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AMERICAN SQUAREDANCE  Volume 62
Number 7  July 2007
"The International Magazine of Square Dancing"

Publishers/Editors  Cartoonist
William and Randy Boyd  Corben Geis
EDITORIAL

From

Bill Boyd

The past few years have seen numerous disasters, wildfires, tornados, hurricanes, other storms and damages. Usually I talk about square dancing, and in the past I have mentioned how square dancers band together not only to help other dancers, but to help communities as a whole. From Grand Square, Inc. to local club level dancers, we have always worked to mitigate loss and alleviate personal disasters. I thought I would devote this column to preparedness.

Disaster preparedness begins first and foremost with planning. Consider those of us in the south and along the coastal areas where we have to prepare for hurricanes. First, prepare a personal evacuation plan. Know where you want to go, choose several places, either a friend's home, motel, shelter, etc. and know the routes to get there. Remember when evacuating to take prescription medication, medical supplies, bedding, clothing, water, battery operated radio, first aid kit, extra batteries, flashlight, drivers license, proof of residence, insurance policies, etc. If you stay at home all of the above supplies plus, make sure you have a manual can opener, at least three gallons of water per person, extra water for flushing the toilet, protective clothing and plenty of blankets. It would be a good idea to be prepared to go without supplies for an additional five days after the storm is passed (a generator, gas, canned foods, propane or charcoal for the grill). Other things to think about are covers for your windows, ice, fueling up your car, filling spare gas containers, bringing in your plants and other objects that can be turned into flying missiles, making arrangements for your pets, games for your children and maybe a deck of cards.

Most of the above is true for all natural disasters including wildfires. The largest exception to fire danger is landscaping, trimming of trees and thinning of the brush around your house. The same for tornados – take shelter if possible and remember to keep your emergency supplies on hand.

I realize that most square dancers, being bright, articulate, fun loving, intelligent individuals really don’t need this information, but we can pass it along to our non-dancing friends.

Jerry Reed, the head honcho of CALLERLAB
If you have read my articles over the past four years concerning the Adobe’s “Warp-Speed” class, you should be somewhat familiar with the concept of a “Blast-Class”.

The “Blast-Class” concept first came to my attention during a conversation between Don and Lexie Benson, Phil and Sue Harris, Erin and I about six years ago. Don is a square dance caller, Sue is a round dance cuer and both reside in Aromas, California.

Don’s theory was that to keep teenagers and college age dancers active in square dancing you have to stop “dumbing-down” the list by removing calls and extending the learning time frame. Of course, many people have been talking about shortening the time frame for the entire activity, with notable exceptions of a 17-17-17-week-type program or a Community Dance program – both of which get the average person dancing sooner and with more frequency, but with a limited amount of calls. The problem is: you still have the same learning time frame in the end to dance a local club program.

I have always believed that the CALLERLAB lists are not the reason square dancing is declining. As a matter of fact, the lists we have were created by some of the greatest and most highly intelligent educators in the country! Many callers and dancers alike have pointed their fingers (hopefully the correct finger) at the CALLERLAB Mainstream and Plus programs as the culprit. They feel that there are too many calls to teach in order for the average square dancer to obtain a good local level in a short amount of time. Many believe the recommended 56 hours to Mainstream with 69 calls/families and an additional 31 calls (an average of 26 hours) for Plus is simply too much of a time commitment for the average person.
In some cases I would have to agree. In the spreadsheet below I show the breakdown of Hours-to-Calls/Week.

<table>
<thead>
<tr>
<th>Hours/Week</th>
<th>Weeks</th>
<th>Months</th>
<th>Calls/Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>82</td>
<td>20.5</td>
<td>1.22</td>
</tr>
<tr>
<td>2</td>
<td>41</td>
<td>10.25</td>
<td>2.44</td>
</tr>
<tr>
<td>3</td>
<td>28</td>
<td>7</td>
<td>3.66</td>
</tr>
<tr>
<td>4</td>
<td>21</td>
<td>5.25</td>
<td>4.88</td>
</tr>
<tr>
<td>6</td>
<td>14</td>
<td>3.5</td>
<td>7.32</td>
</tr>
<tr>
<td>8</td>
<td>11</td>
<td>2.75</td>
<td>9.76</td>
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So, what is a reasonable time frame? For Californians, this means that one would have to attend 82 hours of classes in order to dance a full Plus program of 100 calls. With two hours a night devoted to class, that means we need 41 weeks or 10 and one-quarter months in order to make that goal. At three hours per night devoted to instruction we would need 28 weeks or seven months.

Let’s take it a step further; if we could teach a six-hour class every week for 14 weeks we would have completed the entire Plus program in around three and one-half months. Just for giggles, what if you could teach a class eight hours a day – that would equate to 11 weeks or two and three-quarter months as recommended by CALLERLAB. Rounding up, three months of lessons is very reasonable – it’s just the eight hours a day that is a little over the edge. No one truly has the time to devote an entire eight hours of instruction (except for the professional caller, and we’re getting paid to do it!).

So I started looking at the situation kind of backward: how can I teach a three-month-long class to average dancers and still get them through the entire Plus program with only two hours a night? That means I would have to teach the complete CALLERLAB Mainstream & Plus lists in 24 hours, or a little over 29% of the recommend time. That’s around a quarter to one-third the time recommended by CALLERLAB! If I understand it correctly that would be 100 calls in 24 hours, or between four and five calls an hour, with or without review time. Whoa, that is a lot for the average dancer to digest.

Ok, so what if we remove one of the variables? Say, the average dancer? And solve for who can learn that quickly. The answer is clear; High School and College age students (14-30 years). Below I have created a table, which groups ages into nine categories (by the way, both my wife and I fall into the G & H groups. It’s pretty depressing when you discover that you now qualify for the “Golden Memorial Fund”!)

<table>
<thead>
<tr>
<th>Group</th>
<th>Age</th>
<th>Abilities/Description</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>0-3</td>
<td>Infant/toddler – very little movement</td>
</tr>
<tr>
<td>B</td>
<td>4-7</td>
<td>Can accomplish basic movements extremely easy line dances</td>
</tr>
<tr>
<td>C</td>
<td>8-10</td>
<td>3rd, 4th &amp; 5th grade can do basic square dancing with hands held</td>
</tr>
<tr>
<td>D</td>
<td>11-13</td>
<td>6th, 7th &amp; 8th grades square dancing works well</td>
</tr>
<tr>
<td>E</td>
<td>14-17</td>
<td>High school age – prime learning and physical ability</td>
</tr>
<tr>
<td>F</td>
<td>18-29</td>
<td>College age – prime learning and physical ability</td>
</tr>
<tr>
<td>G</td>
<td>30-49</td>
<td>Learning and physical curve is flattening out or diminishing</td>
</tr>
<tr>
<td>H</td>
<td>50-69</td>
<td>Small memory and physical ability loss</td>
</tr>
<tr>
<td>I</td>
<td>70 &amp; &lt;</td>
<td>Larger memory and physical ability loss</td>
</tr>
</tbody>
</table>

Currently, the “Average Square Dancer” falls somewhere in the H age group.
Does this mean that dancers in the H & I Groups will not be able to learn at an accelerated rate? No, what I am saying is that fewer dancers in those categories will be able to absorb the calls as well as someone in the E and F categories. Vernon Jones has been participating in an extremely successful accelerated square dance program for over six years in the Houston, Texas area, with a wide variety of ages. It can be done; you just have to expect a higher ratio of “Dancer Casualties”.

Putting the age issue aside for a moment, I have found that even in a traditional year long class, no matter how you attempt to teach it with the latest acronym (DBD, APD, etc.), it still takes at least an additional year for the average dancer to grasp the calls as a whole. The idea behind Blasting dancers is to introduce them to the calls (Dancer meet the Calls, Calls meet the Dancer.), so I teach from standard positions only. I don’t even try to look at the calls from other positions. Your regular club workshop will teach them the other positions. Understand that the Blast concept will not work if you do not have a support group in place – in other words if your Blast Graduates do not have a regular weekly club workshop to go to, this program will not work. Don’t expect them to just jump into regular dances without a lot of help.

This is Part One of a three part article by Scot Byars, Caller/Instructor, scot@4dance.net; 2900 Bryce Street, Sacramento, CA 95821, 916-482-9503. Look for Part Two next month.
All CD’s and MP’3 are recorded in 3 keys, unless otherwise noted.

**In The Sweet By & By (Crown CRC 136)**

Ken Bower
Banjo, guitar, steel, bass and drums in a well mixed arrangement. This is a floor lifting Gospel tune. Harmonize this one. Available on CD and MP3. Hds (Sds) Promenade Half, Lead Right, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Pass the Ocean, Boys Circulate, Girls Trade, Boys Run, Promenade.

**Free Electric Band (Gramophone GP 806)**

Tommy Morgenroth
An electronic arrangement from a guitar, keyboard, bass and drums. The middle break and closer are only 48 beats log. Available on CD and MP3. Standard Ferris Wheel Figure.

**Save The Last Dance For Me (Gold Wing GWR 115)**

Rick Boswell

**CRC Medley (LouMac 246)**

Dennis Young
A medley of Looking Out My Bck Door, Down On The Corner and Bad Moon Rising, Good pickin’ from a guitar, bass and drums. A toe tapper. Key change in closer. Available on CD and MP3. Standard Ferris Wheel Figure.

