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AMERICAN SQUARE DANCE Volume 62 Number 11 Nov. 2007
"The International Magazine of Square Dancing"

Publishers/Editors .......................... Cartoonist
William and Randy Boyd ................. Corben Geis

American Square Dance, November 2007
When JoAnn and I learned to Square Dance we were afforded the opportunity to take lessons from three different callers at three different clubs. Each caller had a little different teaching technique. Each caller taught at about the same speed with some variation of the order of calls being presented for our learning. As a rule, they all taught similar things at the same time. One thing that every caller emphasized: “Go out into the public and dance with every caller that you can, the more floor time, the faster you will develop on the dance floor.” Over the years and across this land, JoAnn and I have danced to many callers. In our home state of Florida we are fortunate to have many traveling callers visit our state and we are afforded the opportunity to hear and dance to a plethora of callers from the world over. Now compare this with what I have heard not once, but many times over the past few years: “I have never heard of that caller, so I don’t think I will go and dance to him (her).” “I know the caller at my own club, I’d rather not try to dance with anyone else.” We as square dance enthusiast should be encouraging all of our dancers to expand their horizons. If a Marshall Flippo, Tim Crawford, John Marshall or even Joe Blow comes to our area, encourage our dancers to attend the dance. In many cases, new dancers may have never heard the names of any of the callers visiting the area. Encourage them to attend the dance. Nassar who? Deborah-Carol who? John Who? Tom who? Ed who? The list could go on forever. Even in our local area we need to suggest dancers to visit other clubs. We can arrange raids to other local clubs. We can arrange Knothead trips and Mystery trips to visit clubs further away. We can encourage dancers to have fun. Oh yes, Callers, if you can, go with your clubs when they raid another club. Keep dancing and I will see you in a square.
The CALLERLAB Program Policy Initiative and You

CALLERLAB has provided leadership to the modern western square dance activity for many years through its square dance programs and education efforts. Through the Program Policy Committee (PPC) and the individual program committees, CALLERLAB has successfully provided quality standardized square dance programs that people can enjoy dancing to, throughout the world. In spite of all of these efforts the modern western activity is generally not growing, but instead is shrinking or just maintaining. In the competition for people's recreation time we are facing stiff obstacles. As a result, recruiting is difficult, the dance population is aging, and we are experiencing dwindling numbers.

There are no easy answers on how to change these downward trends. In the 1990s CALLERLAB through the PPC Program Policy initiated an effort to further standardize the current dance programs so that individual programs would be similar in size with respect to the number of calls. Overall, the programs would be smaller and consequently the teaching times would be shorter. The intent was to make it easier for people to get into the square dance activity, and to help all of the dance programs have healthy dance populations. The result of this effort was not successful, because our existing dancers, callers, and leaders did not want to add or delete calls in our club programs. All efforts to make our existing entry programs shorter were met with sharp criticism.

CALLERLAB has also put a tremendous amount of effort into trying to figure out how to successfully market our activity to a broader target population. That is an ongoing effort. The bottom line is that overall; we are not successfully growing our current activity. We are not attracting large numbers of people who are willing to make the huge commitment it takes to learn to dance and stay active at least once a week. We don't have programs that have been successful in attracting those who are interested in a casual recreation experience that is easy to learn and can be enjoyed at a rate of less than once a week, or at a rate of less than once a month.

In an effort to address the need to find new answers, CALLERLAB through the PPC developed a Program
Policy Initiative (PPI) that is designed to encourage people to try new ideas that can restart the growth of our activity. We need to leverage the creativity of all interested leaders, callers and dancers alike to have the freedom to experiment and to feel that they are part of the process to evolve the square dance activity. Many people may think that CALLERLAB is not interested in applying creativity to figure out how to evolve the square dance activity and that CALLERLAB only stands for the current standard square dance programs. In fact, CALLERLAB encompasses a tremendous amount of variety from contras, square dance parties, and community dance programs to the well-known square dance programs. CALLERLAB originally led efforts to standardize our current dance programs to support the vision that dancers should be able to travel anywhere and find dancing that they could participate in. The evolving square dance activity may include programs that continue to provide uniform standards to support the traveling dancer population as well as other programs that support the growth of square dancing as a casual recreation activity.

The PPI is a tool created to foster the exploration of new ideas that have the possibility of broadening the appeal of square dancing. It is a tool to share experiences about what is working and what is not working. It is not an effort by CALLERLAB to control the creative process. CALLERLAB will make no assumptions about what are the “right” answers for the future of square dancing. CALLERLAB does however want to provide a forum for sharing ideas and the results of trying those ideas. Trying new ideas, or experiments, will give all of us the knowledge of what works and what does not work, that will lead to meaning-
ful change to grow the square dance activity.

Anyone with an idea and the energy to try that idea is encouraged to participate in the PPI. If you and your group are actively trying an idea (an experiment) that you hope can increase the participation in square dancing, you are encouraged to submit a report of that activity to the CALLERLAB home office by email or letter. There is no requirement that CALLERLAB will preview the idea, provide guidance on the idea, or approve or reject the idea. The idea and execution of the idea is solely under your control. You can submit your idea before you get started, after you get started, or after you are finished, it doesn't matter. Your report should include the basic design of the effort, approximately how many people will be or were involved, and a general idea of the timeline the effort will or did follow. You should send updates as appropriate so people will understand what you tried and how it worked out. The final report should include information about the outcome of your effort. Was it successful? What did you learn and what might you do different? Will you try it again? Has it become your new routine? This is the type of information that will help people evaluate how your idea can be applied to their area and their needs. Information from these reports will be shared by CALLERLAB to its membership through its newsletter, and outside of CALLERLAB through a variety of means that can include press releases, articles, etc. Your information can spark the creativity in others. Over time, we will build up the information we all need to guide the future of our activity.

So what kinds of ideas, or experiments, are worth trying? Anything you think is worth trying is worth trying. It may be something small, or it may be something big. It could range from which calls are taught and called, what teaching order was used, how did you emphasize the social aspect of our activity, a unique idea about marketing, or anything else you think of. There is no limit on what creative people can come up with. If you think your idea is not significant enough, you are wrong. If you thought of it, and you want to try it, it is significant.

We need to build momentum around the PPI. People need to start thinking about what they are already doing or will be doing. Take the time to report your efforts. Reports don't have to be long and difficult to write. Short is good. Just include the important information, what you did, and how did it work. Give enough information so that someone else can try it too.

With the PPI we can work together and share ideas. We can discover what we can do to grow our square dance activity. If we get real momentum going we will find ways to bring lots of new people into our activity. It will take time, so we do need to be patient. We already know there are no easy answers, or at least we haven't found them yet, and we don't know exactly what success will look like. Looking for success is not just trying to figure out how to revitalize our current square dance programs. We are also looking for programs that may be completely separate from the current programs. Success may be both, and the combination can provide a bright future for modern western square dancing.

I encourage everybody to embrace the PPI. It is a tool that can help us find the answers we need.
To Grandmother's House I Go
by Corben Geis

I sit with my Gramma Kitty, we sip tea and reminisce,
About how I got started in square dancing, and the story goes like this...
When we square danced back in grade school, the patterns were really tough,
We kids were kinda rowdy, lots of pushing, pretty rough.
I really liked to square dance, but then my gramma saved the day,
She said, "you gotta dance to a real live caller, that's the only way."
So, she took me to a square dance, and I really had a ball,
I won the fifty-fifty and there was food throughout the hall.
There were other teens dancing there that night, and it was really cool,
Dancing to a caller is much better than in school.
Gramma took me to the dance each week, and I graduated soon,
I was dancing almost every day; morning, night and at noon.
Summertime was here, and my first convention came,
Fun festivals all summer long, everybody knew my name.
Autumn, now, was in the air and a new class soon began,
I got to help the beginners dance, but calling was in my plan.
Our caller let me call a tip almost every single time,
I learned my favorite singing calls, and I tried the patter rhymes.
Gramma was my biggest fan, she cheered me all the way,
She still cheers me on, and dances to me, to this very day.
Unless noted all CD’s and MP3’s are recorded in 3 keys.

**Back In Your Own Backyard (Blue Star BS 2533)** \hspace{1cm} Mike Seastrom

Written by Al Jolson, Billy Rose, and Dave Dreyer. A cheerful contemporary arrangement of an oldie. Smooth arrangement that makes you want to dance. Listen to the vocal track for an alternate figure. Recorded in one key. Available on vinyl and CD. **Hds (Sds) Promenade Half, Pass the Ocean, Extend, Girls Trade, Swing Thru, Boys Run, Bend the Line, R & L Thru, Square Thru but on the 3rd Hand Slide Thru, Swing Corner, Promenade.**

**Minnie The Moocher (BVR 123)** \hspace{1cm} David Goebel

A Jazz Classic. Cab Calloway’s signature tune. Full band electronic sound with a piano, horns, sax, organ, bass and percussion. Well placed chases. Dancers will sing along on the tag lines. Available on vinyl, CD and MP3. **Hds (Sds) Star Thru, Partner Trade, Single Circle to a Wave, Boys Trade, Girls Fold, Peel the Top, R & L Thru, Pass Thru, Chase Right, Swing Corner, Promenade.**

**Two Hearts On A Borderline (ESP 339)** \hspace{1cm} Tom Miller

A crooner. South of the border sound from a steel, banjo and guitar, moving from lead to fill, with a bass and drums. A toe tapper. Signature ESP sound. Available on vinyl, CD and MP3. **Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.**

**Kawliga (ESP 1112)** \hspace{1cm} Elmer Sheffield

A good arrangement of a Hank Williams hit. Bass, electronic keyboard, guitar, piano and banjo with just enough percussion. This one says let’s dance. Available on vinyl, CD and MP3. **Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Couples Circulate, Half Tag, Trade, Roll, Swing Corner, Promenade.**

**Caroline, Caroline (Grammophone GP 102)** \hspace{1cm} Joe Kromer

A rockin’ arrangement with lots of chases from a piano, horns, electronic keyboard, bass and drums. This will get the dancers moving. Available on vinyl, CD
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8. A - 1 DANCE TIPS
9. A - 2 PART 1
10. A - 2 PART 2
11. B - 1 PART A
12. B - 1 PART B
13. B - 1 DANCE TIPS
14. B - 2 PART 1
15. B - 2 PART 2
16. B - 3 PART A
17. B - 3 PART B
18. B - 3 DANCE TIPS
19. B - 4 PART 1
20. B - 4 PART 2
21. B - 4 DANCE TIPS
22. B - 5 PART 1
23. B - 5 PART 2
24. B - 5 DANCE TIPS

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12. TWO-STEP BASICS - #1
13. TWO-STEP BASICS - #2
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17. PHASE III TANGO/JIVE/TWO STEP
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and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Half Sashay, Pass Thru, Trade By, Swing Thru 2 X’s, Swing Corner, Promenade.

