A Brief Glimpse at Return to Heaven in '07
The 56th National Square Dance Convention

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**Aussie Fensos**

**A HM - “WHAT A DAY FOR A DREAM”**

Caller: Neil McClellan

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SIDES FACE GRAND SQUARE

What a day for a dream
What a day for a dream-to-be in
dreaming about your handle of joy

Over a day by night, now listen sound that ring go
your course Allemande Left and Promenade Home
And you can be sure that if you're feeling right
A DREAM will last along into the night

**FIGURE**
Heads (Side) Follow up and thru Square thru
Four hands that way till you meet the Side (Head) two
Touch 14 and Scott Rush
Make that way, Centers Trade and Swing Thru 1 say
Centers Run, Four Wheel, the boys go
Fast thru, Swing the corners, Foursome home
And you can be sure that if you're feeling right
A DREAM will last along into the night

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AMERICAN SQUAREDANCE
Volume 62
Number 8
Aug. 2007

"The International Magazine of Square Dancing"

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

American Square Dance, August 2007
I just returned from the 56th National Square Dance Convention in Charlotte, North Carolina, where we had a fantastic time. This experience makes me want, even more, to attend the 57th National Square Dance Convention in Wichita, Kansas. One of the many things I marveled at was the sound system. The sound technicians were absolute wizards when it came to producing quality sound in back to back halls with seemingly no sound overlap. Tom Dillander and his crew should be thanked for all of their hard work. Speaking of Tom Dillander if you haven’t visited Western Square Dancing (www.Dosado.com), lately, you are missing a good bet for finding anything about square dancing you need to know. I have often said one of the reasons I go to conventions is to meet old friends and make new ones. This year was no exception, JoAnn and I ran into dancers we have not seen since last year and we will probably not see again until we dance together in Wichita. We found friends that we have not seen for several years and we met new dancers for the first time most of whom we will see again. Oh yes, we got to dance. There were callers there from across the USA from Texas to Alaska, from Oregon to Maine. There were foreign callers from Japan and several European Countries. There were dancers there from as far away as Australia, Japan and Europe. Everyone I spoke with said that they were having a fun time. I am always glad when I hear the word fun. There are so many time when we get wrapped up in the health benefits of Square Dancing, and the social benefits of Square Dancing, and the exercise benefits of Square Dancing, and the mental gymnastics of Square Dancing we forget that we all started and continue to Square Dance because we have fun. A special thank you for all of the Callers, Cuers, and Prompters, all of who paid for a ribbon to dance, and then donated their dance time to call, cue or prompt just to make sure we had fun. I am always amazed at the number of dancers who are unaware that your callers and cuers all donate their talents, skills, capabilities and time just so we can have fun. Just a reminder, as you look through each issue of American Square Dance, there are many dances and festivals advertised. If you can make the time they are all well worth attending. I know that I am always talking about the National Convention, however, throughout the year there are festivals, dances and dance related activities all over the world, many of which list or advertise – go, dance and have FUN!

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

American Square Dance, August 2007
Blast Class Evolution
Part Two: Blasting On (The How)

Part One of “Blast Class Evolution” appeared in the July 2007 issue of this magazine.

Our first “Blast-Class” at the Adobe Squares was originally advertised for high school students in the Petaluma, California and surrounding areas. It was projected for seven weeks through Plus with a teaching time of only one hour per night. Interestingly enough, we found that several adults in the G, H & I age groups (as referenced in part one) were in attendance as well. Most of those in the H & I age group started getting the “Deer In The Headlights” look around the 4th or 5th week. We anticipated this would happen and began extra-curricular training at one of the dancers homes with the assistance of one of the adult dancers Joyce Robinson. Joyce is a local Challenge dancer, who had been video taping the entire process from day one. (Thank you Joyce!)

After the second week we made a few adjustments to our procedures. The first was the amount of time. We added 20 to 30 minutes to the teaching time and a singing call at the end. I felt that the singing call was not really necessary within the Blast learning process, but it made our president, Fred Bartow, feel warm and fuzzy, so it was worth it in the end. Our second adjustment was the way I was recruiting intermediate dancers on the floor for demonstration. Instead of calling them up on the floor on an “as-needed” basis, several dancers were pre-selected in order to speed up the process. Tips were about 15 minutes long with no singing calls until the final tip. Breaks were kept to around 1 to 2 minutes, leaving just enough time for a drink and start the “squared up” process all over again. One of the most time consuming aspects of the class was getting them all up on the floor to dance. Several times, it took up to 5 minutes just to get everyone settled and in a square, so the sooner I was able to start the process going, the quicker we could start the dance part of the teach.

At week seven we started incorporating review sessions during the course of our regular club program, alternating full Plus with Class Plus, complete with singing calls. This allowed us to reinforce the movements and just let them dance. It also allowed us to integrate the new dancers with the club more efficiently. Remember, square dancing is a social activity and the quicker you can integrate the social aspects of our activity, the more solid your group will be as a whole.

In the next series, we attempted to accomplish a three-day Blast, teaching the
entire Mainstream program in two days, and finishing up with the Plus program on an additional day.

Below is my teaching order/list of calls for each of the three Blast Class days:

**The First Session (Mainstream) – Day One**

- Boys/Girls
- Partner/Corner
- Circle Left/Circle Right
- Forward & Back
- Dosado
- Allemande Right/Left
- Arm Turns
- Right And Left Grand
- Couples Promenade
- Couple #1, #2, #3, #4
- Heads/Sides
- Couples Promenade (Full, 1/2, 3/4) SS
- Circle Four Full & 1/2
- Right-hand Star Full & 1/2
- Pass Thru
- U-turn Back
- Courtesy Turn
- Swing
- Four Ladies Chain (Reg, 1/4 & 3/4)
- Single File Promenade
- Backtrack
- Separate Round 1 Into The Middle
- Split Two
- Weave The Ring
- Ladies In, Men Sashay
- Two Ladies Chain (Reg & 3/4)

**The Second Session (Mainstream) – Day Two**

- Box The Gnat
- Allemande Left In The Alamo Style
- Balance
- Partner Trade
- (Named Dancers) Trade
- Swing Thru/Left Swing Thru
- Wrong Way Thar
- Slip The Clutch
- Step/Touch To A Wave
- Run
- Chain Down The Line
- Touch 1/4
- Single File Circulate
- Couples Trade
- Pass The Ocean

- Right And Left Thru
- Star Thru
- Wrong Way Grand
- Grand Square
- Star Promenade
- Rollaway
- Lead Right
- Separate Around 1 Or 2 To A Line
- Centers/Ends
- Bend The Line
- Square Thru (1, 2, 3, 4)
- California Twirl
- Dive Thru
- Do Paso
- Half Sashay
- Wheel Around
- All Around The Left Hand Lady
- See Saw
- Circle To A Line Standard Styling
- Promenade Skaters/Varsouvan
- Allemande Left To An Allemande Thar
- Shoot The Star
- Shoot The Star Full Around
- Left Square Thru (1, 2, 3, 4)
- Box The Gnat

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*American Square Dance, August 2007*
American Square Dance will always be happy send you free magazines to give to your graduating class!

Extend (From 1/4 Tag Only) Cast Off 3/4
Double Pass Thru Slide Thru
First Couple Go Left/Right, Walk & Dodge
Next Couple Go Left/Right Split/Box Circulate
Cross Run Fold
Single Hinge Pass To The Center
Couples Hinge Dixie Style To An Ocean Wave
Wheel & Deal Tag The Line (In/Out/Left/Right)
Veer Left/Veer Right Scoot Back
Couples Run Cross Fold
Zoom Recycle (From A Wave Only)

The Third Session (Plus) – Day Three
Half Tag
Acey Deucy
Teacup Chain
Ping Pong Circulate
Load The Boat
Spin Chain Thru
Extend Remaining Positions
Peel Off
Linear Cycle (From Waves Only)
Coordinate
(Anything) & Spread
Spin Chain The Gears
Track II
(Anything) & Roll
Follow Your Neighbor
Fan The Top

The first thing that you will notice is that the teaching progression is slightly different from CALLERLAB’s standard Mainstream teaching order. This is to compensate for my high-energy teaching style and my affinity for “Stair Stepping” dancers through the lists.

It has been said that 20% of what we learn is from what we hear, 50% is from what we see and 80% is from what we do. In truth, everyone is different in the way that they learn. Some learn more efficiently by hearing (Auditory), some need to see (Visual), while others just simply have to “do” to get the idea (Kinetic). To some degree everyone needs a piece of all three, so my teaching process was Talk-Show-Do. I tried to run the process without any wasted time. Because of our wireless microphone (one of the greatest inventions known to man) I was able to verbally give them the definition as I traveled from the stage to
the floor to begin the "show" portion with my prep'd "demo dollies".

"Demo dollies" are dancers that I have hand picked to help me show the more difficult calls or calls that cannot be either easily described or routed.

Easily described calls would be: Circle Left/Right, Pass Thru, U-Turn Back, etc...

If I could "route" the dancers through a call the previous tip, I did. "Routing" is basically directionally calling through your normal material so that the dancers recognize the flow of the movement. A simple example of this would be calling:

1. Four Ladies Make A Right Hand Star — Turn it all the way around,
   Men reach out with your left for a Courtesy Turn,
2. Four Ladies Make A Right Hand Star — Turn it Half Way,
   Men reach out for a Courtesy Turn.

