that the best officers, who do take the job because they get a lot out of dancing and it gives them pleasure to help other people get the same benefit. They do it because they like people and they like dancing. Just getting a name/body to fill a slot doesn’t help. Nancy further states that we must remember that the problems in square dancing
aren't unique to square dancing as many groups nationwide are having similar problems because our country has become a nation of "nesters" instead of a nation of "doers."

On the dance program saturation point, Nancy agrees that the introduction to dancing needs to be shorter, but disagrees that the national dance program should be shortened considerably with only one program nationally. Nancy states that she and her husband dance on every program through A2, and there are unique advantages to the advanced programs. One advantage as she describes it that at times she comes off a mainstream or plus dance with a sore shoulder or elbow from the vigorous enthusiasm rough dancing and jerking of dancers in Mainstream and Plus Programs. She further states that this never happens in A2, where dancers’ brains are challenged as much as their bodies and the jerking. Nancy offers interesting comments that advanced dancers can, dance their partner’s role (ladies as left-hand dancers, men as right-hand) for an additional mental challenge. Nevertheless she argues that in most areas of the country, the most reliable way to get an additional mental challenge is to move up a program or two. In addition, Nancy believes that many people will quickly lose interest if they are limited to a minimum number of calls, unless their club has a dynamic social organization in addition to the dancing.

The American Callers’ Association is relatively neutral on why some people take offices of management in square dancing and others do not as these are personal decisions made by dancers. On the other hand, the American Callers’ Association agrees that rough dancing is caused by bored dancers. The idea that advanced or higher level programs eliminate the rough dancing may not be accurate as much as an accident. It may be more accurate to associate the rough dancing with two separate elements: boredom with the calls as they are presented in the same methodological repetitions which soon become unconsciously memorized and
rough and rowdy dancing surfaces. Perhaps, it might be argued that some callers' feed off of rough and rowdy dancing as "enthusiasm" rather than discouraging it. The second element may be that dancers associations, club officers do not address this problem and attempt to minimize it. This problem of rough dancing may contribute to more dancers leaving square dancing. Remember that when dancers quit square dancing, we not only lose them as dancers but we also lose any new people that they might have recruited. The elimination of rough and rowdy dancing might be best addressed by callers, all Callers’ Associations, United Square Dancers of America and all state and local square dancing associations.

The American Callers’ Association thanks Nancy Balogh for taking the time to present her views and is pleased to present them to the square dance community to let them decide. 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 American Callers.com/news.

Until next time, happy dancing.
I always teach that square dancing is not a wrestling match. Hanging on too long or too tight will turn dancers around and often send them wincing in the wrong direction. I teach to use the finger tips and thumbs. Yes, I remember as a kid our goal was to swing the girls hard enough to get their feet off of the ground.

Best wishes;
Walt Peterman, Caller
Woodbridge, Virginia

Have Arthritis? I do, in my hands, back, knees and feet. When I massage my arthritic joints each morning, I can be pain free most days.

For pain relief, see video titled:
“Ease Your Arthritis Pain.”
I also recommend exercise and other activities.

For a 2 min. clip see title, on YouTube.
DVD or VHS Video is available.

I massage (vibrate) my arthritic joints for about 20 minutes each morning. I also exercise for about 30 minutes several times each week. We frequently go out dancing five or more times each week. We frequently walk on days we do not dance, in good weather. I believe that I need the massaging and exercise for my health and the ability to dance as much as we do. I did check with my doctor to verify that my pain was from arthritis before I started these activities.

For more information or to order video, go to atozco.net.
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American Square Dance, June 2007
USDA Publications & Educational Materials

USDA has produced quality club leadership and educational materials for use by dancers and leaders to promote and perpetuate the dance activity. Copies are available by using this form to order. Tri-fold Information Sheets are free, and Pamphlets and Booklets are free up to 10 copies. Above 10 copies, pamphlets cost $.50 and Booklets cost $1.00. You can also order or print copies from the web at www.usda.org. USDA materials are not copyrighted and duplication for club and organization use is permitted and encouraged.

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- IS-056 Club Delegate Responsibilities
- IS-057 Club Member Responsibilities
- IS-058 Club Caller Responsibilities
- IS-059 Installation of Officers
- IS-060 Club President Calendar
- IS-061 Vice President Calendar
- IS-063 Club Secretary Calendar
- IS-064 Club Treasurer Calendar
- IS-065 Parli Pro, How to Conduct a meeting
- IS-072 What Is USDA?
- IS-073 USDA Officers & Committees
- Y03 USDA Youth Program
- Y04 USDA Youth Scholarship Application
- Y05 Youth Competition Dancing Information
- Insurance USDA Dancer Insurance Info
- Scrip Card, Free Discount Prescription Plan (includes Prescription Discount Cards)
- Long Term Care Insurance Program
- Traveler, USA Traveler Program
- Youth Lesson Training CD
- USDA Dancers Online Shopping Mall
- USDA Youth Program
- Y04 USDA Youth Scholarship Application
- Y05 Youth Competition Dancing Information
- Insurance USDA Dancer Insurance Info
- Scrip Card, Free Discount Prescription Plan (includes Prescription Discount Cards)
- Long Term Care Insurance Program
- Traveler, USA Traveler Program
- Youth Lesson Training CD
- USDA Dancers Online Shopping Mall

**Pamphlets & Booklets** (Pamphlets 5 1/2 X 8 1/2; Booklets 8 1/2 X 11)
- P-010 Club Incorporation
- P-023 Class Graduation
- P-025 Club Newsletters
- P-047 Henzel Plan for Sq/Dn Recruitment
- P-070 Club Erosion
- B-Y02 Take the Youthful Step
- B-018 Square Dance Attire
- B-028 Club Specials
- B-071 Games, Gimmicks, Skits
- B-074 Take the First Step
- B-075 Recruiting & Keeping New Dancers

For More Information: Jim and Edythe Weber, USDA Education/Publications
1316 Middlebrook Dr., Liberty, MO 64068-1941
Phone (816) 781-3598 • Fax: (816) 781-3041
Email: usda.education.publications@usda.org

American Square Dance, June 2007
Dancing Alone
Michael A. Craft

The steady erosion in Square Dance membership is of concern to us all. In doing research into ways to fight the trend, I discovered that Robert D. Putnam, a political scientist at Harvard University, has studied a more general form of the problem and has produced several books on the topic. His "Bowling Alone" was published in 2000 and offers considerable insight into the problem.

I here draw attention to several points extrapolated from his popularly published, but nonetheless quite detailed and semi-scholarly, work.

In the first place, we (square dancers) are not alone. Virtually all forms of communal activities (visiting with friends, voting, bowling in leagues, attending church, belonging to the Knights of Columbus, Parent-Teacher organizations, NAACP, and so on) follow similar patterns. With appropriate scale adjustments, most participation metrics graphed over time look something like this (the membership metric is intentionally unspecified):

The great depression set back participation, but after WWII there was a steady rise until the late 1960s or so; from then on we have seen a steady decline in participation. People will often claim membership in various organizations, but non-participatory membership is not of interest here (most people who "belong" to Greenpeace simply pay dues).