My Horse Is A Harley (Royal RYL 157) Jerry Story
A cover of a tune written and recorded by Danney Ball. Country rock from a fiddle, guitar, piano, bass, sax, steel and percussion. Full sound. A mover, this will get the dancers on the floor. Vinyl only. Hds (Sds) Promenade Half, Square Thru, Swing Thru, Boys Run, Half Tag, Scoot Back Hinge, Balance, Circulate, Swing Corner, Promenade.

Move It On Over (Royal RYL 530) Larry Letson
A cover of a 1947 Hank Williams hit. Country swing from a harmonica, dobro, guitar, piano, fiddle, bass and percussion. Check out the chases. About half way up the energy scale. Vinyl only. HDS (Sds) Pass the Ocean, Extend, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, R & L Thru, Star Thru, Pass Thru, Trade By, Swing Corner, Promenade.

I Want To Hold Your Hand (Sting SIR 344) Paul Bristow

American Square Dance, November 2007
Wouldn’t It Be Nice (Snow SNW 604)  Thorsten Hubmann
Smooth sounds from a guitar, piano, harmonica, flute, electronic keyboard, bass and percussion. Available on vinyl, CD, and MP3. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star Left Full Turn, R & L Thru, Swing Thru, Boys Run, Half Tag, Swing Corner, Promenade.

The French Song (Silver Sounds SSR 249)  Jack O’Leary
A smooth relaxing mix of steel, guitar, piano and bass. A great one for all you crooners. Available on vinyl and MP3, recorded in one key. Four Ladies Chain, Hds (Sds) Square Thru, DoSaDo, Swing Thru, Girls Circulate 2 X’s, Boys Trade, Swing Corner, Promenade.

As Tears Go By (Unicorn UR 301)  Lone Blume
Gentle flowing music from an electronic keyboard with percussion. Show off your vocal talents with this one. Harmonize the tag lines. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Spin the Top, R & L Thru, Square Thru 3, Swing Corner, Promenade.

Sea Of No Cares (WSP 001)  Arlan Wight
Welcome new label White Side Productions. Easy rock tempo from an electronic keyboard with percussion. Try it for patter. Available on vinyl, CD and MP3. Standard Ferris Wheel Figure.

After The Last Goodbye (7C’s 221)  David Cox

Mexican Love Songs (Crown CRC 126)  Steve Jacques
Lots of energy from a guitar, steel, electronic keyboard, bass and percussion. Harmonize this one. This one says let’s dance. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, R & L Thru, Swing Thru, Boys Run, Half Tag, Scoot Back, Boys Run, Square Thru 3, Swing Corner, Promenade.

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Dixie Road (Tar Heel TAR 164)  
Chuck Mashburn
A cover of a Lee Greenwood release. Melodic country stylings from a guitar, piano, banjo, bass and percussion. Way up on the energy scale. Available on CD and MP3 recorded in one key. Hds (Sds) Square Thru, Pass the Ocean, Spin the Top, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.

Good Friends (Tar Heel TAR 165)  
Herb Franklin
Smooth stylings from a piano, xylophone, guitar and bass with just enough percussion and well placed chases. Available on CD and MP3 recorded in one key. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Tch 1/4, Scoot Back 2 X's, Swing Corner, Promenade.

Ice Cream Sodas (Blue Star BS 2525)  
Al Stevens

Dance (Hi Hat HH 5271)  
Lottie Ainsworth
Near the top of the energy scale. A mix of fiddle, guitar, bass and lively percussion. Try it for patter. Listen to the vocal track for an alternate figure. Available on vinyl, CD and MP3. Recorded in one key. Hds (Sds) Promenade Half, R & L Thru, Square Thru, Relay the Duecy, Swing Corner, Promenade.

May You Always (Silver Sounds SSR 238)  
Jack O'Leary
Covered by many top artists including the McGuire Sisters. A relaxer with key board stylings, smooth string background, steel, bass and percussion. The dancers will glide on this one. A crooner that can be harmonized. Recorded in one key. Available on vinyl and MP3. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Veer Left, Couples Circulate, Half Tag, Scoot Back 2 X's, Swing Corner, Promenade.
Mountain Music / Ragtime Annie Hoedown (Dance Ranch DR 1106)  
Masaru Wada
A cover of an Alabama hit. Contemporary sound. Harmonize the tag lines. Standard Ferris Wheel Figure.
Ragtime Annie Hoedown has a traditional sound from a fiddle, banjo, and bass for this oldie. Masaru calls Mainstream on the vocal track. CD only. Recorded in one key. The hoedown has an extended track.

Colors Of The Wind / Southern Face Hoedown (Dance Ranch DR 1107)  
Buddy Weaver
A smooth relaxer from a steel, piano, guitar, flute, fiddle and percussion. Chases give it a full sound. Croon this one. Hds (Sds) Flutterwheel, Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Reverse the Flutter, Pass Thru, Swing Thru, Boys Trade, Promenade.
Southern Face Hoedown is a cheery contemporary sound with lots of energy. Buddy calls interesting Mainstream on the vocal track. CD only recorded in one key. The hoedown has an extended track.

Hoedowns
Play It Cool / Piano In A (Blue Star 2534)
Play It Cool is a rhythm hoedown. Contemporary sound with a good beat. Piano in A is an energetic arrangement with contemporary piano stylings. Available on vinyl and CD. The CD has extended tracks.

The Mask / Rawhide (TNT 316)
The Mask has a Spanish flavor from strings, keyboard, bass and percussion. Rawhide — Head ‘em up and move ‘em out. Banjo, keyboard, bass. and percussion. Recorded in one key. Available on vinyl, CD and MP3.

Zoom Dog / No Dog (Silver Sounds SSR 239)
Zoom dog has a fiddle, banjo and bass. Listen to the interesting sound effects. No Dog is Zoom Dog with no sound effects. Available on vinyl and MP3, recorded in one key.

Fiddling Frenzy (Blue Star BS 114)  
Buddy Weaver
Lots of energy from a fiddle with a banjo, bass and drums. Buddy uses basics on the vocal track. Available on MP3, recorded in one key.

Ghost Riders Hoedown (Blue Star BS115)  
Buddy Weaver

Another good month, from relaxers to high energy, something for everyone. Check them out on your tape service. Until next month — keep it FUN.
Before you start dancing “JINGLE BELL ROCK”, you should ask your partner to “KISS ME ONCE AGAIN”.

Jingle-Bell 2 Step

**Comp:** Hiroshi and Waka Teranisi Email: KFQ00066@niftgy.ne.jp  
Gardcena CD-202. Oiwa-Tyoo 4-2333, Obu-City 474-0027, Aichi, Japan  
**Record:** Epic:15-03332 Jingle Bell Rock By Mickey Gilly  
**Footwork:** Opposite direction for man  
**Rhythm:** 2-step – Phase 2  
**Sequence:** Intro-A-A-B-C-B-C-A ENDING

**INTRO**
(OP-FC G) WAIT;; APT; TOG TCH;

**PART A; (SCP)**
2 FWD TWO STEP;; BOX;; (cp) BK, HITCH 3; SCIS THRU;; 2 RF TURNING TWO STEP;;

**PART B (BFLY)**
FC TO FC; BK TO BK; TRAVELING DOOR;; TRAVELING DOOR;; CIRCLE AWAY & TOG TWO STEP;;

**PART C**
BFLY VINE 3; WRAP 3 UNWRAP 3: CHG SIDES 3; VINE 3; WRAP; UNWRAP; CHANGE SIDES;

**ENDING SCP**
2 FWD TWO STEP;; TWIRL 2; APT PT

---

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American Square Dance, November 2007
Kiss Me Once Again

Comp: Yasuyo Watanbe
Music: RWSHB-715 Kiss Me Once Again
Rhythm: Two Step – Phase 2
Footwork: Opposite direction for Man
Sequence: Intro-A-B-A-B-END

INTRO
WAIT 2 MEAS;; APT PT; TOG TCH TO SCP/LOD;

PART A
2 FWD TWO STEP & BRUSH;; HITCH 6;; LACE ACROSS; AROUND 3 TO CP/COH; 2 SIDE CLOSE; SIDE THRU TO SCP/RLOD; 2 FWD TWO STEP & BRUSH;; HITCH 6;; LACE ACROSS; AROUND 3 TO CP/WALL; 2 SIDE CLOSE;; SIDE THRU;

PART B
BOX;; REV BOX;; DOOR TWICE;; LIMP; WALK 2 TO OP/LOD; OP BOX;; REV OP BOX;; VINE APT 3 TCH; VINE TOG 3 TCH; BFLY/WALL;; TWIRL 2 WALK 2; TO SCP/LOD;;

END
TWIRL 2 APT PT;

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57th National Square Dance Convention
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Immediate Concerns:
1. If you have not registered for the 57th National Square Dance Convention® please do so without delay. Forms may be obtained from the Web Page: www.57nsdc.com.
2. If you pre-registered and have not converted, please fill out the long form and submit it. There is no additional cost unless you wish to order some of the items on the long form. The long form must be returned in order for your badge, your convention ticket, to be made.
3. There are a limited number of seats available for the Wednesday Night Bar-B-Que and Prairie Wranglers entertainment. Order your ticket now so you will not be disappointed.
4. Some of the tours are filling up. Order tickets early.
5. Caller, cuer and dance leaders profile deadline is approaching. Please return your profile. If you are not a caller, encourage your caller/leader to send in their profile.