You probably recognize this as a Four Ladies Chain. Sequence #1 gives them time to figure out what I am asking them to do. Once I have completed that sequence twice they usually have the idea and I can proceed to sequence #2. I will route them through this sequence many times to reinforce the pattern prior to actually putting a name to the call.

This is Part Two 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 Three next month.
CD’s and MP3’s are recorded in 3 keys unless noted.

**Anchors Aweigh (7C’s 225)**
*David Cox*
The song of the U.S. Navy composed for the U.S. Naval Academy Class of 1907. Could be used as a Grand march. Use it for your Patriotic Theme night. Full marching band instrumentation. Available on CD & MP3 recorded in one key. *Hds (Sds) Slide Thru, Double Pass Thru, Centers In, Cast Off 3/4, Pass Thru, Tag the Line, Cloverleaf, Centers Pass Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

**Song Of Freedom (Aussie Tempos A 1036)**
*Steve Turner*
Another good patriotic tune. Thin melody line with a good beat. Background vocals, piano, percussion, electronic keyboard and horns. Key change in closer. Available on CD and MP3. The CD has an additional harmony track. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Spin the Top, Recycle, Pass the Ocean, Swing Thru, Swing Corner, Promenade.*

**Before I Met You (Crown CRC 173)**
*Bob and Matt Worley*

**1, 2, 3 Fly Away (ESP 215)**
*Tim Marriner*

**Green Green Grass Of Home (ESP 1110)**
*Elmer Sheffield*
Magic Carpet Ride (Fine Tunes 136)  
Eric Henerlau
A good rock beat. Guitar, electronic keyboard, bass and percussion. Good melody line. Try it for patter. Written in 1968 and released by Band Steppemwolf. Available on CD and MP3. The CD has an additional harmony track. Hds (Sds) Lead Right, Swing Thru, Boys Run, Tag the Line, All Face In, Tch 1/4, All 8 Circulate, Boys Run, Square Thru 3, Swing Corner, Promenade.

It Just Comes Natural (Gramophone GP 400)  
Jerry Jestin

It’s Still Rock & Roll To Me (JRR 107)  
Bruce Simpers

The Green Grass Of Home (Hi Hat HH5279)  
Wada & Yaoko
The second release of this tune. Different instrumental arrangement. Guitar, electronic keyboard, strings, bass and percussion. Key modulation. Listen to both releases before you select. Available on CD. Recorded in one key. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.

Old El Paso (Kalox K 1339)  
Wayne West
Spanish flavor from a guitar, piano, xylophone, sax, bass and percussion. Available on CD and MP3. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Half Across the Set, Make A Right Hand Star, Hds (Sds) Star Left to the Corner, Swing Corner, Promenade.

Mississippi Squirrel Revival (Lou Mac LM 247)  
Charlie Robertson

Girl You’re Gonna Love Me (MAP 116)  
Mike Sikorsky
A smooth upbeat melodic mix of steel, guitar, piano and bass with just enough percussion. Well placed riffs and runs. Available on CD and MP3. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left 1 X, Tch 1/4, Scoot Back 2 X’s, Swing Corner, Promenade.

Recordings reviewed are supplied by
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American Square Dance, August 2007
**Macarena (Mountain MR 148)**  
Cindy Whitaker  
A modern electronic upbeat arrangement. Try your Rap delivery on this one, or try it for patter. Available on CD and MP3. *Hds (Sds) Promenade Half, Square Thru, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

**Volcano (Mountain MR 150)**  
Cindy Whitaker  
An electronic contemporary arrangement with lots of energy. Try it for patter. Available on CD and MP3. The CD has an additional harmony track. *Standard Ferris Wheel Figure.*

**Me and God (Royal 255)**  
Tony Oxendine  
Add this one to your Gospel collection. Mandolin, sax, piano, banjo, fiddle, bass, dobro and percussion. Way up the energy scale. Check out the well placed chases. *Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.*

**I'll Do It All Over Again (Sting SIR 366)**  
Tony Oxendine  
The dancers will glide on this one – smooth energy. Likeable chases in this mix of steel, electronic keyboard, piano, banjo, fiddle, harmonica and bass with just enough percussion. Signature Sting sound. Available on CD and MP3. *Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left 1 X, R & L Thru, Rollaway, Pass Thru, Turn Back, Swing Corner, Promenade.*

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My Ohio Girl (Snow SNW 2007)  
Mike Wilder

There Goes That Song Again (Desert Gold DGR 001)  
Ron Markus
A big band sound on this oldie. Strings, horns, piano, bass and percussion. Good duet / harmony spots. Available on CD and MP3. Standard Ferris Wheel Figure.

I Get A Kick Out Of You (Sting Sir 1002)  
Soren Christensen
A floor lifter from a mix of steel, fiddle, piano, bass, mandolin, harmonica and percussion. Well placed riffs and runs fill out the sound. Key change in closer. Available on CD and MP3. Standard Ferris Wheel Figure.

If I Said You Had A Beautiful Body (Sting Sir 1102)  
Anders Blom
A cover of a 1979 chart topper by the Bellamy Brothers. A mix of fiddle, guitar, steel, electronic keyboard, harmonica and bass with just enough percussion. You may want to work this figure in your patter before using. Available on CD and MP3. Hds (Sds) Square Thru, Single Circle to a Wave, Fan the Top, Boys Run, Crossfire, Walk & Dodge, Partner Trade, Pass Thru, Bend the Line, Slide Thru, Swing Corner, Promenade.

The Colors Of The Wind (Hi Hat HH 5198)  
Deborah Carroll Jones
A 1995 Oscar winner for best original song from the Disney Movie “Pocahantus”. On the Classic Hi Hat List. A smooth mix of strings, piano, guitar, steel, bass and drums. Sell your vocal talents with this one. Hds (Sds) Pass the Ocean, Extend,

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Spin Chain Thru, Girls Circulate 2 X’s, Boys Run, Bend the Line, R & L Thru, Slide Thru, Square Thru 3, Swing Corner, Promenade.

**CD’s**

**Glow Worm (Chicago Country CC 83)**

A cover of a Mills Brothers hit. Piano, guitar, strings, bass and percussion. Also, includes a Round Dance arrangement with music and cues and a Sing Along arrangement in two formats. Available on MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Flutterwheel, Slide Thru, Swing Corner, Promenade.

**Grandma’s Featherbed (Crown CRC 108)**


**Old Black Magic / Dave’s Hoedown (Dance Ranch DR 1102)**

A cover of a Frank Sinatra hit. Recorded in one key. Trumpets, bass, piano, percussion. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Swing Corner, Promenade.

Dave’s Hoedown is in the traditional style with a banjo, fiddle, bass and drums. It has an extended track.

**Shiek Of Araby / Wildwood Flower (Dance Ranch Dr 1103)**

Sound of the Middle East from an electronic keyboard, bass, xylophone and percussion. Riffs and runs fill out the sound. Key change in closer. Recorded in one key. Four Ladies Chain, Hds (Sds) Promenade Half, Sds (Hds) Star Thru, California Twirl, Slide Thru, Load the Boat, Swing Corner, Promenade.

Wildwood Flower is a cover of an oldie from a banjo, guitar, bass and drums. It has an extended track.

**CD Hoedowns**

**John’s Rhythm / John’s Picking (Square Tunes 2004)**

John’s Rhythm is a rhythm traditional sound hoedown.

John’s Picking features a guitar, bass and banjo with rhythm percussion. Available on MP3. Recorded in one key.

**Push / Yell 1 & 2 (Pioneer PIO 5041)**

Push is an upbeat traditional sound from a fiddle, banjo and bass.

Yell 1 & 2 are two different arrangements of the same tune. Harmonica, piano, banjo, guitar, bass and drums. Lots of energy.

Available on MP3. Recorded in one key.

Lots of good releases this month just in time for the Nationals. Lots of keepers no matter what your style or taste. Are you continuing to sell Square Dancing? Until next month keep it FUN.
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 dancer organizations.

This month's article describes the electric revolving doors at the entrances of many square dance clubs and organizations. New Dancers go in, and New Dancers go out, as square dance organizations bemoan the declining membership. Despite the fact that ACA and other organizations have continued to publish examples of recruiting activities that are working here and now and have provided positive results to clubs that have tried them. The real question is, in the long-term, how beneficial were they? In other words, what happened to the coveted new club dancers?

Perhaps, it is now time to realign our thinking. Look around your town as you drive through it. Do you see many 1940, 1950 and 1960 automobiles? The drivers of today's automobiles, pick-ups, and SUV's have updated their vehicles to stay with the changing life styles. The answer is that square dancing has gone from being empowered and fed by its cumbersome dance program to being starved and imprisoned by it.

We can look with reverence for the past, but we must adapt and plan for the future. In visiting with new dancers who had recently left square dancing, several of them stated that they believed that square dancing has no place for new and struggling dancers because of the lengthy and stressful programs nor would they recommend square dancing to anyone. One aspect of the problem is that some veteran square dancers will not dance with them or tell them to dance at the back of the hall with only new dancers in their squares to allow other dances to have their 'perfect pat or pet' squares. Some square dancers chided the new dancers and told them that they did not belong at the dance because they could not dance well enough. How can some veteran square dancers push them out of the activity knowing that square dancing is in nothing short of decline?