Putnam believes, but indicates these are his estimates, that the important elements leading to the steady decline in communal activities are, in rough order of importance:

1. Generational change – the replacement of a civic generation by less involved children and grandchildren. It strikes me that this simply begs the question – why is one generation less involved than the next? However, he lists it as a reason for the decline.

2. Pressures of time and money, especially with two career families now being the

American Square Dance will always be happy send you free magazines to give to your graudating class!

American Square Dance, June 2007
Saturday Nights in Lyons Colorado – National Callers with the “RED ROCK RAMBLERS”

Rounds 7:45pm • Squares 8:15-10:30pm (MS with 2 Plus Tips)
LOCATION: Lyons Elementary School Gym, 4th and Stickney, turn right (North) at the Stoplight on 4th Avenue, go 2 blocks North - Watch for Signs
June 16, 23, 30; July 7, 14, 21, 28; Aug. 4, 11, 18, 25; Sept. 1
Special Plus dance on Sept. 2, Rounds 2:00pm, Squares 2:30-5:00

Contact:
LaVern Johnson
303-823-6692 • 303-823-2390
Box 9, Lyons CO 80540
Email: LaVern921@aol.com

norm; this is one way today’s generation differs from earlier generations in an important way.

3. Electronic entertainment, especially television.
4. Suburbanization and commuting (urban sprawl).

Putnam says that these factors together are far from sufficient to answer the whole question; there are important missing pieces.

One of the brightest spots in his book, offering a powerful argument when we recruit, is the powerful and well documented health benefits of participation – even in organizations that have no exercise component.

What follows is a statistical result, but Putnam makes plausible arguments for causation; for details on the studies that reached this and similar conclusions you’ll need to look at his writings.

As a rough rule of thumb, if you belong to no groups but decide to join one, you cut your risk of dying over the next year in half (!). The connection of health and social capital persisted even when the studies took into account social class, race, gender, smoking, drinking, obesity, lack of exercise, and (significantly) health problems. Further, people who developed health problems did better, and appeared to respond better, when they had social connections.

Improve your life – make friends – square dance.
Peek Into a Caller's Record Case

"Railroad" Bill Barr of West Haven Connecticut called his first dance October 1983 at a Congregational Church in West Haven. The regular caller was busy so Bill filled in calling to two squares from a local club two nights in a row.

Bill has called for clubs from Maine to Florida and westward at three National Conventions. Since his weekly dances at the Connecticut Senior Center have been discontinued he does mostly private parties, churches, birthday and anniversary parties and camps including each incoming Yale Class since the early '90s. His wife Nancy joins him on occasion when she is not busy with her Eastern Star International duties.

Bill joined CALLERLAB and attended his first convention in 1989. Since then he has attended a CALLERLAB Convention in Las Vegas (1991), Pittsburgh (1995), and Las Vegas again in 2000.

As you will see in Bill's record list he uses Several Railroad songs.

<table>
<thead>
<tr>
<th>Patter Records:</th>
<th>Singing Calls:</th>
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<tbody>
<tr>
<td>Oregon Mist .......................</td>
<td>Freight Train ................................</td>
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<tr>
<td>Brandy ............................</td>
<td>Angel Eyes ................................</td>
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<tr>
<td>St. Ann's Reel ....................</td>
<td>Rhythm ....................................</td>
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<td>Beat The Cabbage ...................</td>
<td>TNT .........................................</td>
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<td>Smokin' ...........................</td>
<td>Four Leaf Clover ..........................</td>
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<td>Rock Island Ride .................</td>
<td>Blue Eyes Crying in The Rain ..........</td>
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<td>Thunderbird ................................</td>
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<td>White Knight ................................</td>
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<td>Hi Hat .....................................</td>
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</tbody>
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American Square Dance, June 2007
Stress Management

A lecturer, when explaining stress management to an audience, raised a glass of water and asked, “How heavy is this glass of water?” Answers called out ranged from 20g to 500g. The lecturer replied, “The absolute weight doesn’t matter. It depends on how long you try to hold it. If I hold it for a minute, that’s not a problem. If I hold it for an hour, I’ll have an ache in my right arm. If I hold it for a day, you’ll have to call an ambulance. In each case, it’s the same weight, but the longer I hold it, the heavier it becomes.”

He continued, “And that’s the way it is with stress management. If we carry our burdens all the time, sooner or later, as the burden becomes increasingly heavy, we won’t be able to carry on. As with the glass of water, you have to put it down for a while and rest before holding it again. When we’re refreshed, we can carry on with the burden.

So, before you return home tonight, put the burden of work down. Don’t carry it home. You can pick it up tomorrow. Whatever burdens you’re carrying now, let them down for a moment if you can.

So, my friend, why not take a while to just simply relax. Put down anything that may be a burden to you right now. Don’t pick it up again until after you’ve rested a while. Life is short. Enjoy it!”

Another tidbit of wisdom from the internet.
Randy Boyd, Editor

American Square Dance, June 2007
Do you wish to get everybody dancing in a hurry? Try this tried and true old fashioned play party. The Kentucky Dance Foundation has made the music available again.

**Shoo Fly, Don’t Bother Me**

**Formation:** Couples in a ring facing center, hands joined. Lady is on man’s right.

**Music:** Folk Dancer Record MH 1108 or Shoo Fly FDCD-011

**Routine:**

**SONG**

Shoo fly, don’t bother me
Shoo, fly, don’t bother me
Shoo, fly, don’t bother me
For I belong to somebody.

**CHORUS**

I do, I do, I do
I ain’t gonna tell you who
I belong to somebody
Yes, indeed I do.

**ACTION**

Everybody walk to center 4 steps.
Everybody walk backward 4 steps.
Everybody walk in 4 steps again.
Everybody walk out 4 steps.

Swing partner with two hands clasped clockwise for 8 counts.
Gent releases hold of ladies left hand with his right hand, while continuing to hold her right hand in his left, and continues swing one more time around.
Partners open out to face center of circle with original lady on her partner’s left side. Each gent now has a new right hand lady. Dance begins again.
As is said, “What goes around, comes around.” I was asked at a dance one night, “Do you remember a dance called, the Popcorn Quadrille? It rang a bell and I went back in my old notes and found it.

**Popcorn Quadrille**

**Formation:** Square

**Music:** Musicor 1458A, POPCORN by the Hot Butter

**Routine:**

Meas.

1-4  Intro - Wait

5-12  Walk all around the left hand lady

See Saw your pretty little taw.

13-28  Grand Square (Part A)

29-32  Four ladies chain across (Part B)

33-36  Four ladies chain back again

37-44  Four ladies roll a half sashay and (Part C) and gents promenade the right hand lady.