CALLERS SCHOOL Sponsors: 57th NSDC and Grand Square, Inc.
Dates: Sunday-Wednesday, June 22-25, 2008
Location: Broadview Hotel
Instructors: Tony Oxendine, Jerry Story, Vernon Jones, Jon Jones and Deborah Carroll Jones.
To register contact: Grand Square, Inc., Ashley Foster (704-377-5554), Ashley@grandsquareinc.com
Special note: The limit of 60 callers will soon be reached - contact Ashley right away.

First Editions
Be sure to order your 57th National Square Dance Convention® Program Books, Round Dance Syllabus, Contra Syllabus, Clogging Syllabus, and “Sewing Across The Prairie” Save and Sew Book when you register. These items, as well as “Promenade of Prairie Cooking” Cookbook, Tours, Ticket, Bus Pass and the Wednesday Night Special Ticket, may be ordered on the long Registration Form.

WEDNESDAY SPECIAL EVENT
“Promenade On The Prairie” invites you to the Wednesday Evening Special Event, June 25, in Convention Hall, at the Century II Convention Center. Following a traditional Prairie Bar-B-Que Dinner, the Prairie Wranglers will offer super entertainment of classic cowboy music from the silver-screen era. You have a choice to either enjoy a barbeque dinner and the show for $25.00 per person or just the show for $15.00 per person. Advance reservations are required.
Thank You for Your Efforts Rick and Scott

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

This month’s American Callers’ Association Viewpoint offers thanks and appreciation as well as endorsements from the American Callers’ Association for their insights, efforts, and accomplishments to expand the customer/dancer base of square dancing. These two individuals along with their friends prepared realistic music and dance timelines for youth square dancers.

How many times have we heard square dancers, callers and square dance leaders say “we need to attract younger, much younger dancers.” Their comments normally fell on the rocks or under thorn bushes as the biblical story of the Parable of the Mustard Seed resulting in nothing being created to facilitate growth of the mustard seed or the recruiting of youth dancers into square dancing.

The first person I would like to spotlight and offer ACA thanks is to ACA caller Rick Hampton of Fine Tune and Gold Wing records. He and his friends undertook the hard work and expense to develop and market music for the youth dancers. They created a CD and MP3 format of 14 singing calls and 8 patter records of music designed and preferred by younger dancers. This was a gigantic undertaking from a lot of dedicated people. Please contact Rick Hampton at rickcaller@yahoo.com for more information and to purchase his music for youth dancers.

The second person I would like to spotlight and offer ACA thanks is
CALLERLAB caller Scot Byars. Scot and several of his friends developed a program called “Blast Class.” Scot’s idea was to recognize that the current majority of dances are either seniors or senior baby boomers. They require a teaching method suited to their needs and abilities. Scot and his friends recognized that in order to attract and retain younger dancers a new time line had to be developed, published for younger dancers. Scot created a matrix of frequency of lessons per week, number of weeks of lessons, number of months of lessons and number of calls taught per week. He further broke down his segmentation by various age groups and applied it to the above criteria. The result is that a caller of younger dancers can follow Scots matrix and develop his own timelines and frequency of lessons. ACA encourages you to contact Scot at scot@4dance.net to learn more about his statistical program to personalize square dance lessons to the dancers ages and abilities.

As far as I can remember this is the first time that a caller program was developed to meet the dispersions of the market /dancers based upon demographic elements of age with corresponding abilities. Both Rick’s music and Scot’s Blast Concept would work very well with the ACA one-floor dance program which is shorter and less stressful than the other programs.

ACA would like to thank both Rick Hampton and friends and Scot Byars and his friends for the foresight, commitment, and hard work in developing music for younger dancers and a timeline matrix for teaching younger dancers.

Any individual, club, caller, or association who wishes to communicate his/her opinions on this subject is encouraged to contact the American Callers’ Association at Loulet@aol.com or Patrick Demerath at pdemerath@uwa.edu. Please visit the American Callers’ Association Website and Newsletters at AmericanCallers.com. Read about the International One-Floor Program.

Until next time, Happy Dancing.
High Country Dancers Perform Their Way Across The Nation
By Barbara Zukowski

High Country Dancers, a Denver-based exhibition square dance team led by Dale Fry, have put a lot of miles on their dancing feet this summer.

Starting in early June, the performance group presented their unique, fast-paced style of square dancing at the Colorado State Square Dance Convention in Pueblo, Colorado. Later that month, the High Country Dancers traveled over fifteen hundred miles to Charlotte, North Carolina, and the 56th National Square Dance Convention. There they put on six, totally different ten-minute shows, featuring their signature four, six and eight-couple royal squares plus rounds, contras, and couple dances such as waltz and mambo. As always, the highlight of each performance was their breath-taking flying spins and aerials.

In early August, the High Country Dancers balanced their east coast journey with a trek to the west coast and Pocatello, Idaho, for the 8th USA West Square Dance Convention. This time they were invited to present two, thirty-minute shows for appreciative audiences in both the Round Dance and Square Dance halls.

With the ladies costumed in long, flowing dresses of a bygone era, and the gents sporting matching shirts with a decidedly western flair, the High Country Dancers often perform at county fairs, festivals, retirement complexes and corporate events. They are already busy preparing for their return appearances at the 2008 National Square Dance Convention in Wichita, Kansas.

For additional information and availability on this crowd-pleasing exhibition team, please contact Barbara at bz55@aol.com
Georgia State Square & Round Dance Convention

“A Little Bit of Heaven in 2007”, and that’s exactly what it was at the Georgia State Square and Round Dance Convention, held in Macon, Georgia, on September 13, 14 and 15, 2007. Under the leadership of Ben and Lulline Cotton, Convention Chairpersons, Bill and Dottie Garrett, Assistant Chairpersons along with Ralph and Judie Gill, GSSDA President, this was one fantastic convention. Over one thousand dancers were there, with the finale on Saturday night in the Grand March, which showed off the various clubs from around the state wearing their lovely club colors, which then broke off to form eighty-two squares on the floor, with hundreds on the sidelines.

On Saturday morning, beginning at 11:00am, the University of Georgia Ballroom Dancers performed in their black and white outfits floating over the floor to the music of “Old Black Magic”, followed by a quick change to a round dance rendition, performed exquisitely. Following the ballroom dancing a Fashion show was held which is always a delight to see the latest in square and round dance outfits, but a hardy round of applause went to Robbie and Billy Kitchens from Currahee Squares in Toccoa, Georgia. It was Billy’s demonstration of Buck Dancing. Billy has competed in competition around the country and has won seven different times, in his rendition of being a “monkey”...Robbie had him on a leash and cranked the music box for him as he tapped away across the floor.

At the Youth Hall there were many children enjoying not only their square dancing to the callers, but their huge pizza party on Saturday afternoon...yum!

Of course, we can’t forget all the wonderful callers and cuers, along with their wives who attended our convention. There never can be enough “thanks” for all of their devotion to square dancing, because, without them...there wouldn’t be us!

It might be a good idea for you to go ahead and mark your calendar for Georgia’s future convention dates, they are: 2008, September 18, 19, 20; 2009, September 17, 18, 19; 2010, September 16, 17, 18; 2011 September 15, 16, 17; and 2012, September 20, 21, 22. Hope to see you there!
Peek Into a Caller’s Record Case

Doug Davis of Colbert, Washington, was born to square dancing parents. He often tells people, when asked, “How long have you been square dancing?”, “I was at a square dance the night before I was born.” That was in 1948. Doug’s dad is still an active caller in the Spokane, Washington, area.

After graduating from Mead High School Doug joined the Navy and volunteered to serve in our nation’s submarines. He spent eight of his ten years in the Navy riding submarines. After all, as he says, “There are only two types of ships, submarines and targets.”

It was while he was serving at Pearl Harbor that he started his calling career and met and married the love of his life, Priscilla.

Doug had been playing and singing in country bands since age 15 and square dancing all that time. The caller on Oahu was being transferred and the clubs he called for were looking for callers. One of those clubs, the Wheelin’ Whirlers, asked Doug to take over the calling duties. After much persuasion Doug agreed to call for the club.

When Doug left the Navy in 1975 they moved back to the family farm in Washington. Doug was the third generation to live on the farm. While living there Doug worked a day job and had a full program of square dancing.

In 1990 Priscilla’s career took them to Livermore, California, where Doug called for five clubs and traveled on the weekends throughout the western states. Priscilla’s career then took them to Reno, Nevada. After living in the Reno,
Nevada area for the last 11 years both Priscilla and Doug have retired. They now live back on the family farm where their youngest son and his family occupy the house and Doug and Priscilla live in their 5th wheel behind the barn. Doug is very proud of the fact that his grandchildren will be the fifth generation Davis’ to go to Mead High School.

Doug and Priscilla have two grown sons. Tony and his wife and their three children live on the family farm. Shawn and his wife live in Fairbanks, Alaska.

Doug loves to teach new dancer classes and believes that all callers should be actively teaching new dancers. He says there is nothing more satisfying than to see the light go on in a new dancers eyes after learning a new call.