The complicated and cumbersome dance programs (levels) contribute to this tragic loss of new dancers. We have to remember that the revolving doors of
square dancing continue to turn for those entering and those exiting the activity. When it becomes easier to go out the door than stay, the new dancers leave, and square dancing is indeed a declining and aging activity.

Why not take the opposite approach? Veteran square dance members should bind together to teach and assist the new dancers. In square dancing, simply providing a club badge and a square dance diploma does not make the new dancer a happy dancer. Square dancing may be a great organization to promote "fun, friendship and fellowship," but it pushes new dancers out the revolving door. Make new dancers happy to be there. Applaud them, encourage them, and dance with them. Then they will tell others. Activity creates activity. We can make the exit portion of the revolving doors revolve in not out.

Square dancing needs a dance program revitalized and simplified dance program, with about 60 maneuvers that can be taught in as little as 10-12 weeks. This is predicated that some new dancers are aging and that they can only retain around 60 maneuvers comfortably. Lessons could go on for years and dancers may never grasp it all and will quit. The marketing efforts of clubs around the country are producing some dancers, but the long number of weeks is giving them reasons to leave. The retention rate of students who start and graduate is around 20%. If we create a dance program that the new dancers can be comfortable with, then and only then, will square dancing cease to be in decline. The decline of the square dancing life cycle will not correct itself or bottom out and begin growing without major shortening in the dance program, and a commitment of all organizations to work together.

Throughout the years, I have heard that square dancing’s decline is inevitable and that is based upon the Book Bowling Alone by Dr. Robert Putnam. After reading his discussions on Bowling, I spoke with Dr. Putnam several times. He stated that Square Dancing is not really applicable to the scope of his book Bowling Alone. The one thing he did say is that Bowling is recovering by shortening its leagues and having more of them. He stated that square dance leaders need to listen to the market and adapt the product to what the market wants. We can repackage the cumbersome dance programs, market their success but the numbers do not lie.

ACA is committed to simplifying square dancing lessons and programs to gain more dancers and reduce dancer withdrawals and pay the price for success not the price of failure.

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 at pdemerath@troy.edu. Please visit our website and newsletters at American Callers.com/news.

Until next time, happy dancing!
Tom Miller

His name is Tom Miller and he has been a full time international square dance caller for over 30 years. (And, his kids are well fed) “What?” you say. “How?” you ask. “You’re kidding!” you jest. Believe it or not, a good traveling Modern Western Square Dance caller could have made a fairly decent living up until about the turn of the century. And, yes, square dancing is danced in many different countries. Oh, yeah, and Tom is no where near a senior citizen and he still lives in his hometown. Sit back, and prepare for an education on one of America’s best kept secrets and one of the best callers in the world. I must give you a little history lesson about square dancing before I explain about this great guy named Tom.

Unfortunately, one of America’s favorite past times has taken a beating since about the bi-centennial year. If I were to blame any one stereotype of destroying this fantastic exercise and beautiful heritage, all my fingers would point to the high school gym teacher. Many of the baby boomers and empty nesters today have only ‘bad thoughts or horror stories’ of square dancing in gym class. Do you know why? Two simple answers; students danced to either records or tapes and gym teachers are not square dance callers. Period!

Most of the time the gym teachers do not know the basic rules, positions and formations of and within the square. Secondly, if you dance to a record and the vinyl skips, the square is in trouble. Or, if the set breaks down, the record just keeps on turning, and trying to adjust and catch up can bring on headaches to students and teachers. What the novice doesn’t realize is square dancing has had a lot more positive blessings rather than negative curses. Please read the next paragraph very carefully.

For one, a lot of Modern Western Dancing clubs have gone to a casual, comfortable attire and the cost for one couple for an evening of dancing is half of what you pay when you take a date to the movies. Square dancing is also complimented by Round Dancing, which is a great version of ballroom dancing and Line Dancing, for those who like a cardio workout without needing a partner.

How about this? Square dancing is taught in foreign lands in their native tongue, but the names of the calls are in English. So, music is the universal language and square dancing is the univer-
sal body language. There are thousands of calls out there and a clever organization called CALLERLAB has designed and compiled lists and levels created so a dancer can choose how far they want to take their hobby. Just like in karate, square dancing has Basic, Intermediate and Advanced programs. There are even higher levels of Advanced called Challenge.

There are many more positives, like Traditional Contra Dancing, Mixers, Wheelchair Square Dancing, Handicapable Square Dancing, Tractor Square Dancing and Fun Badge Dances. But, only just a few negatives I hear over and over again. And they are simply: the name of the activity, the dress code and the average age of a square dancer.

Okay, enter Tom Miller. If you have ever square danced to this caller, you’ll say ‘smooth and what a voice!’ If you’ve never danced to him, you’ll say ‘smooth and what a voice!’

And, if you’ve danced all levels to him, you’ll say, all of the above, plus, ‘his choreography is outta this world’.

I’m gonna break square dancing down into two simple categories of fun.

Fun #1 like checkers and poker with lots of social interaction and laughter. Fun #2 like chess and bridge with lots of mental stimulation and success of puzzle solving. Tom is a master at both of these levels that you would only fully appreciate it if you were a dancer, but to the non-dancer you can tell this man loves what he does and was born to do this. If you ever get to see him in action, then you will truly understand why and how he does this gig full time for a living.

---

CALLERLAB
International Association of Square Dance Callers
Established in 1974

- World wide dance programs
- Membership of over 2,000 callers (U.S., Canada and 15 foreign countries)
- Convention once a year
callers from all over the world discuss the activity
see what is going on in other parts of the world
get better understanding of the Square Dance Activity
interest sessions for all callers and their partners
individual voice sessions
social gatherings
- Full line of publications for the beginner caller and the accomplished caller
- Scholarship programs
- Association Affiliate membership available
equipment insurance
liability insurance
education grants

For further information contact:
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Phone: 321-639-0039 • Fax: 321-639-0851
E-mail: Callerlab@aol.com; On The Web: www.callerlab.org

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American Square Dance, August 2007
Calling is definitely his ‘calling’.

Tom will be the first to tell you, “I’ve only a high school diploma and I’m not smart”. But, I’ve seen him stump doctors, lawyers, professors and nuclear physicists with his gift of problem solving and body flow through maneuvering dancers on a floor. Honestly, I’ve attended caller’s schools where Tom has not only left students baffled, but has made the other caller coaches on staff write down his material or go off into a corner and ghost dance it. Which basically means trying to figure out calls and patterns by pantomiming with invisible dancers how a call should be executed. It’s a funny sight to see. I once heard a couple dancers say about Tom, “We never thought we were good dancers until we danced to Tommy. He can make bad dancers think they’re good dancers.”

Along with calling all different levels all over the country, he still goes into a handful of high schools and teaches students, the correct and proper way to square dance. The kids love him! He rarely uses banjo and fiddle music when he goes into the schools. You can bet it’s mostly Club Mixes, Retro and Hip Hop. In the long run, this service will pay off. Why? Because when these kids are adults and they recall square dancing in high school, they will think happy thoughts and all the fun they had.

Tom has called for several handicapable clubs over the years, which tells me, he likes to share square dancing with absolutely everyone. The youngest, most energized, and most fun of any club I’ve seen are these wonderful Special Olympic Dancers. In this day of reality game shows, Tom also contributes to calling at the Pennsylvania State Farm Show, where there is an overabundance of younger dancers competing for blue ribbons.

What saddens me is the decline of this great activity. “If we can only get the people out on the dance floors, then they’ll see how much fun it is.” That’s said a lot by veteran dancers, but I’d say over 50% of brand new dancers lose interest within the first month of experimenting with square dancing because they get bored with the caller or calling. Not with Tommy Boy at the helm. It’s never the ‘same old stuff’, and I’ve been dancing for a quarter of a century. How he keeps his material so fresh and upbeat, I will probably never know.

The drop has cut Tom’s business down quite a bit. The fading is not due to people quitting the activity, but by either retiring or dying. Happily, a high percentage of the retired dancers migrate to Florida, Texas or Arizona, which still have square dancing everyday of the week, morning, noon and night. Callers all over have been trying to promote to the youth, but it’s like shooting pool with a rope. Square Dancing is a great program to keep the kids out of trouble. Besides history and mathematics, square dancing really teaches teamwork and emphasizes fellowship and discipline.
Being a caller, an entertainer and showman, Tom’s learned several different avenues he needs to pursue to keep it a full time job in this fast paced world of change. Besides recording square dance music on one of the most popular labels in the square dance world, ESP Records, Tom calls in lots of other countries. Are you ready for this...square dancing is more popular and better received overseas than it is in the good old US of A. What the hey?! Square dancing is as American as Apple Pie and Baseball. I understand calling in Japan is a pretty good paycheck. Tom is learning to call higher levels because, get this, there is a rising number of the higher level square dancing at the Advanced and Challenged programs. Interesting. Hmmm. I wonder if the callers be should teaching the difficult stuff first?

The national square dance convention and the dance weekend festivals are diminishing in numbers, but the youth halls are still quite alive. And you can bet Tom Miller is in those halls having a blast. I hope this article will spark some interest into either researching the history of square dancing and it’s origins and evolutions (try starting with www.dosado.com under History. I think you’ll be surprised to see how Henry Ford played a major role in modern western square dancing) or finding out when beginner lessons start in your area. Invite someone to the lessons and make them welcome, and please make sure you dance to Tom Miller somewhere along the line. It’s like watching the Wonderful World of Disney.