45-76  Repeat 13-44 (A-B-C)

77-92  Repeat 13-44 (A-B-C)

93-108  Repeat 13-44 (A-B-C)

109-140  Repeat 13-44 (A-B-C)

141-144  Allemande left with your corner

145-148  Do-sa-do your partner

*American Square Dance, June 2007*
149-152 Allemande left just one more time
153-156 Grand right and left right down the line
157-160 Do-sa-do when you meet your maid
161-164 Now all four couples promenade
165-168 All eight to the middle and back you go. Face your partner and bow down low.

NOTE: All prompted calls are given on the four beats immediately preceding the movement. The record may be slowed down slightly for older or less experienced dancers.

Here is a circle contra (Sicilian Circle) that was featured by Wagon Wheels Records a few years back and I believe is still available from them on a CD. Wagon Wheel Records 818-845-8810. It is simply called - - -

**Sicilian Circle**

**Formation:** Double circle composed of groups of 2 couples facing each other, partners side by side, girl to right of her partner. Couples are numbered 1 and 2; #1 couples progress Counterclockwise and #2 couples progress Clockwise throughout dance.

**Music Measure 4 Introduction**

**Part A**

1-4 WALK, LEFT; 3, 4; 5, 6; 7, 8;
The 4 dancers forming each set of 2 couples facing each other, join hands and walk 8 steps once around to left (Clockwise), ending in own place, drop hands.

5-8 SWING, PARTNER; 3, 4; 5, 6; 7, 8;
Partners join both hands and swing once around Clockwise with 8 walking or buzz steps.

9-12 RIGHT, AND; LEFT, THROUGH; WHEEL, TURN; FULL, AROUND
Couples advance toward each other and pass through to opposite’s place, each dancer passing right shoulders with on-coming opposite, with 4 steps; as soon as across, both couples wheel-turn around, boy walking backward 4 steps moving into place on girl’s left holding her left hand in his left hand, placing his right hand back of her waist and guiding her around, girl remaining on boy’s right side all the way, with 4 steps, drop hands. (All couples are facing opposites to original direction at this point.)

13-16 RIGHT, AND; LEFT, BACK; WHEEL, TURN; FULL, AROUND
Couples pass through again and turn as described for Measures 9-12, with 8 steps, ending in original places.
17-20 LADIES, CHAIN; ACROSS, THE WAY; WHEEL, TURN; FULL, AROUND;
Girls advance toward each other, join right hands briefly, pass each other by right shoulders, drop hands, and join left hands with opposite boy, 4 steps; he turns her as described for Measures 9-12, 4 steps. (Girls are standing to right of opposite boys, facing opposite to original direction at this point.)

21-24 CHAIN, BACK; ACROSS, THE WAY; WHEEL, TURN; FULL, AROUND;
Girls chain back again and turn as for Measures 17-20, with 8 steps, ending in original places, keeping left hands joined with partner.

25-28 FORWARD, 2; 3, 4; BACK, 2; 3, 4;
Partners now join right hands also, so that both hands are joined across (promenade position, right hands on top), and advance 4 steps toward opposite; then walk backward 4 steps to place.

29-32 ON, TO; THE, NEXT; 5, 6; 7, 8;
Each couple, both hands still joined in promenade position, advance and, keeping to own left (girls passing right shoulders), pass on to next couple, with 8 steps.
Perform entire dance a total of 3 times

Are you up to attempting a “triple” contra? Following is the simplest one that I know.

Fisher’s Hornpipe
(Traditional)

Formation: Proper Triple
Music: Fisher’s Hornpipe
Routine:
A1 Actives down the outside and back
A2 Actives down the center and back & cast off
B1 Circle 6 left (all the way around)
B2 Right & left thru with the couple above
Right & left back

Aron’s Square Dance & Western Wear Shop
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Phone: 626-303-7032 Fax: 626-303-7096
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We have Souvenir Badges with Rhinestones.
Men’s Towels & Jewelry, Magnetic Badge Holders and Lots More!
We have “Historic Route 66” T-shirts, Pins & Souvenir Items - see our webpage.
For the Home Sewer, send your name, address $2.00 for our newest catalog of Square Dance Patterns – Skirts, Blouses, Vests, Aprons and Dresses

American Square Dance, June 2007
CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman

We always call lead to the right from a squared up set. Let's have some fun from the other direction.

1) HEADS square thru 2
   right and left thru
   lead left
   girls run, cast off 3/4
   acey deucey
   circulate
   trade the wave
   scoot back
   right and left grand

2) HEADS right and left thru & lead left
   fan the top
   recycle & sweep 1/4
   square thru 3
   left allemande

3) SIDES right and left thru & lead left
   pass the ocean
   GRAND swing thru
   cast off 3/4

4) HEADS REVERSE
   flutterwheel & lead left
   right and left thru
   1/2 sashay
   pass thru
   right and left grand

5) SIDES REVERSE
   flutterwheel & lead left
   touch 1/4
   girls run
   square thru 4
   right and left grand

6) HEADS square thru 2
   swing thru

Kopman’s Choreography

SOMETHING NEW TO OFFER !!!
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Phone: (865) 691-1580
e-mail: s.kopman@juno.com
girls u turn back
wheel and deal, sweep 1/4
lead left
trade by
pass to the center
CENTERS square thru 3
left allemande

7) SIDES square thru 2
swing thru
girls u turn back
wheel and deal, sweep 1/4
lead left
If you're looking out cloverleaf,
Centers right and left thru
Left Allemand

8) SIDES square thru 2
right and left thru
lead left
chase left
hinge (by the left)
ac ey deucey
ALL u turn back
right and left grand

9) HEADS LEFT square thru 2
LEFT touch 1/4
split circulate
girls run
lead left
trade by
pass to the center
CENTERS square thru 3
left allemande

10) SIDES LEFT square thru 2
LEFT touch 1/4
split circulate
girls run, lead left
trade by
slide thru
load the boat
left allemande

11) HEADS square thru 2
slide thru
right and left thru
lead left
trade by
swing thru
ac ey deucey
swing thru 1 1/2
right and left grand

12) SIDES square thru 2
slide thru
right and left thru
lead left
CENTERS pass thru
centers in, cast off 3/4
star thru
CENTERS swing thru
extend
split circulate
girls trade
swing thru
right and left grand

13) Heads Lead right and
circle to a line
right and left thru
lead left
trade by
swing thru
right and left grand

14) Sides Lead right and
circle to a line
right and left thru
lead left
If you're looking out cloverleaf,
Centers pass the ocean
extend
swing thru
circulate
scoot back
girls trade
swing thru
right and left grand
The Koreo Korner

From
Steve Kopman

We usually call acey deucey from ocean waves. Watch how easy this is for the dancers.

HEADS lead right
veer left
acey deucey
THEN

1) bend the line
touch 1/4
circulate
boys run
swing thru
right and left grand

2) 1/2 tag
girls run
star thru
trade by, left allemande

3) ferris wheel
dixie grand, left allemande

4) wheel and deal
pass to the center
CENTERS pass thru
left allemande

5) 1/2 tag
cast off 3/4
acey deucey
swing thru
circulate, right and left grand

Roy and Betsy Gotta
obviously enjoying their trip to the CALLERLAB Convention.