**One Last Kiss (Mountain MR 149)**

Cindy Whitaker
Gloom, Despair & Agony On Me (Red Boot RB 3101)  
Mike Hoose  
Lots of energy and rhythm from a bass, guitar, banjo and drums. Thin melody line, Try it for patter. Available on CD and MP3. Hds (Sds) Square Thru, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Rollaway, Star Thru, Trade By, Swing Corner, Promenade.

Better Life (Solid Gold SG 509)  
Bob Asp  
Rolling energetic electronic sound with lots of runs and riffs. This one says let's dance. The CD has an additional no melody track. Try it for patter. Available on CD and MP3. Hds (Sds) Promenade Half, Sds (Hds) R & L Thru, Square Thru, DoSaDo, 8 Chain 4, Swing Corner, Promenade.

Wherever You Will Go (Snow SNW 603)  
Thorsten Hubmann  
A dreamy relaxer with horns, strings, keyboard, bass and drums. Available on CD and MP3. Standard Ferris Wheel Figure.

Save The Last Dance For Me (Snow SNW 904)  
Will Stans  
The second release of this tune this month. Check 'em both out. A smooth Latin arrangement from a guitar, strings, horns, bass and drums. Key change in closer. Available on CD and MP3. Hds Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.
Something About You Baby I Like (Chaparral C201)  Jerry Haag
An oldies crowd pleaser, ragtime style. A mix of trumpet, guitar, bass, fiddle, banjo, piano and drums. CD recorded in 3 keys and 2 tempo’s. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Trade, Roll, Pass Thru, Trade By, Swing Corner, Promenade.

Oh Lonesome Me (Crown CRC 107)  Matt Worley
An oldie that is way up the energy scale. Fiddle, steel, banjo, bass, guitar and percussion. Harmonize the tag lines. Available on CD and MP3. Hds (Sds) Promenade Half, R & L Thru, Square Thru, DoSaDo, Star Thru, Square Thru 3, Swing Corner, Promenade.

We’ll Meet Again (Desert Gold DGR 003)  Ron Markus
A smooth contemporary arrangement that will have the dancers singing along and gliding across the floor. Use it for a closer. Available on CD and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2 X’s, Swing Corner, Promenade.

Love Is All Around (Sting SIR 316)  Paul Bristow
An easy flowing mix from a piano, guitar and fiddle, that answer each other, with a steel, bass and percussion. Available on CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Slide Thru, Swing Corner, Promenade.

My Girl Lollipop (Sting SIR 321)  Paul Bristow

If I Where A Rich Man (TNT 189)  Ken Crowley
Folk dance feel with a modern synthesizer sound. Check it out. CD is recorded in 3 keys and 2 tempos. Available on CD and MP3. Hds (Sds) Promenade Half, Curlique (Tch 1/4), Boys Run, Swing Thru, Boys Run, Ferris Wheel, Double Pass Thru, Zoom, New Leaders Trade, Swing Corner, Promenade.

Blue Hawaii (Tarheel TAR 163)  Monk Moore
Use this one for those Luau theme nights. Smooth steel, xylophone, guitar, banjo, bass, and rolling percussion. Recorded in one key. Available on MP3. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru 2 X’s, Swing Corner, Promenade.

I Could Have Danced All Night / Tijuana Taxi HD (Dance Ranch DR 1100)  Mike Driscoll
A modern contemporary arrangement of this oldie. Recorded in one key. Hds
(Sds) Promenade 3/4, Sds (Hds) Square Thru Three, Circle Four 3/4 To a Line, Tch 1/4, All 8 Circulate, Boys Run, Swing Corner, Promenade.

Tijuana Taxi HD has lots of rhythm from a bass, guitar, piano and dobro. Extended play.

**Whispering / Party Hardy (Dance Ranch DR 1101)**

Buddy Weaver

A smooth rendition of this oldie from a piano, banjo, bass and percussion. Recorded in one key. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, 3/4 Tag the Line, Boys Turn Thru, Girls Turn Back, Swing Corner, Promenade.

**Hoe Down’s**

**Cookin’ Cabbage / Mojo (Big J BJ 126)**

Cookin’ Cabbage has a good beat from a banjo, bass, and piano. Mojo is an energetic arrangement of a banjo and bass with background horns. Available on vinyl, CD and MP3. The CD is recorded in 2 tempo’s with a pitch change for each tempo.

**Amway / Better Let It Go (Ocean OR 3016)**

Amway has a rolling banjo, with an electronic keyboard, bass and drums. Better Let It Go is an upbeat electronic rhythm arrangement with a guitar lead. Recorded in one key. Available on vinyl, CD and MP3.
Mountain Dew (Chaparral C108)  
Beryl Main  

Sauggy Bottom / Pacified (Chicago Country CC82)  
Jack Berg  

Badmoon Hoedown / Howlin’ Hoedown (Chicago Country CC86)  
Patty Ping  
Badmoon Hoedown is a Bluegrass arrangement of a rolling banjo, bass and drums. Patty calls Plus on the vocal track. Howlin’ Hoedown is an electronic rhythm hoedown. Patty calls Plus on the vocal track. Available on CD and MP3.

Rockin’ Dolly / Rubby Dolly (Pioneer PIO 5040)  
Brian Hotchkies  
Rockin’ Dolly is an upbeat arrangement of a piano, guitar, bass and drums. Rubby Dolly is a traditional arrangement of this oldie. Has an extended track. Brian calls Mainstream on the vocal track. Available on CD and MP3.

Carolyn / Flash (Square Tunes ST 2027)  
Carolyn is in the traditional style with a banjo, bass, fiddle, guitar and drums. Flash is a contemporary rhythm sound that moves. Piano, percussion, bass and guitar. Recorded in one key. Available on CD and MP3.

Bubble and Squeak (Sting SIR 503)  
Paul Bristow  

Alpine Hoedown / Express Hoedown (TNT 184)  
Alpine Hoedown is synthesizer music with a lilting sound. Express Hoedown is a traditional sound from a fiddle, bass, guitar and percussion. Available on vinyl, CD and MP3. The CD is recorded in 2 tempo’s.

Lots of good music again this month. Check it out on your tape service. Hope everyone is having a great summer and recruiting is in full swing for fall new dancer sessions. Keep it FUN.

American Square Dance, July 2007
Dancing for Health Festivals

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided current, timely, and effective information on new dancer recruitment, winning ways to retain club dancers, and pitfalls to drive square dancers away from 2001 through 2007. ACA really appreciates the positive comments, encouragement to continue, and contributions from callers and dancers all over the country and from abroad to continue these initiatives. ACA will continue to provide information that will help the square dance community recruit, retain and retrieve square dancers as well as encourage the dancers to speak out on the cumbersome, antiquated and deleterious dance programs.

This month’s ACA Viewpoint discusses proven methods to bring square dancing to the public with positive recruiting results. New dancers entering the square dancing family today often hear more seasoned dancers talking about the past days of too many dancers for the hall size. They described how square dancing was one of the most popular activities in their city or town. They also talked about how people tried to enter square dancing classes but could not because the classes were full.

Conversations often drift into a debate over why square dancing’s numbers have fallen over the past two decades. Many square dancers come to the conclusion that, because of changes in society, square dancing has lost its appeal to the public, but they stop short of addressing the issues of how do we counter these changes and attract new squarer dancers now.

The question of membership in square dance clubs has been the main topic of concern for square dances and associations, and square dance leaders are continually trying new ideas. A recent idea came to ACA from a person who had been involved in a University Career Fair where several universities pooled their resources and invited companies, government organizations and area students to participate. University and College Career Fairs are happening all around the country. Perhaps, the same concept could be used to make square
dancing more visible to the community. An idea might be to not only invite all square, line and round dancing organizations to participate, but to other organizations like, ball room dance, Tai Chi, health, and social organizations to participate in “Health Activities Festivals.”

Each participating organization could have a table to display posters and provide information about what they do for the community. The location could be in a shopping mall on the weekend before a major holiday hoping that the pre-holiday shopping would best maximize square dancing’s exposure. Public service announcements could be submitted to local cable television companies and radio stations to help spur visitations to the mall on the weekends in question. Flyers could be mailed to area churches, universities and schools promoting the “Health Activities Festival”. At the “Health Activities Festival” each organization could wear their appropriate costumes such as square dancing, line dancing, or martial arts clothing and may demonstrate their dancing etc.

The mall “Health Activities Event” can be a success on many levels as it will provide an opportunity for people to ask questions about square dancing and meet a square dancer. Secondly, organizations will receive inquiries about square dancing etc. that could result in new members. Thirdly, visitors to the festival may ask for an application to join square dance lessons. Organizations that have banded together to increase exposure to the public have had success recruiting new members. In some cases, mall authorities have asked the groups to schedule a follow on “Health Activities Fair.”

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers’ Association at Loulet@aol.com or Dr. Patrick Demerath at demerath@tsum.edu.

The American Callers’ Association is looking out for you.

Until next time, Happy Dancing.