He also teaches callers colleges/schools and is cofounder, along with Nasser Shukayr, of the Silver State Callers College in Sparks, Nevada. He and Nasser also started the Trail Thru Callers College. Doug recently became an Accredited CALLERLAB Caller Coach, making him the only CALLERLAB Accredited Caller Coach in the state of Washington.

**Singing Calls:**
- All that Jazz ............ Chicago Country
- Are You Teasin’ Me ............. Royal
- Little Joe the Wrangler ........ Chinook
- Honest Bowl of Red ............. Chinook
- Daisy a Day ................. Chinook
- It’s a Little Late ............ Chinook
- Danny Boy ..................... Red Boot
- Devil Woman .................. ESP

**Patter Records:**
- Blues Berry Hill
- Butterfly
- Down Home Rag
- Get Rhythm
- Flop Eared Mule
- Jose
- Mesa Express
- Popcorn
November offers opportunities for Hayrides and with the month of Thanksgiv-ing following is a routine that fits with the tune of Turkey In The Straw. You’ll kind of half sing and half chant it. The dancers may need a “walk thru” to be able to get the pattern. It is called - - -

**Turkey In The Straw (or Hayride)**

**Formation:** Square  
**Music:** Turkey In The Straw  
**Routine:**

Everybody snuggle up tight,* head couples elbow swing by the right  
Once around to the left hand pair,** left elbow swing with the couple right there***  
Turn it once around (with the pretty thing), heads to the middle right elbow swing  
Turn it now, in the middle of the hall, once and a half and that ain’t all  
Once and a half to the right hand two, left elbow, like an old choo choo  
Turn it once, you’re gone again, heads hook right, I’ll tell you when  
Men drop off at home you do, the ladies turn once more you two  
Get on home, swing your maw, swing ’em like a turkey in the straw.

---

*All men put right arm around partner’s waist and hold ‘em through the first six lines, acting as an individual with one available right hand (hers) and one available left hand (his).

**This becomes a weathervane figure, although not named as such. Turn it exactly once so that couple one goes to couple four, couple three goes to couple two.

***Now it’s a left elbow hook by the men, as we break the original weathervane, and we’ve got two weathervanes turning.
Got a call from a gal in Indiana this past month for the instructions to my favorite circle mixer. When I still carried a record case, I used the music of this dance for a mixer, a square dance and a contra. It is ---

**Sweet Georgia Brown**

**Formation:** Open promenade position, opposite footwork.

**Music:** Sweet Georgia Brown. Available from Kentucky Dance Foundation

**Routine:**
1-2 Take 4 steps going forward, turning in to face on last step
3-4 Continue turning, face RLOD, back up 4 steps
5-6 Face RLOD, walk forward four, turn to face
7-8 Face LOD, back up four steps.
9-10 Balance together, balance away
11-12 Gent whirls the lady with a half sashay
13-14 Balance together, balance away
15-16 Lady does R-face turn under Man’s L and lady’s R joined hands.
Lady goes to man behind her where sequence begins again.

The solo (line) dance called “Amos Moses” has been around for several years and I have taught it and called it many times and although it is just an 8 count routine, it was difficult to teach as it involved a “twisty-vine” segment that
confused many. Following is yet a variation that is even a greater “quick-teach” routine. A great dance for little children called--

**Easy Amos Solo**

**Formation:** Individuals in lines all facing the same wall. Take small steps. All start with RIGHT FOOT. Rt. Heel, Lft. Heel, walk ahead 3 steps and turn 1/4 RIGHT on the fourth step to face a new wall.

**Music:** Amos Moses RCA 447-0896 or The Real McCoy Monument 7 8529

**Routine:**

INTRO:

1-4 RIGHT HEEL, LEFT HEEL

5-8 WALK 2, 3, TURN 1/4 RIGHT

Repeat....

Our contra this month is one that requires very little teaching, is easily taught and provides great fun for young and old alike.

**Tunnel Of Love Contra**

**Formation:** A PROPER CONTRA...Looking away from the caller, have all MEN on the RIGHT and all the LADIES on the LEFT. This Contra works best with EIGHT COUPLES. Have them face across and we’re ready to go.

**Music:** Any suitable 64 ct. tune. I like a Reel, Jig or Hornpipe.

**Routine:**

INTRO

...., Everybody Go Forward & Back

...., Pass Thru...U-turn Back, Everybody Go Forward & Back

...., Pass Thru...U-turn Back

Head Couple Only Down Center

Arch - Head Lady Up Center, Man Up Outside

Head Lady Down Outside, Man Down Center

Same Couples Swing

Repeat
Square Dance Deserves Several Months Of Our Lives

We will celebrate 20 years of Square Dance (SD) in the Czech Republic and Slovakia in 2008. As I was part of it from the beginning, I see certain parallels between the evolution of SD abroad and the evolution here when I look back today. This article expresses my thought that SD will be alive as long as we are enjoying it, that periods of boom and of depression are a normal evolution, and that the 1st Slovak Convention in Bratislava was initiated just so that SD can advance (mostly inside the people).

I think that the major part of problems of present SD (locally as well as worldwide) lies in the psyche. Let me show you a comparison. A certain sexologist said that we should never ask ourselves: “Am I good in bed?” She suggested that it was much better to ask: “Do we have a good time in bed?” If I start to discuss the quality of our relation with my partner, we will probably come to a quarrel finally. Similarly, discussing what is the perspective of SD will often lead to needless dismal. When I hear such talk, I declare that I am happy, that I do not contemplate over the sense of all this, and that SD will exist as long as I am calling. So, what to look for a solution for?

It is normal that any kind of entertainment experiences periods of boom and periods of depression. Boom cannot be predicted, as it often depends on a personal initiative of an individual and it is random. Let us have an example. The SD in boom in USA was said to be started with the financial support of Henry Ford. Let us imagine that somebody would have come (before Henry Ford ventured into it) and declared how SD had potential. Frankly, he would have been seen as a fool most likely (imagine how the callers of that time, who had been not supported by Ford, could object that this project was too commercial and it had no chance of success because it was clear to everybody that Ford’s exclusive goal was his self-promotion). However, no matter what Ford’s contemporaries were thinking, his activity gave support to SD for several decades.

The explosion of SD in former Czechoslovakia also came thanks to an initiative of an individual. Jiří “Jeff” Vašák convinced the contra dance clubs of that time of the potential of SD. He brought several ambitious projects (for example Prague’s Calling, a really big special dance) into effect during the course of several years and he was trying to promote SD to a great extent. However, as he lacked the financial background of Henry Ford and as it was not possible to make
one’s living with SD in that time, he had to project his energy somewhere else. Though, what he did was enough to last for more than ten years.

In the period of boom, people were not able to define what they were experiencing because they lacked the time offset (maybe not all of them would have been considering it boom). Today, we have the possibility of looking back. However, we (as a paradox) do not know the recipe for boom because every boom is different, carried out by particular people under particular conditions. Similarly to people before Ford, we cannot estimate whether and when it comes (and if it comes, we will not be sure whether it is “the” boom). We can only guess and try.

As I mentioned above, we are preparing the 1st Slovak Convention (16th CSCTA Convention) at the beginning of May 2008. It is not a dance just for the dance. We do it because we want to show to ourselves as well as the others what can be achieved with one dance – not only with the promotion, not only with the unique cooperation with Austrian clubs, not only with the quality of organization (it is hard to describe everything, visit www.1sc.dosado.sk or www.dosado.sk). We want to show what can be done with the overall feeling from the dance. People come to my mind who were leaving the Non-Traditional Maytime Special Dance in Bratislava (it has been taking place since 1991) in the past, saying that it was one of the best dances they had ever attended. I believe that we are able to evoke a similar feeling at a big international dance, too. I do wish that our event inspires others and that the words of the caller Miroslav “Šerpo” Škroupa get fulfilled. He wrote: “…maybe some other Fords will appear thanks to the Convention who can give a push to the course of events in their countries and clean the dust off Square Dancing.”

Iveta, the President of the Karolina SDC Bratislava club, sent an email to the Czechoslovak Square Dance mailing list and she wrote in part: “I am convinced that the way is the goal. And it is clear to me as early as now that there is an interesting year ahead of us.” I agree with her. Although it will take several months before the dance will start, things are already happening. Old members of Karolina SDC Bratislava who have not been dancing for a long time are registering for various tasks and some of them have been working for months with a great intensity. We are attending more dances and we cooperate with Austrian clubs to a greater extent. Dancers from the Czech Republic, Slovakia, Austria, Germany, Netherlands, United Kingdom and Australia registered as early as in August 2007. Three hundred promotion ribbons were handed out and we had to print another batch of three hundred as early as September 2007. Even if there was nothing else, we have something to live for until the beginning of May 2008.

I cannot say for sure that what we are doing will start the boom. However, I think that if there is as little as a chance to advance Square Dancing, it should be used. Square Dance deserves several months of our lives. Even after twenty years.

**Jirka Šcobáč, Caller of the Karolina SDC Bratislava Club**

I started dancing in the autumn of 1988 when I was eighteen. I have been calling since 1989. I have founded the Country Farrow club in Prague as well as the ABC Records. I was the President of the Czechoslovak Callers & Teachers Association for two years. – Jirka Šcobáč
We wish all of our readers a happy, healthy holiday season.

This month, we are throwing you two curves. We will call centers in from a position we don’t normally call this from and we are not going to cast off 3/4 every time. Not hard to execute but it might add some spice to your calling.

