AMERICAN SQUARE DANCE

"The International Magazine of Square Dancing"

George Washington
(Dec. 14, 1799)

Abraham Lincoln
(Dec. 14, 1799)

Happy President's Day!

February 2008
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Editorial ........................................... 5
CALLERLAB Viewpoints ...................... 6
57th National Square Dance Convention .... 8
On The Record – Squares ...................... 10
Cue Tips ........................................... 15
American Callers’ Assoc. Viewpoints ...... 18
ARTS “Add a Buck” Program ................. 20
ChicagoTribune.com ........................... 22
Peek Into a Caller’s Record Case .......... 24
Easy Level ........................................ 26

Creative Choreography ....................... 29
Your Rovin’ Corners ......................... 33
From The Mail Room ......................... 34
Voice of the Solo Dancer ..................... 35
On The Record – Rounds .................... 39
The Country Line ............................... 43
Advertiser Index .............................. 45
All Things Considered ....................... 46
Moore On Contra ............................... 48
Point Of Order .................................. 50
What’s Ahead .................................... 52
CLASSIFIEDS .................................. 56

AMERICAN SQUAREDANCE
Volume 63
Number 2
Feb. 2008
“The International Magazine of Square Dancing”

Publishers/Editors
William and Randy Boyd

Cartoonist
Corben Geis

American Square Dance, February 2008
In the Month of February we celebrate, (at least in the USA) President Lincoln’s and Washington’s Birthdays. Some celebrate traditionally and some take a three day weekend for Presidents day. Also in the Month of February some of us celebrate Valentines Day, a day for sharing, giving and loving. I would like to take this opportunity to mention, President Lincoln worked to unite a divided nation. Maybe it is time for Callers to try and unite. As I read articles and letters from differing Caller Associations, I see more similarities than discrepancies. I see Callers railing for differing programs, some easier and others more challenging. What I also see is Caller organizations reminding everyone that Callers are entertainers. If and when we lose dancers it is usually not the fault of the program, it is club politics, cliques and dancers not having a good time. Regardless of dance level, dancers spend their money looking for entertainment. I grant you at differing clubs the entertainment may be different. I have attended clubs where on the first tip there were fifteen squares on the floor, for the rest of the evening there were four or five squares on the floor. The rest of the dancers were talking, eating and socializing. Callers as professional entertainers should try and read the dancers, just as a good comedians read their audience. Try and reach the majority or your dancers with what entertainment they came to enjoy. If you are calling for a C-3 group, this will be different from a fun loving Mainstream club. If you are calling for a DBD Mainstream club this will be different from a social club. If you are calling for a convention or festival, this will be different from a club. Callers are paid professionals, not much sometimes, but if you take money, your dancers deserve your best. Callers, show a little sharing, show a little giving and show a little love. We all want the same thing. We all want dancers on the dance floor having a good time.
CALLERLAB Convention 2008

The 2008 CALLERLAB convention will be held March 17-19, 2008 in Los Angeles, California. The theme for the 2008 convention is “Lights, Camera, Action!” This theme will be highlighted in the major panel discussions during the convention. There will be interest sessions, demonstrations, committee meetings, and discussions of ways to win the recruiting and retention challenges facing the square dance activity. Included will be sessions on digital music editing, various methods of teaching, how to entertain dancers, leadership, and others. We will be asking attendees to provide input on dancing, calling and also contributing to various committee projects. This is your opportunity to make your voice heard where it counts!

A Beginner Dance Party Leader Seminar will be held on Saturday and Sunday (March 15 and 16) immediately prior to the convention. This seminar has been one of the popular attractions at our convention. This is your opportunity to learn from some of the best in the business as they demonstrate their skills and talents in entertaining non-dancers at a Beginner Dance Party.

The Convention program will focus on ways of recruiting and retaining new dancers, entertainment, and improving the activity. There will be sessions focusing on many of the aspects of successful recruiting and retention experiences. We will again offer a session specifically designed for the newer caller. This session will help members who have been calling less than 6-8 years with information of special interest for the new caller. Other sessions will discuss how to use digital music, a different choreographic management system, information from the National Dance Association, calling in schools and for handicapable groups, sound equipment issues, and other technical aspects of our trade. We will again offer individual voice sessions with Professor Arden Hopkin. There will also be other voice sessions with emphasis on the use and care of your voice. There will also be a limited number of individual voice sessions and also limited number of sessions with one on one sessions with a CALLERLAB Accredited Caller-Coach to receive personal pointers on improving your calling, ask specific questions regarding choreography and perhaps learn more on how to become a Caller-Coach. Again this year there will be special sessions of interest to Advanced callers. Of course, many of the most popular past sessions will be repeated.

CALLERLAB is you! The annual convention is your opportunity to meet and talk with others who share your interest. It is also an opportunity to participate in
committee meetings and become acquainted with others involved in the “hands-on” real work of CALLERLAB. Check our web site www.callerlab.org for more information about the convention, the hotel, and Los Angeles. **Come to the convention and share your talents and calling enthusiasm!**

**REASONS TO ATTEND CALLERLAB CONVENTION**

1) The opportunity to spend time and communicate common ideas with legends and leaders within CALLERLAB and the square dance activity.

2) Attend educational sessions that introduce new and exciting ideas. A great way to renew the excitement of the activity.

3) See vendors showing the latest in fashion, equipment, and other products.

4) Voice training sessions adapted to the needs of each participant.

5) Great social mixers via meals, dances and hallway conversations with old and new friends.

6) Feel special for attending a professional convention along with highly respected peers.

7) Have a direct voice to committee and membership meetings. Let people know your thoughts, ideas, opinions, concerns, and views as it pertains to each issue and committee. Share in discussions and provide your input to help lead the way and develop the future of square dancing.

8) Enjoy demonstrations of different dances and methods of calling, both old and new.
57th National Square Dance Convention
“Promenade On The Prairie”

CONVENTION SOUND
The main sound for the 57th National Square Dance Convention® will be provided by BOHICA SOUNDWERKS, owned by Ben Goldberg, a California caller. Ben has visited our facilities twice. The Sunflower Board expects the sound to be outstanding. The House Sound will be used for several educational seminars and meetings. The 57th National Square Dance Convention® Sound Committee will be diligent throughout the Convention to ensure that the sound remains excellent in all venues.

FIRST AID
A first aid room will be located in the upstairs connecting lobby between the Century II Convention Center and the Hyatt Regency Wichita Hotel. A certified EMT will man it during all dancing hours. A second EMT will be roving between the three dance facilities, Century II Convention Center, Hyatt Regency Wichita Hotel, and the Broadview Hotel. A doctor and several nurses are registered for the Convention and will be available. In addition, a list of dentists and emergency care centers is being prepared for dancers who may need help during the 57th National Square Dance Convention®.

OPENING CEREMONY
“Promenade On The Prairie” is about the beautiful, open lands of Kansas, with the bluest of skies and friendly Kansans waiting to show their hospitality during a week of fun-filled dancing and education. During the Ceremonies, we look forward to greeting and entertaining the many guests, with a friendly Kansas “Welcome.” At the Opening Ceremony, “A Prairie Welcoming.” on Wednesday, June 25, at 4:30pm, dancers and spectators will be “gathered” and lead by Bagpipers from two locations. Lead by either our General Chairman or Assistant

9) Learn interesting facts of history pertaining to the activity and be a part of the future!
10) Meet members of the Board of Governors. Attend Board of Governor informal meetings to express your concerns and ideas directly to Board members. Quiz current BOG members and candidates for the Board to help determine your votes for the future BOG members.

Dana Schirmer became the Assistant Executive Director of CALLERLAB in April of 2005 and works from his home in Berryton, Kansas. He started dancing in 1968 and began calling in 1978. He has served two terms on the Board of Governors and is currently on staff at Kirkwood Lodge providing dance entertainment to non square dance families.
General Chairman, you will "parade" to A. Price Woodard Park, the location of the official 57th National Square Dance Convention® Opening Ceremony. In this outdoor amphitheater, the Bagpipers will present a short performance. Ceremonies will begin at 5:00pm with our National Anthem, sung by Mike Sikorsky, followed by the Pledge of Allegiance, and invocation. Welcome remarks and the ribbon cutting will officially kick-off this great Convention. With enthusiasm going, you will follow a "trail" of sunflowers and proceed directly to the Century II Performing Arts & Convention Center for the Wednesday Evening Special Event. If you have registered for the Special Event, a delicious BBQ dinner, beginning at 6:00pm, will be served, followed by the Prairie Wranglers, an all cowboy musical entertainment. There are Trail End Dances after the Special Events to get your feet moving. It’s a wonderful place to re-new old and make new friendships. Come be a part of a fun experience in June 2008 as we express a big Kansas Welcome showing “Prairie People Do Make The Difference.”

HOUSING

Hotel rooms are available; the choices of hotels are limited. Check the web page, www.57nsdc.com, for possible hotel choices. Be sure to indicate four hotel choices on the Registration Form. We must have credit card information to guarantee the room for the first night. Your housing acknowledgements, mailed by the Greater Wichita Convention & Visitors Bureau, will arrive separately from your Convention Confirmation. If an email address is supplied, the acknowledgement will come by email. Otherwise, it will arrive via the U.S. Postal Service. We strive to have the information to you within 21 days after registration is received.

Do not call the hotels directly as they will not have housing information until after June 1, 2008. If you have questions or changes, please contact us by email at registration@57nsdc.com, by phone at 1-785-266-3106, or by mail at P.O. Box 5790, Topeka, KS 66605-5790.