CALLERLAB gave away gold cards at their 2007 Convention. (I wonder if it was Visa or Mastercard? Randy Boyd, editor)
Retaining Dancers

This information was developed by the Education Committee of the United Square Dancers Of America, Inc. and will provide a brief summary of just a few of the topics concerning the retention of new dancers. These same techniques apply to square, round, contra, clogging, and other folk dance clubs.

Leadership Education material can also be printed directly from USDA website at www.usda.org

INTRODUCTION

Retaining dancers is one of the most important tasks within the square dance movement. It is the responsibility of all dancers, the caller, cuer and officers to exert all effort to retain their dancers. There are many reasons that dancers leave the activity. Some reasons are beyond anyone’s control, such as health, moving, change in work schedule, finances, age or a change in family situation. There are other reasons for dancers “dropping out” that the dancing community can do something about, such as unable to maintain the level of dancing, peer pressure, not feeling welcome, too much responsibility too fast, problems within the club or other things that make the dancer uncomfortable. It is the responsibility of the caller, officers and members to avoid a situation that contributes to the dropout of any dancers.

THE CLUB

There are three phases when a club can lose dancers – in beginner lessons, in the transition from lessons to the club, and in the club. In lessons, the new dancer may be a slow learner or very insecure. The club members should help them feel secure by helping them with the figures under the direction of the caller and assure them that they are progressing and will achieve their goals. The club members should meet the new dancers and establish a relationship prior to their first “club” dance. The new dancers are entering a new, magic, mythical world, and without tender loving care, they may decide square dancing is not for them. Some club members may isolate themselves from the new dancers or unintentionally snub the new dancers, which may drive them away from the club. There are many of those who would like to become more active in club functions or club management, but are afraid to volunteer or are unsure of the associated responsibilities. It is imperative that the club be responsive to the needs of new and existing dancers.

THE CALLER

The caller has responsibilities of being sure the new dancers are ready for the club, keeping the evening dance program moving along at a pace that the dancers will enjoy. He can also help with keeping cliques at a minimum, and maintaining excitement and enthusiasm in the club activities.
THE CLUB OFFICERS

Although the officers run the business of the club, they also must keep peace and harmony within the club. One of their prime duties is to make everyone feel WELCOME at the club. Each member must be made to feel that he or she belongs. A proven method is to invite every member to participate in some club service, such as serving the food, welcoming the visitors, setting up the building for the dance or cleaning up after, sending cards to the members that missed the dance or are ill, etc. The officers can help the new dancer by dancing with them and introducing them to other members and visitors. The officers must assure the planning, preparation and conduct of an exciting dance night that will be remembered and enjoyed by the dancers.

THE CLUB MEMBERS

Club members also have responsibilities. They can add fun, fellowship and enjoyment to the dance by speaking to other dancers, smiling, being friendly and by being considerate of the feelings of others. Club members should be respectful of the opinions of others. They should attend all club functions, be willing to help in any part of the club operations. Members should set an example and demonstrate to others that they can contribute and are interested in the club activities. Every club member can help maintain harmony by remembering “Do unto others as you would want them to do unto you.”
DANCE PROGRAM

Many new dancers and slower learners need extra help. A workshop before the club dance or separating the slower learners may assist in resolving these problems. It is very important to encourage them and not put them down. Some dancers may find the dance program is not challenging enough. This can be solved by having a higher level or hot hash tip during the dance. The dancers that don’t feel they can do it will not feel pressured. The caller can help by preparing and presenting a program and using figures in such a manner that the dancers will feel that they are being challenged.

CALLERLAB must get a lot of work done while eating.

PEER PRESSURE

The club caller, officers and other dancers may inadvertently put pressure on a new dancer. The caller may want to call a more challenging dance, so he teaches all the latest figures. Some dancers may want to come have fun and relax and not become perpetual students. The officers may ask too much of dancer’s time through visitations and meetings or ask them to do too much and not just let a new member have fun. Club members should not look down at the dancer who cannot go visiting, learn all the new figures or do work within the club. There may be valid reasons that a member cannot do all these things.

RESPONSIBILITY

There are some members who want to participate in club activities and some who will do very little. It is important that the club members understand and respect the degree of involvement that each member is willing to give. But it is equally important that all members of a volunteer social activity do their fair share of the work. New dancers may be very eager and may take on duties that they are not prepared for. In so doing, they may get discouraged or may receive complaints if they have not fulfilled their duties properly. Since this is a hobby that is supposed to be fun and if their job becomes too difficult or becomes a burden, they may drop out and seek another hobby.

SUMMARY

Every individual associated with the club must understand and recognize their responsibilities in the retention of dancers. Retaining dancers is the lifeblood of the Square Dance activity.

For additional information about USDA or any of its programs, visit www.usda.org or email: usda.education.publicationsusda.org
To whom it may concern;

I wanted to make a comment on the article written by Ed Foote “When to Move from Plus to Advanced” and to use the cliche “nothing like hitting the nail on the head”! The article has made me as a caller stop and think of my own calling and teaching techniques.

Which brings me to my comments and questions.

In my small corner of the world the trend and push seems to be, after graduating new dancers from Mainstream, quickly try to jump to Plus, then on to DBD (Dance By Definition), many members, and officers of my clubs are older and experienced, and (I feel) are simply tired of Basic and Mainstream. Which puts a strain on the clubs and seems to be a “catch 22” they know they need new dancers, but are burned out “angeling.”

The three clubs I call for will, on occasion, allow me to introduce a few DBD calls at workshops and party nights. The impression I got from the article is that making the jump to a higher level is a dancer decision, my question is, “Should a club caller try to push DBD then try to move into a higher level, or should this be a club decision?” And if by teaching the various levels will a club become a multi level club, and a club not unified, and in effect has become two or three different clubs, a Mainstream, Plus, DBD, and Advanced club. I feel this also blends into the ongoing discussion concerning the length of classes. How can you possibly teach the basics of any level and try to also teach DBD and not make the classes six or eight months long? If a dancer is to become proficient it requires floor time, the same as a caller needs mike time. I feel I am simply the hired hand, and should call what ever the club or officers tell me to call. I have been hired by other clubs, and have on occasion, been asked by my own clubs to call a “full” DBD dance, and included DBD Mainstream and Plus, and had to back off simply because the floor could not handle it. How do other callers handle this? How do you handle
Hi All,

I was in Huber Heights (Dayton, Ohio Area) last night and in talking with their caller/teacher and some club members found some interesting observations. They have offered FREE classes the past two years, with good results. I didn’t get all the details, but did find out these items.

1) They get the church free by donating non-perishable food to their food pantry.
2) They pay the caller – I do not know how much.
3) The first year they graduated 21 new dancers. Last year they only had 11. They started with more, but their losses were mostly health and job related.
4) The retention from the first group has been good – I did not get percentages.
5) Some of the new dancers have volunteered to help in leadership positions.
6) Most of their advertising is “word of mouth”. They do put an ad in a local free distribution paper. I do not know the circulation.
7) They already have several commitments of new dancers for this fall.
8) They have made a few dollars each year. Their income is from Split the pot and a donation jar.

The club is Double H Squares. If you want to contact them for more details, their caller/teacher is Dick Winkler, email: rwinkler@woh.rr.com.

Thanks for all you do for Square Dancing.

Tom Rudebock
GSSDA 36th Annual Convention
Macon, Georgia
September 13-15, 2007

"A Little Bit Of Heaven In 2007"

Square Dancing
Friday and Saturday 11:00 am - 11:00 pm
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Grand March:
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American Square Dance, July 2007
This month’s Steel-A-Peek features Bill Boyd. I chose Bill because he is a very good friend and one of the newest members of CALLERLAB. I observed him at this year’s CALLERLAB convention and was duly impressed with the interest Bill and his wife JoAnn showed in all that CALLERLAB had to offer. Bill and JoAnn of Altamonte Springs, Florida, began dancing over twenty years ago. Bill and JoAnn’s contributions and work in Square and Round Dancing have earned themselves a place in the Florida Square Dance Hall of Fame, and they have been named dancers of the years. Bill, JoAnn along with their son Randy for many years have owned and published the award winning Bow & Swing (the official magazine of the Florida Callers and Cuers Association), as well as American Square Dance Magazine, the International Square dance magazine.

For many years Bill attended the Florida State Callers Conventions and workshops, this combined with his vast library of square dance publications have allowed him to write insightful editorials relevant to callers and dancers alike. About two years ago at a FCA Clinic, Bill was challenged to take part in the training session as a caller rather than observer, thus kindling his interest and desire to become a caller.

Bill and JoAnn attended their first CALLERLAB convention in Reno, Nevada, in 2004 and have attended two more conventions since then. At the convention in Colorado Springs, Colorado, this year, Bill became a member of CALLERLAB. I strongly feel that Bill will be an asset by bringing his years of business and community leadership into the CALLERLAB family.