1. HEADS square thru 4
centers in, centers run
square thru 4
right and left grand
(1/2 promenade)

2. SIDES square thru 2
centers in,
CENTERS trade, star thru
dixie grand, left allemande
(1/2 promenade)

3. HEADS star thru
double pass thru
leads trade
centers in, cast off 3/4
CENTERS pass thru
1/2 tag
explode & square thru 4

trade by
left allemande (at home)

4. SIDES touch 1/4 & walk and
dodge
centers in, centers run
box the gnat
fan the top, circulate
girls trade, swing thru
right and left grand
(5/8 promenade)

5. HEADS pass thru
separate around 1 to a line
pass thru
wheel and deal
CENTERS pass thru
centers in, cast off 3/4
ends fold

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30 American Square Dance, November 2007
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GIRLS LEFT square thru 3
touch 1/4, extend,
right and left grand (At home)

6. SIDES LEFT touch 1/4
side girls run
centers in, cast off 3/4
ENDS circulate
star thru
CENTERS pass thru
left allemande (1/2 promenade)

7. Heads 1P2P
star thru
centers in, centers run
slide thru
left allemande (3/8 promenade)

8. Heads 1P2P
square thru 2
trade by
centers in
centers cross run
touch 1/4
girls run
double pass thru
leads trade

9. SIDES star thru
CENTERS square thru 3
centers in, cast off 3/4
ENDS face in
at home

10. HEADS lead right
centers in, cast off 1/2
CENTERS U turn back
touch 1/4, circulate
girls run, swing thru
circulate, explode & star thru
left allemande (1/4 promenade)

11. SIDES square thru 4
right and left thru
centers in, centers run
square thru 2
right and left grand (At home)

12. HEADS right & left thru and
lead left, centers in, cast off 3/4
CENTERS pass thru
1/2 tag
The Florida Dance Web

News and items of interest to Dancers

Whatever you want to know about dancers, vendors, clubs, callers, cuers, associations, news from the dance world and much more. Visit us daily to keep up to date. Over 12,000 people per month drop by from all over the world. Are you one of them?

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This includes club officers, pictures and schedule with annual updates.

Visit http://squaredancing.org/web_design.htm for all the details

Tom@tipiproductions.com

circulate
LEFT swing thru
right and left grand
(7/8 promenade)

13. SIDES pass the ocean
ping pong circulate
CENTERS explode &
square thru 2
ENDS roll away
centers in, boys trade
CENTERS trade
touch 1/4
circulate
girls U turn back
swing thru
right and left grand
(1/8 promenade)

14. HEADS star thru
double pass thru
leads U turn back
centers in
girls trade

CENTERs california twirl
star thru
trade by
swing thru
circulate 1 1/2
right and left grand
(1/2 promenade)

15. HEADS right and left thru &
roll away & star thru
centers in, cast off 3/4
circulate, centers run
star thru, trade by
pass to the center
CENTERS square thru 3
left allemande (At home)

16. SIDES LEFT square thru 2
centers in
cast off 1/2 & ROLL
square thru 3
trade by
left allemande (1/2 promenade)

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
THE KOREO KORNER

From
Steve Kopman

This month lets expand a little on the centers in & cast off 3/4. After the cast off 3/4 we’re throwing another curve by adding a circulate from a position we don’t ordinarily call this from.

HEADS star thru & pass thru
centers in, cast off 3/4
ALL 8 circulate
THEN:

1. centers run
   square thru 2
   right and left grand (At home)

2. ENDS pass thru
   wheel and deal
   CENTERS square thru 3
   star thru
   ferris wheel
   CENTERS pass thru
   left allemande (3/4 promenade)

3. CENTERS trade
   star thru
   CENTERS pass thru
   left allemande (1/2 promenade)

4. ALL trade & roll
   pass to the center
   CENTERS square thru 3
   left allemande (1/2 promenade)

5. cast off 3/4
   circulate
   centers run
   star thru
   trade by, left allemande
   (At home)

The American Square Dance, November 2007
Your Rovin’ Corners

Everyone we meet “has” square danced, or so they tell us. Many, or most, “took square dancing” in elementary, Jr. High, or High School. Most were instructed by their gym teacher and had no choice as to whether or not they would study square dancing, weight lifting, gymnastics or some other activity. It was a matter of, “This month we will study square dancing.” Few of their teachers had any “real-world” square dancing experience and were certainly not qualified callers. Thus many of today’s young adults have less than positive recollections of their square dancing experience.

You can contrast that with the experience of “The Young Rebels” of Northern California, who formed a youth group to follow in their parents’ footsteps. Most of the parents were members of the famed “Squarenaders,” who performed at National Conventions and all over the country for many years. Like youngsters everywhere, they did not exactly copy their parents, so included some fast clogging steps into their routines. We were privileged to be at their final performance in honor of the Squarenaders’ retirement.

A good friend, Dave Harry from near Seattle claims to have “the best job in square dancing,” teaching square dancing for the public schools in the area. He is one of the reasons that square dancing in the Pacific Northwest is successful among the young people there. Dave is a fully qualified caller and has called and taught square dancing for many years. He and Bonnie run “Petticoat Junction of Washington” and always are at the National Square Dance Convention.

As someone once said, “there is no ANSWER, there are answers.” In square dancing we have collective concern about the future of our favorite activity. We hope to bring new folk into square dancing and see them grow and become firmly in place in square dancing — “So long as you both shall live.” We know that just learning to square dance is the tip of the square dance iceberg. There are countless opportunities to travel, to meet friends we do not yet know, to participate in the leadership of square dancing.

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

American Square Dance, November 2007
In the current issue of “Let’s Square Dance,” the official publication of dancing in the United Kingdom (England, et. al) they proposed a new and novel idea to grow square dancing. They noted a steady decline in the number of active, participating dancers. They also noted the reduction in the number of clubs, and the declining numbers who are dancing with existing clubs. They also noted the decline in numbers of new students in the existing clubs. For ten years they have been exhorting dancers to recruit, retain, and otherwise increase their numbers. The decline has continued. The leadership of square dancing in the UK has concluded that the best way to increase the number of square dancers it to increase the number of callers and clubs. New clubs and callers often start with a burst of enthusiasm from a small nucleus of people who are starting up something “new and different.”

Our good friends Karl and Jackie, from the San Jose, California, area are working hard to recruit dancers into a specialized training program designed to bring dancers to various local clubs — clubs who have been unable to attract student dancers on their own.

Many say the square dancing program is too long, that no one wants to dance in class for nearly a year. With a good caller/teacher, the student dancers will realize that dancing is fun whenever they dance. If it is not, the caller/teacher has a portion of the blame and members of the sponsoring club must share that burden of blame.

This year, Levis and Lace in Livingston, Texas, have amassed a group of enthusiastic, energetic students. Of course the age of the current members is increasing and for many, “the end is in sight” to their dancing days. Levis and Lace is a “couples and singles” club to accommodate the solo dancers, among them widows, widowers, never married, and otherwise. They believe to restrict themselves to “couples only,” is foolhardy, as everyone in a couple situation is only one heartbeat away from being single. They believe in the importance of making square dancing available to EVERYONE.

To meld and merge the students as soon as possible, each student has a personal mentor who will call and remind them of class times, often dance with them and otherwise’ befriend them and bring them into the affairs of the club as soon as possible. We have created a "student packet" of some of the history of dancing, bios of the officers and caller, lists of calls and other information a beginning dancer needs. This is the month, (November) to step up your caring and sharing with the new students, to bring them fully into the life of the club. After all, you went to some length to get them into the door – we do not want to see them feel rejected by club cliques, and lack of friendliness.

More on leadership: We are finding the leadership thing resting easier on us than when we first took up the burden. We have a good, solid calendar in place for the year, and with the support of many good people we feel we are growing and prospering — although still burdened by our presidency. We feel greatly rewarded by each success, and each mistake has been a learning experience.

No plans for “out of country” travel and dancing in the near future. We often are contacted by dancers going to China, Germany, and elsewhere for advice on dancing in the International venue. We are delighted to help where we can. If you have any comments or questions, our email address is jimbetsy@aol.com. We would like to hear from you!

Jim and Betsy, Your Rovin Corners

American Square Dance, November 2007
Some “Straight Talk” from Bill Heyman

As uncomfortable as this subject is...I’d like to discuss candidly the problem of “illegal copying” of music. This practice has become so widespread that it endangers the continued availability of new square dance music. Please know that my comments are intended to “inform,” not to “offend” and certainly not to “accuse.”

We have no way of knowing the extent of the theft, but well-known callers have often found groups of callers at festivals “exchanging” music. One caller matter-of-factly stated, “Oh yeah...I buy my MP3 and then share it with 12 of my friends!” Hearing that is very difficult for those of us who have invested a fortune in digital recording equipment.

Another producer was told that a group of 10 callers each purchase one record every month and then trade (read that as illegally copy) MiniDisc copies of the other nine songs. That caller was very proud of their 90% savings!

The majority of callers are, in fact, honest, and those honest callers end up paying the price for those who are not.

As the largest square dance music distributor (wholesale and retail), we are the Master Stocking Distributor for more than 60 square dance music recording labels. The issue of illegal copying is of great concern to all these producers. With sales already down due to the well-known decline in square dancing, the increase in illegal copying has some of these producers considering not producing new music. One producer is even considering making music only for his own personal use...but not for sale to others.

I believe that some callers make illegal copies of square dance music without thinking that it is illegal and that it is actually against their own long-term personal interests.

I also believe that there is a minority of callers who make illegal copies with full knowledge of what they are doing. That is quite blunt...but it is important to discuss this issue openly.

Buying square dance music is really buying a “single user license”...very similar to what happens when you purchase computer software. The software is intended for use by one person (unless you have purchased a multi-user license). You are certainly allowed to make a back-up copy for your own use, in case your original is damaged or lost.

And so it is in square dancing. Whether or not you buy Vinyl, CDs or MP3s, you are effectively buying a “single user license” to be used by you for your calling program. There is no problem if you make a back-up copy for your music archive and also no problem if you want to create multiple versions with different keys, with harmonies or with instrumentation added by you.
Illegal copying begins when you give away or sell ANY of the above-mentioned copies, yet continue to use the music yourself.