Corben Geiss

CALLERLAB ACCREDITED CALLER COACHES
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The + in front of non U.S. numbers indicates that the appropriate overseas code (011 from U.S.) must be used.

American Square Dance, August 2007
To: The Editors and readers of the American Square Dance Magazine  
"The Selfish-Few Square Dancers With Declining Friendliness To Fellow Dancers"

With a nod to International Square Dance Caller, Barry Clasper and his "Callerlab Viewpoints" in the August 2006 American Square Dance, we are writing to expand on his wonderful message. Hopefully Barry, and the vast majority of Advanced and Challenge 1 dancers, have not experienced the decline of dancer-friendliness first-hand as we have in several, away "weekends" in 2007. You have been fortunate to escape the self-appointed, "at-all-physical-costs", "set-bully"; which, unfortunately, we have not.

Our reference is to the physical trauma that certain high-level dancers (male and female) believe is necessary for them to "...complete a perfect stacking of A-2 or C-1 calls." It is not the acceptable "gentle pointing" or "assisting word" i.e. "over there"; but rather a physical push, shove and/or pull! Such "physical helpers" should re-read the words of Barry on page 47, lines 4 and 5; about we who might have "...physical problems including those affecting movement, coordination, balance...". Have the pushers, shovers, and pullers ever considered why we "physically-challenged" are one-half step slow? And how will several delays of that type mess-up the "bully's" perfect square? Hardly! But one physical contact can put us down and out, immediately or longer, of the "friendship set to music" activity! At an appropriate time, those feeling the trauma need to quietly confront the "bully" about acceptable alternatives to their behavior.

Thanks for your attentive eyes, and helping us to get the word to those who do not have it or practice it.

Dick and Lee Ellis
Acey Deucys Capital District Square and Round Dance Association

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American Square Dance, August 2007
Peek Into a Caller’s Record Case

Mike Preskitt of Anchorage, Alaska, started dancing in 1966 when a friend invited him to come and check out square dance lessons at a teen club in Lake City, Washington. He and his brother, Dave, joined that year, and brother Randy joined the following year. Shortly after, their parents also became involved in square dancing. In this case, the eggs definitely came before the chickens!

Mike may never have started his calling career if it weren’t for Dave. Their club was very active in the annual Pacific Northwest Teen Town competition, and all three boys took part. Unfortunately, Dave broke his leg and was sidelined for a while. To avoid being left out, he took up calling. The other two brothers, not being at all competitive, soon took it up as well. Mike’s first time behind the mike (pun intended) was a performance of “Million Dollar Jet” at a street dance at Penticton, BC, in 1968. He was hooked!

After moving to Anchorage, Alaska in 1969, Mike found several clubs to dance with. In 1970, he was invited to audition as the replacement caller for one of those clubs, and was accepted at the tender age of 17. Since then he has been calling on a weekly basis for one or more clubs, and now calls an average of ten times a month. He joined CALLERLAB in 1980, and has attended ten CALLERLAB conventions. He has also called at seven National Conventions.

There is an old adage which states, “The more you give, the more you receive.” At this year’s National Square Dance Convention, Betsy Gotta, was recognized for attending and calling for 47 consecutive years. Betsy is a member of CALLERLAB (and holds it’s highest award, the Milestone award), an accredited caller coach, and produces a set of instructional videos. Betsy along with her husband, Roy, travel around the world and across the USA promoting and supporting square dancing. The square dance world is proud to have you as a member and leader of our activity!
Mike and his wife, Debbie, have been married since 1979. They have two children, both now grown. Their daughter, Sarah, cues the rounds at their Friday night Plus dances. Mike also has two sons from a previous marriage, with two grandchildren and one on the way. He still gets together with his brothers every few years, and when the three brothers are in the same place at the same time, they’ll call a dance together.

**Singing Calls:**

- Hitchhike .................. BO 1399
- Cajun Moon .................. ESP 317
- Ace in the Hole ................. RBS 1326
- If the Devil Danced in
  - Empty Pockets ................ C 812
- Carefree Highway .............. RYL 156
- Two of a Kind Workin’
- On a Full House ................ RWH 170
- Summertime Dream .............. C 403

**Patter Records:**

- Claw Hammer .................. RB 3081
- Mandoline ...................... RB 3081
- Chattanooga Shoeshine
  - Boy .......................... RYL 2007 CD
- Whiskers ....................... HIHAT 654
- Something Else ................ MACGREGOR 1100
- Rigga Digga ..................... RYL 416
- Railey Special ................. GRENN 12214

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**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

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24 American Square Dance, August 2007
This offering is not a dance, but rather a rhythm routine. I have used it for years and found it a real crowd pleaser. Try it. You'll get a lot of belly laughs out of it.

**MacGregor Steal**

**Formation:** Square

**Music:** Scope SC312B or use “Handy” on Scope 5C3 128

**Routine:**

There is no call for this dance. A set is squared up the same as for a Square dance. Everybody is active, also all movements are done in 8 counts. The dance starts out with the head couples going forward and back while the side couples are swinging.

Explaining the head couples first.

- Forward 1, 2, 3, 4, back up 1, 2, 3, 4.
- Forward, split your corner and come back to your partner 1, 2, 3, 4, 5, 6, 7, 8.
- Then swing your partners 1, 2, 3, 4, 5, 6, 7, 8.
- Then separate and do-sa-do your corners 1, 2, 3, 4, 5, 6, 7, 8.
- And back up to the home position.

You are now ready to start from the beginning.

Now for the sides.

While the heads are going forward and back

- The sides will swing 1, 2, 3, 4, 5, 6, 7, 8.
- Then separate and do-sa-do your corners 1, 2, 3, 4, 5, 6, 7, 8.
- Backing up to the home position.

Then forward 1, 2, 3, 4, and back 1, 2, 3, 4.

Forward again and split their corners and come back.
To home position 1, 2, 3, 4, 5, 6, 7, 8.
Now they are back to swing as they did to start the dance.
The swing is done in 8 counts.
This is the complete figure, everyone is active at all times and now comes the stealing part.
The people who are not in the square can get in by stealing a position. A gent or a lady can steal in or they can steal in as a couple. Stealing can only be done when one of the dancing couples is returning to home position to swing. If a lady is stealing one of the dancing ladies’ partner, she will stop in front of the active lady and swing with her partner and this puts the other lady out who is then free to steal right back in, or steal any other ladies position. This also goes for the gent. If a couple is stealing in, they stand in back of the couple that is going forward and back. As soon as this couple leaves their position to split their corners, the stealing couple steps into their position and starts to swing. When the active returns to position they find a couple in their place and they have been cut out. This thing is hilarious. ENJOY!

The following mixer was sent to me by Stew Shacklette of Brandenburg, Kentucky, and appeared in a booklet entitled “Easy Mixers” which he presented at a Beginner Dance Seminar at the 2003 CALLERLAB Convention in San Antonio, Texas. This offering was entitled - - -

My Mickey

**Type:** American Mixer  
**Formation:** Couples facing counterclockwise, inside hands joined  
**Music:** Suggested Tune, “Big Daddy” Green 12035 or “Fond Affection” J Bar L record # 5008 KDF CD M01 Track 3

1-4 **WALK, 2, 3, FACE; SIDE, CLOSE, SIDE, CLOSE**  
Starting gents left ladies right walk forward three steps and turn to face partner on the fourth count; step to the gents left, ladies right side, close trailing foot, step to the side again and, close again taking weight on the trailing foot.

5-8 **BACK AWAY, 2, 3, 4; FORWARD, 2, 3, 4;**  
Starting gents left, ladies right back away from partner four steps; walk diagonally right four steps to a new partner. Ending with the weight on gents right and ladies left.

9-12 **PAS DE BASQUE, BALANCE LEFT, 2, 3; RIGHT, 2, 3; TWIRL 2, 3, TOUCH;**  
Balance LOD, gents left, ladies right, with a 1, 2, 3, step; balance RLOD, gents right ladies left with the same 1, 2, 3 step; Twirl the lady LOD as the gent does a side, close, side, touch;
13-16 PAS DE BASQUE, BALANCE RIGHT, 2, 3; LEFT, 2, 3, REVERSE TWIRL, 2, 3, TOUCH;
Reverse the steps of measures 9-12 to end facing LOD with inside hands joined.

REPEAT FROM START

Our square dance this month was first danced by me many years ago. It is called - - -

Inside Out And Outside In

Formation: Square
Music: Jig tune
Routine:
FIGURE:
First and third bow and swing.
Go forward up and back again,
Forward again with the first dive in,
Inside out and the outside in,
Outside out and the inside in,
(As they come together in center, no. 3 arches and no. 7 ducks under. As soon as
no. 7 is under, they stop and make an arch and back up, allowing no. 3 to back
under the arch as they back up themselves.)

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American Square Dance, August 2007
Now bow your back and do it again \textit{(Repeat above)}
Swap your pard for a brand new girl.
Turn to the side with a dishrag whirl.
(No. 1 and no. 3 gents swap \textit{ladies and turn back to back} with original partner to face \textit{side} couples. As they turn to side they do a \textit{dishrag turn} by raising their \textit{joined hands and turning away from} one another (gent \textit{left}, lady \textit{right}) \textit{under their own arm}, using the roll of the turn to go under the arch formed by the side couples. This gets \textit{everyone working}.)