These Boots are made for Dancin .......... Grenn
Putin’ On Te Ritz.......................... Unicorn
Consider Yourself.......................... FTC
I Don’t Know a Thing About Love ........ Rhythm RR-180-B
Achy Breaky Heart.......................... ESP 177
Fisherman’s Luck ......................... Mountain Recordings MR170
Wisconsin Rounds Of The Month For June 2007

<table>
<thead>
<tr>
<th>Dance Name</th>
<th>Record #</th>
<th>Choreo.</th>
<th>ROM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>PHASE II</strong></td>
<td></td>
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<tr>
<td>Calahan</td>
<td>TNT 150A</td>
<td>Gloodt</td>
<td>Runner-up</td>
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<tr>
<td>Beware My Foolish Heart</td>
<td>STAR 132</td>
<td>Heiny</td>
<td>Jun 07</td>
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<tr>
<td><strong>PHASE II+ (BONUS)</strong></td>
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<tr>
<td>When The Sun Goes Down</td>
<td>Platinum 219</td>
<td>Hichman</td>
<td>Jun 07</td>
</tr>
<tr>
<td><strong>PHASE III</strong></td>
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</tr>
<tr>
<td>Hey Baby</td>
<td>STAR 138B</td>
<td>Baldwin</td>
<td>Jun 07</td>
</tr>
<tr>
<td>Takes Two To Tango</td>
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<td>Runner-up</td>
</tr>
<tr>
<td><strong>PHASE IV</strong></td>
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<tr>
<td>When The Sun Goes Down</td>
<td>Platinum 219</td>
<td>Hichman</td>
<td>Runner-up</td>
</tr>
<tr>
<td>Smooth Rumba</td>
<td>STAR 158</td>
<td>Whyman</td>
<td>Jun 07</td>
</tr>
</tbody>
</table>

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. For questions go to atozco1@cs.com, or mail order to AtoZco, P.O. Box 0919, Oak Park, IL 60303-0919
Stew Shacklette of Brandenburg, Kentucky has written a booklet entitled, “Play Parties and Easy Folk” and has published it through the Kentucky Dance Foundation. It contains 31 “quick-teach” routines. Following is one called - - -

**Lottie Walked**

*(Lott’ Ist Tod)*

**Type:** Danish Couple Mixer  
**Formation:** Couples facing counterclockwise, men on inside of circle.  
**Music:** “Lott’ Ist Tod” RCA LP 1622  
**Routine:**  
Start with action in 1-8, followed with faster slides  
Meas. Sing Chorus  
1-8  
Tra, la, la, la, la, la; (slow)  
Tra, la, la, la, la, la, la; (faster)  
9-16  
Tra, la, la, la, la, la, la; (slow)  
Tra, la, la, la, la, la, la; (faster)  
17-24  
Lottie walked, Lottie walked up and down the highway  
For to see and be seen in the church on Sunday  
25-32  
Lottie walked, Lottie walked up and down the highway  
For to see and be seen in the church on Sunday  
**Action**  
1-8  
Hold both hands with partner and slide four slow steps in LOD (gents left, ladies right)  
When music changes do 8 slipping steps in RLOD (Faster)  
9-16  
Repeat slow slides in LOD, followed by 8 fast slides in RLOD
17-24 Promenade with partner (16 steps) while singing Chorus 17-24

25-32 Men, turn and walk in opposite direction, while ladies continue walking forward.
(16 steps) Singing Last part of chorus 25-32

I learned this second dance that Stew featured in his new book while attending kindergarten over 80 years ago and it sure brought back some fond memories. I do believe that it was the first dance that I had ever danced in my life. I figured that some of you callers and recreational leaders might use this dance in your summer programming. It is called - - -

How Do You Do, My Partner

Swedish Song Play

Formation: Double circle, partners facing. Boy’s back is to the center of circle

Music: Hoctor Record HLP-4026,

Meas. Song

1-2 How do you do, my partner,
3-4 How d’ye do today?
5-6 Will you dance in a circle?
7-8 I will show you the way.

Chorus

1-2 Tra, la, la, la, la, la
3-4 Tra, la, la, la, la, la
5-6 Tra, la, la, la, la, la
7-8 Tra, la, la, la, la, la

Action

1-6 Partners join and shake right hands while singing. Girls may curtsey to partners as they sing the first line, boys answering with a bow as they sing the second line.

7-8 Partners face counter-clockwise and join hands in skater’s position crossed in front, right hands over the left.

Chorus

8 All skip counterclockwise singing. At the end, all boys move forward one place to new partner.

Repeat entire song play with new partner each time.

Note: This game is to play cumulatively and as a “Mixer”. In this variation, all form a single circle facing center with one child inside. The center player selects a partner. Both sing the verse then skip inside the ring while the rest stand in place,
clapping hands while singing. These two then select partners, etc., until all are chosen. When all are chosen, the game may continue as a mixer, all children choosing a different partner each time and couples skipping in a counterclockwise direction, any where in the room.

This next dance was written by the late Jack Murtha and featured in the book, “Dancing For Busy People”. It is entitled - - -

**Quarter Chain Quadrille**

**Formation:** Four couples in a square formation.

**Music:** Square Dancetime 50-006 “Quarter Chain Quadrille”

**Routine:**

Intro - - - - - - -

- - - Head couples Promenade Half

1-8 - - - - - - Down the middle Right & Left Thru

9-16 - - - - - - Side couples Promenade Half

17-24 - - - - - - Down the middle Right & Left Thru

25-32 - - - - - - 4 Ladies Chain

33-40 - - - - - - Ladies Chain one quarter

41-48 - - - - - - Promenade

49-56 - - - - - -

57-64 - - - - - - Head couples Promenade Half

**Description**

1-8 Head couples Promenade halfway around the outside of the set. The other couples move to the center and back.

9-16 Right & Left Thru across the set to the man’s home position.

17-24 Side couples Promenade halfway around the outside of the set.

25-32 Right & Left Thru across the set to the man’s home position.

33-40 4 Ladies Chain across the set.

41-48 Chain the Ladies 1/4. In the quarter chain, the Ladies will Chain to their left one quarter of the way or position around the set. Each man will Courtesy Turn his original right hand lady.

49-64 All 4 couples Promenade once around.

---

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For the Home Sewer, send your name, address $2.00 for our newest catalog of Square Dance Patterns – Skirts, Blouses, Vests, Aprons and Dresses
Note: The recommended music is smooth, but written in 2/4 time. This will necessitate that the dancers use small steps and dance in a tight square.

Our contra this month was written by yours truly. It is called the - - - -

**Happy Circle**

**Formation:** Couples facing couples around the hall like spokes of a wheel.

**Music:** TNT 192 ‘Make Someone Happy’

**Prompts**

<table>
<thead>
<tr>
<th>Prompt</th>
<th>Steps</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>- - - - - - Circle Left</td>
</tr>
<tr>
<td>1-8</td>
<td>- - - - - - Circle Right</td>
</tr>
<tr>
<td>9-16</td>
<td>- - - - - - DoSaDo opposite</td>
</tr>
<tr>
<td>17-24</td>
<td>- - - - - - Swing partner</td>
</tr>
<tr>
<td>25-32</td>
<td>- - - - - - Star Right</td>
</tr>
<tr>
<td>33-40</td>
<td>- - - - - - Star Left</td>
</tr>
<tr>
<td>41-48</td>
<td>- - - - - - Forward &amp; Back</td>
</tr>
<tr>
<td>49-56</td>
<td>- - - - - - Pass Thru on to the next</td>
</tr>
<tr>
<td>57-64</td>
<td>- - - - - - Circle Left</td>
</tr>
</tbody>
</table>

**Description**

1-8 Circle 4 to the left with the facing couple.
9-16 Circle Right back to original facing positions.
17-24 DoSaDo the opposite person.
25-32 Swing your partner.
33-40 Make a four hand Right Hand Star.
41-48 Star Left and finish back in original facing positions around the big circle
49-56 Everybody Forward & Back
57-64 Pass Thru the facing couple and proceed to the next couple.

---

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57th National Square Dance Convention
“Promenade On The Prairie”

Ghost Riders Band Performs At The 57th National Square Dance Convention

The 57th National Square Dance Convention is happy to host the renowned Square Dance Band, The Ghost Riders. This up-beat band has accepted an invitation to “Promenade on the Prairie” in Wichita, Kansas, in June 2008. Adding excitement to any dance event, the group is known for their high-energy, up-tempo. The Ghost Riders will perform in the Mainstream Hall from 7:00pm to 10:00pm, on Thursday, Friday and Saturday of the 57th National Square Dance Convention, at the Century II Convention Center.

Please visit our website at www.57nsdc.com to register now! You won’t want to miss the party-like atmosphere that will be abundant at “Promenade on the Prairie.”

RV Camping

Scenic Lake Afton Park will be utilized for the site of 57th National Square Dance Convention RV and Camping activities. Lake Afton Park, a 780-acre site approximately 15 miles southwest of Wichita, includes a 258-acre lake on site. Varying in size, most of the RV sites have electrical hookups and are shaded by large established trees. There are modern restrooms with showers, two RV dump stations and a grocery/convenience store on site. Convention campers will have exclusive use of designated areas on the island and the west side of the Park. Beginning Wednesday with a free ride into the Convention Center to pick up your Convention Packet, direct shuttle service will take dancers from the campsite to Century II – Express Service just for Campers!

Program Book

“What, Where and When” are the most common National questions people want answered. The 57th National Square Dance Convention Program Book is the answer to these questions.

The Program Book will tell you every event (“What”) that will be taking place from the Wednesday Night Opening Ceremonies to the final dance tip on Saturday night. There will be a complete layout of the Convention Center to help locate (“Where”) events will be held, including where your favorite caller/cuer is programmed. Of course, there will be a complete schedule of (“When”) each event will take place. The Program Book, with the three “Dailies,” is a must to be able to fully enjoy the activities of the 57th National Square Dance Convention.