American Square Dance, June 2007
KEYNOTE SPEAKER: Dr. Ron Partin, Friday, June 28 at 11:00am
Azalea Ball Room – “IT’S ALL ABOUT PEOPLE”


SPECIAL EVENT: Wednesday, The Special Event on Wednesday evening already has 1,757 dancers who have bought tickets. A Traditional Carolina BBQ dinner with a Tribute to Elvis with Eddie Miles; it doesn’t get any better than this! Having sampled a BBQ dinner recently at the Convention Center I can say, “this will be one fine dinner, especially the apple cobbler, with the whipped toping.”

GHOST RIDERS LIVE BAND COMING TO CHARLOTTE: The Ghost Riders Band has been around since 1972 and was started by a square dancer. Over the years the members of the band have changed some, but the great music for square dancing has not. This band has played at ten National Conventions and we are happy to have them in Charlotte for your dancing pleasure. The first appearance of this band will be on Wednesday, June 27 at the “Trail End Dance” sponsored by Grand Square, Inc.

56th TRAIL “END” DANCES will be held in the Charlotte Convention Center on Wednesday, June 27 from 8:30-10:30pm. Several organizations are sponsoring these fine dances, make sure you thank the sponsors:
CALLERLAB - Plus Square Dance – Cardinal Hall (Lower Level)
Fine Tune/Lou Mac Records: Plus Square Dance – Tar Heel Hall (Lower Level)
Grand Square, Inc with Live Band: Mainstream Square Dance – Hornets Nest Hall (Lower Level)
Chinook Records: Advance 2 Square Dance – Piedmont Hall (Upper Level)
USDA: Youth Family Night – Speedway Youth Hall (Upper Level)
56th NSDC: Round Dance – Magnolia Ballroom (Upper Level)
56th NSDC: Contra Dancing – Blue Ridge Hall (Upper Level)

REGISTRATION BOOTH – SPECIAL HOURS:
Tuesday, June 26: Open 12:00 Noon-5:30pm
Wednesday, June 27 Open: 9:00am-5:30pm
Thursday & Friday, June 28 & 29 Open: 9:00am-7:30pm
Saturday, June 29: Open 9:00am-6:00pm

Still time to register for the 56th NSDC, visit www.56thnsdc.com for a registration form!
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 conventions and other festivals.

Those of you who regularly follow this column know that we are in Australia, dancing with the “down-under” dancers. We will be dancing with many individual clubs and at the 48th Aussie National Convention in Adelaide. We are here to specifically promote the 58th National Square Dance Convention which will held in Long Beach, California in 2009. Why travel to Australia in 2007 to promote a convention that is two years away? We know how long it takes us to plan and prepare for a large trip, and we want to attract a large number of “Aussies” and need to give them a lot of lead time!

Hopefully some of the Aussie square dancers will come dance with a number of clubs in different places in the US before and after the 2009 convention. Some may contact you and ask for specific invites to your club. Some may be willing to be hosted by American square dancers. This will be your chance to build ties with dancers from “down under” and promote square dancing internationally.

While in Australia we will be hosted by long time friends from Longreach, and by callers Jason Dean and Brian Hotchkiss. Australia has been more difficult to plan for than Europe as they do not have as extensive an internet presence as the Europeans. We will finish our exact plans regarding which clubs we will visit when we arrive with the guidance of local callers and dancers. Everyone we have written to has responded enthusiastically – no less than we have seen in Europe and elsewhere! Square Dancing is always “Friendship Set To Music.”

Over the years, we have enjoyed a multitude of square dance festivals and conventions. Don’t be frightened by that word “convention,” it is still just a square dance, larger and more comprehensive than any other one you have been to. Every country with a strong square dance program has some sort of “National

Round Dance with 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 - Ph. IV-VI (Soft); Staff: Filelardo & Collipi
Chancellors Run Community Ctr, Great Mills, MD

Holiday Round Dance Ball
Dec. 28-31, 2007 – Ph. 3-6 (2 Halls); Staff: Blackford, Pierce, Collipi
Ocean Dunes Resort (New Location), Myrtle Beach, SC
Contact: Barbara Harrelson, bharrelson1@juno.com

122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604
Awards and Recognitions at CALLERLAB Convention

Convention” and they are generally numbered. And most clubs and associations sponsor some kind of larger festival, usually annually. Many of these festivals have been annual affairs for many years and many people plan their annual vacations around them.

When we were representing the 50th NSDC in Anaheim, in 2001 we developed a taste for working on these large events. We have been attending “The National” since 1988 when Jim went to his first one. We have declared that so long as health lasts we will not miss another.

We served as convention photographer for the Portland convention in 1994 and when they were chosen as the 2004 venue we begged to participate. We were recent Texans for the 2006 convention, but did what we could there too.

Promoting future conventions naturally leads to many square dance clubs and many other conventions. We particularly enjoyed the 50th BAASDC (British) in 2003 and the EAASDC (European) in 2005. Along the way we have enjoyed State Conventions and local festivals.

We will be in Charlotte in June of 2007 and will lead a seminar on International Dancing. We hope to see you there. The Carolinians are a friendly bunch and they tell us that Charlotte is a wonderful place to visit. We will look for you there.

Next month: Six weeks in Australia, dancing “down-under."
Take a look at what is just released...

**Slow Hand Cha**
Phase IV – Cha – Coll. 04787 Slow Hand by the Pointer Sisters – Norm Dobbs and Shirley Gordon
Great cha cha beat to this music. Routine includes time steps, fencelines, crab walks, shadow New Yorkers, umbrella turns. Routine fits the music to a “T”.

**Spring 2007**
Phase III+2 (Telemark/Weave) – Waltz - CD All Star Ballroom Vol. 2 or Muscali or CD International Dance Ballroom slow Waltz available DancePlus.com – Norm Dobbs and Shirley Gordon
Nice waltz music. Left turning box, cross hovers, canters, impetus, and all basic waltz figures including some locking steps.

**Old Time Fiddle**
Phase II+1 (Str. Vine) – 2 Step – CD MCA Nashville by Vince Gill “Next Big Thing” – Norm Dobbs and Shirley Gordon
Routine has broken box, scissors sequence, circle chase, lace sequence. Basketball turn, slow twisty 4 and apart point. A goody for your record box.

**Cider House IV**
Phase IV+2 (Bk Trng Whisk/Synco Whisk) – Waltz – Cider House Rules Soundtrack Track 1 – Dick and Shirley Whyman
This is a very nice waltz. Has basic figures such as hover, whisk, wing, syncopated whisk, locking steps. Also has chair and slip and diamond turn. Ending is a leg crawl.