With an inside out and an outside in,
Outside out and inside in,
Duck your head and do it ag’in.
Allemande left, etc.
(\textit{Everyone is standing in front of their corner}, so do an allemande left, then go back to home position for a grand right and left.)

Repeat three more times with each couple in turn diving under.

At the request of one of the dancers, they asked what I thought was about the easiest contra I have ever prompted. My answer was -- --

\textbf{Lady Walpole’s Reel}
\textit{(Traditional)}

\textbf{Formation:} Alternate duple. 1, 3, 5, etc., active and crossed over
\textbf{Music:} Lady Walpole’s Reel or any 32 bar tune.
\textbf{Routine:}
- - - - , With the one below balance and swing
- - - - , Active couples down the center
- - - - , Back
-- Cast off, -- Ladies chain
- - - - , Chain back
- - - - , Half promenade
- - - - , Right and left thru

\begin{center}
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57th National Square Dance Convention
“Promenade On The Prairie”

Convention Facilities
The 57th National Square Dance Convention will be utilizing three great facilities – the Hyatt Regency Wichita Hotel, Century II Convention Center and the Broadview Hotel. The Hyatt Regency Wichita and Century II Convention Center are connected allowing you to walk from one to the other and never go outside. In this area, Sew & Save has been scheduled. The Broadview, where most of the Round dancing has been scheduled, is just across the street from Century II. The three air-conditioned facilities are beautiful and spacious. There are eight ballrooms for dancing and many meeting rooms.

Century II Convention Center is huge. The Convention Hall, with a stage, has 35,000 square feet. For special events, there are 5,244 seats. Scheduled for this hall is Plus dancing and After Parties.

Exhibition Hall, with a stage, has 45,000 square feet. Scheduled for this hall is Mainstream dancing with the Ghost Riders, a live band, and After Parties.

Expo Hall will have the Vendors, Ways & Means, two dance areas, a food court, 57th NSDC Registration and future National Conventions’ registrations. Through the connecting lobby, there are numerous meeting rooms, Round dancing and an area for the Showcase of Ideas and Showcase of Publications. The total floor space of Century II Convention City is 201,900 square feet.

As you can see, there will be plenty of room for everyone. We look forward to seeing you in Wichita in 2008 for the 57th National Square Dance Convention.

Fashion Show
“Promenade In The Park” is the theme of the 57th NSDC Fashion Show. The review of fashions begins at 1:00pm, on Saturday, in the Concert Hall. Sit back in theatre-style seats in an air-conditioned theatre and enjoy watching dancers from across the U.S.A. show off their latest fashions.
Do You Have A Purple Ribbon?

Every dancer completing a full Registration Form is sent a “Purple Ribbon” with their confirmation. Those of you wearing red ribbons have pre-registered. Now, you need to upgrade your Registration by completing the full Registration Form. A full Registration Form was mailed to you. If you haven’t received a full Registration Form, you may print one from the Convention Web Page (www.57nsdc.com), take one out of numerous publications, or pick one up at a dance in your area. Send us your completed full Registration Form and we will replace your “tired, frazzled, worn-out” red ribbon with a “Spanking Brand New Purple One.”

If you have questions, please contact the 57th Registration Office at: 785-266-3106, fax 785-215-6684, e-mail Registration@57nsdc.com, or US Mail 57th National Square Dance Convention, P.O. Box 5790, Topeka, KS 66605-5790.

Youth Program

The Youth Committee is busy putting together a schedule of events that should keep the younger set busy, yet challenged. The Youth Trail End Dance, for the 57th National Square Dance Convention on June 25, will be an event Youth and their family won’t want to miss. It will be not only a “get-acquainted activity,” but a night in which parents, family and friends will be allowed to dance in a single hall with their Youth. Youth Programming includes three days of dancing, workshops, line dancing, badge dances and fun activity tips. The hall opens each day at 10:00am and closes each evening at 10:00pm. An After Party will follow each day’s activities and provide another hour and a half of fun with top callers and leaders for the Youth. The Special Activities Committee has developed many games with prizes. The activities should be both fun and rewarding.

Be sure to include your Youth in these exciting events when you visit Wichita, Kansas, from June 25 through 28, 2008, to Promenade On The Prairie. Please visit the Web Page www.57nsdc.com for information and registration forms.

Education

“Experience Education on the Prairie”

PANELS – Topics for dancers
SEMINARS – Topics for dance leaders
CLINICS – Dancing Styles and Techniques
ORGANIZATIONS – Dance organization leaders discuss their thoughts and approach to challenges.
SEW & SAVE – Seminars, demonstrations, Mini-show & Tell, Repair & Tracing Rooms, Custom Dresses, Door prizes and Sew & Save Book. There will be a craft/wood tracing and a relaxing area game room for the non-sewing spouse.
From Lee & Steve Kopman

This month, let's have some fun with some A2 choreo, with an emphasis on the call CROSS TRAIL THRU. Enjoy!!!

1) HEADS cross trail thru
    separate around 1 to a line
    pass the ocean
    trade circulate
    left allemande

2) SIDES pair off
    cross trail thru
    CENTERS cross trail thru
    leads roll right to a wave
    trade circulate
    left allemande

3) SIDES cross trail thru
    separate around 2 to a line
    cross trail thru
    turn and deal and roll
    trade circulate
    extend, right and left grand

4) HEADS square thru 2
    cross trail thru
    horseshoe turn
    pass and roll
    circulate 1 & 1/2
    right and left grand

5) SIDES square thru 2
    cross trail thru
    spin the windmill outsides right
    1/2 tag
    swing thru
    circulate, right and left grand

6) HEADS pair off
    cross trail thru
    CENTERS cross trail thru
    peel and trail
    touch 1/4
    split transfer
    acey deucey
    scoot back
    right and left grand

7) HEADS cross trail thru
    separate around 1 to a line

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American Square Dance, August 2007
cross trail thru
step and slide
leads roll right to a wave
circulate 1 & 1/2
right and left grand

8) SIDES cross trail thru
separate around 2 to a line
touch 1/4
circulate
transfer the column
slip
right and left grand

9) HEADS pass thru
separate around 1 to a line
cross trail thru
explode & pass in
CENTERS square thru 3
left allemande

10) SIDES pair off
double star thru
CENTERS cross trail thru
peel and trail
touch 1/4 and cross
clover and pass the ocean
extend, inroll circulate
girls trade, 1/2 sashay
pass the ocean
right and left grand

11) Sides lead right and circle to a line
cross trail thru
explode & cross trail thru
ends fold
pass thru, left allemande

12) HEADS pair off
double star thru
CENTERS cross trail thru
trail off, pass the ocean
circulate 1 & 1/2
right and left grand

13) Heads star thru
double pass thru
peel and trail
cross trail thru
boys run, scoot and weave
recycle, left allemande

14) SIDES star thru and spread
cross trail thru
turn and deal and roll, mix
extend, right and left grand

15) Heads lead right and circle to a line
cross trail thru
ends bend
split square thru 2
CENTERS cross trail thru
centers in, cast off 3/4
touch 1/4
split transfer
circulate
swing thru
right and left grand
Let’s stay with the A2 theme call of Cross Trail but from a different starting position.

HEADS 1/2 sashay & Cross Trail thru

THEN:

1) separate around 1 to a line
   star thru
   zoom
   CENTERS pass thru
   left allemande

2) separate around 2 to a line
   square thru 4
   right and left grand

3) separate around 1 to a line
   pass the ocean
   remake
   extend, right and left grand

4) separate around 1 to a line
   touch 1/4
   checkmate
   1/2 tag
   acey deucey
   scoot back
   right and left grand

5) separate around 2 to a line
   pass the ocean
   motivate
   cast off 3/4
   right and left grand

---

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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.

As promised last month, we are reporting on the 48th National Australian Square Dance Convention, held in Adelaide, Australia in early June, 2007. We went there to promote the 2009 AMERICAN National Square Dance Convention in 2009 in Long Beach, California.

The convention was a great success, with just about 900 dancers registered. In recent years in the US we have ranged from 7,000-12,000 dancers so relative to population, Australia is doing well.

The convention was very well organized by the “Convenors” David and Lynn Armstrong. David and Lynn have been dancing for many years and have held a variety of leadership posts in Australian Square Dancing. Australians call their convention leaders “Convenors” rather than chairpersons. David and Lynn planned and executed a great event! The theme of this year’s convention was “Adelaide, your Square Dance Heaven in 2007!” The theme was well executed, with angels’ wings scattered about the venue. The sound booth in the main hall was completely enclosed on one side of the stage, with the logo “Celestial Sounds” emblazoned on the outside.

The sound was controlled by a sound man inside the booth, so all the caller had to concentrate on was his (or her) delivery. This seemed a distinct advantage in a large hall.

We even had a visit from “St. Peter” during the final evening. A popular local caller, Graham Elliott, was dressed in a long white robe, with long white hair (as opposed to his usually bald pate). He introduced each succeeding MC during the evening, finally bursting on stage in normal dress, without the St. Peter costume, to call the final “bracket.”