When the Convention is over, the Program Book will become a keepsake of the fun enjoyed and a reminder of friends met “Promenading On the Prairie.” We encourage you to order today – A Program Book of the “FIRST” National Square Dance Convention in Kansas.
Visit Our Web Page – www.57nsdc.com

The latest information about the 57th National Square Dance Convention may be found on the Web Page. There is information that will provide planning tips to make your visit to Kansas even more enjoyable. You can obtain a registration form and gain information on the "Promenade On The Prairie" delightful tours. Book mark the Web Page so that you can return time and time again for the latest information.

An Invitation

Callers, Cuers, Contra Leaders, Line Dance Leaders, Clogging Instructors, Country Western Leaders and Exhibition Groups – "Promenade On The Prairie" is not only the motto for the 57th National Square Dance Convention", it is a Kansas invitation to all Professional Dance Leaders to come, participate and experience in a great, historical event, the "FIRST" National Square Dance Convention in Kansas. The 57th National Square Dance Convention will be held in Wichita, Kansas. We hope you will be part of it. Visit our Web Page www.57nsdc.com for information, registration forms and profile sheets.

Ways And Means

The 57th National Square Dance Convention* Ways and Means has everything you want! Cookbooks, T-shirts, sweat shirts, jackets, caps, polo shirts, jewelry, sunflower umbrellas and the list goes on and on. Preserve your memories of the "Promenade On The Prairie" by buying Kansas products, square dance merchandise, items with the 57th NSDC logo or just something really unique such as flashing sunglasses, which kids and grandkids really love. For the collectors, we have the 57th National Square Dance Convention collector’s belt buckles in two-tone and antique brass. Each buckle is individually numbered. We have bolos to match the buckles.

For more information on our complete line of 57th National Square Dance Convention items, please contact Lyle and Laura Reves at (785) 654-3687 or by emailing l.reves@yahoo.com. Please make plans to visit the 57th NSDC Ways and Means booth. We’re sure you will find something to remember your stay in Kansas.

SPECIAL EVENT and BAR-B-Q DINNER

Wednesday, June 25, 2008

Enjoy the barbeque Dinner

Be entertained with Western Music by PRAIRIE ROSE WRANGLERS

*Sponsored by the Dots Western Duds Ways and Means Committee
This month let's have some fun with pass the ocean, from 1/4 sashayed positions and some things you might not have considered. Have fun!

1) HEADS 1/2 sashay & pass the ocean
   extend
   swing thru
   hinge
   acey deucey
   circulate, right and left grand

2) SIDES 1/2 sashay & pass the ocean
   extend
   CENTERS trade
   girls trade
   box the gnat
   square thru 2
   right and left grand

3) HEADS star thru & square thru 3
   SIDES 1/2 sashay
   swing thru
   boys trade
   ENDS face in
   You're home

4) SIDES star thru & square thru 3
   HEADS 1/2 sashay
   pass the ocean
   GRAND swing thru
   hinge,
   circulate
   boys run
   zoom
   CENTERS pass thru
   left allemande

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

6) SIDES pass thru
   separate around 1 to a line
   pass the ocean
   centers trade

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[follow your neighbor] and spread
  girls trade
  scoot back
  extend, right and left grand

7) HEADS star thru and spread
  pass the ocean
  split circulate
  boys run
  cast off 3/4
  slide thru, centers roll
  You’re home

8) SIDES star thru and spread
  pass the ocean
  scoot back
  acey deucey
  scoot back
  split circulate
  swing thru 1 & 1/2
  right and left grand

9) HEADS box the gnat &
    square thru 2
    pass the ocean
    boys run
    CENTERS wheel and deal &
    sweep 1/4
    ENDS bend the line
    dixie grand, left allemande

10) SIDES box the gnat &
     square thru 2
     pass the ocean
     GRAND swing thru
     cast off 3/4
     circulate
     girls run
     CENTERS pass thru
     pass thru, right and left grand

11) HEADS square thru 2
    pass thru, u turn back
    pass the ocean
    boys trade, GRAND swing thru
    hinge

12) SIDES square thru 2
    pass thru, u turn back
    pass the ocean
    fan the top
    spin the top
    explode the wave
    trade by, left allemande

13) HEADS touch 1/4 and those boys
    pass thru on the diagonal
    pass the ocean
    GRAND swing thru
    cast off 3/4
    Each Side: walk and dodge
    trade by
    touch 1/4
    centers trade
    hinge
    extend, right and left grand

14) SIDES touch 1/4 and those boys
    pass thru on the diagonal
    pass the ocean
    fan the top
    boys run
    star thru
    square thru 3
    left allemande

15) HEADS pass the ocean
    SIDES 1/2 sashay
    extend
    explode & pass the ocean
    split circulate
    scoot back
    extend, right and left grand
Let's have some fun with the call turn thru. Rarely called from a squared up set.

HEADS turn thru separate around 1 to a line
THEN:

1) turn thru
   ends cross fold
   swing thru
   boys trade
   ENDS face in
   You're home

2) pass the ocean
   swing thru
   boys run
   1/2 tag
   hinge
   extend, right and left grand

3) pass the ocean
   explode & slide thru, centers roll
   You're home

4) turn thru
   tag the line
   leads u turn back
   LEFT square thru 3
   right and left grand

5) LEFT touch 1/4
   circulate
   girls run
   pass thru
   trade by
   single circle to a wave
   right and left grand

Loren Lagge

Square dancing lost a great supporter. Loren was totally dedicated to square dancing. He called and taught both mainstream and plus from 1971 until his death in March 2007. He helped build the Spares and Pairs Square Dance Club in Sioux Falls, South Dakota. Loren had been retired from the US Post Office about three weeks when he was killed in a farm accident. His retirement plans were to become a full time square dance caller and to develop their new home and acreage with his wife Kathy. Loren's untimely and tragic death is a very sad loss for his family, square dancing, and the community. All the square dance callers and dancers from South Dakota were his honorary pallbearers. Over one hundred grieving square dancers and callers lined the corridor as Loren's casket was moved from the church to the hearse. He was given a military burial, a twenty one gun salute, the flag from his coffin was folded and presented to his wife, Kathy, who was his dance partner and shared his love of square dancing.

American Square Dance, July 2007
The Handi-capable Square Dancers

Corben Geis

I’ve had many nice compliments about the wheelchair square dancing program that I offer in various nursing centers and personal care homes. Thanks for the kind words. Wheelchair dancing is not my original idea. It’s been around for quite a while, I just like to add my personal touch to the program. Besides the style I offer, with drivers maneuvering the riders, there are lots of clubs in the USA that haven’t any chauffeurs. Like the wheelchair basketball players, these dancers move their own chairs. It’s truly a remarkable sight.

We have a national square and round dance convention every year, and there’s usually a hall of handicappable dancing. Sometimes there are the physically challenged wheeling around in chairs, and other times where there are the mentally challenged, dancing up a storm of excitement. Oh, the energy level is fantastic. Besides our national square dance convention, there is also a Handicapable convention every other year in various spots around the country. There’s more info at www.usda.org on the United Square Dancers of America, Inc website, if you’re interested. Also, check out www.dosado.com.

We have a great time. As a matter of fact, I’ve known a lot of our handi-capable dancers for years. So, when I started the program, with my calling buddy Tom Miller, there was already a comfort level established with the dancers long before we started dancing. The Hakuna Matatas are a great bunch of dancers. We actually have, in any given square, a handful of handi-capable dances with just a few Angel square dancers. These Angels are graduated dancers who dance in lots of square dance clubs all around, but love to come to our handi-capable dances to assist in a square. Special thanks to my angels, you’ve earned your wings.

I will work on getting some video clips of us dancing, but I want you all to see some scenes from our Christmas party. The only day in December it decided to snow, was the night of our party. Last year it did the same thing, and we had to cancel, but this past celebration was fun because we had thee squares of dancers who braved the weather to dance. And, Magical Balloon Artist Dennie Huber was there to make us cool, Rudolph, Frosty and Santa balloon hats. Enjoy the photos!
Jim and Betsy — Your Rovin’ Corners

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

We are here in Australia and want to report to you that square dancing is alive and well here. We arrived on May 4 and went directly to visit friends in the “outback.” After a week in the rural area and having withdrawal symptoms for not having square danced for over a week, we flew to Brisbane where we sought dancing.

Finding dancers in a different country is never easy, but we are not easily defeated. We had made several contacts before we came and were confident. Sure enough, we arrived and went to dance with the North Side Promenaders.

The caller, Glenn Wilson, knew we were coming and came to us immediately to welcome us. He quickly explained that there are two main differences in Australian square dancing from most of the world. They promenade with the man’s right hand behind the girl leaving her right hand free for skirt work, and they left allemande with the forearms vertical, pressing the forearms together as a pivot point for the turn. Otherwise, it is the same. Naturally we had difficulty changing our hand positions for such a basic maneuver, but the Australian dancers were very forgiving and tried to adjust to our forearm grips. This led to some amusing situations, in which we were groping for the corner’s arm vertically while (whilst in Australian) the corner was trying for a forearm grip.