**A Time For Love**
Phase VI – Waltz – Special CD Shall We Dance 11 Avail from Choreographer Kenji and Nobuko Shabata
Tempo is reduced and is recorded on the CD with this change. Ronde opposition chair and slip, rumba cross, closed wing, running spin. A routine for the advanced dancer, but a very pretty waltz.

**Yes I do**
Phase V+2 (Alternating Hammerlocks & Flip Flop) – Jive – Special CD Shall We
Dance 12 Avail from Choreographer Kenji and Nobuko Shabata
This is an advanced jive. Has alternating hammerlocks, swivel points, and flip flop. Also included are basic jive figures such as change places, throwaway, overturn stop and go.

**Are You Gonna Dance**
Phase V+2 (Rev. Top/Cont. Nat. Top +1 Surprise Check w/Rev. underarm Turn) – Cha - special CD Shall We Dance #11 – Avail. from Choreographer Kenji and Nobuko Shabata
This routine is definitely for the advanced dancer. Figures included are hammerlock, chicken walks, underarm spin to tandem, cross swivels.

**La Cucaracha**
Phase III+1 – Cha – CD Werner Tauber’s “Dance Collection Vol. 1 – Olga and Bill Cibula
Fun Cha Cha. Has New Yorker, cucaracha’s, sliding doors, chase with peek a boo, crab walks, rumba serpiente. Ending is side stretch and strike a line.

**A Beautiful Body**
Phase IV+1 (Cuddles) – Cha – If I Said You Have A Beautiful Body Would You Hold It Against Me by Bellamy Bros, CD Hard To Find 45’s on CD Pop & Country Classic or available as a download from Walmart – Don and Lind Hichman

**Caribbean Samba**
Phase IV+1 (Trving Bota Fogo) – Samba – Caribbean 2 step Tango by Nancy Hays Get In Line CD Trk #3 – Milo Molitoris
Terrific samba music. Has samba walks, criss cross volta’s maypole. Suggest you speed for comfort.

**Lisa**
Phase VI – Waltz – CD Track 8 Lisa by Max Greger Orchestra Tanzen 95 CD – Milo Molitoris
Wonderful music accompanies this lovely waltz. Cross hesitation, back triple chasse, spin and twist, tumble turn. Mini telespin ending. Ending is back to prep. to same foot lunge.

**Ramona**
Phase III+1 (Open Telemark) – Waltz – the Girls I have Known/The Intimate Jim Reeves Track #9 – Denis and Ginny Crapo
Lovely routine to nice music. Semi chasse, whisk, wing, telemark, latin whisk, hand to hand, parallel chase, ending is open break and hold.

**That Silver Haired Daddy Of Mine**
Phase II – 2 Step – Contact Choreographer for information on the music – Denis
and Ginny Crapo
Nice one to have in your collection. Lace sequence. Basketball turn, broken box, traveling box, change sides, and all basic 2 step figures.

No Se Tu
Phase V – Bolero – No Se Tu by Luis Miguel CD Mis Boleros Favoritos Track #4 – Jerry and Jettie Sue Sweat
Nice flowing bolero. Has cross body, fenceline, horseshoe turn, aida, underarm turn. Ending is left lunge with lady’s face loop.

Beautiful Maria
Phase VI - Rumba – Parandi sound CD 070, Sensazioni Nella Danza Vol. 3 Latin, Track 5 (Beautiful Maria Of My soul) played at 25 mpm – Brent and Judy Moore
Beautiful rumba, not a difficult phase VI. Has advanced hip twist, back syncopated u/a turn to fan, advanced alemana, 2 of 3 alemanas. Ending is contra check recover corte, shape and extend.

Loved By You
Phase VI – Foxtrot – CD Am I Not Your Girl Trk 7 I Want To Be Loved By You Artist: Sinead O’Connor – Ralph and Joan Collipi
Great music, to a soft Phase VI routine. Has synco run 4 with swivel and flick, zig zag. Tumble turn, double reverse to a split ronde with transitions. Ending is right lunge with double sway change. Rest of the routine basic foxtrot figures.
When I want to take my Gal down to "Santa Catalina", the best time to go is "In The Summertime."

**In The Summertime**

**Choreographers:** Ken and Sue Davis, 11345 E. Monte Ave, Mesa, AZ 85209

**Rhythm:** Two Step  
**Phase:** 2+1 (Fishtail)

**Footwork:** Opposite except where W's noted by ( )

**Music:** "In the Summertime"  
**Artist:** Mungo Jerry

(music available online at iTunes Music Store, Walmart Music, etc.)

Music modified from original: Choreography ends at 2:05 (during 4 second music gap). Omit remaining music after that point.

**Sequence:** INTRO-A-B-C-D-Cmod-Amod-END (Bmod)  
**Speed:** 45

**INTRO:**  
(OP/LOD) WAIT;;

**PART A:**  
SD 2 STEP APT/KNEE & TOG/HIP BUMP;; SD 2 STEP APT/KNEE & TOG/HIP BUMP;; 2 FWD 2 STEPS;; CHARLESTON;; FWD 2 STEP; FWD FC, CL TO BFLY;

**PART B:**  
TRAV DOOR 2X;;;; BSKTBAL TRNS;; 2 FWD 2 STEPS;; FC TO FC & BK TO BK TO OP;; 2 FWD 2 STEPS;;

**PART C:**  
SLDG DOOR L & R;;;; STRUT 2; HITCH 4; 2 FWD 2 STEPS TO SCP;; HITCH SCIS; HITCH BK; 2 FWD 2 STEPS;;

**PART D:**  
HITCH 6;; PROG BOX;; WK & CK; FSHTL; 2 FWD 2 STEPS;; 2 TRNG 2 STEPS TO OP/LOD;; 2 FWD 2 STEPS;;

**PART Cmod:**  
SLDG DOOR L & R;;;; STRUT 2; HITCH 4; 2 FWD 2 STEPS TO SCP;; HITCH SCIS; HITCH BK; FWD 2 STEP; FWD FC, CL TO BFLY;

**PART Amod:**  
HITCH APT; SCIS THRU TO OP; SD 2 STEP APT/KNEE & TOG/HP BUMP;; SD 2 STEP APT/KNEE & TOG/HP BUMP;; 2 FWD 2 STEPS;; CHARLESTON;; FWD 2 STEP; FWD FC, CL TO BFLY;

**END (Bmod):**  
TRAV DOOR 2X;;;; BSKTBAL TRNS;; 2 FWD 2 STEPS;; FC TO FC & BK TO BK TO OP;; FWD 2 STEP; FWD CL, HIP BUMP;

*American Square Dance Has Email!  
AmericanSquareDance@earthlink.net*
Santa Catalina

Record: Collectables col 6121
Artist: The Four Preps
26 miles (Santa Catalina)
Choreographer: Zail Greenbain- Michigan - 248-761-0900
Rhythm: TWO STEP
Phase: II
Speed: 48
Sequence: INTRO A B A B C END