With the introduction of MiniDisc and CD recorders, as well as the introduction of MP3 files, it has become quite easy (read that as "tempting") to copy the music belonging to other callers without paying for it oneself.

"So whom does it hurt?" some ask. There are really four victims of illegal copying:

1. **Square Dance Music Producers:** If deprived of sales revenue, to which they are entitled, there is no financial incentive to spend money in a studio creating the music, in addition to the huge expense of licensing, media production, shipping, etc.

2. **Distributors/Dealers:** Really the same problems. The distributors/dealers invest huge sums in distribution systems to get the music to you. As an example, for the MP3 project, we invested over $30,000.00 for digital recording equipment, software and labor to create our portfolio of more than 600 MP3s. In addition, we recently have purchased our own internet computer server with related software to enable us to continue to store and deliver our offering of MP3s...not to mention the hundreds of MP3s we have planned for future release. We make these investments happily for the future of our activity. We understand that we need to do this in order to survive as an economically feasible company. That analysis changes drastically when one considers that a large portion of our MP3 sales revenue is lost to illegal file sharing.

3. **Callers:** If the producers are not making money due to decreased sales caused partially by music theft, then they will have no choice but to raise prices and/or limit the production of new music. Thus there will be very little (or NO) new music and that would be a tragedy for all.

4. **Dancers:** Dancers are the ultimate victims of this illegal practice. They simply will have less variety in the music presented to them for dancing.

As many of you know, CALLERLAB just made the following addition to its "Code of Ethics":

"I will only perform music which has been obtained in a manner which properly and completely compensates the artist and producers responsible for its creation. I will not enable others to use copies of my music while I still retain my ownership."

This addition is a timely recognition on the part of CALLERLAB, that the scope of illegal copying and MP3 file sharing has become significant enough to warrant a clear statement condemning this illegal practice.

Think about a square dance club that records your beginner class presentation and music during 30 weeks of lessons. Then the next year, you are not hired because they are playing YOUR class tapes from last year!

The choice is really yours! You have the power to change this! You are now properly informed and must decide if you want new square dance music in the future.

Please talk with callers in your area and ask them to join you in stopping this illegal practice.

I welcome your comments.

Bill Heyman - Webmaster@Dosado.com

American Square Dance, November 2007
Take a look at what is just released...

**Hotel California (PITA)**
Phase 3+2 (Sweetheart Runs, Turning/Turning Tango close) – Mixed Rhythm – MP3 Available from Choreographer – Rey Garza
Intro is tango. Stalking box, corte and basic tango steps. Part A is basically 2 step, with traveling doors and strolling vine. Part B & C has circular vine and sweet-heart runs. Ending is corte with leg crawl. Very nicely done.

**That Old Feeling**
Phase 5 - Foxtrot – The Great American songbook by Rod Steward, Track 5 or download from Walmart.com or contact choreographers – Sandi and Dan Finch
Sway, contra check, hairpin, natural weave, double reverse spin, reverse wave, whiplash, diamond turns. This routine has all basic figures to a very nice foxtrot tune.

**Forrest Gump**
Phase 5 – Waltz – Parandi Sound CD 223, Daydreaming 6, Bassano Open, Track 1, Forrest Gump at 28 MPM – Brent and Judy Moore
Shadow fence line, open syncopated finish for the lady, passing change, 2 double reverses, mini telespin, contra check, syncho vine check with arms is the ending. Lovely waltz.

**Hot Hot Merengue**
Phase 3+2 (Aida, Merengue Glide) – CD DLD 1087 30 Top Sambas or STAR 240 avail. Palomino – Peg and John Kincaid
Looking for a very cute merengue, this is it. Has hip bumps and cross points in the intro. Part A has conga walks, basic merengue glide, twirl to tamara wrap and unwrap sequence. Part B has merengue basic with head loops. Ending is side turn and back press.

**Juke Box Baby**
Phase 3+2 (Qtr. Trn Prog. Chasse & Viennese Trn) – Juke Box Baby, Perry Como avail as download from Napster – Karen and Ed Gloodt
Love this dance. Has broken box, qtr. trn and prog. chasse, Charleston points, viennese turn, strolling vine, slow twist vine, fishtail, hitch, and side close side tap. Don’t pass this one up.
**Our Perfect Year**

Phase 4+2 (Riff Turns, Horseshoe Trn) – Bolero – STAR 158 – John and Peg Kincaid  
Very nice Phase 4 bolero. Hip lift, spot turn, bolero walks, riff turn, solo fence line, New Yorker, horseshoe turn, aida, and all basic bolero figures in this routine.

**That Moonglow Gave Me You**

Phase 5+2 (Runn. Hvr/Dbl Telemark+1 (Nat. Weave with Lock and Sway Change) – Foxtrot – Moonglow from CD The Great American Songbook by Rod Steward  
Track 8 available from download at walmart.com – Patrick and Eileen Krause  
Good music accompanies this nice basic foxtrot. Running hover, feathers, check and weave, lock and sway change, sync. front vine, double reverse, bounce back feather. Ending is lower to same foot lunge.

**Moon River**

Phase 4+1 (Nat. Hvr Cross) – Waltz – Moon River Manuel & The Music of the Mountains (increase speed slightly) – CD: the Best of Slow Waltz Music, Casa Musica, CM CD 301 – Ron and Ree Rumble  
This waltz has chasse, Viennese crosses, hover corte, twirl to handshake to open hover telemark, open in and out runs, man’s head loop. Ending is change to oversway.
My Endless Love
Phase 6 – Rumba – Lionel Richie & Diana Ross Motown CD Endless Love –
Wayne and Barbara Blackford
Lovely rumba. Words in the routine give you the timing needed to dance this routine. Man’s neck wrap, curl, sweep, synco hip twist, chest push, cross lunge. Ending is cross check and hold.

Send In The Clowns
Phase 4+2 (Double Rev/Trng Lock) – Waltz – CD Ballroom Classic 3 Casia Musica tract 1 – Adrienne and Larry Nelson
This one is a keeper. Step tog and shape, box finish, diamond turn, lady develope, back passing change, whish, whiplash, impetus, twinkle, lady ronde. Ending is back and side corte. Don’t pass this lovely waltz up.

Wouldn’t It Be Lovely
Phase 3+2 (Triple Cha, Umbrella turn) – Ross Mitchell Rainbow Collection CD Track 21 – Milo Molitoris
Suggest you slow down for comfort. Nice phase 3 cha cha, with basic figures. Triple cha’s forward and back, New Yorker, shadow New Yorkers, double peek a boo chase, umbrella turn. Ending is cucaracha lunge.

Recordings reviewed are supplied by
Palomino Records, Inc.
800-328-3800
**Abrazame IV**
Phase 4 – Bolero – Abrazame Julio Inglesias Mi Vida Grandes Exitos CD Disk 2
Track 4 – Milo Molitoris
Another lovely bolero – has basic bolero figures. Hip lift, hip rocks, half moon, horseshoe turn, sit line, ending is lady wrap, hip rocks corte reverse.

**Only Time Knows**
Phase 5+0+1U (Prog. Shadow Walks) – Bolero – A Day Without Rain CD by Enja Track 3 Only Time and ITUNES – Roy and Marcia Knight
Bolero figures included in this dance are explode to shadow, bolero walks, underarm turn, horseshoe turn, wheels, wraps and basic bolero figures. Ending is a slow side lunge and shape. Nice to see so many nice new bolero’s being choreographed.

**16 Tons**
Phase 6 – Foxtrot – Masters of Modern #7 Track 11 – Wayne and Barbara Blackford
Great music to this nice foxtrot. Has bounce rev. fallaway with weave ending. Inside swivel tilt, hover telemark, back tipple chasse pivot. Ending is lower to lunge/with swivel sit.

**Teaberry 2 Step**
Phase 2+1 (Rock The Boat + Teaberry Shuffle) – Mexican Shuffle by Herb Albert and the Tijuana Brass – Bill Bingham
Traveling box with twirl, limp, lace sequence, basketball turn, clap sequence. Ending is hold close point. Fun dance.

**Ginny Come Lately**
Phase 3+2 (LF Turn Inside Roll/Switches) – American Pie 9026 Ginny Come Lately by Brian Hyland flip Green Door or Coll. 90057 – Chuck and Doreen Ball
Nice basic slow 2 step. Left Turn Inside roll, u/a turn, lariat, cont. travel chasses, ending is side corte.

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American Square Dance, November 2007
THE COUNTRY LINE

By

Mike Salerno

Ahh November. The crispness of the air on a fall day. The rustling of leaves as they scamper wind-blowed down the street. Welcome back to the wonderful world of Line Dancing. In last month’s issue I talked about the effect of music on a dance floor. To continue with the discussion of music, let us talk about music phrasing. Music is a very structured media. You have notes that, when grouped together, become measures of music. Measures, when grouped together, become a phrase or a verse. Groups of phrases and verses, with the help of an introduction, perhaps a musical bridge, and an ending become a song. Phrases and verses in a song are likely to be very consistent. In most music, other than waltz, phrases and verses will be in groups of 8 beats (2 measures) of music. Phrases and verses are recurring patterns in a song. In all likelihood, you will find that phrases and verses consist of 8 to 16 measures of music. The phrase, verse, or chorus may be 32 beats, 48 beats, or 64 beats in length. Waltz, on the other hand, uses groups of 6 beats (2 measures) of music. The Waltz phrase, verse, or chorus may be 24 beats, 36 beats, or 48 beats in length.

I know you may be thinking this is all gibberish, so I will get to my point. A dance feels better when you match the dance to the music. If the music is phrased in 32 beats, use a 32-count dance. If the music is phrased in 48 beats, use a 48-count dance. Some songwriters, however, fail to follow this strict structure of music. They decide that they need to hold a note longer or add a few extra measures to a phrase. Sometimes they cut a phrase short. This obviously throws off the consistency of the phrasing. Next month I will discuss how choreographers handle these situations.