Round Dance with Ralph & Joan Collipi

21st Annual Holiday Round Dance Ball
Dec. 28-31, - 2 Halls Full Dance Floor; Staff: Blackford (FL & AZ)/Collipi (NH & Pierce, AL)
Ocean Dunes Resort & Villas (New Location) - Myrtle Beach, SC
Contact: Barbara Harrelson 803-750-7322; bharrelson1@juno.com; www.barbaraharrelson.com

19th Annual Bennington College Round-E-Vous Round Dance Festival
Jan. 25-27, 2008 - 3 Halls all Wood Floors – Phases 3-6; Bennington College - Bennington, VT
Staff: Worlock (FL)/Collipi (NH)/Filardo (MD)/Lillefield (MD)
Contact: Ralph & Joan Collipi, Directors 603-898-4604; ralph.collipi@verizon.net
122 Millville St., Salem, NH 03079-2238 • Ralph.Collipi@Verizon.net • 603-898-4604
As in American conventions, one caller followed another in almost close-order drill, usually three callers to a “bracket” which is the Australian for the American “tip.” Each bracket consists of a singing call, a hoedown (patter call), and another singing call. James Reid, one of the best callers in Australia was the “caller manager” and the program went smoothly. Callers at the Australian Convention must call for a club, have been calling at least three years, and be invited. They do not have to be Australian, as we had guest callers from Japan and New Zealand.

Last month we told you that the Australians dance very well, albeit with a few stylistic differences from American dancers. In addition to the “vertical forearm” left alemand, and the “man’s hand behind the lady” on promenade their dancing is very similar to everywhere else. One of the wonders of square dancing is its uniformity. We all know that we can go anywhere in the world and be able to dance—the calls are the same! Of course, different areas DO have some differences, such as the “hi-di-ho” in Germany in place of the back-to-back do-si-do.

One call that is often used in Australia is their “grand slide.” This could be classed as a “gimmick call” except for its similarity to Grand Square. Instead of turning a quarter after each side of a square, the Australians do two long side slide steps, never having to change facing direction.

Another difference is the “roundup” used at the outset of each “bracket.” Many callers have a message board on stage listing the different roundups. In a regular, partner roundup, dancers line up in groups of four much like our grand march, but facing the rear of the hall. As the lines wheel around they make lines of eight, which become squares. It seems to mix the dancers better and gets everyone up on their feet more quickly. Of course this works best when there are over four

Ok, so maybe it was a little cool in the vendor hall at the National Convention.
The Foundation
For the Preservation and Promotion of Square Dancing

The Foundation's purpose is to support the funding of projects that will preserve and promote square dancing.

To be considered for the funding, projects must first protect the heritage of the activity and contribute to its growth. The projects must also emphasize the social, physical and mental benefits of square dancing. The Foundation also works to increase public awareness of the activity by showing the fun and fellowship that makes square dancing a popular recreation today.

The Foundation is registered with the Internal Revenue Service as a 501(C)(3) corporation and depends on private contributions, public grants and endowments for its operating capital.

In order to ensure that the American folk art of square dancing will continue to flourish, the Foundation solicits your support through your tax-deductible contributions.

For additional information, contact the Foundation Office at (321) 639-0039.

squares in the hall. There seems to be more enthusiasm generated. Other roundups are ladies choice, and general roundup in which four men or four women form the basic, starting line, coming together as a regular square. Occasionally they have regular "square ups" to give people an opportunity to dance with a favorite partner or several couples who want to dance together.

We spent several days tagging after caller Brian Hotchkies, from near Sydney. Brian is probably Australia's best known caller and certainly is one of their very best. Brian has been calling for nearly 50 years and for many years has published square dance records on his own record label. His songs are legion! He invited us to tag along to the New South Wales Callers Association meeting where we met several other excellent callers. Brian and Lorraine, his wife, hosted us several days and taught us much about Australian square dancing.

Like noted caller Wayne Morvent, I cherish the uniformity of calls in square dancing. We have experienced dancing in many countries. In some cases, we could not carry on a conversation, but the "stickum" of the calls in square dancing created an atmosphere in which we could share a common activity in which we all revel.

We returned to Texas for three days before setting out for Charlotte. Our friends from Berlin, newer dancers Heidrun and Herbie Hoffman awaited our return and are traveling with us. Our first stop was in Texarkana, Texas, where the Guys and Dolls were hosting the 2007 "International Trail Thru Caller School." We danced a few days as "guinea pigs" for the new callers and renewed our friendship with Wink Tidwell, Nasser Shukyar, and Doug Davis. Nasser and Doug run a great caller school! We hosted the school last year and the site has not been set for 2008, but if you want a high quality caller school experience, chase them down!

We hope to have met many of you in Charlotte. We led a seminar on International Dancing, in hopes of encouraging more Americans to travel outside of the USA and dance with their dancing counterparts in other countries. It is a great experience and we really recommend it.

We would love to hear from you! Write us at jimbetsy@aol.com with your comments and experiences.

More about Charlotte next month!
Take a look at what is just released...

Swinging On A Star
Phase III – Cha Cha – STAR 113 B Flip When Can I Touch You – Ed and Yvonne Rust
Excellent cha music. Routine has aida, side walks, hook and unwind, traveling doors, alemana, chase, and traveling doors moving in opposite directions. End is lunge line and twist.

When I Said I Do
Phase II – Waltz – RCA 65897-7 – By Clint Black – F/S You don’t Need me Now – Earl and Goldie Restorff
Waltz music with a great beat. Has left turning box, prog. twinkles, reverse twinkles. Lace sequence, canter, ending is dip back, twist and kiss. Nice basic waltz routine.

I’ll Hold You In My Heart
Phase III+2 (Dia. Turn/In and Out Runs) – Slow Foxtrot – Dance a round DARRCD – 543 by Carolina Boys CD May be purchased at Palomino Records – Fran and Jim Kropf
Hover, spin turn, box, diamond turn, open telemark, slip pivot, in and out runs, impetus. Good intro to waltz figures.

I’m In a Dancing Mood
Phase II+1 (Fishtail) – 2 Step – STAR 111A Flip of Our Love Is Here To Stay – Adrienne and Larry Nelson
Circle box, progressive scissors, traveling box, broken box, charleston sequence to a circle chase. Ending is pivot 2 and apart point.

Poppy Cha Cha
Phase IV+2+1 (Op. Hip twist, Stop & Go Hockeystick and Full Chase) – Cha Cha – Popo cha cha Music Media Source CD Die Tanzplatte des jahres, Track 2 by Gunter Noris and Gala Band – Ake and Birgitta Grahm
Nice basic cha cha, with open hip twist, alemana, hockey stick, switch rock, aida, merengue, and full chase sequence.
Boogie Woogie Bugle Boy
Phase II – 2 Step – CD PR 907CD – Harold Fergus
Routine has circle away and together in a strut. Left turning box, banjo wheel, solo left turning box, wrap and unwrap sequence. Trav. Box with 1 twirl. Good one for your record box.

Cho Cho II
Phase 2+1+1 Unphased (Str. Vine, Prog. Sand Step) – Slow for comfort – STAR 126 Cho Cho Ch. Boogie – Sue Powell and Loren Brosie
A fun dance. Has jazz hands, basketball turns, open vine, travel. box, prog. sand step, wrap and unwrap sequence, change sides. Don’t pass this one up.

Punta Prima
Good paso music. Figures included are circle 7, surplace, separation to bjo, lariat, appel, open telemark. Part C has attack and elevations and flamenco taps. Ending is pressline and clap.

The Girl In My Arms
Fwd. waltz wrap and rewrap to left side, nice move. Twinkles, slow side lock, diamond turn, back turning whisk, open rev. turn, Develop, ending is slow change of sway.

The Girl In My Arms II
Phase II – Waltz – STAR CD 521 (sugg. Speed 50 rpm) – Shirley Bates
Left turning box, waltz away and together, twisty vine, prog. twinkles, solo turns, box, canter, ending is wrap, point and cuddle. Can be danced to on cues.
Always In My Heart
Phase V – Bolero – Coll. DPE1-1054B (Flip Maria Elena Bolero by Los Indios Tabajaras – John and Dorothy Szabo
Hip rocks, cuddles, bolero wheels, opening outs, half moon, contra break, shadow New Yorkers, spot turn, cross body. Nice basic bolero routine.

From Sarah With Love
Phase IV+1 (Triple Traveller) – Slow 2 Step – CD XCL 6720582 Track 1 by Sarah Connor – Martin Prufer and Marisa Magnier
This slow 2 step has basic figures, such as lung basics, open basics, left turn inside roll, switches, triple traveler, ending is drift and apart point.

True
Phase IV – Cha Cha – 50 Number Ones CD MCA Nashville 2004 Disc 2, #18 by George Strait – Janel McBrayer
Shoulder to shoulder, basic, sliding door, traveling door, time step, chase, crab walks, ending is side corte, nice basic cha cha.

Greatest Man I Never Knew
Phase III+2 (Dia. Trns/Chair & Slip) – Foxtrot – MCAS7-54441 or CD Reba Greatest Hits Volume 2 – Chris Burdick
Nice foxtrot has box finish, diamond turn, twisty vine, impetus, chasse to banjo, cross hovers, ending is side corte and leg crawl.

Shop Around
Phase IV+2 (Chasse Roll & Flicks Into Breaks +1 Lindy Catch Interrupted) – Jive – Captain & Tenille Coll 8724 A&M or Album or www.walmart.com – Natalie Sprosty
Hip bounces, flicks into breaks, throw-away, kick ball change, Spanish arms, lindy catch with interrupted rock and American spin, sailor shuffles. Nicely done.

Recordings reviewed are supplied by Palomino Records, Inc.
800-328-3800
For “The Sweet Life” let’s stay in bed and dream what “Money Can’t Buy”. I thought you could buy everything if you had enough money.