Bus Passes are ONLY available to dancers booking their housing needs through the Convention. We cannot bus dancers from non-participating hotels. Park Free at the hotel and ride the bus! Saves Stress, Money and Feet for Great Dancing!
Crazy Arms (Blue Star BS 2537) by Gary Shoemaker
Released by Ray Price in the mid 1950’s. A crooner with a piano, guitar, bass, fiddle and steel with easy percussion. Good keyboard fills. The dancers will glide on this one. Available on vinyl and CD. 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.

I Wish I Had Loved You Better (ESP 113) by Elmer Sheffield

Traveling Minstrel Man (ESP 1114) by Marshall Flippo

If You’re Going Thru Hell (Gramophone GP 401) by Jerry Jestin
A cover of a top country hit written and recorded by Rodney Atkins. Straight forward beat from an electronic keyboard, piano, guitar, steel, bass and percussion. Available on vinyl, CD and MP3. Hds (Sds) Promenade Half, Lead Right, Veer Left, Couples Trade, Bend the Line, R & L Thru, Tch 1/4, All Circulate, Boys Run, R & L Thru, Half Sashay, Swing Corner, Promenade.

Rockin’ Robin (Platinum 227) by Jerry Biggerstaff
I'm Alright (Royal 145)  
Jerry Story
Mid range energy. Fiddle, sax, guitar, bass and dobro with a good drum beat. Recorded by Jo Dee Messina in 1998. Available on vinyl. *Hds (Sds) Promenade Half, Sds (Hds) Make a Right Hand Star Once Around, R & L Thru, 8 Chain 6, Swing Corner, Promenade.*

I Wonder Do You Think Of Me (Snow SNW 1107)  
Kenny Reese
A smooth ballad recorded by Keith Whitley in the late 1980's. A mix of steel, piano, bass and percussion with well place riffs and runs to give a full sound. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Pass the Ocean, Extend, Swing Thru, Boys Run, Chain Down the Line, Tch 1/4, Scoot Back, Boys Run, Swing Corner, Promenade.*

Splish Splash (Chaparral C 218)  
Jerry Haag
A chart topper by Bobby Darin in 1973. This will add energy to your dance. Sax, piano, guitar, bass and drums with chases. Available on vinyl, CD and MP3. *Hds (Sds) Promenade Half, Tch 1/4, Boys Run, R & L Thru, Veer Left, Couples Circulate, Chain Down the Line, Tch 1/4, Girls Run, Swing Corner, Promenade.*

After The Lovin' (Chaparral C 520)  
Ken Bower

Royal Telephone (B Bar H BBH 20004)  
Brian Hotchkies
Till The Answer Comes (Crown CRC 129)  Texas Po’ Boys

Take A Chance (Sting Sir 302)  Oxendine and Story
Written by Country Roads, an English recording group. Many of these band members were session players for early Sting releases. Upbeat mix of harmonica, guitar, steel, fiddle, bass and percussion with lots of drive. Key change. Available on CD and MP3. Four Ladies Chain, Hds (Sds) Promenade Half, Star Thru, Pass Thru, Allemande Left, R & L Grand, On the Third Hand, Turn Thru, Swing Corner, Promenade.

Music Box Dancer (TNT 211)  Dan Faria

After They’ve Seen Paree (Blue Star BS 802)  Buddy Weaver
Written in 1919. A happy mix from a guitar, sax, piano and bass with easy percussion. Available on MP3. Also available on CD, Dance Ranch 1080, and on vinyl, Blue Star 2303. Standard Ferris Wheel Figure.

New York, New York (Blue Star BS 2511)  Mark Clausing
A cover of hits by Frank Sinatra and Roger Williams. Big band sound. Dancers will glide on this one. Piano, sax, horns, electronic keyboard, bass and percussion. Key change in closer. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, Tch 1/4, Scoot Back, Swing Corner, Promenade.

Cupid (Hi Hat HH 5276)  Masura Wada

All You Wanna Do Is Dance (Silver Sounds SSR 247)  Corben Geis
Recorded by Billy Joel. A sweet modern electronic sound with a percussion track. Background harmony voices. Available on vinyl and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Run, Bend the Line, R & L Thru, Pass the Ocean, Recycle, Swing Corner, Promenade.

Tears In Heaven / Sugar (Dance Ranch 1112)  Lottie Ainsworth
OW, Swing Thru, Chain Down the Line, Slide Thru, Swing Corner, Promenade. Sugar is a swinging sound with chases. Sax, steel, fiddle, guitar, bass and drums. Lottie calls Plus on the vocal track. Has an extended track.

**Washington And Lee Swing / Weavers Hornpipe (Dance Ranch DR1113)**

_Buddy Weaver_

An energetic Dixieland sound with a march feel. Clarinet, tuba, piano, banjo, bass and drums. Key change in middle break. Available on CD. *Hds (Sds) Promenade Half, R & L Thru, Rollaway, Star Thru, DoSaDo, Square Thru 3, Trade By, Swing Corner, Promenade.*

Weavers Hornpipe is a traditional sound. Banjo picolo, guitar, bass, piano and drums. Buddy calls Mainstream on the vocal track. Has an extended track.

**Hoedowns**

**Rootin’ Tootin’ / La Aranita (Blue Star BS 2536)**

Rootin’ Tootin’ is a bright contemporary sound that will bring smiles. La Aranita has a south of the border feel that will add variety to your music selection. Available on vinyl and CD. Recorded in one key with extended tracks.

**Quando / Play Nice (Royal RYL 415)**

Quando is a cheery sound from a xylophone, horns, guitar, electronic keyboard, piano and percussion with fill chases. Play Nice is a modern electronic sound that will add some energy to your dance. Available on vinyl.

**Rebel Blues / Hold On (Quadrille Q 928)**

Rebel Blues has a guitar with an attitude, electronic keyboard, bass and drums. Hold On is a rhythm hoedown with a banjo, fiddle, piano, bass and drums. Available on CD and MP3. Recorded on one key.

**Sooty / Sweep (Snow SNW 503)**

Sooty has a rolling banjo with a harmonica, fiddle, guitar, bass and drums. Sweep is a modern electronic rhythm sound. Available on vinyl, CD and MP3.
Scotts Hoedown (TNT 162)  
Al Brundage  
An ear candy synthesizer sound, smooth flowing. Available on vinyl, CD and MP3. Al calls Plus on the vocal track. (Includes old quarterly selections.)

Happy Hoedown (Blue Star BS 118)  
Buddy Weaver  
A traditional sound with a fiddle, banjo, bass and guitar. Available on MP3. Also available on Danch Ranch CD 1080. Buddy calls Mainstream on the vocal track.

Ladies Night Out (Blue Star BS 119)  
Buddy Weaver  
A contemporary rhythm hoedown with horns, electronic keyboard and percussion. Available as an MP3. Also Available on vinyl and CD as Hi Hat 5270. Buddy calls Advanced on the vocal track.

Seasonal Releases

Cold Cold Christmas (Sting SIR 369)  
Cherish and Paul Bristow  
Released by Dana, a popular Irish vocalist in 1975, where it reached #4 on the United Kingdom charts. A lilting holiday tune that will bring smiles. Guitar, silky strings, electronic keyboard, piano chases, bass and easy percussion. Harmony voices. Available on vinyl, CD and MP3. The CD has instrumental tracks with and without the harmony track. Hds (Sds) Promenade Half, Square Thru, R & L Thru, Pass Thru, Trade By, Star Thru, Square Thru 3, Swing Corner, Promenade.

No Place Like Home For The Holidays (ESP 327)  
Miller and Harrison  
Harmonize this one. Released by The Carpenters and Garth Brooks plus others. Holiday cheer from a piano, guitar, electronic keyboard, bass and percussion. Chases make for a full sound. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, Right Hand Star, Hds (Sds) Star left Full Turn, Slide Thru, Square Thru 3, Swing Corner, Promenade.

We would love to send you complimentary copies of American square Dance for your graduating class! We just need to know when and how many!
We are going dancing just “YOU AND ME” we will be dancing “SINGIN’ IN THE RAIN”. Happy Valentines!

**You And Me**

**Choreo:** Bob Paull, 1075 Via Grande, Cathedral City, CA 92234  
**Record:** Grenn #17196  
**Rhythm:** Two Step, Phase 2+1 (Fishtail)  
**Intro:** A-B-A (1-8) C INTERLUDE D-C-END

**INTRO**  
WAIT 2 MEAS;; APT PT; PKUP TCH; (CP/LOD)

**PART A**  
TWO FWD TWO;; WALK 4;; TRAVLING BOX;;;; TWO FWD TWO;; 2 TURNING TWO STEPS;; (Bfly/wall) LIMP 4; WALK FACE; 2 SIDE CLOSES; WALK 2;

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Winter Wonderland (Red Boot RB 3019)  
**Drew Scearce**  

Christmas In Your Arms (Quadrille)  
**918 Sam Lowe**  
Released by Alabama and Bill Anderson. Bright sounds from a guitar, steel, electronic keyboard, silky strings, bass and drums. This moves along with well placed riffs and runs. Available on vinyl, CD and MP3. Hds (Sds) Square Thru, DoSaDo, Swing Thru, Boys Trade, Boys Run, Bend the Line, R & L Thru, Pass Thru, Partner Trade 1 1/2, Swing Corner, Promenade.

Happy Valentines Day. Lots of good releases to check out on your tape service. A few late seasonal releases to check out for next year. Until next month keep it FUN.

American Square Dance, February 2008
This isn't the bingo hall!