They also divide the dance night into ‘brackets’ (instead of tips). A bracket can be two or three parts. Three songs or one song and one ‘hoedown’ (patter). Tea is an integral part of the evening as it was in England, served with ‘biscuits’ (cookies).

We are here to specifically promote the 58th National Square Dance Convention which will be held in Long Beach, California in June 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 long trip, and we want to attract a large number of "Aussies" and need to give them a lot of lead time! We have the convention outfits to wear, and our large banner inviting everyone to come to Long Beach. Before we left, we bought a number of beach balls to blow up and give away on our travels. We made promotional stickers to put on each beach ball with dates and website and we make copies of the convention pre-registration forms whenever we run out.

We started our square dance tour in Brisbane, on the East coast of Australia, some 10-12 hours drive North of Sydney. We danced several nights in Brisbane and even attended a Saturday business meeting of the "Queensland Square Dance Society." All business meetings can become dull and boring, but we met many people who are dedicated dancers and active in promoting square dancing. In 2008, the Australian National Convention will be held in Brisbane.

While in Brisbane we danced with three evening clubs, and one daytime club which met in a lovely senior center. Margaret Baines, the caller for the Pine Rivers Seniors, was especially welcoming and hospitable. One thing that was quite delightful in this club was the way they welcomed and included "Robert" who is severely handicapped and wheelchair bound. Although he cannot dance, he is clearly a vital and integral part of the club and everyone visited with him and made him welcome.

We danced with Graham Rigby, the dean of Australian callers, who has been calling over 50 years, and Jason Dean, young and energetic, who has called a lot internationally. In fact, we met Jason in 2005 in Germany when we were at the 50th Anniversary of Square Dancing there.

From Brisbane we headed South down the famed Gold Coast through Surfer's Paradise. Huge, high rise condominiums, hotels and apartments dominated this vacation Mecca, but there is no square dancing! Soon we entered the state of New South Wales and turned inland and made for Casino, a medium-sized rural market town, home of Wilma Flannery, caller extraordinaire and mainstay of dancing in this area. Next year she will earn a 25 year calling certificate.

Unlike Brisbane, drought stricken, and under severe water restriction, this area is green and seems to be plentifully watered. Wilma welcomed us enthusiastically as did her dancers, the Casino Willi Whirlers and the Summerland Larrikins. A Larrikin is a mischievous, fun loving person. Good title for a square dancer!

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 invitations 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.

We are soon off to the Sydney Area, dancing on the way. A flight to Adelaide the end of May will bring us to the Australian National Square Dance Convention. More on this next month.
Take a look at what is just released...

**Romance D'Amour**
Phase III+2 (Weave, Opn. Telemark) – Waltz – Toshiba EMI TOCT 25997 CD Track 10 available from choreographer on MP3 file – Daisuke and Tamae Doi
Shadow fence line, cross hovers, shadow right turns, hover fallaway, wing, and other waltz figures. A strong Phase 3 routine.

**Board Walk Cha**
Phase III – Cha – PRINCE OLD 101 CD Track 14 by the Drifters available from choreographer on MP3 file – Daisuke and Tamae Doi
Routine starts in tandem position and goes into a chase ending. Other figures are crabwalks, time step, sliding door, knee points.

The following five routines have been choreographed by Denis and Ginny Crapo:

**Maria Elena Rumba**
Phase IV – Rumba – Café Atlantico Track 9 by Cesaria Evora
Nice rumba music accompanies this very danceable routine. Figures included are serpiente, cross body, wheel wrap and unwrap sequence. Ending is slow leg crawl.

**Linda**
Phase IV – Jive – The Girls I Have Known/The Intimate Jim Reeves Track #8
Contact Choreographer for information on where to purchase the album
Pretzel turn, jive walks, triple wheel, American spin, change places left to right. Ending is open break and hold.

**Mona Lisa**
Phase IV – Foxtrot – The Girls I Have Known/The Intimate Jim reeves Track #2
Reverse turn, hover telemark, whisk, wing, closed wing, diamond turn, in and out runs. Ending is fwd to right lunge. Very nicely done.
Marie
Phase IV+2 — Single Swing — The Girls I Have Known/The Intimate Jim Reeves
Track #1 contact choreographer
Change places left to right, he go, she go, fallaway, American spin, shoulder shove, pretzel turn. Suggest you speed for comfort. Good single swing routine.

Margie
Phase IV+2 — Quickstep — The Girls I Have Known/The Intimate Jim Reeves
Track #5 contact choreographer
Quarter turn and prog. chasse, locking steps, back tipple chasse, running back locks, spin turn, vien. turns. Ending is slow forward to right lunge.

I’m All Right
Phase VI — Foxtrot — I’m All Right by Madeleine Peyroux, Half the Perfect World
or download or contact choreographer — Chris and Terri Cantrell
Great music accompanies this lovely foxtrot. It has telefeather, back weave, outside swivel, ronde, rag doll sways and slip. Ending is same foot lunge.

Love Story
Phase VI — Rumba — Nana Mouskouri “Neustras Canciones” CD Track 11
Historia De Un Amor A&M Records, Rhapsody.com download or contact choreographer — Dan and Sandi Finch
Hip rocks, lady curl syncopated opening out, circular 3 alemanas, spirals, advanced sliding door, ropespin. Beautifully done.

Lady Lay Down
Phase IV — Waltz — CD Dancelife — Dance Anthology Track #4 contact choreographer — Olga and Bill Cibula
Hover telemark, in and out runs. Twinkle, develope, hover telemark, ending is embrace with leg crawl. Good music to an excellent waltz.

Cuando Me Enamoro (When I Fall In Love) — Rumba
Phase IV+1 (Cuddles) — Cuando Me Enamoro (Album Amore) by Andrea Bocelli
— Karen and Ed Gloodt
Dance starts in cuddle position, has trade places, shadow breaks, alemana, fenceline, spot turn, hockey stick to tandem, opposite fenceline, ending is switch cross. We like this rumba very much.

Son Of A Preacher Man
Phase IV+1 (rev. pivot 2) — Jive — Atlantic Records Son Of A Preacher Man by Dusty Springfield — Ken and Sue Davis
Lindy catch, change places right to left, throwaway overturned, sailor shuffle, Spanish arms, chicken walks. Nice jive to good music.

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!
I Love You Truly
Phase V+2 (Outside Spin & Twist/Spin & Twist) – Waltz – I Love You Truly by Lawrence Welk (contact choreographers) – Judy and Ed Jaworski
This is a lovely waltz, that flows very nicely. Some of the figures included are, in and out runs, back passing change, cross hesitation, jete point, double reverse. Ending is recover and wrap.

Shamey, Shamey, Shame
Phase IV+1 (Stop & go) – Jive – Dare to Dream CD Track #12 – Tony Speranzo
Good music to a nice jive routine. Has point steps, pretzel wrap, chicken walks, R turning fallaway, kick ball change. All basic jive figures.

Baby It’s Cold Outside
Phase V+1 (Sm. Ft. Lunge) – Foxtrot/Jive – CD ReJoyce: The Christmas album by Jessica Simpson – Casey and Sharon Parker
Good foxtrot routine. Figures included are hinge, same foot lunge, left pivot, double reverse, shadow diamond turn. Part B is Jive with surprise whip included in the choreography. Ending is foxtrot, has cross lunge to shadow and right lunge and caress.

The Chair
Phase IV – Bolero – 50 Number Ones CD, MCA Nashville 2004, disc 1, by George Strait – Janel McBrayer
This bolero has u/a turn, basic, cross body, hand to hand, fenceline, time step and spot turn. Good basic bolero.

Ding Dong Mambo
Phase IV – Mambo – CD - Sing A Long Song Calor Latino Track #17- by Jimmy Jim – Ralph and Joan Collipi
Suggest speed for comfort. This is a basic intro to Mambo, has 3 Phase IV figures, aida, scallop, patty cake tap, and also has do si do which is unphased. Dance has basic, New Yorker, hip rocks, cucaracha, and basic latin figures. A fun dance.
Hey “Ruby Baby” Do you know that there is a big dance going on down at the barn Tonight? Are they going to do the “Hoop Dee Doo Polka”?