INTRO: WAIT;; OP LOD
A: 2 TS;; HTCH 6;; 2 TS BFLY;; OP VN 4;; CIR AWY 2 TS;; TOG FWD LK FWD;; FWD LK FWD BFLY; LMP 4; WLK 2; LMP 4; WLK 2 BFLY;
B: VN 3; WRP; UNWRP; CHG SD;; VN 3; WRP; UNWRP; CHG SD OP;
A: 2 TS;; HTCH 6;; 2 TS BFLY;; OP VN 4;; CIR AWY 2 TS;; TOG FWD LK FWD;/ FWD LK FWD BFLY; LMP 4; WLK 2; LMP 4; WLK 2 BFLY;
B: VN 3; WRP; UNWRP; CHG SD;/VN 3; WRP; UNWRP; CHG SD OP;
C: 2 TS;; HTCH 6;; 2 TS BFLY;; OP VN 4;; FC TRVG BOX OP;;;; HTCH 6;;
SCOOT 4; WLK FC;
END: TRVG BOX;;;; APT PT; TOG HOLD;*

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American Square Dance, June 2007
When To Move From Plus To Advanced

Here are commonly asked questions about Advanced dancing, as discussed at a recent panel on Advanced at the annual Callerlab Convention.

1. **Question:** How do I know when to move from Plus to Advanced dancing?
   **Answer:** When you are bored at Plus. But be sure you are bored with the PROGRAM, not with the CALLER. Be sure to dance to a lot of callers and if you are bored at most of the dances, then consider taking Advanced.

2. **Question:** Should I move to Advanced because my friends are doing so?
   **Answer:** Some people do this, but if they are not enthusiastic about it they will tend to drift through lessons, only learning the bare minimum to survive. The result is they will be the cause of squares breaking down. If you don’t want people to inwardly groan when you get in their square, only move to Advanced if you are enthusiastic about doing so.

3. **Question:** I’m tired of always having to pull dancers through the calls. I’ve heard that Advanced dancers are better so I suspect I won’t have this problem if I go to Advanced. Is this true?
   **Answer:** NO. Simply being exposed to more calls does NOT make a person a better dancer. A good dancer knows how to dance to the music, use correct timing in doing the calls, and how to move themselves around the square. I have seen many Mainstream and Plus dancers who are much better than some people who attend Advanced dances. Never move on because you think you will be leaving the bad dancers behind. They are up there waiting for you.
4. Question: I danced to a guest caller at an Advanced club, and the floor broke down a lot because he used a lot of Mainstream and Plus DBD (Dance By Definition). Why did he call all that DBD?

Answer: Because that is what Advanced dancing is. Mainstream and Plus DBD should be covered thoroughly in Advanced class. Unfortunately, many callers do not do this - they only focus on the Advanced calls. The result is their dancers are top heavy - they know Advanced calls but have no solid foundation in the basics of dancing. You know what happens to a building when it has a weak foundation - it crumbles.

If you are dancing Advanced and can not do Mainstream and Plus DBD, don’t blame the guest caller. Instead blame the person who taught you Advanced, and blame your regular Advanced club caller who does not call Mainstream and Plus DBD at every dance. Naturally, if a person would not enjoy learning Mainstream and Plus DBD, they should not move to Advanced.
My family and I just returned from a wonderful trip to Fort Worth, Texas. I am hear to report that line dancing is alive and well in Texas. My wife and I were asked by the Texas State Director of the National Teacher’s Association for Country Western Dance (NTA) to teach the first two levels of the NTA’s technique classes. We had 41 dancers for the first level, and 29 dancers for the second level. Everyone was eager to learn how to dance easy and look good on the dance floor. By the time the class was over, it was obvious that many people were already making great improvements in their dancing. It is always a pleasure to help people improve their dancing.

I will be attending the National Square Dance Convention in Charlotte, North Carolina. When I am not calling, I plan to spend much of my time volunteering in the Line Dance Hall. I hope you will stop by and say hello.

This month’s dance came from my trip to Texas. I really enjoy this dance and know you will also. This dance has a short one-time tag that is used to get the dance back on the phrasing of the music and is only necessary when using the suggested music: “Sway” by the Pussycat Dolls. 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: Start To Sway

Basic Steps (Official NTA Definitions):

**Grapevine:** Vine is an abbreviation. A continuous traveling step pattern to the side with crosses behind and or in front in 3rd or 5th position.

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

**Monterey Turn:** A four count dance pattern with a half turn in a backwards circle on count 2. Point, Turn 1/2 and change weight, Point, then Step. The movement in this dance does not really follow the strict definition of the step but is consistent enough to be considered a variation of the turn.

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

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

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

**Toe Strut:** Moving forward or backward, place the toe and then the heel of the
**NAME:** Start to Sway  
**DESCRIPTION:** 32 Count, 4 Wall Beginner/Intermediate Line Dance  
**CHOREOGRAPHER:** Sandra Le Brocq  
**MUSIC TEMPO SUGGESTIONS:**  
*Slow* – Play Something Country by Brooks & Dunn (115 BPM)  
*Medium* – I Don’t Know What She Said by Blaine Larsen (122 BPM)  
*Fast* – Sway by The Pussycat Dolls (126 BPM) or Any Slow to Moderate Tempo

## COUNTS/STEP DESCRIPTION

**Left Mambo Step, Hold, Right Mambo Step, Hold**  
1-2) Rock/Step Left Foot to Left Side, Step Right Foot in Place  
3-4) Step Left Foot Beside Right Foot, Hold  
5-6) Rock/Step Right Foot to Right Side, Step Left Foot in Place
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7-8) Step Right Foot Beside Left Foot, Hold
Styling Note: Optional claps on the holds counts 4 & 8

Left Forward Toe Strut, Right Forward Toe Strut, Rock/Step Forward, Rock/Step Backwards
9-10) Touch Left Toe Forward, Step Down on Left Foot
11-12) Touch Right Toe Forward, Step Down on Right Foot
13-14) Rock/Step Left Foot Forward, Step Right Foot in Place
15-16) Rock/Step Left Foot Backwards, Step Right Foot in Place

Vine Left with a Touch, Vine Right with a Touch
17-18) Step Left Foot to Left Side, Cross/Step Right Foot Behind Left Foot
19-20) Step Left Foot to Left Side, Touch Right Foot Beside Left Foot
21-22) Step Right Foot to Right Side, Cross/Step Left Foot Behind Right Foot
23-24) Step Right Foot to Right Side, Touch Left Foot Beside Right Foot
Styling Note: Optional finger snap on touches counts 20 & 24

Side Triple Step Left, Back Rock/Step, 1/4 Monterey Turn with Holds
25&26) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left Foot to Left Side
27-28) Rock/Step Right Foot Backwards, Step Left Foot in Place
29-30) Point Right Toe to Right Side, Hold
31-32) 1/4 turn Right of Ball of Left Foot, Closing Right Foot to Left Foot, Transfer Weight to Right, Hold

TAG: Only necessary when using the suggested music “Sway” by the Pussycat Dolls.
On 8th rotation, repeat counts 25-32, and start again from the beginning facing 3:00 wall.