Neither is this!
I was told
CALLERLAB
Conventions had
bingo every night!
Randy Boyd, Editor
### 57th National Square Dance Convention
#### June 25-28, 2008, Wichita, Kansas

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(Under 5 years of age free)

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**57th National Square Dance Convention®**

Registration Office 785-266-3106
Email: registration@57nsdc.org • Website: www.57nsdc.org
P.O. Box 5790, Topeka, KS 66605-5790

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**Singin' In The Rain**

**Choreo:** Bob Paull, 1075 Via Grande, Cathedral City, CA 92234

**Record:** Grenn 17040(14186)

**Rhythm:** Two Step, Phase 2

**SEQ:** INTRO-A-B-A-B(1-15) END

---

**INTRO**

WAIT 2;; 1/2 BOX; SCISS THRU; (SCP/LOD)

---

**PART A**

2 FWD TWO STEPS;; ROCK THE BOAT 2X; WALK FC; BOX;; SCISS SDCAR; SCISS BJO; HITCH; HITCH/SCISS; SCOOT 4; WALK 2; 2 TURNING TWO STEP;; SLOW OP VINE 4;;

---

**PART B**

TRAVLING BOX (Optional TWIRL);;; LACE ACROSS TO FC;; SKATE L & R; SD TWO STEP; SKATE R & L SD TWO STEP; BK AWAY 3; TOG LIFT TURN BK 3; BK AWAY; TOG 3; 2 SD CLOSE; WALK 2;

---

**END**

APT PT;

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*American Square Dance, February 2008*
Unsung Heroes in Square Dancing

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

This month's ACA Viewpoint advocates that despite our problems of declining membership and separatist dance programs it is always important to stop smell the roses and focus on a positive and encouraging side of Square Dancing. Square dancing is filled with stories of people who served the square dance activity and numerous less fortunate people throughout the years. Unfortunately, only a very few of these great people are known to fame and glory but many other square dancers who have gone unnoticed, unrecognized, and un-thanked are “Unsung Heroes.”

• Square dancers who have helped support church activities in supporting the infirmed are “Unsung Heroes.”
• Square dancers and square dance clubs who have helped raise funds to support such worthy activities as the Handicapable Square Dancer Activities are “Unsung Heroes.”
• Square dancers who understand that management and service to the Handicapable Square Dancers is a great honor and responsibility to bring immeasurable joy and happiness to these dancers are “Unsung Heroes.”
• Square dancers who work to recruit new dancers, retain current dancers and retrieve former dancers are “Unsung Heroes.”
• Square dancers who work as volunteers, unrecognized, in support of square dance activities such as jamborees are “Unsung Heroes.”
• Square dancers who are not callers but fill in for callers for extended periods of times often taking no compensation are “Unsung Heroes.”
• Square dancers who take the “fun, fellowship and friendship” values seriously and show by their thoughts and actions that their task is to live these values not just speak of them are “Unsung Heroes.”
• Square dancers who start new square dance activities where there are none are “Unsung Heroes.”

Sometimes the entire square dancing community sees the work of these “Unsung Heroes”. Oftentimes their work is only known to a crippled child, rest home resident, or someone in distress. To these square dance “unsung heroes” it doesn’t matter if their valued efforts are noticed or honored. For them, it is the service to the less-fortunate and other square dancers not the personal recognition, which matters.

“Unsung Heroism” is not a goal. It is a result of dedicated and caring people desiring to serve. “Unsung Heroism” is setting out to serve others. “Unsung Heroism” is not a matter of convenience. It is an irresistible impulse. An “Unsung Hero” does not help others when they have nothing else to do. They do it because it doesn’t occur to them not to do it.

During these times of conflict, unrest and decline in Square Dancing it might be very rewarding and inspiring to look at the actions of “Unsung Heroes.” They can be a source of pride and inspiration for us to muster the courage to recognize, imitate, and honor them and to heal our own wounds. As callers and square dancers it must be a great source of pride to realize that there are so many of these “Unsung Heroes”. It is an even greater pride to realize that they just like you – Are Square Dancers and Callers.

The Board of directors and all the members of the American Callers Association are honored to collectively thank these many “Unsung Heroes” and ask every person and organization in our beloved activity to join with us in honoring them.

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

Until next time, happy dancing.
ARTS “Add a Buck” Program Overview

Purpose:
To get organizations holding Festivals and Conventions to voluntarily add and collect a small additional amount, where the dancers agree to do so, for donation to the ARTS Dance Foundation.

Implementation:
The kit provides you with instructions, resources, examples of wording, materials for advertising, remittance instructions and gratitude.

Target:
Especially Festivals and Conventions, any dance events that are willing to “Add-A-Buck”.

Success assumptions:
There will be an assumption that this will only work where organizers are aware and support the ARTS-Dance Foundation, its work, and plans. While the kits will include a brief overview of the ARTS Dance Foundation, it will be important to realize that the ARTS Dance Foundation needs much more exposure.

Brochures, annual reports and other information explaining the ARTS mission, goals and accomplishments are available upon request or can be printed from the ARTS website at www.arts-dance.org.

SAMPLE WORDING FOR FLYERS, TABLE POSTERS
The ARTS recognizes the reference to “Dancing’s Future” may not be appropriate in all situations. Square dancing, contra, clogging, round dance, or any form of dance can be substituted for the word “dancing” in any of these situations.

- Add a dollar for dancing’s future! You may voluntarily add an extra dollar or more to your admission price. Any amount you add will be sent as a donation to the ARTS Dance Foundation.
- Dollars for Dancing: Add a Buck for Dancing’s Future
- Donate a Dollar for Dancing’s Future

Add to your dance registration form:
- ADD A DOLLAR FOR DANCING’S FUTURE. An additional $______ is enclosed as a voluntary tax-deductible donation to the ARTS Dance Foundation.
Add to your table poster:

- THE ARTS Dance Foundation is registered with the IRS as a 501(C)(3) corporation and all donations to the Foundation are tax deductible.

**HOW YOUR DONATIONS WILL HELP PROMOTE & PRESERVE OUR DANCE ACTIVITY**

- Provide educational materials
- Develop an advertising campaign
- Develop advertising materials
- Matching funds for grants
- Fund market research
- Develop educational programs
- Preserve historical materials

That doesn’t look like squares. – Randy Boyd, editor
Allie Hays' friends had a good laugh when they heard about the class she had signed up for at North Central College in Naperville: Mathematics of Square Dancing.

Hays thought it was pretty funny herself at first.

"I said, 'Are you kidding me? That's a reach,'" said the senior math major.

But after spending three hours a day for two weeks memorizing almost 100 dance "calls," then weaving in and out of complicated formations on cue, she has changed her mind. Amid constant movement, she has had to visualize and use math concepts like shapes and patterns, group theory, fractions and permutations.

"It's math in motion - you're walking through mathematics and would have no idea you're working with concepts that most college math majors don't study until their fourth year," says math professor David Schmitz, describing square dancing as "solving a Rubik's Cube."

Saundra Bryant, a Chicago caller - the person who stands and sings or speaks rapid-fire calls, or dance cues - tested students' knowledge with a simulated dance Thursday. Disregarding traditional square-dance tunes, she typically sets her calls to everything from disco to Frank Sinatra to hip-hop.

As she crooned the lyrics of Van Morrison's "Moondance," she laid out the series of calls. Concentrating, the eight students stepped through the moves. Occasionally, Bryant stopped them to see if they could identify which dancers were the apex of a triangle or how many diamond shapes were in one formation.

It's all a far cry from the days of reluctantly clutching a partner's sweaty hand in a junior high gym class as you swing her 'round.

Over the last 50 years, square dancing has evolved from the early American barn dances that most people associate with the term into a worldwide subculture with fanatic followers who join clubs, memorize hundreds of calls, and are just as likely to be wearing jeans and sneakers as starched petticoats and cowboy hats.

About 1 million people worldwide perform some form of modern square dancing. They have organized themselves into distinct "levels" that require lessons and study, developed a standardized database of calls, and plan dances and conventions in cities across the globe.

In the U.S., devotees come from every walk of life, and clubs exist in small rural towns and the largest cities. Many gay communities in urban areas also have clubs, such as Chicago's Chi-Town Squares.

At its highest and most complicated levels, puzzle lovers, engineers, computer programmers and math teachers dominate the ranks. Square-dance clubs at Stanford University and Massachusetts Institute of Technology are thriving, and North Central has a fledgling club, the Square Roots.

"It's a constant battle" to fight the stereotype, said Clark Baker, a computer programmer who has been dancing with MIT's Tech Squares since 1974. "People think of a jug of moonshine and hay bales, and that it might be a nice activity...for your grandparents."

Baker also is a caller. The dancers, organized in a square of eight, begin in a
home position but have no idea which calls are coming. One call doesn’t necessarily flow into any other, so the caller has to work to keep the square working in precision. After several sequences, the final call must bring the dancers back to their original position.

“It’s like puzzle-solving in real time,” Baker said.

Most modern square dancers stick to a set of about 70 calls, wear the traditional get-up and dance regularly with a club. But a small fraction are challenge dancers, who know up to 1,000 calls and 100 “concepts” and add imaginary dancers to increase the complexity.

North Central’s Schmitz, a dancer for more than a decade, is of the challenge persuasion. Like many square dancers, he worries about recruiting new fans to fill the ranks.

So he pitched a three-week course to college officials in hopes of exposing young people to an activity that lured him when he was a graduate student, he said. All those who signed up are math, science or computer majors.