Choreo: Bob Paull - 1075 Via Grande, Cathedral City, California 92234  
Music: Roper 307-a “La Dolce Vita” f/w Ciao Ciao Bambino  
Direction: Direction for man (w’s in Parentheses)  
Rhythm: Two Step Roundalab Phase II+2 (Fishtail & Strolling Vine)  
Sequence: INTRO A B C B Inter A C End

The Sweet Life

INTRO  
WAIT 2;; APT PT; TOG TCH;

PART A  
TWO FORWARD TWO STEPS;; HITCH DOUBLE;; BOX;; REV BOX;; SCIS SDCAR; SCIS BJO; HITCH; HITCH SCIS; CIRCLE AWAY TWO 2 STEP;; STRUT TOG 4;;

PART B  
FC TO FC; BK TO BK; BASKETBALL TRN;; TWO FWD 2 STEPS;; LACE ACROSS;; LACE BK ACROSS;; 1/2 BOX; SCISS TO PICKUP; PROGRESSIVE SCIS BJO CK;; FISHTAIL; WALK FC;

PART C  
STROLLING VINE;;;; SCISSOR SDCAR; WALK 2 RLOD; SCISSOR BJO; WALK FWD 2; TWO TURNING 2 STEP;; TWIRL 2; WALK 2;

INTER  
TWIRL 2; WALK 2;

ENDING  
SLOW OPEN VINE2; APT PT;
"Money Can’t Buy"

Choreographer: Earl and Goldie Restoff
Record: Giant 7-18139
Rhythm: Two Step
Footwork: Opposite:
Sequence: INTRO, A, B, C, A, B, C, END

INTRO
WAIT; -; APT, PT. TOG PKUP LOD; SD DRAW CL

PART A
2 FWD TWO STEP;; 2 PROG SCIS TO BJO;; FISHTAIL;; WALK 2; TWO TRNG TO CLOSE /LOD;;

PART B
LEFT TRNG BOX;;; BK HITCH; SCIS THRU; CIRCLE AWY AND TOG TO SCP;;

PART C
LACE ACROSS; FWD TWO STEP; HITCH SIX;; LACE ACROSS; FWD TWO STEP; HITCH 4; WALK 2; CIRCLE AWAY 2 TWO STEPS;; STRUT TOG TO CLOSE/WALL;; TRAVLING BOX;;; 2 FWD TWO STEPS;; HITCH 4; WALK & PKUP; (2ND TIME WALK & FC/WALL;;)

END
BOX;; REV BOX;; SLOW OPEN VINE 4;; STEP APT & WAVE GOOD-BYE;

Free Stuff

Publishing your articles in American Square Dance is free. Anything of national interest will be published (maybe even stuff we just find interesting). Free issues of American Square Dance are always available for your graduating classes. Just let us know how many and when you want them. – Randy Boyd, Editor
Basics, Basics, Basics. If you have read these columns over the last few years, you know that I am a big proponent of knowing your basics. Years ago, when I was teaching in a bar three nights a week, I wondered why the other instructors and I were teaching dance after dance and not teaching people how to dance. The Square Dance Caller in me shouted, “Why are we just teaching dances and not stressing the basics?” The basics are the building blocks of the foundation of any activity. That is when I began teaching basic movements as well as the dance. If you had never been through a set of square dance lessons, you would not jump into a square at a dance, would you? Of course not. Why would you suppose you could learn a line dance without learning the basics? Yes, you can learn a specific dance but that would be like learning Tea Cup Chain or another individual movement rather than learning how to square dance. Every dance is just a series of connected basic building blocks. Learn the basics, and you can easily pick up any dance. Where do you learn the basics? From a qualified instructor who can teach you the proper way to do a movement; not someone who just demonstrates the movement. If you search for a teacher vs. a demonstrator, you will know when you find the right instructor.

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42 American Square Dance, August 2007
If you don’t see your festival or convention information listed in the What’s Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest.

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:
Butter Beans

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.

**Hitch:** The lifting of the non-support leg at the knee.

**Kick-Ball-Change:** 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.) Step Left Foot Beside Right Foot and change weight to Left Foot.

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

**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).

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

**Scuff:** To brush the heel forward.

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

**Stomp:** To step with a change of weight

**Touch (Tap):** The toe or heel of the free foot touches the floor without a weight change

**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.

* Prompting Cues are in **Bold** Lettering
NAME: Butter Beans
DESCRIPTION: 32 count, 4 wall, beginner/intermediate Two-Step line dance
CHOREOGRAPHER: Christopher Petre (CT)
MUSIC TEMPO SUGGESTIONS:
Slow – Adalida by George Strait (150 BPM)
Medium – The Bug by Mary-Chapin Carpenter (170 BPM)
Fast – Head South by Neal McCoy (202 BPM) or Any Moderate to Fast Two-Step Tempo

COUNTS/STEP DESCRIPTION

Side Triple Step With a 1/4 Turn Right, Step, 1/2 Pivot, Forward Triple Step, Heel Fwd, Toe Back
1&) Step Right Foot to Right Side, Step Left Foot Beside Right Foot
2) Step Right Foot to Right Side with a 1/4 Turn Right (Facing 3:00)
3-4) Step Left Foot Forward, Pivot a 1/2 Turn Right, Transferring Weight to Right Foot
5&6) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward
7-8) Touch Right Heel Forward, Touch Right Toe Backwards

Right Triple Step Forward, Side Rock and Step, Kick-Ball-Step, Swivel Heels Left, Swivel Heels Right, Swivel Heels Left With a 1/2 Turn Right
9&10) Step Right Foot Forward, Step Left Foot Beside Right Foot, Step Right Foot Forward
11&12) Rock/Step Left Foot to Left Side, Step Right Foot in Place, Step Left Foot Beside Right Foot
13&14) Kick Right Foot Forward, Step on Ball of Right Foot Beside Left Heel, Step Left Foot Forward
15&16) Swivel Heels Left, Swivel Heels Right, Swivel Heels Left with a 1/2 Turn Right, Keeping Weight on Left Foot (Facing 3:00)
Right Coaster Step, Left Triple Step Forward, Heel & Heel, & Stomp, Stomp, Scuff & Hitch
17&18) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward
19&20) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward
21&22) Touch Right Heel Forward, Step Right Foot Beside Left Foot, Touch Left Heel Forward
&23&24&) Step Left Foot Beside Right, Stomp Right Foot Forward, Stomp Left Foot Beside Right Foot, Scuff Right Forward, Hitch Right Leg

Right Coaster Step, Left Triple Step Forward, Side Rock & Cross, Side Rock & Cross
25&26) Step Right Foot Backwards, Step Left Foot Beside Right Foot, Step Right Foot Forward
27&28) Step Left Foot Forward, Step Right Foot Beside Left Foot, Step Left Foot Forward
29&30) Rock/Step Right Foot to Right Side, Replace Weight to Left Foot, Cross/Step Right Foot in Front of Left Foot
31&32) Rock/Step Left Foot to Left Side, Replace Weight to Right Foot, Cross/Step Left Foot in Front of Right Foot

Let's Dance It Again & Again

57th National Square Dance Convention
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American Square Dance, August 2007
Classes Up

From informal comments I have received from dancers in various parts of the country, it seems that there were more students in the 2006-2007 dance season. The increase was not large. If a club had not had a class for a couple years, maybe they had one square last season. If a club had been having one square classes, they had two squares last season. Nevertheless, this is a positive sign.

Congratulations to John Kaltenthaler and Lee Kopman, both of whom are celebrating 50 years of calling this year.

John Kaltenthaler, from Pocono Pines, Pennsylvania, did a lot of his early calling in Korea and Germany while in the army and continued when he returned to the U.S. in 1966 to work for IBM. He has called in 47 states, 5 Canadian provinces and 9 foreign countries. He has conducted numerous caller schools in the U.S. and Europe. John helped to start CALLERLAB in 1974 and has been very active in the organization, serving as Executive Secretary and serving many terms on the Board of Governors, as well as being active in preparing the CALLERLAB Caller Training Manual and working with callers wishing to become CALLERLAB Caller Coaches. He currently volunteers for an ambulance service and has been married to his wife Freddie for 55 years.

Lee Kopman, from Wantagh, Long Island, New York, has traveled throughout the U.S. and the world, appearing at a variety of weekends, festivals and conventions. He has authored over 400 calls, including Recycle, Scoot Back, Linear Cycle, Coordinate, Chase Right and Chain Reaction. In 1988 he was featured on the Phil Donahue Show and has served on the CALLERLAB Board of Governors. He is especially known for his Advanced and Challenge calling, having been a staff caller for all 34 years of the National Advanced & Challenge Square Dance Convention, and has called Advanced and Challenge throughout the world. He and his wife Lilith are parents of well-known festival caller Steve Kopman.

46 years ago I happened to find the Sets In Order Yearbook of 1961, in which 10 experimental calls are listed as having been written that year. Three of these are still in use under a different name, one was used for many years, and one is still in use today. They are: Fold the Line is now Ends Fold; Roll Back is now Zoom, Expand to a Line is now Spread. Substitute was used for about 30 years before being dropped, although variations of it are still in use as other calls. The one call still in use is Single Wheel – on the A-2 list.