Let’s Dance It Again and Again

American Square Dance, June 2007
Levi Jackson Rag

One of the favorite dances of folk dancers from around the world and in all styles is "Levi Jackson Rag." The dance and the music were written by British musician, caller, and folk dance teacher Pat Shaw. He was commissioned by John Ramsay of the Levi Jackson Dance Weekend, held at Levi Jackson State Park in Kentucky during the last weekend of September, when they still tell the story and dance the dance.

The original dance hall had a sagging ceiling, and the choice was to either abandon the building or shore up the ceiling with posts throughout the hall. The posts were added – the ceiling did not collapse, but the posts added unforgiving obstacles to dancers. In 1974 Pat Shaw wrote Levi Jackson Rag (dance and music) to fit the hall, posts and all. When you go through the dance description, notice that no dancer ever goes through the exact center of the formation. Dancers formed their sets around the posts, giving the dance a touch more of excitement, and making the dance even more unique. Unfortunately, the hall burnt down, and when it was rebuilt in 1997 they left the posts out. It is better for most activities, but Levi Jackson Rag will never be quite the same as it was in the Old Levi Jackson Hall.

I have seen Levi Jackson Rag included in the dance syllabi of folk dance camps from New England contra and square dances, to international folk dance groups in England, Germany, Czech Republic, Romania, etc. And wherever I announce that we are going to dance Levi Jackson Rag, the dancers rush to the floor.

Levi Jackson Rag should be danced to the title tune which is available from the Lloyd Shaw Foundation as a 33rpm single (with a great version of Beaumont Rag on the flip side) featuring the McLain Family Band. Or you can get the McLain Family band album (12" 33rpm) from Country Life records, either through the McLains (606-986-8111) or Berea College Recreation Extension (606-986-9341). There is another really exciting version on Heating Up the Hall by Yankee Ingenuity (available from Varrick/Rounder Records, One Camp Street, Cambridge, MA 02140).
Formation is an open horseshoe or ‘U’. One couple is in the number one position, and there are two couples at the side positions. The far end is open.

All dancers rotate partners and positions. For example, all ladies will rotate to their corners, while the men will progress one position to the right. At the end of five times through the dance, everyone will have danced with everyone else and in every position in the set. Here is the description of the dance as found on the Berea College website.

Counts:

1-8: LINES RIGHT AND LEFT THROUGH, ONES DOWN CENTER HALFWAY: Side couples, in the lines, right and left through across while, during the courtesy turn, the top couple (ones dances halfway down the center and pauses.

9-16: LINES RIGHT AND LEFT THROUGH BACK, ONES DOWN TO THE END: The sides right and left through back, and during the courtesy turn, the ones dance down to the end, face out and prepare to separate.

17-24: ONES GO HOME AROUND THE OUTSIDE AS OTHERS CIRCLE FOUR: As the ones dance around the outside back to home, the others form two circles of four each and circle L once around with the couple across, returning to place in their lines (quickly).

25-32: ALL DO SA DO PARTNERS: All do-sa-do partners, making sure to end in U formation facing center, all ladies on their gentleman’s R hand side.*

33-40: FIVE LADIES CHAIN**: Similar to a four ladies chain. Each lady, as she makes the right hand star in the center with the other four ladies, “leaves partner, passes another, gives L to the next” for a courtesy turn.

41-48: FIVE LADIES CHAIN: Same as in 33-40, remembering “leave partner, pass another, left the next” and courtesy turn. (Now with original corner)

49-56: PROMENADE ONE PLACE AND BALANCE: In 4 steps, all couples move CCW one pos around the U and then balance 4 counts, ending in closed pos ready to swing.

57-64: ALL SWING: All swing this new partner for 8 counts, ending with ladies on the gentleman’s R hand side, all facing in and all in new positions in the U, with a different number one couple.

*I modify this by having the dancers end facing partner after the Do-sa-do with the ladies slightly in the center of the set. That ending position makes it easier and faster for the ladies to begin the chain.

**When ladies chain is called to a squared set in a square dance, the ladies all
make a temporary right hand star, leave their partners, pass one man to the left, then give their left hand to the next man for a courtesy turn. The difficulty here is that the chain is not straight across as square dancers are used to.

To prompt this dance:
In the music, there is only a 3-note phrase before the music begin, so tell the dancers before the music begins that the sides are to right and left through...
1-8: Ones down, Lines right and left through back,
9-16: Ones down and separate, Lines circle four across,
17-24: Ones home alone, All do sa do your own,
25-32: Five ladies chain two places,
33-40: Five ladies chain two places,
41-48: Keep her and promenade,
49-56: Balance, Swing,
57-64: New lines right and left through,

The dance and music are dedicated to Russel D. Acton, lover of folk dancing and benefactor of both the Lloyd Shaw Foundation and Berea College.

Pat Shaw (1917-1977)

56th National Square Dance Convention

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American Square Dance, June 2007
Dancing Tips
Harold Bausch – American Square Dance, December 1986

If our modern square dancing derived from old-time dancing, and we know it did, then we must realize that we dance for pleasure, and to express our feelings of joy. It behooves us then to continue to promote pleasure in our dancing. While each caller likes to bring in some of the newer calls, and this is all right, we should not push these calls to the point where our dancers cannot do them with pleasure.

Each movement must be taught carefully and thoroughly so that they do not become a source of frustration. The callers must use the calls with good music and teach the dancers to do the calls to the music. I am not one to stress counting of steps for dancers, but if movements are done properly and danced to the music, proper timing will evolve.

Music is important. Dancers notice what music is used, for time and again they will remark about the music. Some records become dancer favorites, not because of the calls but because of the music. Many singing calls come out with good music and poor calls, and callers have a chance to develop a good number that will really suit them — make good music and a good smooth figure written by themselves.

Because I have been involved in teaching the caller clinics for years, I have a tendency to address myself to callers, but I might tell dancers also to pay attention to the music the caller uses, tell him when he plays one that you particularly like and tell him why you like it. Is it because there is a lot of lift and rhythm to the music? Or because it is totally different? Figure out why and tell him, it will help him to do a better job for you.

I have been fortunate lately to have the opportunity to teach a great number of new dancers, many of them young married couples. They have an abundance of enthusiasm, which is catching and helps me too. Recently I was calling a dance...
for them and we had out-of-state dancers as guests. It occurred to me that there was more kicking twirling than I would really like to have them show off to strangers! They were doing a good job of dancing, doing the calls well and keeping time to the music, but I was conscious of the extra kicks and thought perhaps the guests were thinking I had taught them these things, when actually they picked these up without my help. But as I thought about it a bit longer I decided I wouldn’t criticize, for here was a perfect example of young folks really enjoying themselves at a square dance. And after all, after they prove to themselves that they can do all these things, they will gradually stop the extras and in a couple of years will have calmed down to the humdrum pace most others take. On second thought I hate to see them change, for enthusiasm sure beats indifference! (By the way, the guests really enjoyed that evening.)