At first glance, the class might not seem relevant to them. But like math, square dancing depends on dancers performing actions based on definitions, Schmitz explained.

In class, students laughed and teased one another while learning “Ferris wheel,” “centers pass through” and “acey deucey.” But they also took breaks to discuss snippets only math lovers could appreciate: the number of permutations possible in one call or how a rectangle formation could be sheared to create a parallelogram “concept” of a typical call.

Not everyone views square dancing as a big math problem. Baker said some devotees disagree about the “best” square-dancing experience.

Some traditionalists contend there needs to be live fiddle music and costumes, and that challenge dancers sap the fun out.

But some challenge dancers think dancing only mainstream is boring, he said.

Jerry Reed, executive director of Callerlab, a national organization that maintains the standardized list of calls, said square dancing’s allure transcends puzzles and petticoats.

“It’s bigger than the puzzle solving and it’s bigger than the choreography and the costumes,” he said. “It’s really about the sociability.”

As the debate continues, national membership is slipping, Reed said.

Americans are joining fewer social organizations and clubs as other entertainment options have exploded, he said, making it harder to find recruits willing to invest time in square dancing. In addition, his organization held focus groups that found many non-dancers still connect square dancing to a hayseed image or awkward junior high school memories.

But Schmitz is convinced that once exposed to the dance, that notion is dispelled.

Nathan Pierson, a freshman in math, is one such convert.

After taking the class, he may join North Central’s square-dance club, he said.

“This is a much more intellectual experience than my preconception,” Pierson said. “And it was just a lot more fun than I thought too.”

(Watch students at North Central College practice their dance steps at chicagotribune.com/squaredance)

American Square Dance, February 2008
Peek Into a Caller’s Record Case

George Moore of Billings Montana and his wife Betty started dancing in 1958 with four squares taught by Ralph and Ethyl Moore (no relation) who always stressed the importance of having fun. Early on George was calling along with Ralph as he was dancing. Ralph asked George if he was going to call while dancing he might as well take some records home and practice. He started calling before he knew how to dance. George remembered and appreciated the help and encouragement given by Ralph. Needless to say by the time George and Betty had finished the winter they were hooked. The four squares that started in Cody, Wyoming stayed together for several years. After fifty years George and Betty are the only couple still dancing.

George has called for several clubs in Wyoming, taught many beginner groups and belonged to the closest caller’s association (Yellowstone Callers Association) in Billings, Montana, holding all offices at least once. He joined CALLERLAB in 1977 and has attended twelve conventions and served on several committees. George says, “I guess I am what you call a pro-active.” They have always been involved in party nights. Living in Cody, Wyoming where there are many Guest Ranches and western activities, he never lacks for some calling opportunities. For over thirty-six years he called at as many as five ranches a week June through August.

After retiring from Husky Oil Company George and Betty spent five winters in Apache Junction and Mesa Arizona calling at several smaller RV resorts, they had beginner, mainstream, and plus groups. They also spent time dancing with some

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terrific callers and cuers. George learned a lot about calling from observation (stealing or researching as Bill Peters used to call it)

Eventually George and Betty moved to Billings where they now reside. While in Billings they have helped with several beginner groups, had a Plus DBD club, and an A-1 workshop group for about twenty years.

George and Betty have been married for fifty-nine years (sixty in July '08), They have two daughters (both are school teachers). They have six granddaughters, one great granddaughter and (finally some boys) four great grandsons.

Through all of this Ralph says his one great asset has been his partner who was the one to be concerned about the welfare and success of their dancing friends. She is the one who knew when the floor needed cleaning, when to provide refreshments and decorate the hall to add the extras to the square dance program that made it fun. She has been a great critic also. She has been a great friend to the dancers they have been involved with.

Singing Calls:
Any Dream Will Do .................. Snow
Tennessee Six Strings ............ Chinook
Give The World A Smile ..... Red Boot
Polka On The Banjo ............ Tarheel
Honky Tonk Heros .............. Crown
Learning To Smile Again ...... J-Pat
Small World .................. Any Label

Patter Records:
Boogie Beat .................. ESP
Pac Man .................. Chinook
Guitar Rag .................. Red Boot
Howdy Hoedown ............ Cardinal
Moedown .................. Rocking M
It’ll Be Me .................. ESP
Sassy & Brassy .............. Blue Star

American Square Dance, February 2008 25
EASY LEVEL

From
Bob Howell

Here is one of my favorite solo/line dances that was written by Jerry Helt of Cincinnati, Ohio. I changed his original title and named it after his sweet wife. It is the simplest line dance that I ever learned and the quickest “teach” that I still continue to use as a “breather” at most of my dances.

**Kathy's Busted**

**FORMATION:** Solo, no partner needed. All begin facing the music.

**MUSIC:** I’m Busted, Blue Star 2174B (Speed music to 50 rpm.)

**ROUTINE:**

**INTRO** Wait 16 counts.

<table>
<thead>
<tr>
<th>COUNTS</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>Step to the right with the right foot, close left foot to right, again step right with right foot, touch left toe to right instep.</td>
</tr>
<tr>
<td>5-8</td>
<td>Step left with left foot, close right to left, step left again, touch right toe to left instep.</td>
</tr>
<tr>
<td>9-16</td>
<td>Strut four slow steps forward, waving hands at your sides, R, L, R, L.</td>
</tr>
<tr>
<td>17-20</td>
<td>Repeat counts 1-4.</td>
</tr>
<tr>
<td>21-24</td>
<td>Repeat counts 5-8.</td>
</tr>
<tr>
<td>25-32</td>
<td>Strut backward for two slow steps, R, L, turn 1/4 right on counts 29 and 30, stamp left foot slowly on 31 and 32.</td>
</tr>
</tbody>
</table>

Here is an appropriate one for a Valentine theme. It is called ——

**Melancholy Baby**

**Formation:** Couples facing couples alternately around the room in a large circle.

**Music:** Come To Me My Melancholy Baby – Balance X-208

**Routine:**

| 1-8   | Girls cross |
| 9-16  | Boys cross |
| 17-24 | Girls cross back |
| 25-32 | Boys cross back |
| 33-40 | Balance and swing partner |
| 41-48 | Ladies chain |
| 49-56 | Chain them back |
| 57-64 | Go on to the next (Promenade or pass thru). |
I have had a lot of fun with this dance over the years. You get a lot of laughs when you call this one. It is called - - -

The Gun Was Loaded

Formation: Square

Music: Old Timer 8201 or Winsor 781-7147

Routine:

INTRO:
Circle left now in a ring
Circle left and hear me sing
About a lady and a gun
That wasn’t loaded (no, not much)
Four little ladies chain, turn them over there
Chain them back across the square
Left allemande, grand right and left, go
Hand over hand, you’ll meet your own
Promenade, her gun is loaded
So swing her so gently round at home.

FIGURE:
With your corner do-sa-do, back to back you go
See saw your pretty little taw, and all four ladies Go
Walk inside the ring, one time around you go and then
SHOOT your man and swing the next one there.
* Step right back, watch her smile
Step right up and swing a while
Step right back, watch her grin
Step right up, promenade again
Promenade, this girl is loaded
Be careful or she’ll shoot you again.
(Repeat three more times until ladies are all back home).

*Patter changes —
Step back, watch her wiggle Step up and hear her giggle. Step back if you please
Step up, give her a squeeze.
Step back like a jitterbug Step up, give her a hug.
Ed. Note: This “oldie” with its “step back and watch her smile” specialty is a one-night-stand type and especially appropriate for vigorous teens, but not so well recommended for class or club dancers.

Our contra this month dances smoothly to the tune, Sweet Georgia Brown. It is indeed my favorite.

**Ashton Polka**

*By Herbie Gadreau*

**Formation:** Alternate Duple

**Music:** Sweet Georgia Brown, Colonel Bogey, Charley’s Polka

**Routine:**

A1  Face below and heel & toe out, heel & toe in.
    Heel & toe out, heel & toe and just the ladies move in.

A2  As you face everybody march.
    Turn alone and promenade home.

B1  Same lady, turn her by the left and the ladies chain
    Ladies chain back.

B2  Same four star left
    Back by the right, then polky “oh” new one below

*That’s it for February.*
CREATIVE CHOREOGRAPHY

From
Lee & Steve Kopman

This month, let's have some fun with Square Thru from some unusual positions. Have fun with these....