Two calls are generally credited with the start of a 20 year heavy influx of new calls. These are Swing Thru - 1962 and Spin the Top - 1964.
Lah buh-STRANG

This is perhaps the strangest title I’ve ever used for a contra column, but there is a reason: the title is an approximation of how to pronounce a French-Canadian tune and dance. La Bastringue. It has become close to being the French-Canadian folk anthem as any tune. However, in New England it is known better as a dance. In fact, one New Hampshire fiddler liked to use La Bastringue as the opening number of a dance because it got people up on their feet and dancing. The title is various translated as “dance hall,” “dance hall band,” and “honky tonk.” Take your choice.

First the song. It is a reel, meaning it is in 2/4 time, though some older dance books put it in 6/8 time (a jig). It tells the story of an older man who asks a young lady to dance the vigorous La Bastringe. However, part way through he becomes concerned that the dance will be too tiring for her. She scoffs at him and continues to dance when he has to go sit down. Another version has the lady dance a young man into the ground. Either way, it is the woman who has the endurance over the man.

When I was calling in the German speaking section of Switzerland, I was surprised that the dancers did not need any instruction. I was even more surprised when they all sang the song in French. So here are the lyrics in French – followed by the English translation.

Mademoiselle, voulez-vous danser la bastringue, la bastringue?
Mademoiselle, voulez-vous danser? La bastringue commencer.
Mademoiselle, would you like to dance the bastringue?
Mademoiselle, would you like to dance? The bastringue is about to start.

Oui, Monsieur, je veux bien danser la bastringue, la bastringue
Oui, Monsieur, je veux bien danser c’est pour vous accompagner.
Yes, Monsieur, I would like to dance the bastringue.
Yes, Monsieur, I would like to dance in order to accompany you.

Mademoiselle, il faut nous arrêter la bastringue, la bastringue.
Mademoiselle, il faut nous arrêter vous allez vous fatiguer!
Mademoiselle, we must stop the bastringue.
Mademoiselle, we must stop. You will tire yourself!
Non, Monsieur, je sais bien danser la bastringue, la bastringue.
Non, Monsieur, je sais bien danser. Je suis préte à r’commencer!

No, Monsieur, I know how to dance the bastringue.
No, Monsieur, I know how to dance. I’m ready to start again!

Mademoiselle, je n’peux plus danser la bastringue, la bastringue.
Mademoiselle, je n’peux plus danser, car j’en ai des cors aux pieds!

Mademoiselle, I can’t dance any more the bastringue.
Mademoiselle, I can’t dance any more because I have corns on my feet!

The traditional dance that goes to the tune is a single circle dance, all done in a 2-step rhythm. All dancers are in a circle, with the man’s partner to his left. Hold hands about shoulder high, to form a “W” position. Everyone starts on the right foot (not opposite foot work).
1. Everyone does two forward 2-steps, with a shout when the right foot touches next to the left. Then go back two 2-steps.
2. Repeat forward and back.
3. Keeping hands shoulder high, everyone face slightly to the left (clockwise) and do four forward 2-steps – turning to face right (counter clockwise) on the last step. (circle left)
4. Going counter clockwise, do four forward 2-steps – face center on last step (circle right)
5 & 6. Men release hands with lady on the right, raise the left hand for partner to turn under the arch (lady turns toward the man). The man walks four steps to end facing his partner in closed position. All swing partner for 12 counts. End facing counter clockwise, men in the center, ladies on the outside of the circle (standard promenade direction).
7 & 8. The man keeps his right arm around the lady’s waist and she keeps her left hand up on his shoulder to promenade eight forward 2-steps. On last step, face in to center, and change hands to “W” formation for the top of the dance.

If the dancers are new or do not know how to 2-step, the whole dance can be done with a square-dance sliding step. Also, there are some dancers who get very dizzy swinging for 12 counts: you can substitute a dosado and swing for the twirl into a swing.

I have found that this dance works beautifully on one night stands. It is simple enough to teach quickly, but it is so much fun the dancers are excited all the way through. I do make another adjustment to add a little more pizzazz: first, I do not have the new dancers 2-step; second, I have them promenade 8 steps (instead of 16), then have them do a ‘butterfly whirl.’ A butterfly whirl is simply as a couple face the center, then continue all the way around again to face the center (wheel around 1 1/4). Please, this is a prompted dance. The caller must give the first beat of the phrase to the dancers. Learn how to prompt ahead of each 8-beat phrase.

With elementary age children, substitute elbow turns left and right, two person circle left and right, etc. Adjust as needed to make your dancers successful.

The music La Bastringue is available from a number of sources. My favorite version is on Folk Dancer, and is available from Stew Shacklette at the Kentucky Dance Foundation. Email: FDRC@aol.com.
Dancing Tips

Harold and Lil Baisch – American Square Dance, 1988

Dancers who have gone through lessons in the last five years or so may have learned some things that earlier graduates missed. For example, we teach in classes today that as you complete a call, you should reach to the side and touch hands with adjoining dancers (if there are adjoining dancers). This helps establish proper formations. You and the other dancers, then know if you are in a wave or a line. You are better prepared for the next call.

Remember this is not just for your own sake, but for all. Square dancers are a “team.” Keeping in mind that we succeed as a group or fail as a group helps us to realize just how much of a “team” effort dancing is. We are all part of the group and not “stars” on our own. If square dance does well, we all do well.

If you do become confused, do not turn around. Most movements are of a forward nature. By turning around, one makes it impossible for any fellow dancer to help. If you just hesitate without turning around, someone in the square may notice and point just where you should be. Notice, I say point, for speaking out loud could prevent you and others from hearing the next call, and this would make matters worse. Hand signals are much better than voice signals.

If you must help someone get turned the right way, remember that you “guide” them, not pull or push.

If a call is given with which you are not familiar, don’t panic; listen closely. Often the caller will give directions just how to complete the call.

If your square breaks down, a popular way to get started again is to establish lines of four and wait for the next time dancers are in lines of four and pick up on the next call. A good way to establish the lines is for each man to return to home, take the nearest girl then heads turn 1/4 left and sides turn 1/4 right it makes no difference if your lines are in a different position than the other squares. You may...
end the dance with a new partner, but at least you will not be standing. The reasons for lines, instead of squaring up at home, is that in today’s choreography lines are used more than the squared formation during the dance.

It would be wise for all dances to start thinking of centers and ends positions. When in waves, for example, your are either an end or a center. Sometimes the spots cold be occupied by one woman and one man, so the call would be centers run instead of men run. Be aware of this as such calls are used more today than in years gone by.

If you are setting up a square with two experienced and two inexperienced dancer couples, be sure to have the newer dancers across from each other so that each has an experienced corner.

At times dancers hesitate to do a call, because they have not done it just that way before. Trust the caller; we should assume he knows what he is doing. If you go ahead and the square breaks down, at least you will have done your part. No one can help a dancer who will not try.

Do not shortcut any call; it spoils the dancing for others in your square. Besides, in today’s dancing, what starts out to be a familiar call could be changed halfway through. For example, square thru, but on the third hands swing thru.

The first lesson we teach new dancers is to listen. This is my advice to experienced dancers, too. If you have danced a long time, we don’t need to tell you; you’ve had to listen to succeed.

Remember, touch hands to the side, if possible, at the completion of each and every call. Practice this for a while and soon you will be doing it without even being aware of it, and your squares will get through more calls without mistakes.

Last thought: If you do make a mistake, it is not the end of the world.
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

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; 800-295-2794; 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.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.wisquauredanceconvention.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

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. 2 ARKANSAS – 37th Dance-A-Rama, Wyndham Riverfront Hotel, Little Rock; Brenda Griffin 501-847-1092; arkydancer@aol.com; www.ssdusa.org


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 ilcorneill@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 35553; 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.

30 ILLINOIS – RRADA Dance, Concordia Lutheran Church, 7424 N.
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

19-21 INDIANA – 18th Indiana State Square Dance Convention, Horizon Convention Center, Muncie; Tony Batta-handymomer@yahoo.com; 765-748-3046

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 FLORIDA – 33rd Annual Roundup, DeFuniak Springs Community Center, 361 N. 10th Street, DeFuniak Springs; Joe and Patricia 850-769-4218

27-28 FLORIDA – Fall Weekend of Rounds, Stardust Dance Center, 405 S. Collins Street, Plant City; John and Lisa Wall, 6 Oaks Drive, Jacksonville Beach, FL 32250; 904-241-0384; ljwall@comcast.net

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

11 NEW JERSEY - 33rd Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater; Donna

Deadlines For American Square Dance

January 15 ............... March issue
February 15 ............. April issue
March 15 ................. May issue
April 15 ................. June issue
May 15 ................... July issue
June 15 ................... August issue
July 15 ................... September issue
August 15 ............... October issue
September 15 .......... November issue
October 15 ............ December issue
November 15 .......... January issue
December 15 ............ February issue

American Square Dance, August 2007
Poyer and Mike Szekula 908-852-9285

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; stovalldd@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; SusanElaine Packer, 740 S Hampton Ave., Orlando, FL 32803; 407-894-2227; quiete@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; wrcnk@alltel.net

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

7-8 FLORIDA – Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Ave., Maitland; Dick and Jeanne Lysobey 386-789-8018; rjll013@earthlink.net
14-15 GEORGIA — 17th Annual Fuzzy Navel, Oceanside Inn & Suites, 711 North Beachview Drive, Jekyll Island, GA 31527; Mary Lou Pelz 904-733-1869, Maryloupelz@aol.com

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

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 benu@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 benu@gpcom.net.

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