Ruby Baby

Choreographers: Mike and Linda Liberti, 9402 E Cherrywood Dr., Sun Lakes, AZ 85248
Record: Columbia 13-33063 Dion (Speed 46)
Phase: II+1+1 Two Step (Fishtail, Toe Fan)

INTRO
WAIT;;

PART A
SOLO LEFT TURNING BOX TO OPEN;;; VINE APT 2; SIDE 2 STEP; LUNGE TURN TO FC; 2 STEP TO CP; STEP KICKS; AWAY KICK FACE TCH; BOX;; STEP KICKS; AWAY KICK FACE TCH; SIDE CLOSE TWICE; SD & THRU TO FC; (2nd TIME TO OPEN)

PART B
VINE APT 4 SLOW;;; TOE FAN 4; VINE TOG 3 TO FC; SKATE L & R; SIDE 2 STEP; SCIS BJO CK; FISHTAIL; WALK & FC; SD CLOSE TWICE; SD & THRU; SD DRAW CL;

END
BOX;; DIP BK
Hoop Dee Doo Polka

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

**Footwork:** Opposite direction for man unless indicated

**Rhythm:** 5 count Ph 2+1 (Strolling Vine)

**Record:** Dance A Round DARRCD 545 – Music by Carolina Boys, CD may be purchased at Palomino Records

**Sequence:** INTRO-A-B-A-END

**INTRO**

BFLY WAIT 2;

**PART A**

TOE HEEL CROSS SIDE CROSS; TOE HEEL CROSS SIDE CROSS; BACK AWAY 2& TWO STEP; TOG 2& TWO STEP; LACE ACROSS 2, FWD TWO STEP; LACE ACROSS 2, FWD TWO STEP; WALK 2, FWD LK FWD; WALK 2 FWD LK FWD BFLY/W; TOE HEEL CROSS SIDE CROSS; TOE HEEL CROSS SIDE CROSS; BACK AWAY 2& TWO STEP; TOG 2& TWO STEP;; LACE ACROSS 2, FWD TWO STEP; LACE ACROSS 2, FWD TWO STEP; WALK 2, FWD LK FWD; WALK 2 FWD LK FWD BFLY;

**ENDING**

CIRCLE AWAY, 2 TWO STEPS; CIRCLE TOG 2 TWO STEP; ROLL 3 CHUG APT.
A few months ago, I talked about how hard it is to decipher step descriptions. This month I would like to present the basic items needed for a quality step description.

The first part is the “Title” of the dance. It may be the same as the name of the song but, in my opinion, really should not be. If you use the name of the song as the title of the dance then in the minds of many people you can never do the dance to any other song. Conversely, you can never dance any other dance to that song. Many times people change the name of the dance to the name of the song perhaps because they never learned the name of the dance. This would go against the intentions of the choreographer who spent some time and effort to name the dance.

The second part is the “Information Section.” This part contains the name of the choreographer, the type of dance (ex. 2 wall, beginner line dance), and the music selections.

The third part is the “Heading Section.” This is like an outline of the dance (ex. Vine Right, Vine Left), generally in bold lettering. These are the cues that the instructor can use when presenting the dance. This section generally describes blocks of eight counts of the dance.

The fourth and final section is the actual “Step Description.” This is the breakdown of the phrases in the Heading Section where you describe the action of each step of the dance. In most step descriptions, this is done very poorly and not really a true representation of the action of the dance. In this section, the writer generally tries to describe the action of an average of two beats of music. The writer must find the fine line between brevity and a thorough explanation of the steps. This is quite often the weakest part of a step description. If writers would take the time to write this section in a clear and concise manner, everyone would be able to easily read any step description.

As I mentioned in my previous article, the use of standard terminology is essential to a good step description. There is no good reason to use a local colloquialism to describe an action even if you think it is better. Which is more descriptive, “Heel Splits” or a
“Chicken Step”? 
In today’s society of worldwide communication, a step description needs to be understood by any dancer, anywhere on the globe.

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:
Red High Heels

Basic Steps (Official NTA Definitions):
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.

Crossing Triple Step: A triple step that moves sideward beginning with a crossing step.

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

Kick-Ball-Cross: A syncopated rhythm with 3 weight changes in 2 beats of music counted 1&2. Example of a Right Kick-Ball-Cross: 1.) Kick Right Foot Forward, & Step on the ball of Right Foot in 3rd Position behind Left Foot, 2.) Cross Left Foot in front of Right Foot and change weight to Left Foot.

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

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Visit http://squaredancing.org/web_design.htm for all the details
Tom@tipiproductions.com

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

Turning Triple Step: A triple step that turns in a circular fashion some fractional amount of a turn.

* Prompting Cues are in Bold Lettering

NAME: Red High Heels
DESCRIPTION: 32 Count, 4 Wall Beginner/Intermediate Line Dance
CHOREOGRAPHERS: Moses Bourassa Jr. and Barbara Frechette (MA)
MUSIC TEMPO SUGGESTIONS:
Slow – It's A Love Thing by Keith Urban (92 BPM)
Medium – Swing by Trace Adkins (108 BPM)
Fast – Red High Heels by Kellie Pickler (116 BPM) or Any Slow to Moderate Tempo

COUNTS/STEP DESCRIPTION
Two Right Kick-Ball Changes, Rock/Step, Crossing Triple Step
1&2) Kick Right Foot to Right Diagonal, Step Right Foot Beside Left Foot, Cross/Step Left Foot in Front of Right Foot
3&4) Kick Right Foot to Right Diagonal, Step Right Foot Beside Left Foot, Cross/Step Left Foot in Front of Right Foot
5-6) Rock/Step Right Foot to Right Side, Step Left Foot in Place
7&8) Cross/Step Right Foot in Front of Left Foot, Step Left Foot to Left Side, Cross/Step Right Foot in Front of Left Foot

Two Left Kick-Ball Changes, Rock/Step, Crossing Triple Step
9&10) Kick Left Foot to Left Diagonal, Step Left Foot Beside Right Foot, Cross/Step Right Foot in Front of Left Foot
11&12) Kick Left Foot to Left Diagonal, Step Left Foot Beside Right Foot, Cross/Step Right Foot in Front of Left Foot

American Square Dance, July 2007
13-14) Rock/Step Left Foot to Left Side, Step Right Foot in Place
15&16) Cross/Step Left Foot in Front of Right Foot, Step Right Foot to Right Side, Cross/Step Left Foot in Front of Right Foot

**Rock/Step, Triple Step with a 3/4 Turn Right, Rock/Step, Coaster Step**
17-18) Rock/Step Right Foot Forward, Step Left Foot in Place
19&20) Pivot a 1/2 Turn Right on Ball of Left Foot, Step Right Foot Forward, Step Left Foot Beside Right Foot, Pivot 1/4 Turn Right on Ball of Left Foot, Step Right Foot Forward (Facing 9:00)
21-22) Rock/Step Left Foot Forward, Step Right Foot in Place
23&24) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

25-26) Rock/Step Right Foot Forward, Step Left Foot in Place
27&28) Pivot a 1/2 Turn Right on Ball of Left Foot, Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward (Facing 3:00)
29-30) Rock/Step Left Foot Forward, Step Right Foot in Place
31&32) Step Left Foot Backwards, Step Right Foot Beside Left Foot, Step Left Foot Forward

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American Square Dance, July 2007
Adding Class To Banner Raids

Usually when a banner is taken or retrieved, a representative of the raiding club is called up to get the banner. Better is when all those who are raiding walk up as a group. But the best and most impressive is when the raiding group has choreographed a brief dance as they go up to get the banner. Here’s how it is done.

The raiding club brings a record, usually a march, and at the appropriate time gives it to the caller to play. Instead of just marching to the front of the hall, they will promenade in a pre-rehearsed pattern. For example, they may promenade in a figure eight, weaving around the hall. Or, they may promenade through each other, similar to a marching band routine. Or they may split into two groups and then come back together. After about 30 seconds they come down the center of the hall, then peel off to face the audience in one big line. After the banner is presented, they may bow as a group, then march off in a creative manner.

All of this does not really require practice. All it takes are two couples who know the routine. They lead and everyone else just follows along. Most clubs that do this always do the same routine, so after people have been on a couple of banner raids, they know the routine as well as anyone.

This type of choreographed march adds “class” to banner raids. People look forward to seeing the creativity that different clubs use in their patterns, and those doing the marching have a lot of fun. It’s a spark for the entire floor. Clubs in Northern New Jersey do this quite well, and a few other areas of the country do also. Unfortunately, most clubs have not thought of this.

Consider being creative in having people march up to get the banner. Be the first in your area to do this, and others will be impressed and will be likely to do it also.

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Free Hug Coupon

Good for one Free Hug
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Americans, as do most people around the world, love celebrations. We put them on our calendars for special ceremonies and activities. Many of our celebrations commemorate important historical events: Thanksgiving, Independence Day, Memorial Day, Veteran’s Day (how many remember when it was called Armistice Day? – I kind of miss that name). And to go with the special day, there are traditional activities. Thanksgiving is usually a day for family and feasting – and in most homes, feasting on the foods of early New England. Independence Day we celebrate with parades, barbecues, and fireworks.

Memorial Day is beginning to slide in its place in celebrations. For some people it is the day to put the boat in the water for the summer. But throughout America there are parades, and more importantly, services of memory of patriots who gave their lives for their country. Veterans Day has another tone to it. Initially it was called Armistice Day: the day that ‘the war to end all wars’ – World War I – was concluded. Personally I like that idea of celebrating the end of a war. Unfortunately, WWI did not end all wars, but it was just a breather in a longer war that was not truly completed until the fall of the Berlin Wall and the break-up of the Soviet Union. The change of name to Veterans Day allows us to honor all the veterans from all wars, to pay tribute to their courage and loyalty, and to the sacrifices they made for America.

There are many other national holidays and celebrations throughout the year, and there is dancing at many of these events. But, true to American tradition, there is no particular dance for any of those ceremonies. For example, there are many inaugural balls held in Washington, D.C. the day the new president is sworn into office. I think I can safely say that there is dance music played at all of these balls, though I will not even make a guess as to how many people actually dance. I can also safely say that the style of music at each of the balls is different: at one there may be swing music, at another classic R&B, hip-hop at another, perhaps Salsa somewhere else.