1) HEADS box the gnat & square thru 2
   swing thru
   girls run
   square thru 3
   1/2 tag
   centers trade
   cast off 3/4
   extend
   right and left grand
   (1/2 promenade)

2) SIDES box the gnat & square thru 2
   touch 1/4
   split circulate

3) HEADS roll away & square thru 4
   touch 1/4
   split circulate
   acey deucey
   circulate
   spin the top TWICE
   right and left grand
   (5/8 promenade)

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4) SIDES roll away & square thru 4
   pass thru
   trade by
   touch 1/4
   acey deucey
   swing thru
   boys trade
   square thru 3

   Face your partner - right and left grand (1/8 promenade)

5) HEADS square thru 4
   SIDES roll away
   square thru 2
   CENTERS california twirl
   ANY HAND cast off 3/4
   ENDS pass thru
   3/4 tag
   right and left grand (1/2 promenade)

6) SIDES square thru 4
   HEADS roll away
   touch 1/4
   centers trade
   girls trade
   flutter wheel

   square thru 4
   U-turn back
   spin chain the gears
   extend
   right and left grand (at home)

7) HEADS star thru & spread
   square thru 3
   3/4 tag
   right and left grand (1/2 promenade)

8) SIDES star thru & spread
   square thru 3
   wheel and deal
   double pass thru
   face in
   square thru 3
   girls fold
   touch 1/4
   scoot back
   extend
   right and left grand (at home)

9) Heads 1P2P
   box the gnat
   square thru 3

American Square Dance, February 2008
11) HEADS touch 1/4 and that girl run
double pass thru
leads U-turn back
square thru 2
girls run
cast off 3/4
left allemande (1/2 promenade)
12) SIDES pass thru
separate, around 1 to a line
square thru 3
1/2 tag
spin the top
right and left thru
dixie style to a wave
left allemande (1/2 promenade)
13) HEADS pass thru
separate, around 1 to a line
square thru 2
trade by
swing thru

10) Sides 1P2P
ENDS load the boat
CENTERS square thru 2
ALL square thru 2
bend the line
star thru
track 2
scOOT back
right and left grand
(7/8 promenade)

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boys trade
square thru 4
right and left grand (at home)

box the gnat
right and left grand
(1/8 promenade)

14) Sides 1P2P
pass thru
tag the line
cloverleaf
CENTERS LEFT square thru 3
square thru 2
wheel and deal
BOYS LEFT square thru 3
star thru
ferris wheel
CENTERS pass thru

15) HEADS square thru 2
box the gnat
square thru 2
tag the line
leads U-turn back
square thru 3
trade by
pass thru
right and left grand
(1/2 promenade)

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Your Rovin' Corners

Jim and Betsy travel across the US and around the world, dancing and promoting dancing. Each month we share with you our experiences and thoughts and welcome your comments (email jimbetsy@aol.com).

February is the month in the USA where we honor our presidents. At one time February 12 was Abraham Lincoln’s birthday and February 22 was George Washington’s Birthday. Then they put the two together and called it Presidents’ Day, the 3rd Monday of February. That is the legal holiday.

So perhaps we should take a pause and look to our local presidents and thank them for their efforts. Our clubs, our associations, our regions and our state federations all have dedicated people who take up the burden of leadership and serve the square dance community. Thank you all.

On the last Saturday in December there was a big party in Houston, Texas, honoring 50 years of square dance calling for Wade Driver. Callers came from California, Oklahoma, and all over Texas. Marshall Flipo (caller of 57 years), Mike Seastrom, Bob Baier, Pat Barbour and of course Wade Driver were the featured callers for the evening, but more than 20 callers from all over Texas attended to dance and honor Wade, along with more than one hundred dancers from all over.

Another 50th celebration will be held in April for Wayne Morvent. Mark your calendars for the 19th of April if you are near Houston, Texas.

As we venerate those who have called for 50 years or more (send us their names so we can honor them all) we also need to remember to support the newer callers who are just learning. Without them, our activity will not grow.

Our column is short this month as Jim has been under the weather for a few weeks. Many yellow rocks to you all and don’t forget your loved ones on Valentines Day – February 14th.

Jim and Betsy, Your Rovin’ Corners
I just felt the need to respond to Alan Aubrey’s mail about Rick Powell and short sleeve shirts! All I can add to it is “AMEN!”

Men who wear short sleeve shirts to a Square Dance certainly have missed something along the way! Another thing is that callers should be setting examples for dancers, yet I see some callers who CALL AND DANCE while in short sleeve shirts. They’ve missed more than the dancer somewhere along the way! It’s pretty sad...

Bob Shiver

Reference: American Caller’s Association Viewpoints article, December, 2007

I guess the author of this article has never heard the old saw “you can’t go home again”, and in my opinion his organization’s attempt to get the movement back to its roots will be the death knell of modern square dancing. Most people enjoy having their minds challenged and so after a year or so of alamande left and weave the ring they move up a notch to the plus level and find a comforting level of dancing that is fun, but also presents a challenge to their minds. I can’t speak for the country as a whole, but in our little neck of the woods I have yet to see a single dancer look down on another dancer just because one is not up to dancing a higher level. I also think that doing what the ACA is trying to do will kill Advanced and Challenge dancing because there will be so few that will be able to learn the higher level moves that are derived from many of our basic calls. To me their proposal is just another chapter in the dumbing down of Americans and I for one want no part of it.

I’d like to point out two clubs in our area that have bucked the trend of falling memberships and are actually thriving with a combined total of eight new squares taking lessons. These two clubs have several things going for them with one being an excellent caller/instructor, and two, they have officers that are enthusiastic in their duties and really show case the activity within the community. If we had more of this in the activity then we could probably see a turnaround in the declining membership square dancing.

John C. Prestridge

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Dancing People Are Happy People!  
Square Dancing and Democracy in Occupied Japan!

From the seed of a recreational square dance teacher and caller, sprouted the dance in Japan. Of the many initiatives that grew out of American efforts to "democratize" Japan during the early stages of the Occupation Period following World War Two, one of the most innovative is attributed to Winfield P. Niblo, the Chief Education Officer of the Nagasaki Military Government Team, from September 1946 to October 1948. Niblo, calling upon his personal involvement in square dancing, determined that this American folk dance could serve as a popular vehicle for co-education and democracy in Japan.

It has been nearly half a century since Niblo arrived in Nagasaki to assume his duties as Civilian Education Officer for the N.M.G.T. Prior to the war, he was a high school social studies teacher in Denver, Colorado, entering the U.S. Army in 1942 at age thirty, to train as a Field Artillery Officer, and then a Special Agent in the Counter Intelligence Corps. By the time he arrived in Yokohama, in December, 1945, the war had ended. After serving less than a year with the C.I.C. in Tokyo, Kanagawa and Saitama, Niblo was eligible for discharge, and accepted a civilian job with the Army as Provincial Education Officer in Nagasaki.

The self-proclaimed middle-class schoolteacher from Denver was extremely impressed by Japanese culture and the country’s high level of educational achievement. "I was young and energetic and the more I observed and experienced life in Nagasaki, the greater became my admiration and appreciation for its people." Niblo’s job as Provincial Education Officer in Nagasaki was primarily to ensure that directives from S.C.A.P. regarding Japanese education were carried out at the various local levels. The main concern of the directives was to eliminate "militaristic and feudalistic" tendencies in the educational system. According to Niblo, this was not a particularly difficult task, since most Japanese educational officials agreed with the ultimate objectives. Probably the most delicate issue was the U.S. demand for co-education, but even in this area Niblo found most educators to be cooperative.

In addition to being a high school teacher prior to the war, Niblo had been quite active in promoting recreational activities. He had been a football coach and a teacher and caller of square dancing. His expertise in the latter would prove helpful in Japan. Niblo not only appreciated square dancing’s recreational worth, but also recognized its value in encouraging healthy social relations between males and females.

It was quite by chance, however, that Niblo’s square dancing skills were put to practical use in Japan.

“One evening, shortly after I arrived in Nagasaki, I was invited to a dinner party at the home of Kaneko Sensei, the Chief of Physical Education of the Education Section of the Kencho. Also in attendance was a group of physical
education teachers of the city schools. Following dinner, the teachers performed a number of beautiful Japanese dances. When they were finished, I asked if they would like to learn some American folk dances. They said they would like this very much, so I arranged them in two lines with couples facing one another and taught them the oldest American dance, the Virginia Reel. They enjoyed it very much and asked to learn more dances. So I taught them several simple square dances. They learned the dances unbelievably fast. Thus, American Square Dance was introduced to Japan. In a small sense, a little bit of history was made on that autumn evening of 1946, in Nagasaki.”

Square dancing caught on rapidly with the residents of Nagasaki, spreading initially through the instruction of physical education teachers, who themselves underwent folk dance training, beginning December 1. The teachers, in turn, taught groups of adults and children. From Nagasaki City, it spread to the outer islands and other prefectures in Kyushu. Fujimoto Tojiro, Chief of the Nagasaki Prefectural Education Division, made funds available to send teaching teams, of four couples each, to neighboring prefectures to demonstrate and teach square dancing. Niblo’s secretary, Oishi Toshiko, years later recalled the introduction of square dancing in Nagasaki: “At first most people had some reluctance as Japanese men and women were unaccustomed to dancing together. The whole idea was alien to us, but after one or two sessions we became enthusiastic square dancers. The music was exciting and dancing became fun, as there was little other recreation available at the time. The number of dancers increased rapidly. Square dancing broke the barrier between the military and civilians, the Americans and the Japanese.

Both the domestic and international press quickly picked up on the story of square dancing. In late 1946, the New York Herald Tribune, Time, the Daily News Foreign Service, and United Press all ran stories on Niblo, and square dancing in Nagasaki. The accounts examined Niblo’s rationale for initiating square dancing as a means of breaking down the traditional Japanese family taboo against social mixing between sexes. Overcoming this obstacle wasn’t easy, for the average Japanese couple is mightily embarrassed by any contact in public places. However, Niblo has dozens of enthusiastic endorsements of square dancing from Japanese, who considered it not only fun but democratic.

Another press release noted that Niblo became so closely associated with the dance that “in Nagasaki they don’t call it square dancing... It’s Niblo dancing.” The local Japanese press also contained numerous accounts on the square dancing rage in Nagasaki. The Nichinichi and Minyu ran a series of articles on the introduction of square dancing into the regular school curriculum. Most pieces commented on the initial awkwardness of boys and girls performing the dance, but how they learned to enjoy it after a while. Also commenting on the initial impact of square dancing were the U.S. Occupational Authorities in their monthly report from December 1946. According to this report, not only teachers, but “Other groups such as the Police Department and the Railway Employees have

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

also heard about this activity and have asked for an opportunity to team the dances.” It is apparent from some of the comments by lower ranking policemen and policewomen that the choice was not their own, but that orders had come down from above. Although initially embarrassed by the dance experience, some did come to enjoy it, as evidenced by their testimonials of support. The December 1946 Military Occupation Report continued with the claim that square dancing offered much more than healthy exercise.