This month’s dance was presented earlier this year at the National Square Dance Convention in Charlotte. This is an example of a dance with 32 counts to a song with 32-beat phrases. It is easy and fun. I hope you enjoy it.

If you have any questions about this dance or a suggestion for a future column, please contact me at PO Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

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DotsWesternDuds.com
This Month's Line Dance:
E. M. S. (Easy Mustang Sally)

Basic Steps (Official NTA Definitions):

Hitch: The lifting of the non-support leg at the knee.
Step: The transfer of weight from one foot to the other.
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).
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 (Heel to Instep) position, or to either side in 2nd position.

* Prompting Cues are in Bold Lettering

NAME: E. M. S. (Easy Mustang Sally)
DESCRIPTION: 32 count, 4 wall, basic line dance
CHOREOGRAPHER: Bill Bader, British Columbia
MUSIC TEMPO SUGGESTIONS:
Slow – Shaky Ground by Delbert McClinton (92 BPM)
Medium – Something to Talk About by Bonnie Raitt (102 BPM)
Fast – Mustang Sally by Wilson Picket (110BPM) or any moderate to fast West Coast Swing Tempo

COUNTS/STEP DESCRIPTION
Right Triple Step, Rock/Step, Left Triple Step, Rock/Step
1&2) Step Right Foot to Right Side, Step Left Foot Beside Right Foot, Step Right Foot to Right Side
3-4) Rock/Step Left Foot Backwards, Step Right Foot in Place
5&6) Step Left Foot to Left Side, Step Right Foot Beside Left Foot, Step Left
Foot to Left Side
7-8) Rock/Step Right Foot Backwards, Step Left Foot in Place

Right Triple Step, Rock/Step, Left Triple Step, Rock/Step
9-16) Repeat Steps 1-8 Above

Walk Forward 3 Step, Kick, Walk Backwards 3 Steps, Hitch
17-18) Step Right Foot Forward, Step Left Foot Forward
19-20) Step Right Foot Forward, Kick Left Foot Forward
21-22) Step Left Foot Backwards, Step Right Foot Backwards
23-24) Step Left Foot Backwards, Hitch Right Leg Beside Left Leg

Step Backwards, Hitch, Step Forward, Hitch with a 1/4 Turn Left, Touch Out, Hitch, Touch Out, Hitch
25-26) Step Right Foot Backwards, Hitch Left Leg
27-28) Step Left Foot Forward, Hitch Right Leg with a 1/4 Turn Left
29-30) Touch Right Toe to Right Side, Hitch Right Leg Beside Left Leg
31-32) Touch Right Toe to Right Side, Hitch Right Leg Beside Left Leg

Let's Dance It Again and Again!

We're the CALLERLAB Quartet.
**When Does A Banner Raid Hurt Square Dancing?**

**Answer:** When a club takes one or more squares to a club and does not get a banner.

Many years ago, when we had vast amounts of clubs and dancers, many clubs made a rule that if more than one club brought a square to a dance to retrieve a banner, only 1 banner would be given and it would be given to the visiting club with the most dancers present. Today, with the number of dancers greatly reduced, this rule is outdated and should be eliminated.

Obviously, in these lean times of square dancing, club visitations are more vital than ever. Go to a club and help its attendance, get a banner, then that club will visit your club to retrieve its banner, which in turn helps your attendance. Everyone wins. Some clubs find it difficult to get a square of dancers to go on a raid, so it is important that when a raid does occur, a banner is retrieved. If a club brings a square to a dance, but does not get a banner because another club has more dancers present, this discourages those who did not get a banner from doing a banner raid in the future. They are likely to say: “Why should we go on another raid and be disappointed again?”

This was brought home to me recently by the following story. Three clubs raided another club on the same night. One club had 3 squares, another had 2 squares and a third club had 5 couples. Only the club with the 3 squares got a banner. How do you think this makes the other 2 clubs feel? Are they likely to raid that same club again? No, because that club’s policy says that only one club will get a banner. So that club could well see fewer raids in the future. In addition, it could sour some people from doing any raids unless they know that the club being raided will give a banner to all.

**The solution.** Clubs that encourage banner raiding should have multiple small traveling banners, so that one can be given to any club that raids with at least one square. This is a win situation for everyone, because it encourages club visitation.

The traveling banner should be much smaller than the club’s home banner. If there is a lot of banner raiding going on, be sure to have enough banners available. The old idea of no banner being available, so the raiding club will take a shirt or petticoat is outdated and shows a lack of preparedness. It also convey the wrong idea, namely: “If a club does not have a traveling banner, maybe they don’t really want clubs to raid them.”

Fortunately, many areas have adopted this policy of giving a banner to any club that brings at least one square, and club visitation seems to flourish in these areas.
From the Mail Room

Where are all the record labels and their ads? When I was a kid, I couldn’t wait to get my latest issue of ASD Magazine to see all the cool record labels and their recent releases. They had photos of all the callers on their recording staff and the record companies would post upcoming festival news and events. Where have they all gone? Sure, you can find them online, but they used to fill the magazine with so much life and energy.

Corben Geis
Altoona, Pennsylvania

Wisconsin Rounds Of The Month
For Oct/Nov 2007

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<td>Keeper of My Heart</td>
<td>STAR 237</td>
<td>Baldwin</td>
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<td>How Do You Do It</td>
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<td>Gotta</td>
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<td>Nine to Five</td>
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<td>007 Cha Cha</td>
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Everyone see the sign? Do you know where your going to be next June?
“Jimmy Crack Corn...”

...but I do care. There are so many questions raised by the text of “The Blue Tail'd Fly/Jimmy Crack Corn” that I don’t think we will ever come to a clear, definitive meaning.

This digression into the song lyrics is attributable to having an old square dance record of “Blue Tail Fly” by Melton Luttrell on my desktop. I was attracted to the song for a couple of reasons: 1) I don’t want to lose some of those great American ‘folk songs’; and 2) the figure on the record is fascinating. Let’s start with the figure. I think this figure was one of those traditional visiting couple figures that indicated the transition to Modern Western Square Dance. Most probably Melton wrote this figure with ‘Blue Tail Fly’ in mind.

The opener, break and closer are done at a slow tempo, as if this were an old fashioned quadrille or lancer.

Opener: slow
Honor your partner—and your corner too
Sashay your partner—half way through
Bow to the girl to the right of you
And resashay, that’s what you do.

Fast tempo
Allemande left with your left hand
A right to your honey go right and left grand
Every other girl and every other guy
Promenade home with the Blue Tail Fly

Chorus
Jimmy cracked corn and I don’t care
Swing your little honey when you get there
My massa’s gone away.

Figure: twice for heads—twice for sides fast tempo
First and third bow and swing
Lead right out to the right of the ring
Lady ‘round the lady and the gent follow
Ladies hook in the middle with a right elbow
Gent around the gent with the lady in tow
Gents hook in the middle with a left elbow
Pick up the girl you call your own
Star promenade till you get back home
Spread that star across the set
Gents back out the girls chain left
Turn her boys, you’re not through yet
Promenade around with a brand new pet

Chorus

(The gent follows his partner through the side couples and around the lady—Ladies elbow swing in center and then follow partner through the same couple and around the gent. Girls stay at home as gents turn with left elbow once in the center.)

Break: slow tempo
Side two couples go right and left through
Head two couples half square through
Split the sides and separate
And everyone swing your date
Allemande left with your left hand
A right to your honey go right and left grand
Every other girl and every other guy
Promenade home with the Blue Tail fly

Chorus

Closer: Slow tempo
Honor your partner and your corner Miss
Toss that opposite girl a kiss
Wave to the girl on the old right wall
And swing your little honey ‘cause that’s not all
Allemande with your left hand
Right to your honey go right and left grand
Every other girl and every other guy
Promenade home with the Blue Tail Fly

Chorus

The figure is an imaginative variation on a couple of old figures: “lady around the lady and gent around the gent,” and “lady around two and the gent fall through.” I really like interrupting the figure for the ladies with the elbow turn, which gives the men time to get into the lead as they finish their figure 8. I suspect that modern square dancers could do this dance with a little set up during the patter section of a tip.

But it’s time to look at the lyrics. The original was written in dialect of a black slave in the 1840’s. Most likely he was the master’s personal slave who served the master by serving at table, getting drinks, saddling the horse, and keeping the Blue Tail Fly from biting master or horse. On one occasion, though, a fly bit the horse which was in such pain from the bite that he threw the master. The master landed badly and died. The coroner’s inquest comes to the conclusion that the master was
the unfortunate victim of a Blue Tail Fly.

If you have ever been bitten by a deer fly, a horse fly, or (worse) a Blue Tail Fly, you understand the pain inflicted. It was easy to conclude that the whole affair was an accident. But, if the slave’s job was to brush away the flies, the question arises of whether he allowed (by negligence or on purpose) a fly to bite the horse. The narrative of the song is relatively easy to understand. Where people have trouble is fitting the chorus into the context of the narrative. Too many critics want to separate the chorus from the story, and they come up with interpretations that deal with old English crow scaring songs, or that “cracked” refers to a white man (a cracker), or that the slave goes back to cracking corn to feed the chickens.

But, the story is told in first person, “I.” The chorus also refers to “I.” Why would “I” not care about what? The last line of the chorus is the key to the mystery: “I” doesn’t care about something because his master (or massa, as the original text goes) has gone away. Gone away? Absolutely, and forever; his master has gone to his grave, and the slave doesn’t care. The narrator has another reason not to care: he’s drunk. In the first stanza of the song we know the slave gave the master the bottle when the master got dry; obviously, the slave knows where the liquor is kept.