So much is made out of the fact that dancers rush through the calls and don’t take the proper amount of time to do them. “They” say dancers are position orientated, not music orientated. As I mentioned at the start of this article, callers are to blame if they dance that way. If a caller will use music wisely, dancers will too. It is a fact that different calls take different counts when following certain other maneuvers, and the music plus the watchful eye of the caller provides the best way to allow for and correct these differences. Callers should not expect each call to take exactly the same amount of time each time, for the construction of the dance dictates the timing. To allow extra beats when not needed is as bad as cutting time on a call. When everything is moving smoothly, dancers start to relax and enjoy the dance.
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
June 23-26, 2010 — Louisville, KY

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
April 17-19, 2009 — Washington, DC

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_brandon@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 Advnaced 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 C1 Challenge Dance, Kirkwood Lodge, 1192 Lakeshore Drive, Osage Beach; PO Box 37, Osage Beach, MO 65065; 8 0 0 - 2 9 5 - 2 7 9 4 ; Info@KirkwoodLodge.com; www.KirkwoodLodge.com

8-11 IDAHO — 8th USAWest Square Dance Convention; Squares at Red Lion Hotel and Rounds at Holiday Inn, Pocatello; Steve or Judy Sullivan, 208-237-3609; 4305 Henderson Lane, Pocatello, Idaho 83202; www.usawest.org

10-12 WISCONSIN — 48th Wisconsin Square and Round Dance Convention, La Crosse Event Center, La Crosse; Dean and Pat Peterson, 118 South 27th St., La Crosse, WI 54601 6 0 8 - 7 8 2 - 8 5 0 5 ; www.wisqancedanceconvention.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; Nickibobt@peoplepc.com; www.squaredancing.com/michigancouncil

17-19 PENNSYLVANIA — 14th Annual State Convention, Penn Stater Conference Center Hotel, State College; 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, Knoxville, TN 37919; s.kopman@juno.com

52 American Square Dance, June 2007
24-25 COLORADO – 39th Annual Peach Promenade, Mt. Garfield Middle School, 3475 Front Street, Clifton; Pat & Wanda McBride 970-434-3543

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

24-26 OHIO – Brokenstraw Weekend, Indian Creek Resort, 4710 Lake Road-East, Geneva on the Lake; Tom and Bev Rudebock, 330-427-6358; trudesdc@localnet.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 Provincial Convention 2007, Strathmore, Alberta (35 miles east of Calgary); annegodsman@shaw.ca or l l c o r n e i l @ s h a w . c a ; www.squaredancecalgary.com

SEPTEMBER 2007

1-3, MONTANA – 52nd Knothead Jamboree at West Yellowstone; Larry Sperry 406-670-3210 or email sperryscure@earthlink.net

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 Resort & Villas, Myrtle Beach; Barbara Harrelson, 1604 Grays Inn Road, Columbia, SC 29210; 803-731-4885; bharrelson1@juno.com; www.barbaraharrelson.com

21-22 NEBRASKA – Nebraska State Convention, Adams County Fair Grounds, Hastings; Bruce and Kathy Fiscus bcnu@gpcom.net

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, 941-828-0481; (June-Oct.) PO Box 1197 Rangeley, ME 04970, 207-864-2524

26-28 CALIFORNIA – ASDSC Harvest Hoedown, Yuba-Sutter Fair-

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<th>Deadlines For</th>
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<tbody>
<tr>
<td>January 15</td>
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American Square Dance, June 2007 53
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23-24 UTAH – Swing Into Spring Square Dance, Helen M. Knight School, 168 W. 400 N., Moab; Penny 435-259-3470

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25-26 SOUTH CAROLINA – 33rd Annual South Carolina Square and Round Dance Convention, Springmaid Beach resort and Conference Center, Myrtle Beach; Ed and Joan Redman, 210 Jimbo Road, Summerville, SC 29485; edjoanredman@aol.com; 843-871-0323

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grounds, 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; Bob and Janet Smith, 316-773-0291; jlcseqncr@msn.com; www.WichitaFestival.WeSquareDance.com

26-27 TEXAS – North Texas Square and Round Dance Association 2007 Annual Round Up and Callers Cavalcade, Grapevine Convention Center, 1209 S. Main Grapevine; 940-591-8755; pkemper2@verizon.net; www.nortex.org

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## APRIL 2008

**18-20 CALIFORNIA** – Dancing in Wonderland, 49th California State Square Dance Convention, Cal Expo, Sacramento; www.CAState2008.org or www.asdsc.org

## MAY 2008

**23-25 FLORIDA** – 54th Florida State Convention, Lakeland Civic Center, Lakeland; Mary Lee VanValkenburg 813-707-1702; 110 Bymar Dr., Plant City, FL 33563; rmljdancer@aol.com

## JUNE 2008

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

## JULY 2008


## AUGUST 2008

**8-10 WISCONSIN** – Wisconsin Square and Round Dance Convention, Waterford High School, Waterford; Ted AND Doris Palmen, 262-857-2513; T-D-PALMEN@peoplepc.com

**30-Sept 1 MONTANA** – 52nd Knothead Jamboree at West Yellowstone; Larry Sperry 406-670-3210 or sperryscue@earthlink.net

## SEPTEMBER 2008

**19-20 NEBRASKA** – Nebraska State Convention, Adams County Fair Grounds, Hastings; Bruce and Kathy Fiscus bcnu@gpcom.net.

## OCTOBER 2008

**17-19 WASHINGTON DC** – The IAGSDC 26th Annual Convention, DC Diamond Circulate

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---

### Advertiser Index

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>8th USA West Square &amp; Round Conv.</td>
<td>16, 42</td>
</tr>
<tr>
<td>Accredited Caller Coaches</td>
<td>27</td>
</tr>
<tr>
<td>American Square Dance</td>
<td>3, 24, 41, 51</td>
</tr>
<tr>
<td>Aron's Square Dance Shop</td>
<td>29</td>
</tr>
<tr>
<td>AtoZco</td>
<td>20</td>
</tr>
<tr>
<td>BLG Designs</td>
<td>18</td>
</tr>
<tr>
<td>Bow &amp; Swing</td>
<td>45</td>
</tr>
<tr>
<td>Callerlab</td>
<td>25</td>
</tr>
<tr>
<td>CaLyCo Crossing</td>
<td>18</td>
</tr>
<tr>
<td>Canadian National Convention</td>
<td>28</td>
</tr>
<tr>
<td>Classified</td>
<td>56</td>
</tr>
<tr>
<td>Collipi, Ralph and Joan</td>
<td>34</td>
</tr>
<tr>
<td>Cue Sheet Magazine</td>
<td>46</td>
</tr>
<tr>
<td>Dot's Western Duds</td>
<td>40</td>
</tr>
<tr>
<td>Florida Dance Web</td>
<td>15</td>
</tr>
</tbody>
</table>

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