This has proved to be a very interesting psychological and sociological experiment. It is very difficult for an American raised and educated in close relationship with the opposite sex to understand the feelings that exist in the minds of Japanese individuals regarding the opposite sex. In the square dance, after the initial shock of close contact with the opposite sex, participants are so busy figuring out what to do next that they don’t have time to worry about how Unjapanese like they are behaving. In a short time inhibitions are completely relaxed and the dancers are busily engaged in the dance with no regard for the violation of traditional segregation. The degree of appreciation and enjoyment which the Nagasakians apparently derive from this activity leads to the conclusion that they have been starving for this type of inexpensive, wholesome, community recreation so much needed to enrich the cultural life of the average Japanese community.

By early 1947 word of the success of square dancing in Nagasaki had reached Japan’s Ministry of Education, and it sent observers to the city to investigate. According to the April 1947 Military Occupation Report, [These officials] visited several primary schools where square dancing is being taught as a physical education activity and observed several squares of teachers dancing. They were very much impressed with what they saw and made arrangements to have a one square dance team (eight persons) taken to Tokyo to demonstrate. There was a request to the Ken Education Office to prepare a textbook on square dancing for use all over Japan. Niblo helped prepare the textbook, and in the introduction he wrote the following: “Dancing people are happy people, and America is happy that this bit of American culture can bring a portion of happiness to Japan.”

By the summer of 1947, it was estimated that there were between 30,000 to 50,000 active square dancers in Nagasaki Prefecture alone. It was, therefore, time to spread it to the rest of Japan, with the assistance of the Ministry of Education.

Niblo explains how this was done. [The Ministry of Education], in cooperation
with the National University of Physical Education under the direction of President Kurimoto, a national athletic hero, and the National Recreation Association under Yanagita Sensei arranged to conduct a National Folk Dance Training Course at the National Gymnasium in Tokyo. Each of the forty-seven prefectures was invited to send a team of four couples for a week of training in the Square Dance and other Western style folk dances... The master plan provided for the forty-seven teams to return to their home prefectures and to teach and promote the dances through the schools and through community recreation programs, youth programs, etc.

While this approach may have, indeed, helped popularize square dancing throughout Japan, the square dancing boom in the country occurred because of the involvement of two very important people at the Folk Dance Training Course—Prince Mikasa, the emperor’s younger brother, and his wife Princess Yuriko. The Prince had apparently participated in a square dance earlier in Sapporo and felt it was a worthwhile activity. Prince Mikasa confided in Niblo that the reason why he insisted that Yuriko accompany him to square dances was so that he would be setting a good example for Japanese husbands to include their wives in social functions. Niblo personally witnessed several “Welcome Square Dance Parties” for the Prince as he and the Princess traveled around Japan. At the close of each one, the participants would form a large circle around the gymnasium or playground and Prince Mikasa and Princess Yuriko would go completely around the circle to greet and shake hands with everyone present. It was a great honor to have such a personal contact with a member of the Royal Family.

With the help of the Prince and Princess, the success of square dancing across Japan was assured.

Late in 1948 Winfield Niblo was transferred to Hokkaido as Regional Education Officer for twenty months, then to a newly established Youth Specialist Program within the Civil Affairs Section of S.C.A.P. in Tokyo. When the program was terminated in June 1951, he briefly returned home to Denver before joining the U.S. Foreign Service, serving in fifteen countries over the next twenty-five years.

Following Niblo’s retirement, he was invited back to Japan in 1981 to participate in the twenty-fifth anniversary ceremony of the founding of the Japanese National Folk Dance Federation. In connection with this visit, he received the Order of the Sacred Treasure, by the order of the Emperor, for his contributions to Japan. After the ceremony, he accompanied Prince Mikasa to Sapporo, and later revisited friends in Nagasaki where it all began, and was honored for his dedicated efforts on behalf of the residents of the city. Today, Winfield P. Niblo, at the age of eighty-one, leads an active life with his wife and son, at the same address in Denver which he left more than fifty years ago to train for duty that eventually took him to Japan. The years have not, however, dimmed his fond memories of Nagasaki or diminished his energy. In closing, he comments, “In many ways, I consider the period [in Nagasaki] to be the best two years of my life—so far.”

(Reprinted from Footnotes, January 2008)
Take a look at what is just released...

The following four dances were choreographed by Peg and John Kincaid:

**Tonight We Dance**
Phase 5+2 (Rope Spin/Mod. 3-3's) – Rumba – STAR 243B Amame Una Ves Mas
Avail Palomino Records
Alemana to double rope spin, natural opening outs, mod. 3'3's, switch rock, aida, tornillo wheel, ending is lunge and sit line. Good music and a nice routine.

**Don't Get Around Much**
Phase 4+1 (Outside Spin) – Foxtrot/Jive – CD The Great American Song Book 2
by Rod Stewart Track #3, download Walmart
Outside spin, hover corte, diamond turn, develope Swiveling to maneuver. Basic jive figures in part B, ending is dip back to leg crawl. Nicely done.

**You're The One That I Want**
Phase 3+2 (Parallel Chase/Triple Cha's) – STAR 243A, available at Palomino Records
Chase has the lady transitioning to go into a parallel chase. Time step, modified chase with double peek a boo. Music has great cha cha beat.

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**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?

[http://floridadanceweb.com](http://floridadanceweb.com)

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This includes club officers, pictures and schedule with annual updates.
Visit [http://squaredancing.org/web_design.htm](http://squaredancing.org/web_design.htm) for all the details

Tom@tipiproductions.com
Tonight We Dance
Phase 2 - 2 Step – STAR 195 Bailamos and CD Latin Blast DLD 1090, both available from Palomino Records
Dance has traveling door, twisty vine with snaps, vine and wrap and unwrap sequence. Fun phase 2 routine.

The following 2 routines were choreographed by Jim and Kathie Kline, same record was used for both routines:

In The Garden
Phase 3+2 (Telemark/Hesitation change) – Waltz – Precious Memories Alan Jackson UPC 00828768028124 or purchase via download

La Vie En Rose
Phase 3+2 (Hover Corte/Develope) – Foxtrot – La Vie En Rose by Hugo Strasser Orchestra Successes (Enfolge) CD Capitol Trk #10 – Milo Molitoris
Box finish, spin turn, back twist vine, impetus, left turning box, ending is dip twist. Nice basic foxtrot.
Family Tradition
Phase 2 – Family Tradition Hank Williams Jr’s Greatest Hits Vol. 1 Track 1 or
download – Ron Hartzell
Country western flavor to this routine. Has hitchis, scissors, vines, pivots. Can
be danced to on cues.

Waltz Medley
Phase 2 – Waltz – MGR 102 – Phase 2 – Dorothy Sanders
Nice basic waltz. Has sway left and right, twinkles, solo turns, left turning box,
ending is open vine 3 and point through.

Moola Lah
Phase 4+1 (Arm check+l (Tummy Check)) – Mambo – Track 7 Melao de Cana
(Moola Lah) – Mambo Kings soundtrack CD or Walmart download – Sandi and
Dan Finch
Good mambo music to a nice mambo. Has scallop, solo rolls, tummy check, patty
cake tap, diamond turn, lunge and arms up.

The Party’s Over
Phase 6 – Bolero – Casa Musica The Latin Classics Vol. 1 CD 2 Track 4 –
Daisuke and Tamae Doi
Check rope spin, transitions to shadow,
fallaway ronde, horseshoe turn, switch
lunge, riff turn, cross body, adv. sliding
door, right pass and open right lunge
and extend.

Kiss
Phase 4 – Cha +1 Foxtrot Figure – Hallmark CD Kiss Tom Jones Track 1 –
Annette and Frank Woodruff
New Yorker, Aida, Switch Cross, Hop New Yorker, body wave, umbrella turn.
Good music to a nice cha cha routine.

Recordings reviewed
are supplied by
Palomino Records, Inc.
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American Square Dance, February 2008
Welcome back Line Dancers. A local square dance caller once told me that he read my articles but could not understand them. I thought this was odd since he had never even asked me a question about any of the dances I present. If you are unclear about something that I have written, I hope you will contact me. Reading articles and trying to figure out even the most clearly written step descriptions can be challenging and frustrating. Obviously, your understanding is directly proportional to your level of expertise. I try to make my articles so clear that I will be able to understand it 20 years from now. Contact me and I will be happy to help you understand the dance. I firmly believe that, as an instructor, I need to be able to explain something in 50 different ways and be ready with number 51 just in case.

This month's dance is a two-step rhythm so the song will sound fast but the dance has plenty of "holds" in it to slow it down. 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 email at KSDanceguy@aol.com. Until next time, I will save you a spot on the dance floor.

**THIS MONTH'S LINE DANCE:**

**Billie Blue Lights**

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

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

**Hold:** To perform no movement; to do nothing for a specific time. **Pivot Turn:** A change of direction turn in the opposite direction of the forward foot in 5th position. Usually making 180° turn, returning or replacing the weight...
to the original foot.