Corn liquor would have been the most common liquor available — home stills were not illegal then. The slave, either out of grief for the loss of his master (who may have been good to him; or the slave does not know what will happen to him when the master’s estate is settled), or out of joy at the death of his master (for obvious reasons), has cracked open a bottle or jug of corn liquor. “I” knows the whole tale, but I don’t think he tells us all. There is something going on that the slave did not tell when he gave his testimony to the coroner. Perhaps “I” has another reason to get drunk: he is afraid someone will find out that he told the truth, but not the whole truth.

I remember when the Burl Ives’ version of the song came out, and when we sang the song in grade school. The grammar and language were cleaned up so that it was not so obviously a slave song. I still like the melody, and I can pretty easily ignore the meaning behind it, as I did when I was younger. But it is good to know the story behind the song. As with most fairy tales or nursery rhymes, there is much more behind the words than we are aware of.

I think she is implying her booth got a little chilly.

American Square Dance, November 2007
POINT OF ORDER

From Kappie Kappenman

Advice for Angels
by Bill van Melle, September 17, 1995

Please read through this list and keep it in mind, even if you think you've heard it all before, as the success of the class depends as much on the attitude of the club as on the talent of the students. Much of this advice is appropriate in any square dance situation, but it's especially so with newer dancers.

Be friendly
We want the new dancers to have a good time, so please make them feel welcome. Ask them to dance with you, rather than letting them fend for themselves. Talk to them during the breaks.

Don't push
This is a special case of being friendly. If a class member is unsure of a call, some of you angels may experience a great temptation to grab the person and push him or her into position. Don't do this! Really. DON'T PUSH! Gad, I hate to use all caps like that, but this is really important. At the very least, this is simply rude behavior. Remember, the object is not for you to get through the sequence; it's for the class members to learn. They don't learn by being shoved.

Do your best to be in the right position yourself, hold out your hand expectantly and/or exert gentle (I repeat, gentle) hand pressure consistent with the flow of the call, but never, never grab or shove. It is far better to let your square break down than to start shoving people around to fix it. Squares breaking down is great feedback to the caller about what moves the dancers are having trouble with. If you observe others shoving people around (sometimes there are visiting angels who fancy themselves good dancers by the amount of pushing they do), please take them aside after the tip and encourage them to behave themselves.

If someone is already in the right
position, but is looking around frantically as if lost, the best thing you can do is nod and smile. Not that you shouldn’t be smiling even when the square is breaking down...

**Balanced squares**

If you can do so unobtrusively, attempt to balance the number of club and class members in a square. Experienced dancers in a square help to be good examples (please do), and reduce the likelihood that one dancer’s error will take down the whole square, depriving the other dancers of practice. The problem that arises time and again is that club members remember that it’s important for class members to dance, and as a result neglect to square up at all until they’re dragged from the sidelines to fill out the last square. Of course, that square ends up being club-heavy, while the class members in their enthusiasm have already formed very class-heavy squares. Don’t let this happen – get out there when the music starts! One of the best ways to achieve balance is to preferentially ask class members to be your partner. Just think – if every class member was partnered with a club member, we’d automatically have balanced squares.

**Class members have priority**

Remember, they’re here to learn, and so they need to dance. But many are shy, or not completely comfortable yet asking for a dance. If you see a class member sitting out, offer to give up your spot in the square, especially if you’re in a club-heavy square. Of course, if you all do your job of asking class members to dance with you, we won’t need to go bumping club members like this.

**Don’t play caller**

Sure, you can whisper small hints to people who are momentarily confused, but while a tip is in progress, don’t try to do any major teaching or fixing on your own (and if you’re on the sidelines, don’t jump into the square trying to help). There’s already a caller up front with a microphone, and we’d like to train new dancers to pay attention to him. Reserve lengthier problem solving to breaks.

**No frills**

Never initiate a frill with a class member. In fact, don’t even do them with club members during class tips. Frills make dancing more fun, but interfere with learning, even if a class member is not directly involved in your frill. Save your frills for the club tips at the end of the evening. Class members typically don’t get interested in frills until December or January. Examples of frills are the twirl on Weave the Ring, the highland fling Do Sa Do, and the swing in the middle of Sides Promenade Halfway Round. And please dance hands up, at least for the class – it’s still the standard styling for Plus in most areas.
WHAT'S AHEAD

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

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

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

NATIONAL CONVENTIONS (U.S.A.)
USA National Square Dance Conv.
June 25-28, 2008 — Wichita, KS
June 24-27, 2009 — Long Beach, CA
June 23-26, 2010 — Louisville, KY

Intl. Assoc. of Gay Square Dancers:
July 3-6, 2008 - Cleveland, OH
April 9-12, 2009 - Washington, DC
July 1-4, 2010 - Chicago, IL
June 30 - July 3, 2011 - Atlanta, GA

NOVEMBER 2007

2-4 FLORIDA — 54th O’Leno Hedefdown, O’Leno State Park, High Springs; Mary Chesnut, PO Box 1498, Gainesville, FL 32602; days 352-378-2577; evenings 352-475-2550

9-10 NOVA SCOTIA — 38th Maritime Square & Round Dance Convention, Old Orchard Inn, 153 Greenwich Road S, RR#2, Wolfville, NS B4P 2R2; 1-800-561-8090

11 NEW JERSEY — 33rd Annual Mini Festival, Bridgewater-Raritan Middle School, Bridgewater; Donna Poyer and Mike Szekula 908-852-9285

11-15 PENNSYLVANIA — Pocono Caller’s School, Ramada Inn, Lake Harmony; 732-249-2086

15-18 NEW JERSEY — Harvest Moon Classic, The Clarion Resort and Convention Center, Cherry Hill; 703-444-7075

16-17 FLORIDA — Northeast Florida Association Fall Festival,

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Christ the King Catholic Church, 742 Arlington Road, Jacksonville; Dee Dee and Bessie Stovall 904-744-7560; stovallld@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 LOUISIANA – 6th Annual Square and Round Dance Weekend, Lottie's Louisiana Hoedown, Ruston Civic Center; Lottie Ainsworth, 1475 Okaloosa Road, Eros, LA 71238: 318-249-4157; lotTNray@centurytel.net

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; quatie@bellsouth.net

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

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

MARCH 2008

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

7-8 FLORIDA – Shamrock Swing, First Presbyterian Church of Maitland, 341 N. Orlando Ave., Maitland; Dick and Jeanne Lysobey 386-789-8018; rj11013@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

14-16 COLORADO – Four Corners Fling, Cortez Middle School, 450 West 2nd St., Cortez; Ken & Nancy Whited (970) 565-4033, e-mail: whited@fone.net

APRIL 2008

18-19 FLORIDA – 17th Annual Spring Fling, Ragon Square Dance Hall, 2600 Stratford Rd. Pensacola


25-26 MASSACHUSETTS – 50th Annual New England Square & Round Dance Convention; Jay and Sandi Silva, P O Box 123, Northwood, NH 03261; 603-942-7226

25-26 NORTH DAKOTA – 56th
North Dakota Square and Round Dance Convention, Central Cass School, 802 5th Street North, Casselton; Jim and Rita Lizakowski, 218-233-6212; www.geocities.com/squaredancend

**MAY 2008**

2-4 **OHIO** – 48th Ohio Dance Convention, Bertram Inn & Conference Center, Aurora; Bob and Judy Calkins, 440-255-5361; 8772 Arrowood Dr., Mentor, OH 44060; calkins8772@oh.rr.com; www.squaredancing.com/cleveded/conv2008

8-10 **CANADA** – International Square & Round Dance Convention, Brock University, St. Catharines, Ontario; Dorothy Budge, 111 Ontario St. North, Apt. #401, Milton, ON - L9T 2T2; budge@sympatico.ca; 905-875-0268; www.td-dance.ca

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**

3-6 **COLORADO** – 25th Annual IAGSDC Convention, Cleveland; PO Box 9176, Denver, CO 80209; 303-722-5276; www.iagsdc.org

8-10 **MICHIGAN** – National Square Dance Campers Camporee, 262 Sprague Street, Coldwater; Art and Sharon Bentley, 3238 West River Drive, Gladwin, MI 48624; 989-426-2604; abentley@amazinisp.com


17-19 **VIRGINIA** – Star Spangled Banner Festival, Hilton Alexandria Mark Center, 5000 Seminary Road, Alexandria, VA 22311 www.hiltonalexandriamc.com; Carol Eyre CEyre@mcleancont.com; 410-871-2316

**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

15-16 **NORTH CAROLINA** – 19th State Convention, Hilton Convention Center, North Raleigh; General Chairman Lesley and Debbie Green, 919-598-1104; green_dc@msn.com; www.ncfederation.org

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**Deadlines For American Square Dance**

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17-22 COLORADO — Rocky Mountain Callers School, Vallecito Resort, Bayfield; 520-795-6543

22-23, COLORADO — 40th Annual Peach Promenade, Garfield Middle School, 3475 Front St., Clifton; Pat AND Wanda McBride 970-434-3543; pandapw@juno.com

25-27 OHIO — Brokenstraw Weekend, Indian Creek Resort, Geneva-on-the-Lake; 440-466-8191; www.indiancreekresort.com

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

SEPTEMBER 2008

12-13 ALABAMA — Birmingham Blast, BSDA Friendship Hall, 1024 Old Walker Chapel Road, Fultondale; 205-454-1081 (Cingular cell) 205-394-2017 (Verizon Cell); patgaled@yahoo.com

18-20 GEORGIA — Georgia State Square & Round Dance Convention; gssda@yahoo.com

19-20 NEBRASKA — Nebraska State Convention, Adams County Fair Grounds, Hastings; Morris and Sue Turner msturner@nebi.com

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; Ron and Norma Stairs nstairs@hotmail.com

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