Why is there no specific dance for American celebrations?
The answer lies in one of the greatest strengths of America: the diversity of its people. As people left their native lands, they did not leave behind their speech, or food, or dances. When they arrived in America, often they sought out other communities of similar people. In those communities they saw how the people who had been in America longer had begun to adapt: their speech pattern changed (and even their language changed); favorite recipes might be recognizable, but they were not exactly how they were prepared at home; the oldsters could not remember or do the traditional dances they did in their youth; and the youth brought their own interpretations mixed with American rhythms and styles.

This is all good, from my point of view. Anything which gets stuck in a rigid mold is dead. Healthy life is full of change and innovation.

It can be a lot of fun to try to reproduce a dance exactly as it was done in England in 1650. But even in England the dances changed – you will not see modern dancers doing a formal ‘lancer’ or minuet at a contemporary dance, even though those dances can be fun to dance or watch. Those dances and that music do not speak to America as a community.

There have been great efforts to get square dancing declared the American Folk Dance. All praise to those who have put in the time and effort to achieve that – those people have given of themselves to accomplish something they believe in. Yet, if we look at the program book for any square dance festival, we see many forms of dance: Squares (Basic through C-3); Rounds; Contras; etc. Sometimes there will even be a special session on traditional squares.

Look at the CALLERLAB definition of square dance, and you will see many forms of dancing fall under it aegis. Square dancing is not monolithic. There are regional differences in style (hands up or down in an ocean wave?). Some dancers and callers want only old time tunes, others want Country Western, others like a mixture of Dixieland, jazz, rock, you name it. But it is all square dancing. Do you think we could ever agree on one particular square dance that epitomizes square dancing? Just that we no longer can anticipate a particular dance pattern or figure for a particular piece of music (as we used to be able to do) says no. We could never say this tune and this sequence of calls is the best of square dancing.

It is the same regarding celebrations nationwide. We are not a small, homogeneous community: we are a large community made of peoples from infinite backgrounds and traditions. Those traditions have changed to become “American.”

So, now in July, as we celebrate Independence Day, let us celebrate the nation we have become. Let us retain our personal or cultural traditions, but even more, let us celebrate how those traditions have made us the great country we are. Try to forget the petty differences that separate us, and let us revel in all the things that bring us together.

Let us dance, and let each person move to the music he hears.
Dancing Tips
Harold and Lil Baisch – American Square Dance, February 1988

Permit me to reminisce a bit, and perhaps in the process I might point out a few things you didn’t know, or forgot about.

The first club I called for on a regular basis taught me one lesson I shall never forget. The club had been in existence quite some time. The first time I called for them, I was shocked that they couldn’t get through many of the calls. I couldn’t figure out what was happening until the first tip was over and I noticed that during the rest period every group was sitting around tables with bottles of beer. I realized that no one had told this group about alcoholic beverages and square dancing.

You must remember that this was in the early 1950’s and we didn’t have the help of national square dance magazines to publicize the good and bad habits...[Ed. Note: ASD was founded in 1945 and SIO in 1948.]

The next tip I worked them hard and kept them on the floor until I figured I had worked the beer out of them. I then explained to them as diplomatically as I could that alcohol and square dancing didn’t mix. Much to my relief, the habit was broken very quickly.

After the first lessons I ever taught were completed, a man walked up to me and said, “Harold, this is great, my wife and I enjoy evenings together. We used to go separate ways.” That class started the first club I ever had with dancers I taught, and they taught me what a valuable social event square dancing really is – an event where all are equal and all participate on an even level.

One club I called for regularly danced in a small hall and, as time went on, the crowds grew larger and the hall smaller. At times, we even had a square in the kitchen. This club went out and rented a large ballroom. Things started to change. Many guests from neighboring towns stayed away. I ran across one of these
guests and asked why we didn’t see them anymore. He said, “Harold the atmosphere has changed; they are not as friendly any more.”

I knew the people had not changed, and I finally figured out the trouble – the hall was too big. Dancers weren’t dancing shoulder to shoulder anymore. When a tip ended, everyone sat down and they were clear across this large hall from one another. If they were to talk to one another, they had to walk across the hall. Before they were so close they bumped into one another and so naturally talked. From this, I decided it is better to have a crowded hall than a large one you can’t pack. I try to keep our clubs in halls that are just a little crowded.

Our first set of classes, were taught without the help of “angels”. It wasn’t a matter of choice; we had no experienced dancers to help. Since that time I have been asked many times if I prefer to teach classes with or without angels. My preference is to have them. I explain to the new dancers that the helpers will not explain the calls I am teaching while they are in the squares. This is for both the beginners, so they won’t ask, and for the club dancers, to remind them not to talk when I am trying to teach. I encourage the experienced dancers to help during the rest periods if the new dancers ask them to. Many times I see a square off to the sides walking through a call, and I am sure it helps.

I do not limit the number of angels. My people are considerate and do not try to teach while I am doing so, and when they exchange partners with the new dancers and dance the calls correctly they are teaching the new dancers to do so also. One of the biggest advantages is that our new dancers quickly become part of the club and do not feel like strangers when they graduate.

We must remember, this is a recreation, not an exercise in perfection. If we all had to be perfect, what a small club we’d be!
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  
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

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 CI 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 USAWest Square Dance Convention; Squares at

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American Square Dance, July 2007
Red Lion Hotel and Rounds at Holiday Inn, Pocatello; Steve or Judy Sullivan, 208-237-3609; 4305 Henderson Lane, Pocatello, Idaho 83202; www.usa-west.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 608-782-8505; 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; Nickibobt@peoplepc.com; www.squaredancing.com/michigancouncil

17-19 PENNSYLVANIA – 14th Annual State Convention, Penn Stater Conference Center Hotel, State Collage; 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

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

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

24-25 ALABAMA – 28th Annual Alabama State Convention, Von Braun Civic Center, Monroe Street, Huntsville; Viva Cox 256-859-1989; Sandra Cummings 256-852-3894

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 Provincial Convention 2007, Strathmore, Alberta (35miles east of Calgary); annegodsman@shaw.ca or: 11cornell@shaw.ca; www.squaredancecalgary.com

SEPTEMBER 2007

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

13-15 GEORGIA – 36th Annual GSSDA Convention, Macon Centreplex, 200 Coliseum Drive, Macon; Nancy Feek, 111 Lake St., Rockmart, GA 30153; 770-684-6661; njfeek103@wmconnect.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
5-6 FLORIDA — 4th Annual Thrill In The Ville, John Wall and Lisa Wall 904-241-0384; ljwall@comcast.net; 6 Oaks Drive, Jacksonville Beach, FL 32250
12-13 ARKANSAS — Treasures From Heaven, Pine Bluff Convention Center, Pine Bluff; Vince Vinciguerra, #6 Vince Lane, Conway, AR 72032
19-20 FLORIDA — 28th Annual Single-Rama, Kenilworth Lodge, 836 S.E. Lakeview Drive, Sebring, FL 33870; Ailene Picheco 321-452-7963; apicheco@juno.com
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 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; Bob and Janet Smith, 316-773-0291; jlcqsqndcr@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

NOVEMBER 2007

2-4 FLORIDA — 54th O’Leno Hoe-down, O’Leno State Park, High Springs; Mary Chesnut, PO Box 1498, Gainesville, FL 32602; days 352-378-2577; evenings 352-475-2550
16-17 FLORIDA — Northeast Florida Association Fall Festival, Christ the King Catholic Church, 742 Arlington Road, Jacksonville; Dee Dee and Bessie Stovall 904-744-7560; stovallldd@aol.com

DECEMBER 2007

30-31 MISSISSIPPI — Magnolia Swingers Year End Blast, St. Martin
COMMUNITY CENTER, OCEAN SPRINGS; GLORIA HURT 228-475-5778; JUANITA GLAZIER 228-324-0154

JANUARY 2008
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

FEBRUARY 2008
1-2 MISSISSIPPI – 30th Annual Belles and Buoys Square Dance Mardi Gras Festival, Orange Grove Community Center, 13472 Highway 49, North, Gulfport, MS 39503; Tom and Bunky Moss 228-324-0737; tommoss710@wmconnect.com

15-16 FLORIDA – 48th Annual Florida Knothead Konvention, Eau Gallie Civic Ctr., 1551 Highland Ave., Melbourne; Susan Elaine Packer, 740 S Hampton Ave., Orlando, FL 32803; 407-894-2227; qutie@bellsouth.net

16 FLORIDA – 29th Blue-Grey Square Dance, Toyota Indoor Showroom, 1232 West US Hwy. 90, Lake City; Annette Conk, PO Box 1666 Lake City, FL 32056; 386-935-1548; wrconk@alltel.net

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

MARCH 2008
7-8 MISSISSIPPI – Sweetheart Festival, Wahabi Shrine Temple; Jackson; Jeff and Jamie Wells, 409 N. Spring Ave., Louisville, MS 39339; 662-822-1612

APRIL 2008

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

7-8 FLORIDA – Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Ave., Maitland; Dick and Jeanne Lysobey 386-789-8018; rlj013@earthlink.net

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**JULY 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 ldickens@sympatico.ca; 519-396-9877 or 519-396-7228; www.swosda.ca/2008; convention2008@squaredance.ca

**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.

**APRIL 2009**

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

**SEPTEMBER 2009**

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

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