**Quick:** A step or weight change that takes one beat of music.

**Slow:** A step or weight change that takes two beats of music.

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

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

* Prompting Cues are in **Bold** Lettering

**NAME:** Billie Blue Lights

**DESCRIPTION:** 48 count, 4 wall, beginner line dance

**CHOREOGRAPHER:** Michael Barr, Corning, California

**MUSIC TEMPO SUGGESTIONS:**

- **Slow** – Jacobs Ladder by Mark Wills (156 BPM)
- **Medium** – House of Blue Lights by Asleep at the Wheel (176 BPM)
- **Fast** – Keepin’ Me Up Nights by Asleep at the Wheel (206 BPM) or Any Fast Two Step Tempo

**COUNTS/STEP DESCRIPTION**

**Touch, Hold, Touch, Hold, 3 Steps in Place (quick, quick, slow), Hold**

1-4) Touch Right Toe Forward, Hold, Touch Right Toe to Right Side, Hold
5-6) Step Right Foot Next to Left Foot, Step Left Foot Next to Right Foot
7-8) Step Right Foot Next to Left Foot, Hold

Option: Counts 5, 6, 7 can be stepped out as an non-syncopated rhythm coaster step.

**Touch, Hold, Touch, Hold, 3 Steps in Place (quick, quick, slow), Hold**

9-12) Touch Left Toe Forward, Hold, Touch Left Toe to Left Side, Hold
13-14) Step Left Foot Next to Right Foot, Step Right Foot Next to Left Foot
15-16) Step Left Foot Next to Right Foot, Hold

Option: Counts 5, 6, 7 can be stepped out as an non-syncopated rhythm coaster step.

**Advertiser Index**

- 16th Canadian National Convention 46
- Accredited Caller Coaches 25
- American Square Dance 3, 5, 9, 19, 35, 45
- Aron’s Square Dance Shop 20
- Bitl Designs 9
- Bow & Swing 29
- Callerlab 40
- CaLyCo Crossing 32
- Classified 56
- Collipi, Ralph and Joan 41
- Corben Geis 14
- Cue Sheet Magazine 44
- Dot’s Western Duds 43
- Florida Dance Web 39
- Foundation, The 37
- Hanhurst’s Tape & Record Service 2, 60
- Hilton Sound Systems 50
- Holland American MS Volendam 21
- Int’l. Association of Gay Square Dance Club 11
- Jerry and Phyllis Rash 21
- Ken Ritucci 30
- Kopman’s Choreography 32
- National Square Dance Convention 17
- National Square Dance Directory 18
- Northeast Callers School 30
- Palomino Records, Inc. 59
- R & R Video International 31
- R&R Video 27
- Steve Kopman 42
- Suzie Q Creations 7
- Tic-Tac-Toes 13
- Traveling Hoedowners 33
- Western Squares Dance Ranch 24
- Whirl & Twirl 28
Walk Forward, Hold, Walk Forward, Hold, 3 Steps in Place (quick, quick, slow), Hold
17-20) Step Right Foot Forward, Hold, Step Left Foot Forward, Hold
21-24) Step Right Foot Forward, Step Left Foot Forward, Step Right Foot Forward, Hold
Styling: On ct. 5 bend the knee as you step forward, same with the left on ct. 6, and straighten up on ct. 7 (down, down, up).
Option: Or, on these same counts you can replace those steps with a lock step sequence (forward, lock, forward).

Step Forward, Hold, 1/4 Pivot, Hold, Step Forward, Hold, 1/4 Pivot, Hold
25-28) Step Left Forward, Hold, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot, Hold
29-32) Step Left Forward, Hold, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot, Hold

Touch, Hold, Touch, Hold, Touch, Hold, Touch, Hold
33-36) Touch Left Toe Forward, Hold, Touch Left Toe to Left Side, Hold
37-40) Touch Left Toe Forward, Hold, Touch Left Toe to Left Side, Hold

Step Forward, Hold, 1/4 Pivot, Hold, Step Forward, Hold, 1/4 Pivot, Hold
41-44) Step Left Forward, Hold, Pivot a 1/4 Turn Right, Transferring Weight to Right Foot, Hold
45-48) Touch Left Toe Forward, Hold, Step Left Foot a Large Step to Left Side, Hold

Let’s Dance It Again & Again!
Secret Hints To Keep From Breaking Down

(1) **Always have your set lined up with the walls.** The human race is straight-line oriented, and most square dance calls end in parallel formations. It is much easier to see formations if the set is parallel with the walls in the hall, instead of at an angle.

Often a set will become slightly offset from being lined up with walls as a result of doing a series of calls. Then a Cast Off or other turning motion call may cause some people to become disoriented and break down on a call they would normally do well. Also, if the caller says to Promenade and then has the heads or sides Wheel Around, it is almost certain that the set will not be lined up with walls.

Solution: Take it upon yourself to make slight adjustments on the next one or two calls to get the set aligned with walls. One person can cause the whole set to adjust, so you be that person. How do you do this? An example might be to overdo the Courtesy Turn on a Right & Left Thru to add a few degrees, or you could do slightly less than a full Courtesy Turn on the call. Another example might be to do Touch 1/4 slightly more or less. An easy way is just to adjust yourself and partner in facing lines, because the others will usually go along, especially if they have been trained to take hands.

An obvious sign of good dancers is that they make an adjustment to become lined up with walls any time the set is not this way. When I call and I see dancers making an adjustment to line up with the walls, I know these are the stronger dancers and will watch them the rest of the dance.

Unfortunately, many dancers have never been told the importance of being lined up with walls. If this idea was taught in beginners class, there would be far fewer breakdowns all along the way.
Due to fierce competition among the vendors at the National convention, both of these vendors opted to sell any of their product for only 10 pesos...

...however neither vendor had a lot of sales. No one had any pesos.

(2) When the caller says "Promenade, don't slow down," whisper to your partner whether you are heads of sides. This is primarily the boy's responsibility, because at Mainstream and Plus the girls assumes the identity of the boy with whom she is dancing.

Why the whisper? Because you know that 99% of the time the next call will be "Heads (or sides) Wheel Around." If you do not know what you are, you will be slow in reacting to the call, which could result in the square breaking down on the next call because you are not in position to do it. I see these breakdowns happen all the time, and they could be eliminated simply by being prepared when you know the caller is going to say for someone to Wheel Around. Also, if you know whether you are a head or side and you are NOT told to Wheel Around, then you will be ready to tell the couple in front of you to do the call if they are slow in reacting.

Deadlines For American Square Dance
January 15 ................. March issue
February 15 .............. April issue
March 15 .................. May issue
April 15 ..................... June issue
May 15 ..................... July issue
June 15 ..................... August issue
July 15 ................ September issue
August 15 ................. October issue
September 15 ............ November issue
October 15 .............. December issue
November 15 .......... January issue
December 15 .......... February issue
What Made Me Me

Long ago and far away in a land that time forgot.
Before the days of Dylan, or the dawn of Camelot.
There lived a race of innocents, and they were you and me,
Long ago and far away in the Land That Made Me Me.

Oh, there was truth and goodness in that land where we were born,
Where navels were for oranges, and Peyton Place was porn.
For Ike was in the White House, and Hoss was on TV,
And God was in His heaven in the Land That Made Me Me.

We learned to gut a muffler, we washed our hair at dawn,
We spread our crinolines to dry in circles on the lawn.
And they could hear us coming all the way to Tennessee,
All starched and sprayed and rumbling in the Land That Made Me Me.

We longed for love and romance, and waited for the prince,
And Eddie Fisher married Liz, and no one's seen him since.
We danced to "Little Darlin'", and Sang to "Stagger Lee"
And cried for Buddy Holly in the Land That Made Me Me.

Only girls wore earrings then, and three was one too many,
And only boys wore flat-top cuts, except for Jean McKinney. (Who?)
And only in our wildest dreams did we expect to see
A boy named George, with lipstick In the Land That Made Me Me.

We fell for Frankie Avalon, Annette was oh, so nice,
And when they made a movie, they never made it twice.
We didn’t have a Star Trek Five, or Psycho Two and Three,
Or Rocky-Rambo Twenty in the Land That Made Me Me.

If you don't see your festival or convention information listed in the What's Ahead section, send us a flyer or email! We will include any full day or weekend dance that we feel might be of national or international interest.
Miss Kitty had a heart of gold, and Chester had a limp,
And Reagan was a Democrat whose co-star was a chimp.
We had a Mr Wizard, but not a Mr T,
And Oprah couldn't talk, yet in the Land That Made Me Me.

We had our share of heroes, we never thought they'd go,
At least not Bobby Darin, or Marilyn Monroe.
For youth was still eternal, and life was yet to be,
And Elvis was forever, in the Land That Made Me Me.

We'd never seen the rock band that was Grateful to be Dead,
And Airplanes weren't named Jefferson, and Zeppelins weren't Led.
And Beatles lived in gardens then, and Monkees in a tree,
Madonna was a virgin in the Land That Made Me Me.

We'd never heard of Microwaves, or telephones in cars,
And babies might be bottle-fed, but they weren't grown in jars.
And pumping iron got wrinkles out, and "gay" meant fancy-free,
And dorms were never coed in the Land That Made Me Me.

We hadn't seen enough of jets to talk about the lag,
And microchips were what was left at the bottom of the bag
And hardware was a box of nails, and bytes came from a flea
And rocket ships were fiction in the Land That Made Me Me.

Buicks came with portholes, and side show came with freaks
And bathing suits came big enough to cover both your cheeks.
And Coke came just in bottles, and skirts came to the knee,
And Castro came to power in the Land That Made Me Me.

We had no Crest with fluoride, we had no Hill Street Blues,
We all wore superstructure bras designed by Howard Hughes.
We had no patterned pantyhose or Lipton herbal tea
Or prime-time ads for condoms in the Land That Made Me Me.

There were no golden arches, no Perrier to chill,
And fish were not called Wanda, and cats were not called Bill.
And middle-aged was thirty-five and old was forty-three,
And ancient were our parents in the Land That Made Me Me.

But all things have a season, or so we've heard them say,
And now instead of Maybelline we swear by Retin-A.
And they send us invitations to join AARP*,
We've come a long way, baby, from the Land That Made Me Me.

So now we face a brave new world in slightly larger jeans,
And wonder why they're using smaller print in magazines.
And we tell our children's children of the way it used to be,
Long ago, and far away in the Land That Made Me Me.

*formerly the American Association of Retired Persons

American Square Dance, February 2008
From Kappie Kappenman

It's A Party...

Square dancing is party time every time you do it. Square dancing brings people together for fun and fellowship—even when learning how. The fun starts right on the very first night. You meet new people and make new friends. And the fun keeps right on going as long as you do—most square dance groups meet once a week. It's a wonderful way to share common interests with other people, and to escape the worry and pressures of today's busy world.

It's a Challenge...

Modern square dancing is a mental and physical challenge. It is dancing, it is thinking, it is teamwork. You can't do it by one's or two's. Moving in rhythm to the music keeps you physically fit. Reacting quickly to the square dance caller's calls keeps you mentally on your toes. And your team of eight dancers depends on you to keep those toes moving.

Learning the basic steps is easy. Experienced square dance callers teach you the moves and the names of the calls that you dance. You practice those moves until they feel as natural as walking. Then even more fun begins as you join a club. Your square dance caller combines the basic moves and steps into whole dance patterns. You and your teammates follow the calls—each arm turn brings a surprise—and as the pattern concludes all the arm turns bring you back to your partner.
American Square Dance Has Email!
AmericanSquareDance@earthlink.net

It's American Folk Art, too...

Modern square dancing has an American heritage. The ancestors of this dance came to America with the earliest settlers. The "traditional" roots of our heritage dance are well established in Canada, New Zealand, Australia, as well as the French Colonies to name a few. Over the centuries it has changed into what we know today as modern square dancing. It is as American as barn raisings, barbecues and ice cream socials. In recent decades square dancing mushroomed in popularity as more and more people got in tune with this traditional art form. Square dancing is still on the move – new dance figures are being added and you never have to worry about being bored with what is sure to become your favorite pastime.

It's the New Generation of Square Dancing...

Perhaps you think you know square dancing from your school days. Well, think again, because this is not your father's dance routine. You will hardly recognize modern square dancing. There is new music, from Golden Oldies to Elvis to current hits. There are new dance steps, exciting new patterns that keep changing, and unique calls to learn. No more rough dancing in the barn. Modern square dancing happens in school halls, dance halls, resorts and cruise ships. Square dancers travel to new places all over the world. Even people who don't speak English square dance! You will find square dance clubs within most countries of the world including Japan, Sweden and Germany – they dance in English, but they don’t speak it. Learn to dance and a whole new world of opportunities for fun and fellowship will open up for you.

Its About People From All Walks ...

Square dancers are all kinds of folks sharing a love of action and teamwork. Square dancers are company presidents, secretaries, machinists, farmers, corporals, colonels, doctors, nurses, whatever you think of. When square dancers get together they talk about square dancing. No one knows who’s the corporal and who is a colonel. What they want to know about you is can you really dance. That is what matters.

Square dancing is movement to music. It is done in couples, with teams of four couples. It is not a spectator sport. It is for the active in heart and mind. Square dance clubs are ready-made groups of friends. When you travel there are dance clubs to find on every continent, in every country, in every state or province. There is no better way for active, contemporary people to meet each other and build a circle of friends.

All of the above was taken from a CALLERLAB pamphlet and is being made available with the permission of CALLERLAB. If you would like to learn more about the CALLERLAB Foundation and the brochures visit CALLERLAB.COM

American Square Dance, February 2008
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

FEBRUARY 2008

1-2 MISSISSIPPI — 30th Annual Belles and Buoy 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; qutie@bellsouth.net

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

21-23 CALIFORNIA — 58th NSDC Pre-convention, Queen Mary Hotel, Long Beach; Www58nsdc.com

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; rj1013@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

16 OHIO – 3 Guys & A Gal, Red Lantern Barn, 12144 Mt. Eaton Rd., Brewster; 330-427-6358; trudesdc@localnet.com; 330-232-2334; rshotts@neo.rr.com

28-29 ALABAMA – 55th Alabama Jubilee, BSDA Friendship Hall, Fultondale; 205-841-5675; lydiazcozad@charter.net

30 OHIO – April Fools Dance, Bainbridge Town Hall, 17826 Chillicothe Road; Betsy 440-428-5628

APRIL 2008

4-5 MISSOURI – 60th Square and Round Dance Jamboree, St. Ann Community Center, St. Ann; 636-942-4052; gtevlin@sbcglobal.net; www.StLouis.SquareDanceMissouri.com

11-12 IDAHO – Rocky Mountain Shindig, Elks Lodge; Virginia Perry, 37 Lovers Lane, Salmon Idaho 83467; vpp521@yahoo.com

11-12 WYOMING – Annual Levis & Lace Spring Fling “Racing Fever”, Gillette; Don Haney 307-682-0632

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

18-19 KANSAS – 2008 Spring Festival, Cessna Activity Center, 2744 S George Washington Blvd, Wichita; Bob and Janet Smith, jlcqsndnce@msn.com or 316-773-0291


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 NEVADA – 61st Silver State Square and Round Dance Festival, Grand Sierra Resort, Reno, 2500 East 2nd Street; Gary and Celeste Johnson 775-626-8401; www.SquareDanceNevada.com

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/clevedf/conv2008

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

15-17 VIRGINIA – 20th Virginia State Convention, Holiday Inn Conference Center, Hampton; LDavis70@shentel.net

16-18 NEW MEXICO – 61st NMSRDA State Festival (Oldies but Goodies Dance), McGee Park Multi Purpose Building on Hwy 64 between Farmington and Bloomfield) Farmington; Dale and Lori Gerber, 505-327-3678; dlgerber@msn.com

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

25-26 MASSACHUSETTS – 50th New England Square and Round Dance Convention, Sturbridge; 508-376-4952; www.nersdc.org

30-31 TENNESSEE – Smokey Mountain Retreat, The Riverside Motor Lodge, 715 Parkway, Gatlinburg; Tim and Donna 803-327-2805; Ace and Laverne 864-226-2834; dhbrigman@hotmail.com; www.riversidehotels.com

JUNE 2008

13-14 COLORADO – 53rd Colorado State Square Dance Festival, Mesa State College Campus, Grand Junction; cwatkins@acsol.net

13-15 CALIFORNIA – 41st Annual Fun Weekend, Yuba-Sutter Fairgrounds, Yuba City, CA - 442 Franklin Road (Home of Harvest Hoedown!); Mitchell Cari 916-988-6021; FunWeekend@ASDSC.org; www.ASDSC.org

JULY 2008

3-6 OHIO – Touch a Quarter Century, 25th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Renaissance Cleveland Hotel, Downtown Cleveland; www.TAQC.org; info@TAQC.org; Touch a Quarter Century, PO Box 771625, Cleveland OH 44107

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; aebentley@amazinisp.com

11-13 ALASKA – Alaska State Square & Round Dance Festival, Kenai Peninsula Fairgrounds, Ninilchik; Lenora 907-252-6420 or 559-246-4712; lenora_regeon@yahoo.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

25-27 ILLINOIS – 25th Illinois Square and Round Dance Convention, Lincoln Christian College, 100 Campus View Drive, Lincoln; Bob and Shirley Schwartz, 907 East 2000th Street, Liberty, IL 62347; 217-645-3302; swrtz@adams.net

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

13-16 OREGON – 2008 USA West Square Dance Convention Pendleton Convention Center Pendleton; 503-556-0202; registration@usawestor.com; www.usawestor.com

15-16 MICHIGAN – 47th Michigan Square & Round Dance Conven-
tion, Valley Plaza Resort, Midland; mcsrdc@hotmail.com; www.squaredancing.com/michigancouncil

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

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

22-24 OHIO — Brokenstraw Weekend, Indian Creek Resort, 4710 Lake Road-East, Geneva-on-the-Lake; Tom and Bev Rudebock 330-427-6358; trudesdc@localnet.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

OCTOBER 2008

9-13 NEW HAMPSHIRE — Northeast Callers School, Mill-a-round Dance Center, Manchester; Ken Ritucci 413-734-0591; KenRitucci@aol.com; www.northeastcallerschool.com

10-11 COLORADO — 33rd Annual Big Country Hoedown, Friendship Hall, 1001 North 2nd Street, Montrose; Loren and Betty Dikeman 970-249-4858; lorenidikeman@msn.com


APRIL 2009

9-12 DISTRICT OF COLUMBIA — DC Diamond Circulate, 26th Annual International Association of Gay Square Dance Clubs (IAGSDC) Convention, Marriott Wardman Park Hotel, Washington DC; www.DCDiamondCirculate.org; dcddinfo@dcdiamondcirculate.org; DC Diamond Circulate Inc., PO Box 57270, Washington DC 20036

SEPTEMBER 2009

19-20 NEBRASKA — Nebraska State Convention, Adams County Fair Grounds, Hastings; Ron and Norma Stairs nstairs@hotmail.com
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